

South African News Cape Town. Mar. 24

Cape Town Times Mar. 24

## ADVENT OF THE "MARCH KING."

### Opening Performances of the Sousa Band.

#### GREAT CONDUCTOR'S RECEPTION IN THE CITY HALL.

A slim personable man of middle height and in the prime of life, his neat brown beard and moustache streaked with grey and often parted by a quick and charming smile, John Philip Sousa, the conductor and composer whose name is a household word in continents, made his first appearance in South Africa yesterday. The famous brass and reed band of sixty instrumentalists, which is under the sway of his baton, opened its South African season with two performances in the City Hall—one in the afternoon and the other in the evening.

Mr. Sousa is, before all things, a conductor of dignity and modesty. Those who have had their enjoyment of good music spoiled by the fantastic, marionette-like movements of some conductors will understand how much that means. It is a pleasure only to watch the delicate, graceful gestures and inclinations by which Mr. Sousa guides his performers. The perfection of his control over them is wonderful, not less so their co-ordination and individual excellence. Another delightful thing about the great conductor is his own obviously sincere pleasure at the pleasure he gives his audience. His bow and smile after the salvo of applause which greets a piece are almost invariably followed by another piece—not on the programme.

#### THE MEN OF AMERICA.

Those who went to the performance last evening were fortunate in the programme. Not only did they hear some of Mr. Sousa's most celebrated marches, but they were also entranced with a most magnificent rendering of Wagner. The overture to "Tannhauser" began the evening, and the "Ride of the Valkyries" finished it. One of the most notable pieces played was "The Dwellers in the Western World," which is a recent composition of Mr. Sousa's, and is a study of the races forming the population of the North American Continent.

First there is the Red Man  
And they stood on the meadows  
With their weapons and their war-gear,  
Painted like the leaves of autumn,  
Painted like the sky of morning.

This singularly effective movement gives place to the coming of the White Man. His voyage across the Atlantic and the hardships he endured before he landed are graphically set forth. There is a wonderful storm passage, which gradually subsides as the settlers arrive in the New World and begin the work of nation-making. Presently it swells forth into a majestic anthem depicting their success, the unfurling of the "star-lit flag" and the advance of America to a leading place among the great Powers. The theme now again changes entirely, and we have, lastly, the Black Man of America, whose life and customs are represented by a haunting and vivacious "coon" melody. Another of Mr. Sousa's compositions was "Maid of the Meadow," a charming song charmingly sung by Miss Virginia Root, a fine soprano, who also gave a very sweet rendering of "Annie Laurie."

#### THE SOUSA MARCHES.

Of the Sousa marches, most of which were given as encores, one can only say that although one had heard the majority of them hundreds of times, one had never really heard them before. With them the band was naturally at its very best, and the dashing, stirring strains of them simply swept one away on the sound waves. No wonder Mr. Sousa is called "The March King." "El Capitán," "Hands Across the Sea," "The Washington Post," "The Stars and Stripes," "The Yankee Shuffle," and "The Manhattan Beach," were among the well-known marches played, and a seventh was the new "Federal March," which Mr. Sousa has dedicated to Australasia. He has already promised one for South Africa, and if this country inspires him—as it cannot fail to do before he has been through it—in anything like the same degree, the "Union March," as it will no doubt be called, should be worth the hearing. The band programme further included "The Bells of Moscow" (Rachmaninoff), an engaging entre act by Edward German and an amusing composition having as its motif the melody of the well-known music-hall song "Has Anybody here seen Kelly?"

In addition to Miss Root's songs, Miss Nicoline Zedler played, in an accomplished and refined manner, a couple of violin solos, one of which was Sarasate's "Zigeunerweisen"; and Mr. Herbert L. Clarke gave as a cornet solo a composition of his own entitled "Showers of Gold"—like every other item on the programme encored.

The audience was large and, it need hardly be said, enthusiastic in the extreme. A great many more people will no doubt go to-day to hear the band on the Pageant Ground, where it should be considerably more effective than indoors. Among those present last evening was Lady Gladstone, to whom Mr. Sousa was presented during the interval.

#### Cape Town Share Market.

## SOUSA'S BAND.

### FIRST PERFORMANCES.

Yesterday, Sousa, with his faithful army of flutes, clarionets, bassoons, cornets, trombones, tubas, drums, and unclassified weirds, such as hammers and sand-paper—and nobody knows what more—made their first two appearances with triumphant success in the City Hall in the afternoon and evening. The first audience was conspicuously sparse in the body of the hall, but the reception accorded the band by those who did come was most gratifying, although the acoustical properties of the City Hall half filled was not flattering. Tchaikowsky's "1812" overture opened the afternoon concert, and this was followed in due course by other transcriptions of orchestral compositions, such as a fantasia on "Lohengrin," Weber's "Invitation a la Valse," and Friedmann's "Slavonic Rhapsody." In between these came a bounteous supply of encores that were productive of a number of familiar marches; so familiar that the name of their composer, according to the fate of all who achieve large popularity, has become an afterthought in the minds of most. Consequently to be confronted with Sousa and his "Washington Post," his "Hands across the Sea," and his "Stars and Stripes," is to have the memory pleasantly jogged. In the centre of the first part of the afternoon programme, a suite by Sousa, entitled "Three Quotations," served to show a less heroic side of the composer's means of making colour schemes out of the instruments at his disposal. The quaint little number: "And I, too, was born in Arcadia," has a dainty duet for oboe and harp, and another for flute and xolophone. Another number of the suite, which has the verse about the King of France who went up the hill, and who came down and "ne'er went up again," is not treated with much depth. It approaches the more typical style for which Sousa is known, and the last number, "Nigger in the Wood Pile," is entirely the work of the "March King." A similar little suite, "The Dwellers in the Western World," against which "new" was inscribed on the programme, proved to be most charming. Each "dweller" has a characteristic setting, particularly the "Red Man," and this was played with a fascinating lightness of touch. In the last verse the "weirds" came strongly into use, even the platform made a small contribution to the whole clever effect. While speaking of lightness of touch, mention must be made of the delicate playing of an "Entre Act," by Helmsberger, and also of the delightful effacement which characterised all the accompaniments.

Turning to the most serious numbers of the programme, it must be admitted there were some disappointments. Excellent and remarkable as the band's playing of orchestral transcriptions undoubtedly is, the tendency to carry precision into regions where the ear has been accustomed to find other things is just a little unsatisfactory. Weber's "Invitation a la Valse," and particularly Rachmaninoff's familiar "Prelude"—which was played with a novelties of outlook—suffered the most. On the other hand, Wagner's "Tannhauser" overture, Edward German's "Welsh Rhapsody," and Tchaikowsky's "1812" were splendid in their gradations of tone, their technical perfections, and sheer power. There were times when the tone of the clarionets and the support of

depths of the "Sousaphone" made one feel that there must be fiddles and cellos and double basses hidden away amongst the whirlwind. But that is just where Sousa's band differs from any other band, he can get effects out of it that are almost identical with those produced by the contrasting strings and wind of an orchestra.

Three soloists contributed to the pleasure of the afternoon and evening: Miss Nicoleni Zedler, a clever young violinist with a neat technique, and a pretty though not powerful tone, who played the Finale from Mendelssohn's Violin Concerto, Sarasate's "Zigurrerweisen," and, as encore, Saint-Saens's "Le Cygne"; Mrs. Virginia Root, a soprano, who sang some airs from a couple of Sousa's operas accurately and effectively, as well as "Annie Laurie" for encore; and Mr. Herbert Clarke, whose virtuoso cornet playing astonished as much as it delighted his audience.

The hall was packed in the evening. During the interval Mr. and Mrs. Sousa were presented to Her Excellency Lady Gladstone, who was present throughout the concert.

#### AN INTERVIEW.

"I suppose you want to know how I like Cape Town," said Sousa in reply to a request for an interview. "I had a wire on board ship before I arrived last night asking me that question."

He had only had time to come from the steamer straight to the City Hall for a short rehearsal, and the clarionettes, and oboes, and bassoons, and little brass wind, and big brass wind, down to the grandfather of the band—the Sousaphone—were trooping in. Sousa, his cap set on his head with the characteristic suggestion of rakishness, stood looking as though he did not hear or see what was going on. There was a complete absence of self-importance; no posing; no hustle; no hurry. Just Sousa; a clever little man, outwardly a "slow goer," but inwardly steadfastly alert. In the conductor's desk, with the stick in his hand, he at once becomes master. Quite quietly, but with infinite precision, the whole band responds. Special passages from works to be performed are selected and left without the least confusion. It might be one man playing.

The rehearsal over, Sousa strolls down the hall. He is somewhat disturbed about the echo. But a suggestion that he has altered the disposition of his band attracts his attention.

"Oh, no!" he says with a smile. "Same old band."

"And how did you come to discover the original combination of instruments you have chosen for your band?"

"Well, that has been built up by constant experiment. When I was a young man of twenty-four—an age when you are aggressively inquisitive—I had the good fortune to be appointed bandmaster to the United States Marine Corps, which gave me facilities for studying certain effects and combinations. You know the brass band is the harlot in music, it gets kicked about here and there. Now I wanted to find out some means of changing this condition, and I was always seeking—my own band is the result of my work during that time. With half the number of clarionettes I can get string effects that would require double the number of fiddles. In the same way, the instrument which has been christened the "Sousaphone" because it was constructed according to my suggestions—adequately replaces double basses, and by judicious transcriptions I can get the full effects of orchestral works."

"I suppose you play all the instruments yourself?"

"I used

over



to at one time, but"—and he smiled out of the corner of his eye—"I let the others do it now."

Some talk about the use of the harp in orchestras, and the usual disregard of conductors for the number of harps required by the composer who introduces them into his score, brought a memory of Sousa's boyhood.

"When I was quite a boy I was first violin in Offenbach's orchestra, and I had an opportunity of hearing the harp in orchestra as I have never heard it since. It was on the 4th of July, 1896, our celebration of Independence Day, you know, and a concert was given with an immense orchestra. There were something like a hundred violins. Well! Twelve harps in a solid row stood on that platform, and I shall never forget how absolutely grand was the effect. It was splendid."

Sousa rapped the back of his chair with an incisive tap of appreciation, and looked very much alive.

Then he talked about his compositions. The number of his comic operettas exceed a dozen. A new one from his pen will shortly be produced in New York. Marches he has written in profusion, and just recently he has made an addition to these.

"On board ship, I composed a Coronation March, and already I have written to the King about it. By the way, I believe I am the only American who has been decorated with the Victorian Order. The present King pinned it on my coat in 1901."

About audiences, Sousa has no preference. Audiences he considers are "universal." They are the same the world over.

"How do you get through so much

## THE MARCH KING

### ARRIVES IN CAPE TOWN.

#### MARCH COMPOSED ON BOARD.

(Special to the Cape Argus.)

If it is a pleasure to hear Sousa's Band, it is no less a pleasure to listen to Sousa, the man himself. There is nothing of the bombastic showman about the "March King." His speech, which is devoid of American "twang" and of American slang, is, in itself, musical, quiet and sonorous.

It is not his business to be modest, but he does not go to the other extreme. He speaks of his achievements, of his successes, and of the honours conferred upon him by seventeen nations, with justifiable pride, but he leaves the big drum of boastfulness alone.

Mr. Sousa, who reached Cape Town a little overdue this morning, chatted to an Argus representative "of many things" at the Mount Nelson Hotel, within half an hour of his arrival. He was wearing the uniform, the little peak cap and the rimless pince-nez, with which the posters have made us familiar, and was in excellent health.

This, of course, is his first visit to South Africa, though an attempt was made to induce him to come out some seven or eight years ago. The Cape, he thinks, is strongly reminiscent of California.

#### WORK ON THE WATER.

A sea voyage is no idle time to Mr. Sousa. There were band practices, which are necessary to keep the men in condition, though the practices were a little shaky at times, with the boat trying to turn a somersault. Nor was this all, for Mr. Sousa wrote a "Coronation March" while on the way to South Africa, posting the first draft to his publishers at Tenerife, and the orchestral and band arrangement on his arrival at Cape Town this morning. The "Coronation March" was practised by the band on the steamer, and it will be played in public for the first time in Australia on Coronation Day.

Mr. Sousa had no intention of writing a Coronation March until he was flooded by requests to do so while in England.

Questioned as to his methods in composing, the "March King" said that it was, in the first place, purely a matter of inspiration.

"The success of a composition," he went on, "depends on a combination of three things. First, yourself; secondly, the power above yourself that inspires you; and thirdly, the power above yourself that prepares the ears of the world to hear it."

"If you haven't that combination, your composition is of no value."

"What is the effect on my brain of hearing my marches hundreds of times? Well, what is the effect on the mind of a fond father in seeing his baby day after day? One of pleasure! Exactly!"

"It is the same with my marches. If I grow tired of my 'babies' the world will grow tired of them."

This present tour started in New York in November, on Mr. Sousa's 56th birthday, and before coming to Africa, he toured England for the fifth time, where, he was confident, he played to bigger audiences than he had ever done before. It was advertised as a farewell tour, but he had no objection, and the people of England had no objection, to his returning there for a second and third, and a few extra "farewells." As he went about England the word "farewell" became dimmer and dimmer until he decided not to take it seriously at all.

#### LONG MARCHES.

"Yes, a record has been kept of my travels and concerts. In all we have covered 600,000 miles, and we are now somewhere between our nine and ten thousandth concert. Since 1892, when the band was started, it has been continuously before the public in seventeen different countries. It has been the 'great unsubsidised,' having depended all through on its name and reputation."

In conclusion, Mr. Sousa said that he hoped to compose a march for South Africa when he was "saturated with the country." Until then he would not attempt it.

## SOUSA'S FAREWELL.

### AN IMMENSE CROWD AT THE PAGEANT GROUND.

Not since the Pageant has there been seen such a crowd as gathered at the farewell performance of Sousa's band on Saturday night. The immense stampede was not full, but if those who lined the ropes had been on it, the seating accommodation would have been severely tested.

This immense gathering was, of course, the best possible tribute to the fame of Sousa as a composer of marches which have delighted millions, and it was these marches alone that the crowd came to hear. The other item—Liszt's beautiful symphonic poem "Les Preludes," German's delightful "Henry VIII. Dances," even Strauss' frolicsome music, "Eulenspiegel's Merry Pranks"—leaving the crowd practically unmoved, although the exceeding graciousness of Sousa led him to give an encore to these, and, in fact, to every item, when the people got what they wanted. And it was the "Stars and Stripes" march that brought forth the greatest enthusiasm, with the "Washington Post" next in favour. The technical perfection of Mr. H. L. Clarke's cornet playing was greatly admired, but the feeling he instilled into his rendering of "Mignonette" made this, an encore number, even more popular. Miss Virginia Root sang Willeby's setting of "Crossing the Bar" and "Ann Laurie" delightfully, and Miss Nicolini Zedeler played Sarasate's "Zapateado" and had to respond to an encore. The performance was given under ideal conditions, until towards the end, when a strong wind made matters somewhat unpleasant.

## STRENUOUS MUSIC.

### AND THE MASTER MUSICIAN.

#### SOUSA AND HIS BAND.

#### AN IMPRESSION.

There is a story of a trombone player in a village band who, over-exerting himself during the rendering of the "Soldiers' Chorus," blew his instrument out straight.

That is what one feels afraid of for Sousa's trombones. When the musicians really let themselves go it seems impossible that any instrument on earth can stand the strain.

And trombones are only details among the sound makers that respond to the magic of Sousa's baton. When the whole lot let out at full blast it is a matter for wonder that something doesn't go.

Hear them—these sixty instruments—when they have really made up their minds to assert themselves.

#### TUMULT.

The silvery cornets lead, the mellow reed instruments and the shrill fifes raise their voices to get a hearing, the bassoons lumber in with their vibrating bass, and half a dozen instruments that dwarf their players and look like the ventilating shafts of a liner "grunt, grunt" complainingly. Now is the chance for which the trombones have been waiting. "Tear rasp, tear rasp, zurrup! zurrup!! zraar!!!" Their brazen lips belch forth sound that staggers the listener. Then "Crash! Bang!! Crash! Bang!! Bang!! Bang!!!" Cymbals and big drums add to the tumult the hiss of hail upon a tin roof and the boom of roaring thunder. The result is deafening, stupefying, overpowering.

Look at the man whose brain controls this vast uproar, who hears every note of the seeming discord distinctly and individually, and who would detect the slightest flaw in the smallest component of this avalanche of sound.

#### SOUSA.

To all appearances he is thinking of anything but the band. That seems to be his last concern. Let them bang and thump and shriek away to their hearts' content—it is none of his business. Sometimes, indeed, the hand that wields the baton drops and remains idle. The head moves occasionally with the listlessness of that of a dreamer interrupted in meditation. The left hand, from brushing the cheek, moves out with open palm towards a section of players, with the impatient gesture of one with contempt for another's argument.

Now, in a flash, the man comes back to the real business of the thing. That same hand, flung out with fingers wide apart, is drawn back with a series of nervous jerks, as if literally snatching the music from the instruments. Then the baton is raised, and a deft undercut lashes the trombones into fury and compels the drums to roar. Louder and louder swells the volume of sound, urged on by the man with the baton, until a movement of baton or hand says: "Thus far—!"

The climax is reached. Every instrument is working at top pressure; when a sweep of the baton cuts off the sound in an instant, as completely as a sword will slice the top from a carrot.

And there is silence.

## SOUSA'S BAND.

Sousa and his band made two appearances on Saturday, and each met with striking success. In the afternoon, despite the heat, the Pageant Ground was crowded, and in the evening between 3,000 and 4,000 of an audience gave welcome to the dapper little bandmaster whose music rings from end to end of the world. The programme has already been described; its execution on Saturday maintained the Sousa standard. In the multitude of haunting melodies the "Imitation a la Valse" left the deepest impression, but the other numbers, "Lohengrin" and Friedrichmann's "Slavonic Rhapsody," also the familiar marches, elicited the warmest applause. An equally delightful programme has seldom been heard in the city.

#### "OLD FAVOURITES."

"Yes, I shall be giving many of the old favourites at Cape Town, including 'The Stars and Stripes,' 'El Capitan,' and the 'Washington Post.'"

Mr. Sousa is the only American decorated with the Victorian Order, which was pinned over his heart by the present King as Prince of Wales, on the occasion of a command performance before the late King Edward at Sandringham on December 1, 1901. This decoration, with that of the French Academy, and that for service in the Cuban War, he always wears, though he has "got enough medals to stock a little jeweller's shop."



*argued continued*

*Kimberley, Mar 27th.*

## BEAUTY.

hen, again, hear this same band for instance, one of "Three Quotations." "And I too was born in America"—one of Sousa's own compositions—or in Wagner's "Lohengrin," and the contrast. One might draw a parallel between the band sweetly discharging the sylvan-like strains of the Adian idyll, and the steam-hammer which can be so controlled that it will tick a nut so gently as to leave the metal uninjured.

In short, while the band shows its strength in the volume of sound it can make, it shows itself none the less strong in the exercise of restraint. Give a savage a piece of wood and some pieces of metal, or a calabash and some skin, and he will make an instrument from which he will get music of a sort. It is characteristic of Mr. Sousa to employ extraordinary means to secure his ends—sheets of newspaper rubbed together, blocks of wood hammered against the floor, and coconut shells beaten together. And descriptive fantasies such as "The Jigger in the Wood-Pile," these queer junctures enhance the effect of the piece remarkably.

Musicians of lesser genius would sink long, and think again, before engaging in such original and startling methods as does the "March King," and yet Sousa can do these things without disaster, because he is Sousa—a Master Musician.

## Sousa's Subtlety.

*Mar 28*  
THE MARCH KING IN KIMBERLEY.

### A MUSICAL TRIUMPH.

With the advent of Sousa's band, one may well ask what has been the secret of Sousa's success? This one has suggested his unrivalled knowledge of his scores, another his knack of compressing rehearsals into as brief a period as possible, a third would lay stress on his knowledge of instrumentation, and a fourth would insist on the breadth and sanity of his readings. Doubtless the real explanation would take count of all these things and a good many others too. A good conductor is the resultant of many qualities, and hard work and unflagging enthusiasm have had as much to do with Sousa's success as anything else.

About the claim of Sousa's band to be unique among the instrumental forces of the world there can hardly be two opinions. It is undoubtedly unique in the method in which it is controlled, for with the most delicate gesture or inclination of the hand an immense volume of sound is produced, or softly dies away till it is clear and sweet like a bell, or like a flute, every instrument folding its notes into the delightful harmony, while the co-ordination of the bandmen is no less excellent. It was a novelty, surely, this magnificent band giving all the delicate touches to the composer's fancy, now trilling like a bird, or cracking into an ear-splitting fusillade. The immense volume of sound when the band was playing fortissimo was almost too great for the size of the hall, and it had a tendency to strike back and spoil the full effect of the concerted music. The performance as a whole was characterised by a remarkable crispness of attack, and a soft lingering over the delicate passages of the various numbers, harmony and melody being perfectly balanced. Another feature was the generous manner in which Mr. Sousa responded to the enthusiasm he had aroused in his auditors. Hardly had the sound of the number just concluded died away—then a bow, a smile, a gentle wave of the hand, and the band was heard dashing—what word so appropriate?—into the "El Capitan" march, "Hands Across the Sea," "Manhattan Beach," "Washington Post," or "Stars and Stripes." One had heard them all before, many times, but after hearing them again it seemed that one had never really heard them. The effect was like a huge sound wave which sweep the audience off its feet. The finale was simply electrifying, and the response a tornado of applause which completely bridged the gap between auditorium and stage. Then quick as lightning the answer came in the form of a double encore.

Miss Virginia Root enhanced the pleasing impression made on her appearance on Monday evening by her fine singing of "The Card Song" (Sousa), and gave a sweetly effective rendition of "Annie Laurie" in response to the well-merited encore accorded her. Miss Nicoline Zedeler's violin solo "Concerto" (Mendelssohn) was one of the features of a notable programme, and her response to an undeniable encore left the audience loth to see her leave the platform. Mr. Herbert L. Clarke, a cornet soloist of rare talent, delighted his hearers with his excellent rendering of "The Debutante" (Clarke), and also responded to a vociferous encore.

Mr. Sousa and his band left last night for Johannesburg.

*Kimberley* SOUSA'S BAND. *Mar 28*  
There was a disappointing attendance at the Town Hall yesterday to hear this deservedly famous band. A fine programme was splendidly rendered, and was doubled almost in length by reason of the fact that to each number an encore was given in response to the enthusiasm the various numbers evoked. The opening selection was Tschai-kowsky's "1812," which was interpreted in most masterly and effective style. The band numbers by Sousa himself that figured on the programme were "Three Quotations" and "The Glory of the Navy," and they were played in an irresistible manner. The fantasia "Lohengrin," "Praeludium" (Johnefelt), "Invitation a la Valse" (Weber), and the rhapsody "Slavonic" (Friedemann) completed the most enjoyable band programme. The encores included some of the most popular items associated with the name of Sousa, not the least successful of which was "The Washington Post," whilst the rendition of the "Stars and Stripes" was such as will long be remembered by those privileged to hear it.

come popular. Another novel item was "The Federal," a march dedicated to Australasia, which was plainly the work of the "March King." Marvellous gradation of tone and technical superiority was shown in German's "Welsh Rhapsody," in which the effect resembled that produced by string instruments. As a sort of bonne bouche, and to show what the band is really capable of, Mr. Sousa perpetrated a musical joke in the shape of novel variations on the now well-known theme of "Has Anybody Here Seen Kelly?" which caused hearty laughter.

The soloists are quite as remarkable as the band. First of all came Mr. Herbert L. Clarke, a cornet soloist, and composer of the selection he played, "Showers of Gold," who demonstrated the most difficult work that human lips and fingers could draw out of this instrument, bringing out magnificent runs and trills with great purity of tone and sureness of fingering. For encore Mr. Clarke gave "Killarney." Miss Virginia Root, a young soprano, quickly established herself a favourite. She first of all sang "The Maid of the Meadow," a composition from one of the Sousa operas, and subsequently "Annie Laurie" and "The Goose Girl," all of which were greatly enhanced by the perfect band accompaniment. The solo violinist, Miss Nicoline Zedeler, played Sarasate's "Zigueuerweisen" in an accomplished manner, and in response to a hearty recall Saint-Saen's "Le Cygne," with harp accompaniment. Miss Zedeler bowed her acknowledgments at the conclusion, but a further selection was insisted upon, and the soloist rippled through some difficult passages in an unaccompanied number as if they were as easy as five-finger exercises.

A very alluring programme has been prepared for this afternoon's concert in the Town Hall, commencing at 3 o'clock, when Tschai-kowsky's "1812 Overture" will be given. Those who desire a musical feast should attend this recital, for whatever expectations had been formed regarding Sousa's band, they may be said to have been fully realised, for the combination is certainly one of the finest in the world.

### Musician and Sportsman. *Kimberley*

From the article reproduced elsewhere, so sport-loving a community as Kimberley will be interested to note, Mr. John Philip Sousa, the head of the famous band of instrumentalists heard with so much acceptance in the Town Hall last night, is not only a world-renowned composer and conductor, but in at least one connection a sportsman of high repute. He is a famous crack shot, as well as "march king." Mr. Sousa finds an agreeable recreation in the pastime of "trap shooting"—or shooting at "clay pigeons"—which is so popular in his native country of America, and according to "The Sketch," from which the article in question is taken, he may without exaggeration be described as one of the best marksmen in the States. "He can usually be counted upon to break ninety clay pigeons out of a hundred. In some big handicaps he has reached the ninety-five mark—shooting which is good enough to win the Great American Handicap, the greatest of all American trap-shooting contests." We believe he is also an accomplished horseman—altogether a combination of qualities perhaps rarely experienced. Mr. Sousa was born at Washington in 1854, his father being a Portuguese musician, who, however, was himself born in Spain. That Mr. Sousa has been a prolific composer, and that he has toured the world with his famous band with triumphant success, are facts of which, of course, everyone is aware.

*Johannesburg*  
SOUSA'S BAND

### OPENING PERFORMANCE

It needed no gift of prophecy to foretell a large attendance and great enthusiasm at the first performance of Sousa's band, which took place this afternoon. The visit of the March King, the composer of a class of marches which has taken the whole world by storm, with a band of his own choosing and conducted by himself, is an event to be hoped for only once in a life in South Africa, and those who visited the Wanderers this afternoon heard the best of Sousa's music.

To-night there will no doubt be a still greater crowd, and all the musical of "Chronicle" readers should be in it.

*Johannesburg*  
JVAAL, THURSDAY, N

## TOWN AND REEF.

### COMMENTS AND INCIDENTS.

Johannesburg is "Sousa-ing" to-day, and the office boy has caught the fever and persists in whistling "The Stars and Stripes." Sousa must appeal to Johannesburg, which delights in anything novel, for Sousa's mannerisms are original. Sousa's band without Sousa's novel methods would only be part of the picture. His left hand would be worth a small fortune to many a band—now coaxing, anon urging, then restraining with a slight gesture and producing a crescendo, a forte and a pianissimo at will. Other men conduct, Sousa persuades. He always seems to be spiriting the music out of the heart of the instruments. When he wheels round and faces the brass the brass is impelled to respond.

It would not be Sousa's band if it did not do something which other bands do not do, and the Johannesburg crowd blinked last night when the programme opened instead of ending with the National Anthem, and blinked again when three seconds after the finish of the last programmed item the trim figure of Sousa was wending its way through the crowd, and there were none of the customary formalities. These mannerisms and methods of Sousa are not mere stage management. Sousa was doing the same thing years ago. They are new to Johannesburg, which will learn something of how encores ought to be given and how they ought to be announced. Sousa sees the encore coming, and no sooner had the clarinets finished enchanting the crowd in the "Tannhauser" Overture than the band is taking the audience breathlessly through "The Washington Post." Sousa and his band are unique.



Kimberly, Mar 27

## "Crack Shot & March King."

JOHN PHILIP SOUSA AS SPORTSMAN.

### A FAMOUS MUSICIAN ON A FAVOURITE PASTIME.

In view of the visit of Sousa's band to Kimberly, the following article by Mr. John Philip Sousa, from the January number of "The Sketch," will be read with interest:—

"Clay-pigeon or trap shooting is comparatively a new sport in America. Like golf, it appeals to all ages and all strata of society. On the golf-course at Hot Springs, Virginia, I have seen the multi-millionaire Rockefeller wait while John Jones drove off the next tee, and John Jones is a ribbon clerk at ten per week at Wanamaker's. John Jones and his bride are honeymooning at the Springs, spending three days and six months' savings at the same time. For the time being, millionaire, savant, ribbon clerk, and wage-earner are members of the Ancient and Honourable Society of Golfers. So with trap shooting. In the State shoot last year a squad of five consisted of one famous baseball pitcher, one equally famous divine, one well-known financier, one hard-working carpenter, and "yours truly." True democracy, that, and much to be commended! None of us had ever met before; but all, clergyman and athlete, carpenter, banker, and musician worked like veritable Trojans, to give the squad the distinction as a "top-notchers." Like love, trap shooting levels all ranks. We had been squadded by the handicap committee, and our status as marksmen was at stake.

About 1880 the first of the saucer-shaped targets was thrown at a tournament held in Springfield, Illinois. The disc was known as the Legowsky clay-pigeon, and it very quickly succeeded as a test of marksmanship the glass ball then in vogue as a flying target.

The first inter-State match was held in New Orleans a short time after the Springfield event, and attracted a large field. Harvey McMurchy (now one of the firm of the Hunting Arms Company) was the winner. Thirty years later, in 1910, in the Grand American Handicap at Chicago, he scored ninety-nine out of one hundred, proving that art is of more avail than youth, and that a man of 60 or 70 has the same chance as a man of 20 or 30. Youth is an advantage in baseball, football, basket-ball, tennis, or many other sports—but not in trap shooting.

With the public arrayed against the killing of live birds at the traps, with many of the States enacting laws prohibiting the trapping and shooting of pigeons, the interest in the clay birds has increased enormously. At the present time every town has its trap-shooting club; every university, college, and athletic association its gun team. Each

shotgun factory, powder mill, shell-loading or kindred interest has its corps of professional shooters, whose duty it is to appear at various tournaments, giving exhibitions of their skill as marksmen, and, incidentally, proving the worth of the goods manufactured by the firms which they represent.

When it is understood that the combined ammunition-loading companies of the United States have a daily output of a million shells, one can realise how fond the American is of practice with the gun, rifle, and pistol. It is said that a fair share of the product of the cartridge companies is used by the trapshooters. It is not unusual for a devotee of the sport to shoot 20,000 shells a year. I can recall a relay of tournaments that I attended, embracing a period of only four months, where I shot over 15,000 targets. As many professionals and amateurs shoot during the greater part of the year, the number of shells used is enormous. Trapshooters are finicky about guns, powders, shells, wadding, and even the targets at which they shoot. Every powder, shell, or gun has its champion, who is ever ready to defend its superiority over all others.

One of the greatest charms of trap shooting is that you, and you alone, can do it. Like dying, it is your affair only. You can't bribe, buy, cajole, or implore anyone to do it for you. It is your game first, last, and all the time. In field-shooting, water-fowl shooting—in fact, in every form of live bird shooting—there is an element of chance in which luck plays an important part. The conditions of the sport are so evenly distributed in trap shooting that, everything else being equal, it is up to you, and you alone, to "make good." In a well-conducted tournament the variations of light, wind, and temperature very rarely work to the injury of the individual shooter.

In America the most important events of the year are the Inter-State Handicaps. The first of the season is the Southern; the second the Eastern; the third the Western; the fourth the Pacific; the fifth, and greatest match, the Grand American, followed by a Post Series meeting, in which only those having shot over a certain number of thousands of targets are eligible. The Inter-State matches are held between the months of April and November, and are largely attended. At the Grand American, held at Chicago last year, there was erected a huge metallic fence or bunker to catch the shot, and I was told that the quantity of lead gathered after the tournament amounted to 20 tons.

Perhaps the most interesting event in the history of trap shooting was the visit made by a representative American team to Great Britain in 1900. The American team was treated with lavish generosity and good-fellowship by their Transatlantic opponents, and returned to America loudly praising British sportsmanship and fairness. Four or five of that memorable team are still among the "top notchers" in the shooting game. Crodsby, Gilbert, Powers, Fauning, and Captain Marshal are to-day shooting well over the ninety per cent. mark.

I am often asked what makes a good shooter. I should say that the primary essentials are concentration of thought, command of the trigger finger, velocity of vision, and accurate manipulation of the left arm in pointing. In a lesser degree, the "drop" of the gun, length of barrel, fulness of "choke," and selection of load play a part. Of my own career as a shot, my past season has

been my best, although in former years I have won many trophies. In several tournaments last season I was in the first flight of shooters. In the Southern Preliminary Handicap, held last May in Columbus, Georgia, I scored 95 out of a possible 100, in a field of 200 contestants. I was beaten by the great Illinois amateur, "Chan" Powers, who missed only three birds during the day, and landed winner of the trophy. This was the same Powers who visited Great Britain in 1900 as a member of the All American team. In the Vermont State shoot, in the great event of the tourney open to the world, I landed winner, beating favourites and field. My score was 78 out of 80.

In conclusion, I think that there is no cleaner sport than trap shooting; there is no sport where the bluffer or braggart is shown up more quickly. It is a sport that excites admiration for great achievement, and abolishes jealousy and envy among contestants and spectators alike. The man that lands winner is the man of the hour."

### SOUSA'S CONCERTS

Although this is John Phillip Sousa's first visit to the Rand, there are many here in this cosmopolitan community who have met him before and have had the pleasure of listening to his marvellous organisation, and there are few to whom Sousa's works are unknown. That the March King has at least one outstanding characteristic which is commonly associated with the land of Stars and Stripes—that of "hustling"—is evident from his itinerary in this country, and that he is confident of a fairly long lease of life is indicated in the bookings he has ahead. On Tuesday he gave concerts at Kimberly, and on Wednesday his band delighted thousands at the Wanderers, Johannesburg, in the afternoon and evening. The Reef towns are also to have pleasurable invasions from Sousa and his three-score instrumentalists, and after "doing" the Cape and Natal the party will sail from Capetown on April 21st for Tasmania and will continue their world-wide tour, eventually entering California by way of the west, the first time that has been done in the history of any such organisation. Sousa and his men are pioneers in this kind of enterprise, and are blazing the way. It is "John Phillip's" hope that this effort will have the effect of opening up this country, Australia and New Zealand to the possibilities of visits of high-class and expert organisations

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SOUSA'S BAND  
Mar. 27.

### ENTHUSIASM AT THE WANDERERS

Sousa's famous combination opened on the Wanderers' upper ground yesterday afternoon and evening. There were large crowds on both occasions, particularly in the evening, when much enthusiasm prevailed. The instrumentalists acquitted themselves splendidly; their programmes were popular; and they have already gained the affections of Johannesburgers.

Sousa's method of conducting is very reminiscent of that of the late Sir Arthur Sullivan. It displays none of the frantic energy of a Mascagni, nor the freedom of baton of a Sir Henry Wood, but just a quiet motion of hands and forearm—generally the former only—plus the power of a dominating personality. So admirably trained are his instrumentalists that little in the shape of violent gesture is required to keep them to his traditions, and the items swing along with much rhythmic soundness, and with occasional fortissimos characteristically American. One of the most striking novelties rendered last evening was Sousa's own arrangement of the song "Has Anybody Here Seen Kelly?" The humour of the thing was irresistible. It lay in a laughable juxtaposition of instruments, the heavier brass on one occasion, for instance, being countered by the piccolo. Throughout, it kept the large audience highly amused, and—if the hint might be given with propriety—the performance of this number during every programme given here would no doubt be much appreciated. Another very original idea, highly American, too, was for various sections of the band to advance during a performance to the front of the platform and to play with their backs to the conductor to the end of the item.

A large number of Sousa's own rhythmically compelling marches were performed, including the world-famed "Washington Post." The turmoil and excitement of Wagner's "Ride of the Valkyries" was well done, although I have heard the difficult brass sections done better. Edward German's "Welsh Rhapsody" was virtually a fantasia in Welsh airs, and proved very popular. The Federal March (dedicated to Australia and written by Sousa) went with no end of dash. In the afternoon a fantasia on "Lohengrin" airs was given wherein the "Bridal March" was beautifully done. It is not necessary to enter into detail as to the different works performed, but, in general, one may say that one derived a strong impression of all-round excellence from the band's work. The wood wind are brilliantly effective in rapid passages, and their unanimity therein is remarkable. The violin playing of Miss Nicoline Zedeler was well appreciated yesterday. In the afternoon she was heard in Mendelssohn's "Violin Concerto," of which she gave an enjoyable rendering, and in the evening in Sarasate's "Zigeunerweisen." She has a perfect technique and much tone and temperament. Miss Virginia Root, the soprano vocalist, has an admirable voice, and in her renderings of Sousa's songs she proved her powers conclusively.

The band will perform this afternoon and evening at the Wanderers.

H. A. C.



## SOUSA

### STATES CHORISTER

the Inspiration from Rocky  
Mountains & Sweeping Prairies

### Respired Again by Genius

We went, the public and I, to see  
Sousa. We are always going to good  
things, somehow. I'm not musical, but  
I have a love of melody, and I went to  
see the man who could breathe the spirit  
of San Juan hill, who stirred the Yankee  
blood to madness in the tropic swamps  
and fevers of the Philippines. Well, he  
is a wonderful band all right, but  
what conquered me was the music he  
drew from extraordinary sources.  
Sometimes there would be hammering  
on a big barn door, then someone would  
play with the slats of a Venetian blind,  
there would come a rumble of a skittle  
all along an alley, and presently the  
pegs would fall out one by one. There  
was hammering on a stove-pipe, chinking  
of Mexican dollars, and the clump  
of shunting trucks.

### Essence of Uncle Sam

One remembers countries and climates  
by their song-birds; there are indices of  
nations in the music of their sons. I've  
heard Sousa; now I want to see Ameri-  
ca, the land that nurtured such a thun-  
derous son.

Upon the swing of the pendulum, this  
concentrate of marching music hurried  
down to join his waiting band, lifted  
his baton, and swung them into the  
star-spangled banner. Of course, we  
Britishers thought he meant "God Save  
the King," and rose and bared our  
heads accordingly. It did us no harm.  
Wagner followed with overture from  
"Tannhauser." You all know that dis-  
traught symphony, designed to mesmer-  
ise a distraught Royal ear. Something  
tells me that Sousa follows Wagner,  
gaining from his inspired grandeur and  
rejecting all the savage weirdness of  
that grotesque mind. Mr. Clarke es-  
corted "A Golden Shower of Gold" with  
a golden cornet, and followed with a  
rendering of "Killarney," whose sweet-  
ness throbbed like pain. Sousa's genius  
found a fresh expression in a music of  
character study of American men, red  
and black. The emotions and ori-  
gins of each were outlined. The vir-  
tues, determined exclusiveness of  
the Puritan pioneer with his hope, the  
his push, and finally his triumph, the  
effervescent giggle and giggle of the  
black. A racial bioscope of wordless  
music.

The encore given was "Hands across  
the Sea." The last bars welcome Miss  
Virginia Root, timed to reach the plat-  
form with the true Yankee niggard-  
ness of time. She won the world's  
silence with a soprano voice so re-

so clear, so superbly trained and in-  
spired, that all the instruments seemed  
but crudely human before this fair in-  
strument of Divine devising. She re-  
warded acclamation with a version of  
"Annie Laurie" that made of the Wan-  
derers a desert of sound, with an oasis of  
vocal ecstasy that seemed a mirage of  
spiritual delight. One heard the tram-  
car bells on Market Square.

Rachmaninoff's "Bells of Moscow"  
followed, a breath from that snow-  
bound city of frosty tragedy, where the  
slow bells toll and toll their horror of  
Siberia, and one hears the muffled  
echoes far through the falling snow. It  
was enough to make a monk's hair  
bristle with apprehension. What a re-  
lief was the "Washington Post."

### From Daintiness to Swagger

After smoke-he the band combined to  
interpret a Welsh rhapsody by Edward  
German, an ingenious entwining of  
Welsh harmonies, a dainty whiff from  
the melodious land of the bard. An  
entracte from Helmsburg followed;  
then Sousa gave us Sousa, and we thrilled  
and throbbed and cheered. The new  
"Federal March" has the same old  
itching fever for the feet, the swing and  
swagger of glad armies in its strains.  
There followed Yankee shuffle, and then  
the catchiest, most laughable, subtlest  
turn of all.

Every instrument enquired in turn,  
solicitously, querulously, peremptorily,  
"Has anybody here seen Kelly?"  
and the fun amongst the instruments  
commenced. Gruff questions gained a  
piped reply. They argued the point  
quite heatedly. One would suggest  
that Kelly had absconded, another that  
he'd fallen down a well, another a  
motor accident, another that he'd burst,  
while feminine instruments suggested  
death or drink or marriage. It was a  
frolic of inspired genius in a vaudeville  
of sounds. They found him at last. The  
bassoon declared he'd seen him at the  
Empire, and then all laughed, and we  
laughed too.

Wagner closed the bill, and as the  
last note died, Sousa was on his way  
home. The whole entertainment was  
exposé of Yankee promptitude and  
hustle. No waiting, and no hesitation.

### Sousa the Master

I watched the live kinetophone, with  
his vivid living baton, watched his free  
hand wave and undulate, rise and fall,  
stiffen and relax with such an inspired  
flexibility that I thought of what a turn  
he could supply upon the stage. Just  
to come in and wave his supple hands to  
music, it would shame the lightest foot  
upon the Empire stage. Music oozed  
and evaporated from his finger-tips, his  
body swayed to every turn of time, his  
arms swung out to strum and drive the  
march. His pulses go to music, his  
fibres vibrate to notes; he's simply a  
volume of Yankee land in tunes. Women  
forgot to think of harem skirts, men  
forgot the enterprises of the hour, and  
I wondered what the man got out of the  
instrument that was like a python in  
convulsions with a trumpet to its tail.  
He blew and blew down its throat, and  
the darned thing wriggled to the  
haunted baton.

## Sousa and His Band

### The First Concerts

The Sousa season has opened well. The  
arrival of the famous conductor with his  
60 men created quite a sensation yesterday  
morning; and the first afternoon open-air  
concert at the Wanderers showed by a  
comparatively large audience that popular  
interest has been aroused in the visit of  
the "March King" with his band.

The brilliant and descriptive overture  
Solenelle "1812" of Tschaiakowsky was first  
on the programme, and must in its render-  
ing have proved a surprise to those who  
had thought of Sousa as a purveyor of  
popular music only and of his band as an  
organisation of instrumentalists capable of  
nothing but march tunes, rag-times and  
sand-dances. True it is—as was shown  
later in the programme—that conductor  
and band combine to give Sousa marches,  
American descriptive items and lighter  
classic numbers in a manner so perfect that  
it is probably unrivalled. But the splendid  
power, variety of tone and technical per-  
fection of their playing in the "1812"  
proved that they are justly entitled to be  
taken absolutely seriously as a magnificent  
orchestra, capable of giving fine renderings  
of modern masters. In every kind of music  
Sousa has his own idea of interpretation—  
he is nothing if not original. His own  
suite, "Three Quotations," of which the  
first concerns the "King of France," who  
"marched up the hill with 20,000 men and  
marched them down again," was in the  
best Sousa manner. The king and his  
men went up and down in quite a smiling  
and orthodox way; a charming number.  
"And I, too, was born in Arcadia" follow-  
ed, with a duet for oboe and harp, and  
another for flute and xylophone. The  
"Nigger in the wood-pile" completed the  
suite. A "Lohengrin" fantasia, the well-  
known "Invitation a la Valse" (Weber),  
Praeludium (Jahnfelt), march, "The Glory  
of the Navy" (Sousa), and Rhapsody,  
"Slavonic" (Friedemann), were the remain-  
ing programmed items, each giving fresh  
evidence of versatility and accomplishment.  
Encores included some of the most famous  
Sousa marches. The "Washington Post"—  
received with the applause that recognised  
an old friend—the stirring "Stars and  
Stripes" and "Manhattan Beach" were  
amongst these, the one giving an instance  
of Sousa stage-management in the 12 solo-  
ists who took the front of the platform  
during its performance.

Sousa as a conductor lives up to his  
reputation. The ensemble of the band is  
perfect, and discipline such that the merest  
hint is sufficient. But there is little of  
the usual monotony about the figure of  
the conductor. Baton, hands, arms and  
body all go to emphasise his desires, whe-  
ther by the most vigorous flourish of both  
arms or the least flick of a hand in the  
direction of some special instrument. His  
pleasure in his band and in the interest of  
the audience is evident, and encores were  
accorded one after another in generous  
measure.

The vocalist is Miss Virginia Root, who  
during the afternoon sang "The Card  
Song" (Sousa), a dramatic item which suit-  
ed her voice, and in which she made a  
very favourable impression. Her training  
has been with Pizzarello, in New York,  
and she has had many American successes.  
Miss Nicoline Zedeler, the violinist, play-  
ed brilliantly in the Mendelssohn Concerto.  
She has nice tone and expression, and gave  
a good interpretation. The accompaniment  
by the band was masterly, and in many  
ways the triumph of the afternoon. Miss  
Zedeler played Saint-Saens' "Le Cygne"  
for her encore, to which a beautiful harp  
accompaniment was given. She has trained  
both in New York and Berlin with  
Speiring, now the conductor of the Phil-  
harmonic Society of New York. The play-  
ing of Mr. Herbert L. Clarke, in cornet  
solos, was a revelation as to what can be  
accomplished on that instrument.

The evening concert had an audience of  
somewhere about 3,000 people, and there  
was marked enthusiasm from beginning to  
end of the concert. The programme in-  
cluded the "Tannhauser" Overture, splen-  
dently played; Character Studies, "Dwellers  
in the Western World," new compositions  
by Sousa, which were interesting and  
characteristic; an unconventional render-  
ing of the Rachmaninoff Prelude, "Bells  
of Moscow"; a rather prolonged Rhapsody  
by Edward German, a Helmsberg Entre  
Act, "The Ride of the Valkyries" from  
"Die Walkure," and the new "Federal"  
march (dedicated to Australasia), which  
has a fine swing and go, and had a big  
reception. Encores included all the best-  
known Sousa marches, and a delightfully  
humorous setting of "Has anybody here  
seen Kelly?" which proved greatly to  
everybody's liking. A further hearing only  
confirms and strengthens the great im-  
pression made by Sousa and his band.

Miss Virginia Root greatly improved on  
her afternoon performance under the more  
favourable circumstances of her evening  
appearance, gaining great applause for her  
singing. Miss Nicoline Zedeler played the  
difficult "Zigenerwiesen" (Sarasate) bril-  
liantly, and Mr. Herbert Clarke was heard  
again in cornet solos.

There will be entire changes of pro-  
gramme at to-day's matinee and evening  
concerts.



Johannesburg Mar. 30 -

Johannesburg Star  
Mar 30

## SOUSA.

## A TEN MINUTES IMPRESSION.

By HEDLEY A. CHILVERS.

A story is told of a tall policeman who, in the course of a chat with four comrades equally tall, espied a small sergeant next to him, and said, "Sorry, sir, but you are so small that you unfortunately escaped our notice."

"Yes," replied the sergeant, "I am, as it were, a sixpence among five coppers, and I'm worth more than the lot of you."

With humble apologies to Mr. John Philip Sousa, I venture to apply that little anecdote to him and to suggest that his stature is no measure of his worth. For he, through special gifts, and a Crichton-like versatility, is as well-known in Johannesburg, as perchance, in Adelaide, and Singapore, or Madrid and Stockholm, and his few cubits have proved no handicap to fame.

In the course of a talk yesterday with this remarkable man,—author, composer of comic operas and marches, and conversationalist, and observer,—I gathered some interesting views. I am not sure whether Sousa said he had travelled 60,000 or 600,000 miles in the course of his musical voyagings, but anyhow it was an appallingly long way, and, to perpetrate the expressive phrase of the omniscient street man, it seemed to me that Sousa would probably "know a thing or two."

Seated, therefore, opposite the quizzically self-contained musician, I endeavoured to pluck the fruits of his philosophy for the benefit of all and sundry, and here set out as accurately as possible, is the record of my efforts. Thus I began:—

"What, in your opinion, is the great difference between American orchestras, and British orchestras as represented by those of London and Manchester?"

The little man regarded me with a smile. He was evidently saying to himself: "I wonder if this fellow knows anything; or is he a bankrupt ostrich farmer?" Aloud he said: "I don't altogether understand the question; a good orchestra, of course, is a reflex of its conductor."

"What I mean," I added, "is this: is there any nationalism in the work of the American orchestras which distinguishes their renditions, say, of the Prelude of the Third Act of 'Lohengrin,' from British renditions of the same work?"

Sousa commenced to talk like a book. The ostrich stigma had not been entirely effaced, but the subject of nationalism in music was evidently to his taste, and he determined to talk thereof, and to proffer the fruits of his philosophy, in the hope, the remote hope, that the suspected sojourner in darkness might grow into understanding.

"I do not believe in nationalism in music," he said. "I have written a

you dear on the subject, and I feel that you can never have any real national distinction between the music of one country and another. A genius comes along, says something new, and then is supposed to become national. That is why they say that Wagner is German."

"Well," I replied, "I understand that the music of Sibelius of Finland is considered to be very national indeed, in fact, that the iterated triplet figure which is so much used by him on the same note is altogether characteristic of the folk songs of Finland."

Sousa's reply was to the effect that such usages are a matter of local custom, and that they cannot be held to make the music of a country distinctively national.

"And yet," I returned, "when the Finlandia Symphonic poem, which, of course, is identified with Russian oppression of the Fins, was played in Finland, it nearly created a revolution. To that extent was it considered national."

"Popular sympathy with the man and his work," rejoined the ever-smiling Sousa.

Hereabouts, I thought to myself that if Greig were not distinctively Norwegian, and the bagpipes distinctively Scotch, then black must either be green, or green must be some other colour. But I gave up the line of discussion. The foe was too strongly entrenched. The Sousa smile was too disconcerting.

## STRAUSS AND DEBUSSY.

"What do you think of the music of Strauss?" I next asked, determined to contradict whatever answer was returned and to carry the rebuttal.

Sousa's face reflected enthusiasm. "Ah!" he exclaimed, "Strauss is a master of technique. In some ways he is an iconoclast, but he is a master—a master."

"Well, now that's strange," I ventured, "because I was only reading recently an essay by one of the most eminent English critics, Arthur Symonds, who stated that Strauss has nothing new to say, that he is a master of technique and nothing more."

"I am told," Sousa replied, "although I haven't heard his last opera, that it is full of melody, and if this is so it would surprise me very much, for Strauss has hitherto been chiefly a striver after original effects, and his knowledge of the orchestra is wonderful. By the way, we play several of his works, 'Till Eulenspiegel' among them. When we played this in London, the Russian composer Savonoff came twice to hear it."

Sousa simply would not be convinced of anything derogatory to Strauss, so finally I fell back on the statement: "Well, anyhow he is not a conductor."

"Ah," was Sousa's reply, "there your judgment is as good as mine."

I was much pleased at this, and was just about to thank him for his charming compliment when he added: "You see, I haven't seen him conduct."

"This, in the words of Giacomo in 'Fra Diavolo,' 'was a settler.' Debussy was my last act. If I could not score with Debussy, a crestfallen exit must necessarily follow. So I said 'Well then, Mr. Sousa, what about Debussy? Is he a new star in the musical firmament or not? Has he anything fresh to say?'"

"Every man," replied Sousa, "has something new to say; the only point is can he say it?"

"But about Debussy?"

"Well, Debussy is certainly clever very clever, especially in his use of the diatonic scale. The only point to my mind is whether he can extend that particular cleverness to his other compositions."

There was nothing to argue about in this statement, much to my sorrow, so I "tangentted," as it were, on to opera, and hazarded the remark—supporting it by a quotation from Filson Young in the "English Review"—that opera would never be popular.

Reply was made to the effect that opera is increasing in popularity all over the world, and that in such a glorious department of art, where the voice, and the orchestra, and the stage, are at their best, it is inconceivable that it could be dropped by the people.

"Beecham in London seems dissatisfied," I said, "and one of your great American impresarios recently announced that he had finished with opera in America and was going to London."

"In regard to the first instance," replied Sousa, "a man out of one trade does not necessarily prosper in another; and in regard to the second"—here Sousa suggested that, perhaps, the dissatisfied one's profits, although existent, were not quite equal to anticipations. Anyhow, he (Sousa) believed in the future of opera, and in the great power for popularisation of operatic music by unattached orchestras.

My little chat with Sousa concluded with some pleasant references to his journalistic work. He has written two novels, and he informed me that he had got well into the seventh chapter of a third. In his novel "Pipetown Sandy" the dialect used is exactly that of Washington, and in always studying his dialects closely, Mr. Sousa has followed the plan of Bret Harte and Mark Twain.

His "Fifth String" is a beautiful and serious literary effort, published, I remember, some years ago in "The Windsor Magazine."

Altogether, "the March King," is as versatile as he is charming, and when I left him yesterday I felt that he was a worthy son of that America which produced Edward Macdowell and assisted Godowsky to fame. May he and his men enjoy a prosperous world tour.

played in the strictest legitimacy. Only one piece of sensationalism did the "March King" permit himself to superimpose on the score, and this was the hurrying of the tempo after the "Marseillaise" has made its final appearance. Thunders of applause followed, and before you could say "Jack Robinson" the band had dashed into an American quick-step. Mr. Herbert Clarke was the first soloist, and his cornet item was quite unique, especially in regard to the high notes—of perfect quality—and the astonishing mastery of fast staccato and legato passages. Sousa's own clever suite, "Three Quotations," came next, followed by the other soloists, but too late in the programme for a reference to this brief criticism.

study *Transcribed by*

The Sousa week-end concerts should draw especially large audiences, for special programmes have been arranged. To-night's concert and those of Saturday will be all of Sousa music, including his most popular and well-known marches. For Sunday a gigantic programme is being given, and for this final concert all that is best in the huge repertoire of the band has been arranged. Miss Virginia Root, who has become most popular, will sing special songs, and Miss Nicoline Zedeler will play some of her best violin solos.

## SOUSA'S BAND.

## March King on the Rand.

## Some Impressions.

Not the least of John Philip Sousa's achievements is the singular ability with which he has induced people to believe that he is merely a showman, while in reality he is an artist. There is a great gulf fixed between the types, for the first walks in fine linen and wears positive diamonds—like company promoter—while the second often borrows half-crowns and requires the timely help of a hatter; the showman trips down the primrose paths of prestige to the sound of lucre, and the artist moves slowly along a thorny road to the wail of the anglois and the sound of Omar's "distant drum."

Sousa has realised the importance of concealing his musicianship. To advertise oneself only as a conductor and musician of keen intellect is to invite the multitudinous absence of people at one's concerts, but to promise them a new sensation is to hold out the prospect of some new vice. The point is that when mob arrives Sousa plays Wagner, it and it goes away and says "spit it." So it is—but not splendid as showmanship. Art, in fact, has succeeded in conquering the breast of the populace that thinks has been amused and finds out that has been unconsciously learning something. Sousa, in brief, has understood the possibilities of a military band's appeal to the eye of the audience. Not for nothing is the trombone of brass: let its brazen splendour ascend the very eyes of the people; let them see its physical shape as well as its resonant voice. A conductor gives a "cue" to a player by a glance. So he takes the public into his confidence and lets them know what he wishes to be done, by a wink or a mild stare to the air. The conductor, in fact, veils himself as the man who is ruling in his orchestra, and the people are all the better pleased when they can guess from his attitude and gesture what it is that he intends to produce by way of effect; much of education that succeeds has to do by masquerading as amusement, on a pedestal of its own. The clarinets play this afternoon with something of smoothness and with a good deal of brilliancy of strings, while the horns of brass must have been a revelation to many people.

Tchaikowsky's "1812" overture was a big thing of the programme, and it never had a more distinctive treatment in South Africa: indeed the exceptional distinction of Sousa and his men is clear from the first bar of the national anthem with which the concert opened. These and other impressions were derivable by all who were at the Wanderers this afternoon, and in possession of their eyes and ears. The band, of course, approaches the complete colour scheme of an orchestra which heightening and enhancing the effect that are native to a military band. All the players are soloists, yet the ensemble must be heard to be realised. What is more important, they are artists and can, therefore, submerge their individuality in the homogeneity that places Sousa's band on the Tchaikowsky masterpiece sure appeals to Sousa, for he interpreted with a vividness that was quite startling though there was not a bar that was



Sousa's advent to the Rand was advertised as the biggest attraction that had ever been seen ahead, and the venture was, if we remember right, described as epoch-making, stupendous, colossal, unique, and so forth. For once in a way the promise held out on the posters was amply fulfilled, and no one who heard the band would gainsay the contention that it was a really distinctive event. In point of finance alone the venture knocked all previous records on the head, for the expense of travelling a man like Sousa and his players absolutely dwarfs the big salaries paid (in advertisements) to diverse popular comedians and comedienues.

Well, Sousa is a fine conductor and expert showman, who has recognized the possibilities of displaying his art to the best advantage. He does not indulge in antics—some of us were disappointed that he did not turn somersaults to mark the time of "The Washington Post"—but he has his little timely tricks and mannerisms that appeal to the people of two hemispheres we have learned to love. When the band is under full sail he will leave off beating and stand like an energetic statue. Then, hey presto! the stick rises to the height of command, and gives vivid little dabs in the air. At other times the same baton will be aloft and ascend slowly, very slowly, to shoulder level, while perchance a white-gloved left hand will be making meaningful movements that resemble the passes of a hypnotist. Anon Sousa will swing both arms across his chest as if he were keeping himself warm. One erudite critic expressed it at the Wanderers the other day. The people just love to see the bandsmen moving out of their places and taking the centre of the platform in sections. His appeals to the flighty public—as such as anything that Sousa's band does, and the effect in "The Stars and Stripes" is quite thrilling, the piccolos, flutes and trombones dominating the audience and blowing straight at them.

But beyond and above all these clever phases of the band's work there is solid musicianship of the highest order. Sousa's interpretation of Tchaikowsky's "1812" was splendid—legitimate all through, with just the right amount of abandon and plenty of solemnity. I thought he took the opening rather too quickly, but that's merely a matter of opinion. His own suite, "Three Quotations," shows him to be a veritable master, and the resources of a band in the way of variation of tone and the rhythms of his music are always interesting. The "Nigger in the Wood Pile" (we hope we had a special pass), is amazingly clever, and in this, as in other pieces, the players showed absolute virtuosity. His wind and brass are, of course, the wonder of the world—soloists all, and yet fine ensemble artists.

Mr. Herbert Clarke's cornet solos were a feature of the programmes. He must have a marvellous pair of lips, for he does things on a cornet that no one has ever tried to do before, while the tone can turn all colours of the rainbow. Miss Virginia Root sang one of Sousa's own operatic scenes at the first concert, and did it well—in the open air, mark you—for she has some beautiful notes and sings with expression. Miss Nicoline Zedeler, the violinist of the tour, played the last movement of the Mendelssohn Concerto—"ripping" again suggests itself as the correct qualification—and showed very fine technical resource and a real sympathy for the meaning of the music. The accompaniment was one of the most brilliant bits of work I have heard; hats off to Sousa!

The Wanderers' Hall was packed last night on the occasion of Sousa's farewell concert. This is the first time the band has been heard indoors, and the display was in every way a marked success. "Cavalleria Rusticana" was splendidly given, and Tchaikowsky's "1812" produced a great effect on the audience. Miss Nicoline Zedeler gave a sympathetic rendering of Hubay's "Czardas," and Miss Root's beautiful voice was heard to advantage in "Because I Love You, Dear."

Daily Mail Thurs. 2

**SOUSA'S BAND**

Owing to many requests that have reached Mr. Sousa's management, the latter has decided to arrange return concerts on Wednesday, Thursday and Saturday of this week. The attendance at the Wanderers during the last week has amply proved the popularity of this magnificent organisation. Tickets are obtainable at Mackay Bros. as usual.

**Hand Dances Mail**  
**MORE SOUSA CONCERTS**

In response to numerous requests the Sousa management are arranging a few return concerts to Johannesburg this week, all of which are bound to be largely attended. The large audiences which have assembled at the Wanderers during the last week are ample testimony to the popularity of this great band. Messrs. Howard Edie and G. R. Burnell are to be congratulated on the manner in which they have engineered the great organisation. The management wish to impress upon intending patrons the advisability of at once securing their seats for the remainder of the season at Mackay Bros.

Sousa and his band will perform this afternoon and evening at the Wanderers, while on Sunday evening the combination will give a sacred concert, also in the Wanderers. Without doubt there will be large gatherings of admirers of the famous band, which has already popularised itself so thoroughly with the Band. Prices will be as usual.

**SOUZA.**

## CONJUROR OF SWEET SOUNDS.

I have listened to the famous bands of every European country, but until Wednesday last it had never been my fortune to hear the most famous in the world. To say that it is almost an impertinence to criticise Sousa's Band is to give some idea of the position which it has attained amongst musical combinations. It is a collaboration in which each member is the master of his instrument and its great leader the master of all. Between conductor and each of his human instruments there is an intimate connection with results which at once become obvious. That conjuring hand, light and graceful, hovers here, indicates there, and as if at the instance of some magician the melodies of harmony which compose the whole are marshalled. There is no wild manual invocation, and the perfection of training and discipline, the absolute *entente* as between leader and band show there is no need for it. I heard *Tannhauser* played as never before, the *Bells of Moscow* rang infinitely true, and *Dwellers in the Western World* is portraiture in music. The Federal March and the Valkyries' wild ride were no less delightfully given, and encores were generously conceded. Seldom have expectations aroused by promise been so happily realised by performance. Miss Virginia Root has a voice of enviable quality and at once became popular, while Miss Zedeler's violin playing is a revelation in delicacy of touch and perfection of tone. When I say that Mr. Herbert Clarke is a great cornet player I say everything, for they are so few. A warm word of praise is due to those in whose keeping the management of this great undertaking has been placed. Perfection of detail and arrangement is everywhere seen, and Ed. Branscombe, Ltd., deserve well of South Africa.

Johannesburg Critic Apr 1



Sousa

## Transvaal Chronicle AND HIS BAND. Pretoria Apr. 4

Sousa and his celebrated combination appeared before Pretoria audiences yesterday, in the afternoon at the Opera House and again in the evening at the Capital Rink. There were not large audiences at either of the concerts, which is to be regretted, not only on account of the famous conductor and his band, but for the admittedly musical community of the city particularly. Looking round the Opera House at the matinee performance and after a look in at the Capital, one was forced to question whether the musical proclivities of Pretoria are all they are said to be and in which we pride ourselves. True it is the weather conditions were simply wretched. It was a dull, wet, cheerless day, but just such a day one should say when music of the colour rendered by Sousa and his band would be the more welcome. Be that as it may, the audiences were very disappointing from a critical viewpoint, but having had occasion to make somewhat similar remarks in regard to other crack musicians and artistes who have visited the city, without having arrived any nearer an explanation, it may be left at that. We probably are too conservative in our musical tastes; if so, the more the pity we are not more liberal. Those who were there simply revelled in the feast provided. It is safe to say that Pretoria never has had such a comprehensive, excellent, and talented performance of music hitherto. The instrumentalists acquitted themselves remarkably; the items were popular, and from the opening overture, "1812," to the final Rhapsody, "Slavonic," the auditory was simply full of enthusiasm and appreciation. It was soul-thrilling. Much might be remarked about the conductor and his methods, his unassuming manner, yet evident personality, in conducting; but these have become so well known that it would be but repetition. Every item on the programme was excellent, so good in fact that the feasted clamoured for more, more they would have, and more they got. Originally there were nine numbers, but before the grand finale no fewer than fifteen numbers had been rendered. We had in addition to the published programme "El Capitan," "Washington Post," "Has anybody here seen Kelly?" etc., etc. The latter was one of the most striking novelties introduced, this being Sousa's own arrangement of this popular song. The humour of it was irresistible. Altogether the band items could not have been more happily selected or rendered.

Miss Virginia Root (soprano soloist) and Miss Nicolene Zedeler (violinist) were greatly appreciated and gracefully responded to encores. Mr. Herbert Clarke, cornet soloist had a similar compliment paid him.

The band will perform this afternoon in the Opera House and again in the evening. If the weather is fine the evening performance will take place in the Zoological Gardens, otherwise at the Capital Rink. It is to be hoped that Pretorians will mark their appreciation of such a signal visit by turning out in creditable numbers to these concerts to-day.

Pretoria News

Apr. 4.

## SOUSA IN PRETORIA

### The Opening Concerts.

Sousa, the March King, had, after much prolonged booming, arrived in the Capital of the Dominion of South Africa. And what a dismal reception. Outside the Opera House leaden skies, sleet and biting blast; inside many seats and a handful of people. Sousa might have thought us the most unmusical Capital in the Empire. Although the wretched weather was to blame to a certain extent for the poor attendance, another potent factor was that matinees only pay on Wednesdays and Saturdays. When you come to think of it, you realise that most Pretorians who pay for their amusement work during the ordinary weekday; we have not in this young town the leisured class who can go out any afternoon.

Well, Sousa was worth all the booming. Not in the least discouraged by the poor attendance, he and his band of sixty performers proceeded to give a memorable rendering of the 1812 overture. It gripped you from the start, and held you spellbound. No wonder that the audience made noise enough for a thousand. Sousa, a well-built, soldierly man of fifty-five, whose conducting is a pleasure to watch, smiled pleasantly and bowed. He does not indulge in any frills or fancy work; he has his band of picked artists under control and he manages them like a master. He gave us as an encore to the 1812 overture one of his own compositions, the well-known "El Capitan" march. Now, Sousa's marches have been done to death by German bands, have been mangled by barrel organs, hashed up by gramophones, and whistled fiendishly by street urchins, and perhaps one did not look forward with too much pleasure to hearing them again.

much pleasure. But as soon as the band struck up "El Capitan," one realised that one had never heard a Sousa march played before. There is a vim about the Sousa march as played by the Sousa Band that sets the blood a-tingling, and you feel that you could march anywhere to such virile music. He played as an other encore the renowned "Washington Post." Still another fine march—the best of them all—was "The Glory of the Navy."

The fantasia on "Lohengrin" was brilliant in the extreme. Weber's "Invitation a la Valse" was rendered with a delightful charm that brought out all the subtlety of the dainty composition. "Praeludium" (Tahnfelt) and the "Slavonic Rhapsody" (Friedmann) were two of the most piquant items on the programme. In lighter vein was the suite "Three Quotations" (a) "The King of France went up the Hill"; (b) "And I, too, was born in Arcadia"; (c) "Nigger in the Wood Pile"; while Sousa's great musical joke "Has Anybody Here Seen Kelly?" was very whimsical; he would be a dull dog who could not appreciate it.

Mr. Herbert L. Clarke, the cornet soloist, is worth going a long way to hear. He played "The Debutante," his own composition, and at once captivated the audience, who insisted on an encore. Those who have heard this player once will not be satisfied!

Miss Virginia Root, the soprano, is exceedingly good. She sang "The Card Song" (Sousa) and "The Goose Girl," but one would like to hear her in an aria from opera to which her grand voice would be eminently suited.

Miss Nicolene Zedeler, the violinist, found instant favour with the audience. She played Mendelssohn's concerto splendidly, and as an encore gave "The Swan Song."

In the evening the band gave a performance at the Capital Rink, for the weather precluded the possibility of holding a concert at the Zoo. There was a fair-sized and very enthusiastic attendance, and an excellent programme was gone through. The soloists again made a big hit, and the band items were rapturously received. The overture to "Tannhauser," "The Ride of the Valkyries" and "The Bells of Moscow" (Rachmaninoff) were the best items.

A concert is taking place this afternoon in the Opera House as we go to press, and the final concert will be given in the Capital Rink this evening.

## SOUSA'S BAND

Sousa's Band played at the Capital Rink last evening, the weather being too bad to permit of them playing in the Zoological Gardens as originally intended. The rink was crowded, and the band had an enthusiastic reception.

Transvaal Leader/Apr. 5

## JOHN SOUSA'S BAND AN IMPRESSION

The concert given by Sousa and his band in the Wanderers Hall yesterday afternoon was only moderately attended. But, though the audience lacked numbers, it wanted not in appreciation. The Wanderers Hall, however, is unsuitable for a band like that of Sousa's, the effects in the tutti passages were most deafening, and the balance of the full band entirely lost. Further, it would have been preferable had members of the band refrained from indulging in the rehearsal of "tit-bits" before commencement of the performance, for one to sit for about twenty minutes and listen to diversities of solos on woodwind or brass instruments is somewhat monotonous. It is related of a Shah of Persia, during his travels abroad, that when asked his opinion concerning certain orchestral concert given in honour, the Shah stated he liked the first part of the performance best, the tuning up of the instruments. This as it may, I prefer that the preliminaries should occur behind the scenes. Taking the concert right throughout was most enjoyable. There is no doubt about Sousa's band. It is an admirable body, especially in the rendering of Sousa's marches, which make one like Boswell, "of daring resolution." Further, the playing of the various divisions of instruments are all that could be desired. Whether three or six clarinets play, they are as one. A demonstration of this was given by the piccolo-players in the "Stars and Stripes," where tone and execution sounded as one performer. Neither technique dominant, for expression, also well to the front. I have heard some fine crescendos by leading orchestras, but Sousa yesterday worked a crescendo in a manner I have never heard surpassed. It was perfection, and it was done in a quiet way, for Sousa is no ostentatious conductor. He is who obviously knows his forces, and forces know him, and, saying this, that need be said is said.

F. J. O.

## Benson SUNDAY CONCERT

Sousa and his band performed a popular programme at the Kleinfontein recreation ground yesterday afternoon before a large audience. The famous band had a hearty reception, and the various numbers, ranging from religious excerpts to a "graphic concert," were much appreciated encores being frequent.

## Natal Standard SOUSA ARRIVED Durban, Apr. 12

Great interest was taken in Sousa's arrival, and his reception to-day. The world-famous organisation, the largest that has ever been in South Africa, should pack the Town Hall this afternoon and evening. Those who have not booked their seats are advised to do so at once.



## The Critic on Music.

### SOUSA'S BAND,

Johannesburg Apr. 8<sup>th</sup>

It is safe to say that for the past two weeks the chief centres of the Transvaal have been enjoying an exposition of music such as has never before been vouchsafed to them. Referring more especially to Johannesburg, the crowds which flocked nightly to the Wanderers were not only charmed, but amazed by performances such as doubtless many had never hitherto dreamed of, much less heard. Never before, for many, have the efforts of the great masters been so exquisitely illustrated, and thus a great work of education as well as of entertainment has been engaged in. At the magical hands of its great leader, this perfect example of harmony personified has told wondrous tales in music's liquid voice to eager ears. There has been a positive fascination in watching those wizard hands, now compelling, now inviting, cajoling, caressing, weaving together the threads of the tales that were told. Such perfection of artistic control and such triumph of faultless response, such balance of harmony, such cohesion of sweet sounds have provided experiences which Johannesburg, together with all other privileged centres, will long remember. As I have before remarked, such a combination as that over which John Phillip Sousa presides defies criticism, for the sufficient reason that it is impossible to criticise the perfect.

Happily further opportunities, which will, however, be the last, remain to listen to this splendid concourse of musicians when to-morrow and on Sunday, at the Wanderers, they will accede to urgent requests. No small measure of gratitude is due to the ladies who grace with their presence and talents a company which with all its gifts materially adds to them by their inclusion. The Misses Root and Zedeler will leave very pleasant memories behind them, as having taken prominent parts in the establishment of a new phase in the musical experiences of South Africa. To their honoured leader and to the several members of the Band, the Critic extends a grateful farewell, in which is included the wish that when the baton and the instrument are finally laid down, their lines may still be laid:—

“Where music dwells  
Lingering, and wandering on as loth to die,  
Like thoughts whose very sweetness yieldeth proof  
That they were born for immortality.”



“Observer” Photos.] Johannesburg, Apr. 8.  
John Phillip Sousa in three familiar attitudes. Sousa and his band give their farewell performances at the Wanderers this afternoon and evening.

### SOUSA'S BAND.

#### EAST RANDITES' LAST CHANCE.

The last chance East Randites will have of hearing the famous Sousa's Band occurs to-morrow (Sunday) at Benoni, when this great combination will play at the Kleinfontein Recreation Ground.

The Band gave a couple of splendid performances at Germiston yesterday. The weather unfortunately was anything but propitious, and this militated against the attendance. *East Rand Express*



## SOUSA IN THE CITY: A MAGNIFICENT BAND: SPLENDID CONCERTS

A Great Conductor who Controls his Men:

*Natal Matinee* Delighted Audiences *Maritzburg*  
*Apr 11*

Philip J. Sousa, who has been described as the "March King," opened an all too short season at the Town Hall, Maritzburg, yesterday afternoon. The weather during the day had not been too bright, and Sousa and his merry men had a dismal reception in the afternoon. The stalls were empty, the galleries were not even comfortably filled, and the other sections of the hall contained only a handful of people. But if the audience did not fill the "house" certainly the musicians did, for from the first twirl of the conductor's baton there was a flow of music such as has never been heard in the City hall. And with the fine background of the City organ—the finest in the country—one could not help thinking that it was occupying a useless position. But to the band. Sousa has been boomed as a great conductor. There were evidences at the afternoon performance that, while he had his instruments under complete control, Sousa was the master, and the music and the manner in which it was rendered gripped you from the start. His own compositions were, of course, specially welcomed, but why the Town Hall natives should have opened the doors leading to the platform on which the great conductor was staged, and interrupted certain of the softer passages, is a matter which ought to be explained.

The opening piece was the 1812 overture by Tschaiakowsky, and despite the small audience there was a vociferous encore. The conductor's manner at once won the crowd—if crowd it might be called—and the response was as quick as if the hall had been filled. There was a striking spiritedness in "El Capitan," one of Sousa's own marches, which could not be but appreciated. Mr. Herbert L. Clarke, the cornetist, with a com-

position of his own, "The Debutante," next figures on the programme, and his presentation of the piece was most delightful, and he was also encored.

Miss Virginia Root sang one of Sousa's compositions—a dirge-like story dealing with cards, and as an encore gave a pleasant rendering of "Annie Laurie," which was also well received. She has an excellent soprano voice.

The band was, perhaps, at their best—if there is any best—with Wagner's "Lohengrin," a pretty fantasy, the light and shade of the different instruments being well brought out.

Weber's "Invitation a la Valse" was charmingly interpreted, and all the daintiness of the composition was fully brought out. Not the least important of the items was Jahnfelt's "Praeludium," which was followed by one of Sousa's best marches, "The Glory of the Navy," to which an encore, "Stars and Stripes" was given.

The violinist of the part, Miss Nicholine Zedeler, played Mendelssohn's concerto splendidly, and as an encore gave "The Swan Song."

"The Slavonic Rhapsody," by the band, was another delightful contribution.

### EVENING PERFORMANCE

In the evening there was a much larger attendance, and the programme was more varied. Miss Virginia Root scored a distinct success with her songs, and was several times encored.

Sousa's method of conducting completely took the audience, and he was as much at home with the compositions of well-known composers—as were also his band—as he was with his own.

The band left early this morning for Durban.

### Sousa's Band. *Krugersdorp Apr 8*

The coming of Sousa's band to Krugersdorp had been eagerly looked forward to by residents on the We Rand.

Those who had heard his expert handsomen before, wished to renew acquaintance, while those who had only heard of the ability of his musician were determined to take advantage of the only opportunity of hearing some of the familiar marches played under the conductorship of the man who composed them.

The band of sixty performers arrived at the station on Wednesday evening and it was a happy thought that prompted Bandmaster Ward, of the Town Band, to muster his men and pay a delicate compliment to their brother musicians by playing Sousa's men to the Wanderers, the procession down Monument Street attracting great attention.

Long before eight o'clock, the hour advertised for the commencement of the performance, crowds of people from along the Reef detained at the station and wended their way to the Wanderers, and soon every seat on the grand stand was occupied, while hundreds of people promenaded round, eagerly awaiting the opening item, which was somewhat delayed owing to the late arrival of the instruments.

Once the band commenced its playing Sousa gave the musicians no rest, and the huge audience was treated to an unbroken run of melody, produced by experts led by a master hand, who, by a slight movement of his magic wand, could cause sound like the soft playing of an organ, and an outburst of music which made one wonder what the effect of such an overture would have been had the weather been open-air playing impossible.

The light and shade in some of the productions was wonderful. At one instant one heard the sound of music as if at a distance, and the next moment every one of the sixty instruments was brought into play, the sound gradually swelling into a storm of harmony which evoked rounds of applause.

It is needless to record all the items played. Those who heard the performance have each one clearly imprinted in their memory; those who did not will only more keenly feel what they missed if we record the whole programme. It is sufficient to state that Sousa's band gave a performance which convinced all that they deserve all the praise that has been showered on them.

In addition to the band items, Mr. Herbert Clarke's cornet solo was a revelation of what music can be produced from that instrument. His manipulation of the cornet was an eye-opener, and produced a roar of applause and an undeniable encore, to which he responded with a fine rendering of "If I had the world to give you."

Miss Virginia Root, the possessor of a fine soprano voice, was heard to great advantage, the effective accompaniment of the band lending additional effect to her singing. To a determined encore she responded with a splendid rendering of "Annie Laurie."

Miss Nicholine Zedeler's violin solos proved her to be an artiste of exceptional ability, and were greeted with vociferous applause.

### Town Hall.

### SOUSA IN DURBAN

#### With his Famous Band.

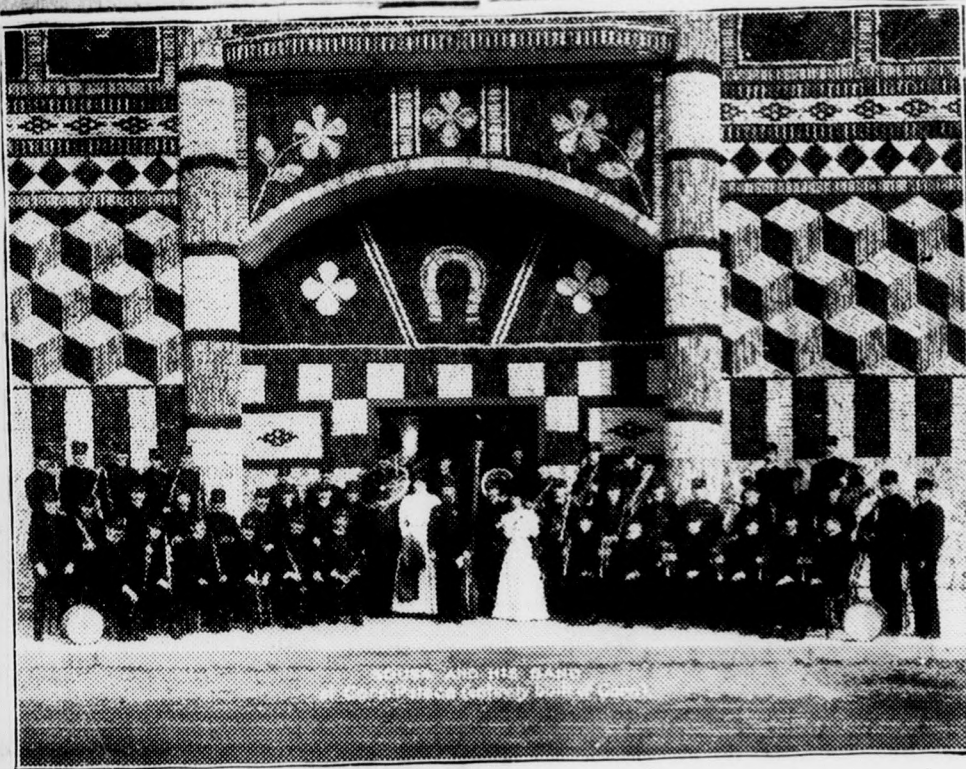
Matinees in Durban in the middle of the week are more than a risky experiment. They are generally an out-and-out failure, but there is an exception to every rule, and the matinee given yesterday afternoon by Sousa's world-famous band proved the exception. A large audience assembled to greet John Philip Sousa, whose tuneful and striking marches are played and hummed

four continents, and whose band has won a reputation that comes second to none as a military band. Durban knows a good deal about military bands from the frequent performances during the winter season, and at other periods of the year, some of the best regimental bands in the British Army, outside the Guards, 1

Sousa's band stands to other military bands in much the same relationship as the Besses o' th' Barn band stands to other brass bands. The personality of the conductor dominates Sousa's band, and it is as noticeable in the selection from Wagner as it is in one of those wonderful rhythmic marches, which have emanated from Sousa's genius as a composer of popular music. We call it popular, more because it lingers in the ear, and its melodies have a haunting refrain about them, but there is a great deal to admire in from a musician's point of view, which is not always the case in so-called popular music. Sousa himself has said that composition in march tempo must have the military quality if it is to make a hit; it must have the absolutely military instinct.

This is undoubtedly true, and Sousa's marches, as a rule, have not only the military instinct, and an unerring sense of rhythm, but they vibrate with music life and colour. Sousa's marches do not plod along. They step out briskly, and the air pulsates with the reverberation of their tread. There is abundance of contrast between the flowing piano passages and the crashing fortes, but the rhythm never falters, the melody never fails, and the harmonies never jar. Sousa is a great march composer. No one has done more in this particular branch of musical composition than he has with anything like the same universal success, and although a march is not a symphony, it gives pleasure to the multitude, and to millions probably to whom a symphony by Strauss, name one of the modern composers, or even by Beethoven, would be as intelligible as caniform inscription, and as boring as an exceedingly dry sermon. It is by his marches, of course, that Sousa is best known. Have we not heard them all—"El Capitan," "Stars and Stripes," "Washington Post," "Manhattan Beach" and many others—scores of times by band, good, bad, and indifferent? Have we not all heard Sousa's marches played by Sousa's band on good gramophones and bad ones? But to hear Sousa's marches played by Sousa's band in the Durban Town Hall was a treat that none of us heard until yesterday, although no doubt many have heard the famous band in other parts of the world, and admired the personality of the conductor, who has his band under such perfect control, and who, without any exaggerated mannerisms, has an individuality of style that impresses an audience with the feeling that the man with the baton is the brain of the musical organisation; it responds so promptly and precisely to his slightest gesture or the movement of his finger.

We heard Sousa yesterday, however, not only as a march composer, but Miss V



THE SOUSA BAND.

This renowned band gave two performances yesterday in Durban Town Hall.



Apr. 13.  
Continued

nia Root, an excellent soprano vocalist, singing two of his songs, and the band played suite, "Three Quotations," and a new set of character studies in music: "The Vagabonds in the Western World" (a) "The Red Man," (b) "The White Man," and (c) "The Black Man." How far the music is illustrative of the three quotations given, the characteristics of the red man, the white man, and the black man, need not be considered, nor need we go into the debatable question of programme music, but probably the average hearer would say there was as much of a programme in Sousa's music as in the much more elaborate and much more ambitious work of Richard Strauss who carries the "programme" very far in such compositions as, say, "Ein Heldenleben," and the "Sinfonia Domestica." It is sufficient to say that the suite and the studies are picturesque in their treatment, are marked by many clever effects in instrumentation, and show a wide knowledge of the resources of a military band. The quaint composition, "Has Anybody Seen Kelly," is an example of the varied treatment that is possible with an insignificant theme, and here is just a suspicion that Sousa is having a hit at some of the classical composers who are apt when they get a melody they fancy to virtually turn it inside out and upside down until they have torn it to pieces. In the playing of the "Stars and Stripes" march a very stirring effect is obtained in the second part by a kind of obbligato which is played first by all by four piccolos coming to the front of the platform, and are afterwards joined by the cornets and trombones. The band programme, however, was not confined to Sousa's marches and other compositions. The "1812" overture, the "Tannhauser" overture, magnificently played, a fantasia on "Lohengrin," Weber's "Invitation to the Waltz," "A Slavonic Rhapsody" by Friedemann, a "Welsh Rhapsody" by Edward German, and other items comprised the main part of the programme, the marches being mostly played in response to the unending encores which greeted every number, both in the afternoon and the evening. The band plays superbly. It is a military band pure and simple, but there are many points of difference from the military bands we are accustomed to. There are several instruments not used in British military bands, as, for instance, the sousaphone, which is an invention of the conductor's, and a contra-bassoon is a rare instrument, but an exceedingly effective one. There are no string basses in Sousa's band, but a harp is included, and the members in charge of the percussion instruments have quite a number of unusual "properties" to look after, which are used for the purpose of getting the extra effects not unusual in Mr. Sousa's compositions. The reeds, and all the wood winds, make up a very strong section of the band, and fluted reeds have never been heard in this country. The cornets, trombones, and indeed all the brasses are very fine, but the members of the band are all eminently capable musicians, and being Sousa's men have a reputation which they most certainly maintained by their magnificent performances yesterday afternoon and evening.

Variety is given to the programme by contributions of Miss Virginia Root, who has been already mentioned as a very capable soprano. She manages a good voice with the skill of a trained artiste, and while her singing of the Sousa compositions was highly enjoyable, she gave most pleasure by a very tasteful and finished rendering of "Annie Laurie." Miss Nicoline Zedeler is a violiniste of marked ability. She played the "Allegretto" and "Allegro" of the Mendelssohn Concerto in the afternoon, and Sarasate's "Zigueuerweisen" in the evening, responding on both occasions with encore numbers, to which a

harp accompaniment was excellently played with a very pleasing effect. Miss Zedeler has good technique, and her contributions to the programme were highly acceptable. Mr. Herbert L. Clarke, who is first cornet in the band, electrified the audience by his extremely brilliant cornet playing. In a couple of solos of his own composition he gave an exhibition of cornet playing which has never been equalled in this country. The greatest technical difficulty known to the instrument were made light of, and in "Killarney," and "If I had the World to Give You," the beauty and richness of his tone were shown in a very marked degree. In the afternoon the audience was surprisingly large, and in the evening the hall was all but filled, and indeed it was only in the higher priced parts of the house that there were any vacant seats. The rest of the hall was crowded.

### Another Matinee To-Day.

#### Popular Prices.

As will be seen from advertisement, it has been decided, in view of the great success of the two concerts already given, to give another matinee this afternoon from 1 o'clock to 3. The Union Castle Company have arranged not to leave the wharf until 4 o'clock, and this will permit of another

performance to-day. Popular prices ranging from 3s to 1s are to be charged, and a splendid programme which can be seen in the advertisements, will be played. It is worth sacrificing the dinner hour to hear Sousa's band, and it should prove an attractive opportunity to country residents and others who have not heard the band, or wish to hear it again.

East London  
Apr. 15  
DISPATCH. SATURDAY,

## Sousa's Band.

It was from all points of view most unfortunate that the visit to East London of Mr. John Philip Sousa, the famous American composer and conductor, and his world-renowned band, should have fallen on Good Friday. It was unfortunate from their point of view as tending to give them but meagre audiences, and it was unfortunate from the point of view of lovers of music, many of whom were prevented—some by religious scruples and others through being away for the Easter holidays—from enjoying such a treat as seldom falls to our lot in East London. It was, indeed, somewhat surprising that the Town Council, particularly as they are to allow no revenue to be derived even by themselves from municipal properties on Sunday, should have let the Recreation Ground and Town Hall to a company for Good Friday, the more that all sport on the former was forbidden. Probably, however, they were swayed by the feeling that it was then or never, and were unwilling to deprive East London of the opportunity of listening to the famous band.

Two concerts were given yesterday, the first in the afternoon in the Recreation Ground, and the second in the Town Hall. The attendance at the Rec. was poor, but appreciative, and the various items were heartily applauded, and several encores demanded, which were gener-

ously complied with. The band, in neat dark uniforms, were stationed on a platform immediately in front of the pavilion, while a circle of chairs and stands surrounded them. The eye was at once caught by the huge Sousaphone, and by a gigantic bassoon which stood out among the other instruments like a factory chimney, but no sooner did the music start than these unique instruments were forgotten, and the ear alone was busy, drinking in the feast of melody. The band is particularly strong in clarionets, but is nevertheless well balanced, and with an artist behind every instrument, and a conductor who plays upon the whole as on some gigantic organ, it need not be stated that every item was excellently rendered. Perhaps at their best in Sousa's own marches, they were nevertheless equally happy in tripping "ragtime" music as in classical selections, equally melodious in Wagner's crashing chords as in the light and dainty accompaniments to the soloists. The most highly appreciated band items in the afternoon's programme were the "Songs of grace and glory," introducing "Lead kindly light," "Nearer my God to Thee," and other hymn tunes, and giving an opportunity for a display of the excellent blending of the instruments; and the overture from "Poet and Peasant," of which the aboe solo was an outstanding feature.

The programme is varied by the introduction of soloists, viz.: Miss Virginia Root (soprano), Miss Nicoline Zedeler (violinist), and Mr. Herbert L. Clarke (cornet). The first-named lady is the happy possessor of a rich soprano voice, of excellent timbre and full compass, and not even the disadvantage of being heard out of doors could detract from the pleasure with which her rendering of Sousa's "Oh ye lilies white," and the encore "Annie Laurie" were listened to. At the evening concert Miss Root sang "Maid of the meadow," also by Sousa, and gave the same encore. She was vociferously applauded on each occasion, and the audience would willingly have heard a good deal more of her.

Miss Zedeler gave "Hejre Kati" in the afternoon, with "The Swan"—a sweetly pretty morceau—as an encore, and in the evening "Zigueuerweisen," and on being recalled Beethoven's Minuet. She is an instrumentalist of the first-class, possessed of excellent technique, and plays with much feeling and sympathy, and received ovations on each of her all too few appearances.

As a cornet soloist Mr. Herbert Clarke has few equals, his tone and tonguing being worthy of the company in which he finds himself. His rendering of "Carnival of Venice" in the afternoon and "Showers of Gold" in the evening were characterised by brilliancy of execution, while in the encore pieces, "Killarney," and "If I had the world to give you," he displayed a feeling of sympathy difficult to draw from a brass instrument. His compass is extensive, and to hear his swell on the upper D was an eye-opener to amateur cornettists, while his tone is as true at the bottom as at the top of his register.

In the evening there was again but a poor attendance, the Town Hall being barely half filled, but the audience made up in enthusiasm for what they lacked in numbers, and encores were the rule rather than

the exception. Amongst the items given in response to the calls for "more" were several of Sousa's well-known marches, including "El Capitan"—which found especial favour, "Hands across the sea," "Washington Post," "Manhattan Beach," and "Stars and Stripes." Though at times, especially in the selections from Wagner and in the last-named march, somewhat loud for the hall, as a rule the tone was so modulated as to be listened to with perfect enjoyment, and had it been possible for the band to have extended their stay over to-day, their financial success would undoubtedly have been equal to that scored from a musical point of view.

An innovation which might well be followed by other bands and musical companies was the display of placards giving in huge letters the title of each encore item, so that the audience were at all times aware of what they were listening to.

The programme presented in the afternoon was as follows:—Overture, "Imperial" (Haydn-Westmeyer); cornet solo, "Carnival of Venice" (Clarke), Mr. Herbert L. Clarke; geographic conceit "People who live in Glass Houses" (new), (Sousa), (a) The Champagnes, (b) The Rhine Wines, (c) The Whiskies: Scotch, Irish and Kentucky, (d) Pousse Cafe; soprano solo, "Oh, ye Lilies White" (Sousa), Miss Virginia Root; religious excerpts, "Songs of Grace and Glory" (Sousa); rhapsody, "The Fourteenth" (Liszt); (a) Idyl, "The Gipsy" (Sousa); (b) "The Diplomat" (Sousa); violin solo "Hejre Kati" (Hubay), Miss Nicoline Zedeler; overture, "Poet and Peasant" (Suppe).

The evening programme consisted of: Overture, "Tannhauser" (Wagner); cornet solo, "Showers of Gold" (Clarke), Mr. Herbert L. Clarke; character studies, "The Dwellers in the Western World" (new), (Sousa); (a) The Red Man; (b) The White Man; (c) The Black Man; soprano solo, "Maid of the Meadow" (Sousa), Miss Virginia Root; prelude, "Bells of Moscow" (Rachmaninoff); rhapsody, "Welsh" (Edward German); (a) Entre Act (Helmsberge) (b) farch, "The Federal" (new), (Sousa), dedicated to Australasia; violin solo, "Zigueuerweisen" (Sarasate), Miss Nicoline Zedeler; Ride of the Valkyries, from Die Walkure (Wagner).

Each programme was opened with "God Save the King," which was not played at the close.



Cape Town. Apr. 21.

Hobart May. 12

## THE RETURN OF SOUSA.

## Enthusiastic Welcome

Cape Town.

## At the City Hall.

To-night Sousa's last concert in South Africa will be given. The famous "March King" and his remarkable corps of musicians were accorded an enthusiastic reception at the City Hall last night by an audience which, if not large in numbers, certainly was not lacking in spirit. The programme was devoted to the three S's—Sullivan, Strauss, and Sousa, a happy combination.

Commencing with a delightful number entitled "Reminiscences of Sullivan," the band regaled the audience with pure music. The popular "El Capitan" followed. "The Lost Chord" was given most sympathetically by Mr Herbert L. Clarke, and this was succeeded by the "Carnival of Venice" as an encore. A most welcome contribution by the band was a group of Sousa's compositions, "By the light of the Solar Star," "Under the Southern Cross," and "Mars and Venus." The prologue to "The Golden Legend" received adequate and artistic treatment from the band, and "Hands Across the Sea" was given in response to an encore.

Miss Virginia Root sang "The Faithless Knight and the Philosophic Maid" and "Will you love when the lilies are dead?" Both songs were well received, and were excellently given.

Strauss' charming valse, "On the banks of the beautiful blue Danube" pleased the audience immensely, as did also "Perpetual Motion," by the same composer. Sousa's new "Federal March," melodious and catchy, met with general approbation. The band also gave the "Persian March" (Strauss), "Iolanthe" (Sullivan), and "Washington Post" (Sousa). Miss Nicoline Zedeler's violin solo, "Caprice" (Strauss) was enthusiastically applauded, and she responded with a delightful minuet by Beethoven.

To-night an all-Sousa programme will be given, and a matinee is announced for this afternoon. It is to be hoped that both performances will be well attended, in view of the fact that these will be the last appearances here of this famous organisation.

The tour throughout has been one of phenomenal success, as, indeed, it deserved to be.

## RETURN OF THE 'MARCH

S. Sousa KING. new

## SOUSA BAND'S FINAL PERFORMANCES IN SOUTH AFRICA.

Cape Town Apr.

After what it is for once, at any rate, no exaggeration to call a triumphant tour through South Africa, Mr. John Philip Sousa, the famous American composer and conductor last evening commenced a second short season in Cape Town with his band. The concert was given in the City Hall and the audience included, as during the previous visit, Peninsula's best known music-lovers. In a bay was Senator Sir Meiring Beck, himself a composer and musician of no mean order, who appeared to follow the programme with keen enjoyment.

The programme was devoted to the works of Sir Arthur Sullivan, Johann Strauss, and, of course, Mr. Sousa himself. Sullivan was represented in the overture ("Reminiscences of Sullivan") and by "The Golden Legend" and by a march from "Iolanthe," while Mr. H. L. Clarke, the cornet soloist, gave a feeling rendering of "The Lost Chord."

Strauss came after the interval, when the band played the valse "On the Banks of the Beautiful Danube," the "Persian March" and "Perpetual Motion" and Miss Nicoline Zedeler, the violinist, "Caprice."

Miss Virginia Root, the soprano, sang Mr. Sousa's "The Faithless Knight and the Philosophic Maid" and, as an encore "Will you love when the Lilies are dead?" Mr. Clarke, besides playing "The Lost Chord," also gave "The Carnival of Venice."

Among the Sousa marches played were the ever popular "El Capitan" and "Washington Post," and the new composition "The Federal." The band also gave a very attractive suite of Mr. Sousa's, "Looking Forward," the different parts of which gave full scope to all the resources of the 60 accomplished instrumentalists who form the combination.

The band's last performances in South Africa will be given in the City Hall this afternoon and evening.

Cape Town Apr. 21

## Sousa's Band.

## FINAL PERFORMANCES.

Last evening Sousa and his band—or rather Sousa and his exquisitely expressive instrument, the band—gave a performance in the City Hall on their return from their South African tour. From the commencement—which was a selection from Sullivan's works—they captured the attention of the audience, and secured a warm reception for that and all subsequent items. The encores were liberally responded to by the band with some of the more popular of Sousa's works. It is needless to say that all were admirably performed.

The performance was perhaps most notable for the admirable rendering of the opening selection, but where all was good, it is difficult to particularise to any advantage. Each item exemplified some of the well-known effects which Sousa secures. The band lacks nothing in precision, and little or nothing in expression, and affords a treat to all lovers of orchestral music.

The programme was agreeably diversified by solos; one by Mr. H. L. Clarke, who gave the "Lost Chord" on the cornet in a masterly manner. Miss Root and Miss Zedeler also secured the appreciation of the audience, and all gave encores demanded by the audience. The last opportunity of hearing this admirable combination occurs to-day, when performances will be given in the City Hall at 3.15 p.m. and 8.15 p.m.

## SOUSA'S BAND.

Cape Times Apr 22

## FAREWELL PERFORMANCES.

Sousa's Band said "Good-bye" yesterday afternoon and yesterday evening in the City Hall. With complete appropriateness, the evening programme was entirely made up of Sousa's compositions. Everyone knows by now how gaily Sousa's music swings along. It is always animated, sometimes quite breathlessly so, always sprightly. Another side of his cleverness shows itself, however, during a couple of hours or so of his music; this is the colour effects he is constantly presenting, amidst much that is merely bizarre. He knows his band as a person knows a familiar room. There is no secret about any of it. Every nook and corner, however much in the shade, is visible to him. And so he finds out all sorts of interesting combinations. In their more serious form they appeared once again last night in the clever little suite called "The Dwellers in the Western World," and before that in another suite, bearing the title, "The Last Days of Pompeii," which was played in the afternoon. There were points of colour throughout; the most legitimate coming in the "White Man," of the first mentioned suite. This is really written with some seriousness of mood. For Sousa can be musically serious, there is no doubt. The occasional bits of repose that occur in many of his compositions bear witness to this. Some particular examples of this side of his inspiration were forthcoming yesterday. One occurred in his setting of the verse "Nydia," from "The Last Days of Pompeii." Another in the "White Man" from the suite: "The Dwellers in the Western World"; another in the attractive violin solo, "Nymphalin" (this played to advantage by Miss Nicoline Zedeler); and still another in the sextet for two cornets, three trombones, and euphonium, from "The Bride Elect," which was beautifully played by Messrs. Clarke, Millhouse, Carey, Lyon, Williams, and Peretto. In all of these Sousa, quite serious, throws his plume as deeply as the length of his cord, and his reputation for dash and go will allow. Nevertheless these moments of seriousness are welcome contrasts to Sousa—the March King. The evening programme contained beside the items mentioned another little suite, entitled a "Geographic Conceit"; valse, "Queen of the Sea"; march, "The Glory of the Navy"; and "Mars and Venus," from the suite "Looking Upwards." Miss Virginia Root, a singer with a well-trained, high voice, also contributed to the number of Sousa's compositions by singing, "Will You Love When the Lilies Are Dead?" and a bountiful supply of marches were given in response to repeated encores. In the making of these Sousa may be said to have specialised. Their idiom is one that is entirely familiar by now, and last night the delight displayed by those who came to hear the last of Sousa's Band showed that it is one of which the public never tire. "The Washington Post," "Stars and Stripes," and "Manhattan Beach" won just as prolonged plaudits as ever. A most amusing encore was given in the pompous variations on "Waiting at the Church," in which the drum plays the part of fate knocking at the door, and the oboe gives the pathos of the situation. Miss Nicoline Zedeler, an accomplished violinist, played, besides the solo mentioned by Sousa, Saint-Saen's "Rond Capriccioso," and as encore d'Ambrosio's "Canzonetta," with harp, and "Dicksey," arranged for violin alone, by Bellstedt, with much charm.

TREBLE VIOL.

## SOUSA'S BAND.

Keen disappointment is sure to be felt by all music-lovers at the announcement made in our advertising columns this morning that, owing to the non-arrival of the steamer Ionic in time for the band to give their concert here, a delay in the appearance of this talented organisation is unavoidable. The arrangements made for the appearance of the band in Melbourne are such that the band must catch the first steamer for mainland, and this precludes any concerts being given here at the present juncture. It will be good news, however, to learn that the band will be going to New Zealand about the middle of July, and that it will make the trip through Hobart, when the promised concerts will be given.

## SOUSA'S BAND.

Keen disappointment is sure to be felt by all music-lovers at the announcement made in our advertising columns this morning that owing to the non-arrival of the steamer Ionic at Hobart in time for the band to give its concert here a delay in the appearance of this talented organisation will have to be made. The arrangements made for the appearance of the band in Melbourne are such that the band must catch the steamer for mainland at the earliest opportunity and this precludes any concerts being given here at the present juncture. It will be good news, however, to learn that the band will be going to New Zealand about the middle of July, and that it will make the trip through Hobart, when the promised concerts will be given.

S O U S A ' S B A N D .

## IMPORTANT NOTICE.

THE MANAGEMENT REGRETS TO HAVE TO ANNOUNCE THAT, OWING TO THE NON-ARRIVAL OF THE STEAMER IONIC IN PROPER TIME WITH SOUSA'S BAND ON BOARD, AND THAT THE ARRANGEMENTS FOR THE APPEARANCE OF THIS TALENTED ORGANISATION IN MELBOURNE CANNOT BE DEPARTED FROM, IT IS IMPOSSIBLE FOR THE BAND TO APPEAR IN HOBART AT PRESENT, AS IT HAS TO JOURNEY NORTH TO-MORROW TO CATCH THE MELBOURNE STEAMER. IT HAS, HOWEVER, BEEN ARRANGED FOR THE BAND TO PLAY AT HOBART ABOUT THE MIDDLE OF JULY ON ITS WAY TO NEW ZEALAND.



## SOUSA AND HIS BAND

*Launceston Telegraph May 12*  
FIRST APPEARANCE IN AUSTRALIA.

AT THE ALBERT HALL.

Sousa! Sousa the conjuror, the marvel, Sousa the magician—the incomparable Sousa.

The phonograph, a universal press and American advertising have combined in marking the one word, Sousa, in big red letters, across the musical world of the later day. Sousa, prior to last night, was to Launceston but a name. At the Albert Hall a slight, artistic-looking man, under the average height, swayed a band as he pleased, drew a crash from it with a half-sweep of a cane, toned the music to a dying whisper with a mere lift of the hand, conjured crescendos, and juggled with flying, rushing chords, having complete and absolute mastery over every of the sixty instruments in that marvellous band. He was Sousa—John Philip Sousa, the world-famous composer of martial music. Everybody has heard of Sousa, and everybody has heard his music, if not the "Washington Post," the "Manhattan Beach March," the "High School Cadets," or the "El Capitan March." The phonograph gave these to the world. The magnificent audience which in the Albert Hall welcomed John Philip Sousa not only to Launceston, nor to Tasmania even, but to Australasia, expected a great deal of him, almost too much. And Sousa triumphed. How that two and a half hours flew! Sousa does not lead a band; he is an organist, and each one of the sixty instruments is as a pipe of a mighty organ; Sousa's baton is as the controlling "stops." Every key in this swelling, majestic instrument was responsive to the lightest touch, the faintest, least perceptible motion of the great Sousa's hand. The artist is manifest in his mere mobility. His movements are light, though suggestive of a great reserve strength. His band must have performed the "Washington Post" a thousand times or more, yet the musicians watched his every motion as a cat watches a mouse. The mere twiddle of the master's fingers is of significance, and nothing is to be lost. The programme was splendidly arranged: a selection from the classics preceded martial music, which brought the audience in the galleries, with one accord, to its feet, and caused the people in the amphitheatre to sit higher in their chairs. Sousa's martial music is inspiring, thrilling even, setting the nerves atingle, and sending the blood coursing through the veins faster than before. All the favorites formed the encores—"El Capitan," "The High School Cadets," "The Washington Post," "The Yankee Shuffle," "Manhattan Beach March," "The Stars and Stripes." Others not so well known, but unmistakably of Sousa origin, were "Hobomoko," "Has Anybody Here Seen Kelly," and "The Rose, Thistle, and Shamrock." The band was highly effective in the martial music, it was wonderful, magical in the classic excerpts. "1812," Tchaikowsky's instrumental narrative of Napoleon's occupation and retreat from Moscow, opened the programme. Through it the "Marseillaise" ran heavily and loudly, softly and faintly merging always into the strains of

the Russian National Anthem, alternating with a strange rhythm. A "suite," three quotations, gave Sousa the theme for the dashing, sparkling composition next presented. Wagner's "Lohengrin" received careful treatment. A feature of the performance of the classic was the extraordinary restraint exhibited by the performers over the typical Wagnerian passages. Wagner intended them to make a noise; Sousa succeeded in his intention to make melody without the noise. Weber's celebrated "Invitation to the Waltz" was a superb effort, wonderfully rich in melody, distinguished in its simplicity. "The Glory of the Navy," a Sousa composition, followed, the possessor of a soprano voice of undoubted purity and freshness, first sang "The Band Song" (Sousa), and then "Annie Laurie," the opening bars of which were greeted with deafening applause. It is safe to say that Miss Root's singing of this lovely Scotch melody touched a responsive chord in every heart in that great hall. That Miss Zedeler is a violinist of much ability was testified by her treatment of Mendelssohn's "Concerto," which affords scope for a wide range of playing, from allegretto to allegro. The encore number was a Bach gavotte, and the audience would fain have had more had its desires been acceded to. It is interesting to note that Launceston is the first place in the Commonwealth at which Sousa and his band have given their performance.

### SOUSA'S BAND *Launceston Telegraph May 12* A GREAT PERFORMANCE.

Paderewski for pianoforte, Sousa for band music. Two master musicians who have enriched the world of melody by their advent therein. Both have been heard in Launceston, and both have departed leaving their hearers still spell-bound with the magnificence—the one of his playing, the other of his wonderful compositions and the command he exercises over such a congeries of talent as his band. Sousa—for that name synonymous with the band also—was heard last night, and henceforward all that is ideal in the concerted strains of many instruments must be associated with him. But for the fact that the R.M.S. Ionic, on which the band journeyed from South Africa, was delayed in getting to Hobart, there would have been a matinee in Launceston yesterday. With this denied them, however, the music-lovers of the city indicated their determination to hear the famous combination by practically filling the Albert Hall at the evening performance. Indubitably the concert was thoroughly enjoyed—it would have been a strange audience that could not be pleased with Sousa's Band—and the great American conductor was truly liberal, for he gratified the vociferously-expressed wishes of those present with well-nigh a dozen encores. As a band these 60 musicians are superb. The versatility of the band, its remarkable wealth of rhythm, its perfect rendition of the most difficult compositions, alike combined in compelling admiration. It would seem as though every man had a sort of sixth sense, the sense for melody; for how else could there be a performance marked throughout by such ideal modulation and exquisite smoothness? A layman cannot criticise such music, but everyone can testify to its excellence. Music's golden tongue speaks to all alike, and heaven help him who cannot understand. The

opening number, Tchaikowsky's "1812," was a tangle of sound out of which was evolved a splendid theme. Commencing with the solemn rhythm of one of the hymns of the church, a sort of instrumental "recitative" goes on to narrate the story of Napoleon's occupation of Moscow. To this succeeds the depiction of the fighting between the two armies, the alternating predominance of a distinctly Russian theme and the French "Marseillaise," furnishing one of the most brilliant and thrilling martial war pictures on record. As the French air grows fainter, typifying Napoleon's retreat, the opening hymn is again resumed, obviously as a hymn of triumphant thanksgiving. The final allegro introduces the "joy bells" of the Russian churches mingled with the strains of the Russian National Hymn. Encores to this were two of Sousa's own compositions—"El Capitan March" and "Hobomoko." A cornet solo, "The Debucante" (Clarke), gave Mr. Herbert L. Clarke an opportunity for a display of most intricate triple-tonguing, and as an encore he gave "If I Had the World to Give You." "The Quotations" (Sousa) was an inspiring number, a suite of three tunes ending with a negro breakdown; and "High School Cadets" furnished the inevitable recall. "A conception brimful of strains that thrilled one through and through was "The Glory of the Navy," another of Sousa's fancies; and this was followed by "Manhattan Beach March" and "Stars and Stripes." A fantasia from Lohengrin succeeded that old favourite, "The Washington Post," and Weber's "Invitation a la Valse," wonderfully executed, introduced Jahnke's "Praeludium." Both of these gave opportunities for the blending of reed and brass instruments that rivalled the rich, mellifluous chords of a grand organ. Something lively in the shape of "Has Anybody Here Seen Kelly?" was given as an encore to the first, and to the second a triple recall was demanded, and the public demands were satisfied by the contribution of "Rose, Shamrock, and Thistle" and "Yankee Shuffle." A rhapsody, "Slavoru" (Triedmann) concluded an exposition of all that is inspirational, symphonetic, and beautiful in music. Besides the band there were contributions from Miss Virginia Root and Miss Nicoline Zedeler. The



Sydney A.M. May 15

## SOUSA'S BAND.

### TO ARRIVE THIS MORNING.

The arrangements for the reception of John Philip Sousa and his band this morning at the Central Railway Station at 10 o'clock are of an interesting nature. Over twenty massed bands, in their uniforms, will assemble at the station and form a procession, which will proceed via George-street to the Town-hall. On the way the bands, which will escort the carriages containing the famous band, drawn by 20 greys, with outriders, footmen, and coachmen in full livery, will play popular marches.

On entering the Town-hall grounds the massed bands will divide and form a quadrant. Inside the building Mr. Sousa and his band will be received by the Professional Musicians, some eighty in number, who will during the meeting play one of the "March King's" own compositions, "Looking Upward." In this way Sydney will welcome the famous band, the largest number of visiting musicians yet entertained from overseas.

Arrangements have been made for cinematograph pictures of the procession to be taken for Mr. Spencer.

The band will begin its ten weeks' season in Australia with a concert at the Town-hall this evening. The band will play works of Tschalkowsky, Wagner, Liszt, Suppe, and Haydn-Westmeyer, in addition to Sousa's own marches. Miss Virginia Root (soprano), Miss Nicoline Zedeler (violin), and Mr. Herbert L. Clarke (cornetist) will also contribute to the programme.

### LEADER INTERVIEWED.

MELBOURNE, Sunday.—Sousa, the composer and conductor, arrived in Melbourne by the Rotomahana to-day. The famous composer, speaking of his works, said: "I get myself into an atmosphere of the particular kind of composition I wish to write. If it is to be a march my imagination runs loose among barbaric splendor. I picture to myself the glitter of guns and swords, the tread of feet to the beat of the drum; all that is grand and glorious in military scenes. It is an utter mystery to me how these compositions come. I would rather be the composer of an inspirational march than of a manufactured symphony. My chief object is to do that which I feel I am able to do. Success means a combination of the Almighty, the world, and yourself. I hold that the man who is successful is so because he concentrates his brain to such terrific intensity that he gets out of himself to the inspirational part of his being."

Speaking on his own present department, Sousa said the concert conductor must possess both soul and technique and be very closely in touch with his orchestra, members of which must catch his passing emotions. His movements should be an eloquent appeal that expresses his feelings at that moment through this medium. The musicians catch his every thought and impart to the music the inspiration he feels. For my part, I've always believed in the effectiveness of conducting in curves. Sousa will go on with his company to Sydney at once. He has 60 men with him. He has with him an Australian—Mr. Freeman—who was attracted to America some years ago. The band is purely a wood wind and brass band. He points out that it is not an open-air band so much as an indoor entertainment.

## SOUSA'S FAMOUS BAND.

Sydney Evening News May 15

### ARRIVAL IN SYDNEY THIS MORNING.

### MUSICIANS WELCOME THE "MARCH KING."

Thousands of persons thronged the platform at the Sydney Railway Station this morning to welcome Sousa, the "March King," and his band. The bandsmen had arrived early in the morning, and had been for a walk around the City, but it was arranged they should form up on the assembly platform at 10.30 a.m., and then drive to the Town Hall, where an official welcome by the Sydney musicians was to be given them.

Punctually as the clock chimed the half-hour Sousa, together with Major Rennie, stepped into a carriage to the accompaniment of cheers from the crowd. Sousa rose to his feet, bowed, and raised his cap. The members of his band then took their places in four other drags, and the party, headed by a band representing the Rockdale, Sydney, Irish, St. George's, City, Manly, and Naval Forces' bands, under Bandmaster J. Devlin, of the Naval Forces, marched off down George-street to the tune of the "Invercargill March," the procession attracting great interest, and a popular demonstration of welcome.

Inspector Trenchard, assisted by Inspector Goulder and Sub-Inspector Brooks, had a large force of police present to control the crowd and keep the thoroughfares clear, and everything passed off without a hitch. The arrival was photographed by a cinematographic camera.

### AT THE TOWN HALL.

### MUSIC AND WELCOME SPEECHES.

There was a very large gathering outside the Town Hall when Sousa arrived with his party. The concourse extended along George-street for a considerable distance, and it was evident, from the animation of the gathering, that the interest taken in the March King's arrival was very real. Accompanied by Mr. Nigel Brock, general manager, and others of the party, the March King was conducted to the platform, where a warm welcome was accorded him by the Professional Musicians' Club and band, as well as the musical public. Major Rennie presided, and there were also present the Minister for Public Instruction (Mr. Beeby), Mr. Minahan, M.L.A., Mr. Henderson, president of the Professional Musicians' Club, Mr. Truman, city organist, the secretaries of various musical societies, Mr. J. A. Hogue, Mr. L. De Groen (Vice-Regal Band), and others.

The Professional Musicians' Band, under the baton of Mr. O'Brien, played Sousa's popular march, "Stars and Stripes," and subsequently gave a performance of a Sousa suite entitled "Looking Upward," a composition in three parts (1) "By the Light of the Polar Star," (2) "Under the Southern Cross," (3) "Mars and Venus."

Major Rennie introduced Sousa, as "one of the most celebrated composers and musicians in the world, and one whose music had charmed their hearts and made their homes happy."

Sousa, who was received with cheers, spoke briefly in returning thanks for the reception. It was not every fellow who travelled thousands of miles, and was met by citizens at the train, and driven to the Town Hall, with a brass band—and a rattling good one—to accompany him, and, after getting inside the hall, to hear another band playing his own music, probably better than he could play it himself.

At the present time, he went on, a great deal of good fellowship existed between America and Australia, and he hoped and believed they would continue to be good friends. The American

Fleet was here not long ago, and he had never met one of those who were with it, from Admiral down to the midshipmite, who had not insisted all the time upon the greatness of Australasia. If they treated him as they had treated the American Fleet, he would go home with a swelled head. He had come through from Hobart on the previous day, and had discovered a climate that was unrivalled in the world. (Cheers.)

Mr. Beeby also spoke. He realised that this was not a time for speech-making, but rather for general rejoicing. They had very pleasant recollections of some recent events in this country. Less than two years ago their cousins across the sea sent representatives of their warships, and created a very clear conception of the community of interest that existed between all branches of the Anglo-Saxon race. They had to-day representatives of their cousins in another field, and he was sure that there was a feeling of joy throughout the community, for they were to get an opportunity of sampling the perfection of band music. On behalf of the Government he desired to extend to Sousa and his colleagues a hearty welcome to this country, and expressed the hope that they would leave Australia with very pleasant recollections, and that we in Australia, would always have pleasant recollections of the visitors and their music.

Mr. E. Branscombe was then called upon. In the course of his speech he remarked that there was no home in Australia in which the name of Sousa was not known and respected with more than ordinary respect, for the very great joy and light which he had brought into the homes of the people.

Mr. O'Brien called for three cheers for Sousa, which were heartily given. Matutinal tea was provided.

### CHAT WITH SOUSA.

After the function at the Town Hall an "Evening News" representative had a short chat with Sousa at the Hotel Australia. The celebrated composer impresses one in conversation with his absolute sincerity in regard to music and the love which he has for his band. He talks genially, and now and then a gleam of humor brightens up his remarks. He has been director of the present band since its formation. Prior to that he was conductor of the National Band of America (the President's Band), with which also he has toured various places. After returning to Chicago from a 3000 miles journey a syndicate of capitalists, with a gentleman at its head who knew something about bands, remarked to Sousa, "You had better enlarge your scope and have your own band, over which you would have complete control."

Sousa resigned the important position he then held, and formed the present band, which gave its first recital in September, 1892. Since then the Sousa Band has given eight thousand or nine thousand concerts, and has covered about five or six hundred thousand miles, having played five times through Europe. The present tour was commenced on Sousa's 56th birthday (November 6).

The visitor spoke with cordiality about his trip to South Africa. The band was in Johannesburg most of the period of the stay—about a month.

With regard to the constitution of Sousa's Band he explained that it was formed in such a way as to secure the most perfect balance of tone.

"Modern thought," he said, "has greatly improved orchestration, and composers—such as Richard Strauss have realised the value of good combinations."

Some compositions of Richard Strauss were mentioned as examples of the effect of bringing into play the instruments that are used by Sousa, such as the saxophone. When Strauss was in New York, he admired the saxophone players of the Sousa Band so much that he obtained them for the performance of the symphony which formed part of his programme. No doubt the composition of the Sousa band will attract much interest at the opening concert to-night, particularly among bandsmen and orchestral players.

Speaking of his operas, Mr. Sousa said he had written ten, commencing with "The Smugglers." "El Capitan" was his first big success. Others were "The Charlatan," which was played in England under another name, "The Queen of Hearts," "The Bride Elect," "Chris and the Wonderful Lamp," "The Free Lance," "The Glass Blowers," etc.

Asked concerning his early days, Sousa said he became a professional musician at 11 years of age, and had studied in America entirely.



# JOHN PHILIP SOUSA.

*Sydney Free Press, May 15*  
THE MARCH KING.

## HOW HE WROTE THE "WASHINGTON POST."

In a brief article printed quite recently in a London newspaper, John Philip Sousa, the "March King," who, together with his famous band, is advertised to appear at the Sydney Town Hall to-day, gives the following interesting account of how he wrote the popular march, the "Washington Post":—

"Altogether I have some 200 compositions to my credit, and it is now more years than I care to remember since I took my first composition to a publisher's. I paid 25 dols. for its publication, but it was a bad investment, for nobody took the slightest interest in Sousa's initial effort. I had another try, and this time took two compositions to a publishing firm in Philadelphia, who said they were willing to use them and pay for them. 'How much?' I asked, breathlessly. They would give me a hundred copies of each piece. Considering that the journey had cost me some 15 dols., it did not seem that I should make a fortune very rapidly at this rate. Nevertheless, I accepted, but I do not remember hearing that the publishers became millionaires after publishing my two pieces.

### SOUSA'S FIRST SUCCESS.

"And then came the 'Washington Post' March, which brought me exactly £5 in cash, and a

small fortune in reputation. This march is not, as is generally supposed, named after a mail coach plying to and from Washington. It is named after one of the leading newspapers in the United States capital, whose proprietors many years ago, promoted a competition amongst school children for the best essay, which caught on to such an extent that the National Museum grounds at Washington were needed for the distribution of the prizes.

"I was there with the Marine Band, of which I was then conductor, and played for the first time in public a march specially composed for the occasion, which, by common consent, was called after the enterprising newspaper, the 'Washington Post.' Although it attracted some attention, the publishers to whom I offered it told me that they could only assume the risk and financial expense of publishing the 'Washington Post' provided I would assign my exclusive rights for £5. I knew the firm were enterprising, and would push whatever they published, and I consented. But, of course, I had no idea that the 'Washington Post' would become so popular in every quarter of the globe. However, although it only brought me, as I say, £5 in cash, it brought me into such prominence that I was quickly inundated with requests for more marches.

### IN ST. MARK'S SQUARE, VENICE.

"By the way, in common with others possessing commodities valuable enough to filch, I have been persistently pestered by music pirates. Hence the following little story: Some time after the 'Washington Post' had become widely popular, my wife and I were spending a holiday in Italy. One day we were in St. Mark's Square, Venice, when the municipal band appeared to give its daily concert. Naturally interested, I listened to the performance, and was much gratified when, after playing several numbers, the orchestra struck up the 'Washington Post.' While they were playing, I noticed a music shop in the square, which I entered, and, with becoming gravity, asked the shopkeeper the name of the piece the band was playing. 'That,' said the music-seller, after listening a moment, 'is the "Washington Post" march.' I then asked for a copy. After searching his shelves, the shopman found he had run out, but volunteered to supply one within an hour. On returning after that lapse of time, I was presented with an Italian edition of the piece by Giovanni Filippo Sousa. Taking the

copy, I went to the piano and played through the first few bars. 'Yes, that's it,' I said to the shopkeeper. 'But this Giovanni Filippo Sousa, who is he?' The music vendor volubly explained that he was a celebrated Italian composer. 'Indeed!' I remarked, 'and is he as famous as Verdi?' 'Well, no, signor,' replied the Venetian; 'but then he is only young yet.' 'Have you ever seen him?' I enquired. 'No, that I remember,' was the reply.

### SURPRISING THE VENETIAN.

"Then, with your permission, I should like to present you to his wife, the Signora Giovanni Filippo Sousa.' When the Italian had done bowing, Mrs. Sousa interposed. 'Permit me to introduce my husband, Signor Giovanni Filippo Sousa, from Washington, U.S.A., the composer of the "Washington Post."' The Venetian was so overcome that he insisted on retailing the pirated copy of the march at cost price, and the respect with which he bowed us out of the shop would have done honor to an emperor."

## SOUSA AND HIS BAND.

*Sydney Free Press, May 15*  
ARRIVAL AND RECEPTION.

### A CORDIAL WELCOME.

"Yes, bless your soul, every instrument plays its own chune!" This was how one gentleman in the crowd awaiting the arrival of Sousa and his band outside the Central Station this morning expressed his knowledge of the attainments of the famous band. By 10 o'clock the advertised time of arrival, many thousands were assembled at the station. But Sousa did not travel by special train. He and his forces came by the mail, arriving at 8.15, while others of his party travelled by the Goulburn ordinary, which pulled alongside the platform at 8.53. These alterations upset the arrangements somewhat. Apart from the officials of the Professional Musicians' Union and members of amateur bands, there were no representative musicians present. However, Sousa and the bandsmen had a warm reception on the "official" arrival, which took place at 10.30. Mr. Sousa, who had with him Mr. Edward Branscombe, Australian manager, Dr. Levin, and Mr. Nigel Brock, London manager, was welcomed by Mr. Lewis Henderson, president, and Mr. R. Keers, treasurer of the Professional Musicians' Club; A. Tremain, president, and F. Imray, E. Glass, and F. C. Bowles, officials of the Professional Musicians' Union; and Mr. Minahan, M.L.A., president of the Professional Musicians' Union of Australia. A procession was then formed, headed by members of the Manly, Newtown, Metropolitan, Irish Rifles, St. George's, City, Marrickville, and Naval Forces Bands, who discoursed appropriate music, whilst Sousa and his party, in a carriage, with outriders in red, and his bandsmen in drags, proceeded to the Town Hall.

The arrangements at the Town Hall were very much better than at the railway. The vast concert chamber was crowded, and the platform was occupied by the Sydney Professional Band, under Mr. A. O'Brien. As Sousa entered the hall he was greeted with his own march, "Stars and Stripes," and during the proceedings selections from his suite "Looking Upward" were also rendered by the Professional Band. Major Rennie presided, and Messrs. Beeby, Minister for Public Instruction, Ernest Truman, city organist, W. Johnson, secretary Royal Sydney Philharmonic, Hogue, Mahony, Lewis Scott, Fritz - Hart (conductor Dollar Princess Company), Sir Francis Suttor, the Rev. Sackville West, Bandmaster Phelong, and J. Devlin (late bandmaster Permanent Artillery), occupied seats on the platform. The chairman, Major Rennie, in a short speech, inaudible to the majority of the audience, introduced John Phillip Sousa.

The famous bandmaster and composer, who on rising was greeted with enthusiastic cheers, said that before he left New York he was given to understand that he would not be called upon to make any speeches. As far as possible he had avoided doing so, and had given "little talks" instead. (Laughter.) He thanked the people of Sydney for their warm reception. It was not every fellow who had a brass band, and a jolly good one at that, to play him from the station, and another band to greet him on his arrival at the Town Hall. This band played his own compositions, and probably better than he could himself. (Cries of "No, no.") In coming from Hobart to Australia he discovered a climate which rivalled any in the world. Mr. Sousa ended his little talk by making grateful reference to our reception and entertainment of the American Fleet. "Everyone I spoke to," he said, "from admiral to cabin boy, were loud in their praise of the way you treated them in Sydney. If you treat me half as well I shall return to America with a swelled head. One of your own poets said, 'You are the Empress of the Southern Wave.' I believe it, and I thank you heartily."

Mr. Beeby said this was not the time for speechmaking. There was a feeling of general rejoicing in the anticipation of sampling the fine music which would be rendered by this famous band. He hoped that the visitors would carry away pleasant recollections of us. For our part we would be sure to retain enjoyable memories of the great musical treat which was awaiting us.

Mr. Edward Branscombe, in the course of a short speech, made reference to Sousa's wonderful versatility. Whilst the name of the band was coupled with light and flippant music, this was only one of the many sides of their attainments. The renditions of classical items by the band claimed the attention of every earnest musician.

After the proceedings a number of citizen and American admirers were introduced to Mr. Sousa.

Many ladies present at the Town Hall reception were disappointed at the absence of Mrs. and the Misses Sousa, who could not



## THE MARCH KING'S FAMILY.

*Sydney Evening Herald*  
A CHAT WITH MRS. SOUSA.

Trunks! Can any woman, especially an American woman, travel without them? This morning at the Australia Mrs. Sousa and her two daughters Priscilla and Helen were seen in the midst of their boxes, which were arriving in loads. But Mrs. Sousa thinks they have very few.

"Why, I've only three," she exclaimed.

"All as big as that?" "The Sun" woman inquired, pointing to one the size of a wardrobe, just glimpsed through the open door between the bedroom and sitting-room.

"We've only four each," said Miss Priscilla; "but Helen and I room together, and we'll have to turn out some of the light."

The trunk question disposed of, Mrs. Sousa settled down for a chat.

"Well, we were too fatigued after our journey to go to the Town Hall with Mr. Sousa," explained the lady when it was told her that many women at the welcome were disappointed at not seeing herself and her two daughters. "And we felt sort of—oh, dishevelled, you know. We came on by special train from Melbourne. There are 69 in the organisation. We came straight through from Hobart, having arrived there from South Africa. So we've seen nothing of Australia yet, except on the lovely moonlight night we crossed the straits. It was beautifully smooth, though we were warned of the terrors of the Victorian 'Rip' beforehand; but the 'Rip' treated us kindly. On the way from South Africa we had some dreadful weather, and so cold. We went very far south, and it was raw, penetrating cold. We had one frightful storm, but the old steward on board said, contemptuously, that it was only a 'slight squall.' They always do call it a slight squall, don't they? We were all good sailors, though. We just loved South Africa. We were in all the colonies of the Union, and had a very good time. We started our tour on November 6—Mr. Sousa's birthday, and went first to England. While the band was in London I took the girls on the continent, for they had never seen Paris before. Had I? Oh, yes, several times. I've been nearly all over Europe, including Russia and Poland. Now, I'd dearly like to see the South Pacific Islands; then, I have travelled all through the States of America. Wherever you go, you can see nothing more magnificent than the scenery in America. Everything there is on the grand scale."

Mrs. Sousa is a charming woman, with a lovely complexion of the "milk and roses" order, and pure white hair, which is most becoming to her youthful-looking face. Her girls are brunettes, Helen being the darker of the two, pretty in a girlish way. They were all dressed in travelling garb, the girls each wearing a pretty silk and lace cap of the mob variety. Mrs. Sousa wore a checked black and white tailored suit, very well cut.

Talking of social life in New York, Mrs. Sousa said that her girls and their brother have a lovely time, all through the winter.

"I often think they do too much," said their mother, "they are quite worn out at the end of the season. Even in Lent now there are bridge parties and all kinds of gaieties. We usually go to the Hot Springs in Virginia during Lent to recuperate. We have left my son behind. He has been through college, and is now in business. My girls and I are all fond of riding. We do much horse riding at Hot Springs, making long excursions through the lovely Blue Ridge country. We all play golf a little, but not much, and are all fond of tennis."

"Mr. Sousa works tremendously hard," said the wife of the "March King"; "but I never knew a successful man who didn't. If hard work means genius, then my husband is one. Yes, I should call him rather a restless man. His work absorbs him, and after he comes home from a big concert at night, he takes some time to settle down and compose himself to sleep. He needs time to work off the excitement. Then he rises fairly early."

"My favorites out of all the Sousa compositions are 'El Capitan' and the 'Bride Elect.' My husband has a very happy knack of choosing a title. Don't you think so? He always manages to hit the nail on the head, and the choosing of titles is an art in itself."

Miss Priscilla Sousa has composed several things, and Mrs. Sousa is also very musical, and has had a thorough training in that art.

## THE MAN WITH THE BAND. *Sydney Morning Herald* SOUSA'S ARRIVAL IN SYDNEY.

### WELCOMED AT THE TOWN HALL.

Rat-a-tat-tat, rat-a-tat-tat. It was a true bandsman's welcome. Drums were beating, crowds were cheering, and the Central railway station was besieged. Hardly had John Philip Sousa, the world-famed conductor, and his band arrived on the railway platform yesterday morning than the party was surrounded, and eager hands outstretched to bid it welcome. No time, however, was wasted at the station. A public welcome had been arranged, and within a few moments of the train's arrival the visitors were driven in drags to the Town Hall, headed by a band recruited from nearly every musical organisation in the city. George-street, during the procession from the station to the Town Hall, was practically blocked. Thousands of people followed it right to the big civic gates, and even into the hall itself, and as Mr. Sousa made his appearance at the entrance to the hall, the Professional Musicians' Band, under Mr. A. O'Brien, struck up the inspiring "Stars and Stripes" march, one of the veteran conductor's most popular airs.

Major Rennie presided at the official welcoming ceremony, and in introducing Mr. Sousa to the public referred to him as one of the most celebrated conductors in the world, "whose music had gladdened our hearts and made innumerable homes happy."

Mr. Sousa, in reply, said that it was not every fellow who travelled 22,000 miles to a strange country that was met on his arrival by a brass band and escorted to the Town Hall. Nor was that all—he had been received on his arrival at the Town Hall by another band, playing his own compositions in a manner, perhaps, better than he could himself. But he was hardly surprised at the warmth of Sydney's reception. The American fleet had been over here, and he could safely say that there was not one Jack Tar in that fleet, from the Admiral down to the merest midshipmite, who would not insist on the greatness and kindness of the Australian people. "If," he added, "you treat me one half as well as you treated them, I will go home with swelled head." (Laughter.)

Mr. Beeby, Minister for Public Instruction, welcomed Mr. Sousa and his band on behalf of the State Government. The recent visit of the American warships had given a clear idea of the community of interest which existed between all branches of the Anglo-Saxon race. Now we had an American band in our midst. He hoped that Mr. Sousa and his band would carry away with them recollections of their stay in Australia, just as the Australians would similarly carry away recollections of the very excellent musical treats which they believed the band was going to give them. (Cheers.)

### MUSICIANS' WELCOME.

In the afternoon Mr. Sousa and the members of his band were welcomed by the Professional Musicians of Sydney. A large number gathered in a flag-bedecked clubroom, and loudly cheered the veteran bandmaster as he was escorted to the platform.

In reply to the welcome, Mr. Sousa said that Australia had greatly impressed him. No country in the world was more talked about, and none was more worthy of such recognition, especially in a musical sense. And in this connection he might say that his band had come to Australia to entertain, and not to instruct. As a record of his coming to this young country he had written a special march. It had been a labour of love, and had been played throughout Great Britain. His own country had not yet heard it, but if it got the Commonwealth's endorsement, it would certainly be played in America. From what he had already seen, Australia was fortunately blessed with the best of musical talent, and he was only waiting for the time when she would send forth a world-touring band. (Hear, hear.) Australian musicians were endeavouring to raise the standard of music. Already the art had been lifted from a mere fraction to one of the greatest factors in the world to-day. Its exponents were better favoured than the exponents of, perhaps, any other profession. The doctor and the soldier had to face death on occasion, and the lawyer, too, when conducting murder cases; but the musician had a sphere peculiarly his own, for he never spread anything through his art but joy and solace to thousands. (Cheers.)

During the afternoon selections were rendered by the Symphony Orchestra.

## THE EVENING CONCERT.

The evening concert at the Town Hall, which drew a great audience, justified Mr. Sousa's choice of the unusual term "wind orchestra" for his "military" band, the prevalence of the reed tones in the softer ensembles investing all the finer pieces with a gratifying amount of tone-colour; though in the marches the brass designedly predominated. The band has been splendidly trained, plays as one man under the conductor's inspiring baton, and in every way justifies its reputation in the few classic and operatic numbers that afford opportunity for comparison. The general character of the programme was, nevertheless, and will continue throughout the season, markedly "popular."

Mr. Sousa, whose style as a conductor is entirely free from the absurd exaggerations humorous writers had prepared Australians to expect, advanced rapidly to his place, was warmly welcomed by the audience, and at once cut short the applause by raising his baton. This concise manner of getting to work without delay characterised his system so thoroughly throughout the evening that he was able to accept two, and sometimes three, encores, and actually submitted two dozen pieces during a concert that lasted only two hours and ten minutes. Renderings that were of especial interest embraced the overture to "Tannhauser," in which the "insatiable figure for violins" that Berlioz once denounced fell to the querulous clarionets as the accompaniment to The Pilgrim's theme. The Venusberg music, and the imposing conclusion, were admirably interpreted. Rachmaninoff's often-played piano-prelude was listed as "The Bells of Moscow," but the conductor, amidst the solemn clash of brass and booming of bells, retained the essential character of the original, and the whole was much enjoyed. Edward German's "Welsh Rhapsody," composed for the Cardiff Festival of seven years ago, presented exceedingly elaborate and musicianly allusions to various doubtfully recognised melodies, ending with the "Men of Harlech," very cautiously approached by many circuitous paths through the minor key, until the martial theme was splendidly enunciated, to the great and evident joy of the audience!

But, after all, for probably a large proportion of those present, the lighter Sousa compositions were the thing. "El Capitan," "Hobomoko," "Washington Post," "Hands Across the Sea," the "Rose, Shamrock, and Thistle," "Yankee Shuffle," "Manhattan Beach," and others were rendered with a snap, a piquancy, and an adroit emphasis of rhythm which brought down the house. Sousa's "Federal March" was played for the first time, and provided some attractive themes, with florid passages for the reeds, which the clarionets rendered as one man. The "Stars and Stripes," which, like many other of the Sousa series, has been repeatedly performed here, was rendered Sousa fashion, four piccolos to the front, six cornets, six clarionets—all successively marching forward, and assisting in an effect which was greeted with ringing cheers. A musical joke which is sure to be perpetrated "by request" more than once during the brief season was "Has Anybody here Seen Kelly?" Every section of the wind orchestra asked the question in turn, coyly, or with searching emphasis, and the trombones almost spoke it!

Three good artists have been brought over as soloists. Miss Nicoline Zedeler is the most sympathetic lady-violinist heard here for some time, not especially strong in tone, but with the charm named above, in alliance—as was shown in the double-stopping, high harmonies, descending chromatics, and left-hand pizzicatos of the familiar Sarasate "Zigeunerweisen"—with the most unswerving accuracy of pitch and fluency. The fair-haired player, who was judiciously accompanied by the band, played Saint Saens' "Le Cygne" as encore, affording another delightful moment. Miss Virginia Root, a lyric soprano with an attractive appearance and an agreeable vocal quality, sang Sousa's "Maid of the Meadow," a pretty comic opera number with a florid refrain, demanding a wide range, and was warmly encored. The young artist responded with "Annie Laurie," and again won the audience, the ballad being simply rendered, with an unaffected use of the well-trained voice. Quite a star artist was revealed in Mr. Herbert L. Clarke, whose cornet solo, "Showers of Gold" (Clarke), enabled him to exhibit astonishing brilliancy in the almost interminable cadenzas which characterised the piece. In the encore, "If I had the World to Give You," the artist's purity of tone and fine expression again excited enthusiasm.

Mr. Edward Branscombe, who is directing the season, announces different programmes every evening, with matinees to-morrow and Saturday.

*Continued*



## AN INTERESTING INTERVIEW.

### MARCHES AND COMIC OPERA.

John Philip Sousa at last! A dark-faced, military-looking man, with a grizzled beard, merry brown eyes, and the kindest smile that ever warmed "the genial currents of the soul!"

The March King was in his room at the

Australia at 3 o'clock, and, gazing across the bay and the sunlit bay, remarked briefly, "A Californian day!"

"Yes," he continued, "Washington is my native city, but since 1892, when I formed my band, my headquarters have been in New York. America possesses half a dozen really great initiative cities between the Pacific Coast and the Atlantic, where big art enterprises can be successfully launched; but, after all, New York is the great head centre. From there I tour with my band almost constantly for 25 or 30 weeks in each year. Other times I am at my cotton and tobacco plantations in North Carolina, making holiday. I am fond of the horse, the dog, and the gun, and have something of a collection of all three; have also a partiality for the pig and the turkey. Yes, good sport in these parts. At the beginning of last March, when I was a bit rundown, I rode off on a favourite blood mare, and covered an average of 35 miles a day, perfectly happy with my faithful friend, and, indeed, all bone and muscle and fire, she was perfectly at home with me. Our travels together lasted week after week until the day before Easter, when I resumed work in Philadelphia as one of the four judges at a great choral contest. This competition was organised by my old friend, Mr. Wanamaker, with whom I had been closely thrown in Washington when he was P.M.G., and I was conductor of the United States Marine Corps Band. The other three judges were Geo. Chadwick, celebrated as a song composer; Arthur Foote, the piano litterateur; and Horatio Parker, who fills the chair of music at Yale University.

"Yes, the conductorship of the Marine Corps Band is the highest musical post the U.S. Government can bestow. The band has been attached to the Presidency for more than a hundred years, and is, in fact, the national band of America. The permanent salary is \$400 a year, and the concert work attaching to it brings in \$800 a year additional. There is not in the American services the same musical competition between the naval and regimental bands that exists in England, France, or Germany. After the Marine Corps, our best army band would probably be at West Point Academy, and the best naval band at the Annapolis School; but the Government theory is that whilst first-rate soldiers and sailors should be turned out under Government instruction, musicians must be educated at their own expense. So that there is no Kneller Hall or Duke of York's School for military bandsmen as in England. I resigned the famous Marine Corps Band with reluctance, and left many good friends behind me.

"The present world tour with my own band was opened with a farewell season in New York at the Metropolitan Opera House on November 6. We appear there from time to time, and also at Carnegie Hall and the Hippodrome. Carnegie Hall is a beautiful building, semi-circular, with two balconies of boxes, and a gallery at the back. It seats about 3500 people. The finest concert hall in America is probably the Chicago Auditorium. It has three tiers of boxes, and the ground floor seats have an upward rake, as in a theatre. The platform can be boxed in on a wonderfully convenient plan, so that whether conducting a choir of 500 voices, with organ, or my own band, as happened on one occasion, or merely requiring room for the orchestra alone, all appears proportionately spaced. This system seems unknown in England, but is frequently adopted in America, and might be recommended for Australian use if not already in vogue.

"The most popular of my marches? No, not the 'Washington Post' now. That composition lifted me up on the wave, but since then it has been overtopped by the 'Stars and Stripes for Ever.' Then there is my latest effort, 'The Australian March,' dedicated to Sir George Reid, P.C., your High Commissioner in England. It was launched at Queen's Hall last January, and Londoners took to it with enthusiasm. Yes, I have also composed a number of comic operas—ten in all. 'El Capitan' caught on with Boston theatregoers as long as 15 years ago, and De Wolf Hopper got a long run out of it in London at a West End playhouse at the time of the Boer War. Another favourite work in America is 'The Mystical Miss,' and then I wrote both libretto and music of 'The Bride Elect,' which had an immense run at the Knickerbocker Theatre, New York, and has since been performed, like the other two, all over the United States.

"Yes, we had a wonderful time at the Cape, and only hope we shall prove as popular with all your folk. We have come a long, long way to see you all, and are full of hope and confidence that you will be well pleased. We drew crowded houses at a dozen centres in South Africa during a stay of four weeks. Longer we could not stop; and, judging by the activity forced upon us in our rush direct from Hobart, we are evidently intended to make the best possible use of our brief stay in the Commonwealth."

## SOUSA'S BAND.

*Sydney Telegraph*

### THE CONDUCTOR INTERVIEWED.

*May 16.* —

### HISTORY OF A FAMOUS ORGANISATION.

#### HOW THE MARCHES ARE COMPOSED.

A pleasant-mannered man, without any of the assertiveness some cartoonists would give him—a genial, robust man of 56, his beard tinged with grey, who talks in a low voice, with a piquant American accent, in no way aggressive, Mr. John Phillip Sousa made many personal friends yesterday when he arrived in Sydney amongst people who until then had known him only by name.

"Yes, this is my first visit to Australia," said he, when interviewed by a "Daily Telegraph" reporter. "The band has set out to blaze its track around the world—a company of well over 60 people. We've made five tours in Europe. The same band? Why, of course it is. The day has passed, in my opinion, when it was possible to discriminate between countries or cities. And in all our tours I have never allowed any other man to draw a programme for me—not that there are not plenty of men who would do it as well, or perhaps better, than I would; but I must have the responsibility."

One favored individual, however—and only one—has selected a title for one of his marches, none other than Sir George Reid, the High Commissioner for Australia. When Sousa wrote his Australian march before setting out to this part of the world, he proposed to name it "The Land of the Golden Fleece"; but it was suggested to him that Sir George Reid should be allowed to name it. The High Commissioner did so by calling it "The Federal."

#### HOW THE BAND IS CONSTITUTED.

Mr. Sousa explained the purpose he had in view in establishing his famous band. "The symphony orchestra," he said, "has been taken too seriously by the conductor and by the public, while the military band is required to play at all sorts of odd things—head the regiment one day, and play in the park the next. When I received the appointment of the National Band of America I got the idea that there should be a band in which music of the lighter type would balance the heavier symphonies. Thus I devoted attention to music of all sides. Do you know that I will not, under any circumstances, play a symphony by Haydn or Beethoven."

"Why?"

"Because they are the two composers whose works require strings. For Haydn and Beethoven you want the three departments—the strings, the woodwind, and the brass, and a fourth in a subordinate position—the instruments of percussion."

"But doesn't this apply to other composers?"

"No; you cannot show me, for instance, a leit-motif of Wagner that ever begins in the strings. The same with Tchaikowsky. But to get the balance against the effects that they produce you would require about 100 violins. Now, we have a quartet of flutes, two oboes, the English horn, eight first clarinets, four second, and four third; the E flat cornet, four saxophones, two bassoons, and so on. All that alone makes up a reed band of itself. For strings to balance that you would require 60 violins. With the euphoniums, trombones, and trumpets, four French horns, and the basses, we get the balance. I believe that the modern view of orchestration is in that direction. Take the 'Sinfonia Domestica' of Strauss, for instance. He employs there the very instrumentation I have used in my band. He gets fine effects with the saxophones, and when he came to New York to produce that work he arranged to have my four saxophone-players."

#### THE KING AND HIS FATHER.

Mr. Sousa was at the head of the National Band—or the President's Band, as it is called—for 12 years. It plays on all State occasions, and gives three official concerts in the course of the year. In 1891 this band made its first tour under his direction, going right across the States to California. When he got back, a syndicate of capitalists told him that their opinion was that he ought to have his own band, and made him a handsome offer.

"Thus we formed the present band," said Mr. Sousa. "It gave its first concert in September, 1892, and since then it has given between 8000 and 9000 concerts, and has travelled between 500,000 and 600,000 miles.

"Yes, we played twice before the late King Edward, and I believe I am the only American who has been decorated with the Victorian Order. It was pinned upon my coat by the present King, who was then Prince of Wales."

"How do you get through so much work?" Mr. Sousa was asked.

For he has written not only more than 250 musical pieces, but he has nine operas to his credit—including "El Capitan" and "The Bride-Elect," great successes in America, and "The Charlatan," performed at the London Comedy in 1898 as "The Mystical Miss"—and he has written two novels, a book of reminiscences, and scores of magazine articles.

He attributed it all to his system.

"When I was a little codger at school I started to train myself to this system. The secret is to adopt a method, and to use all the spare minutes. I heard the teacher once say, 'While other fellows are hunting for their pens and paper, Sousa's got his work finished.' Then I have been blessed by another faculty. I have never been called upon to use an instrument when composing. Other men have to seek the assistance of the piano, but this has never been the case with me. One of the greatest marches I have written was composed when I was pacing the deck of the White Star liner Teutonic, on my way across the Atlantic. That was 'The Stars and Stripes.'"

"And do you not forget the melody?"

"After I get it on paper I do."

#### HISTORY OF THE "WASHINGTON POST."

He told again the story of the famous "Washington Post." His friend Frank Hutton, who was Postmaster-General at the time, and one of the proprietors of the "Washington Post" newspaper, had promoted a school competition essay, which became such a success that it was necessary to secure the National Museum grounds at Washington to distribute the prizes. "I was walking down the street when I met Hutton, and he told me all about it. 'Now,' he said, 'the thing would be absolutely complete if you brought over your band.'"

"I had the National Band at that time. Of course, I agreed to go.

"Then another thought struck him. 'Wouldn't it be fine,' said he, 'if you wrote a march for us.'"

"I told Hutton I'd do anything for him, and so I set to work and got the march ready. I had only two weeks to do it. We played it all right, and then I went along to the publishers and said, 'Here's a new march I have just written; I'll let you have it for 35 dollars.'"

Such was the history of the march that has simply travelled all over two continents in record time.

The magazine articles he has written have embraced all sorts of subjects. One was published in the "Sketch" in January, on trap-shooting. For on the sporting side Mr. Sousa is devoted to shooting and riding, and is also a swimmer. One of his hardships, he admits, is that his present contract will not allow him to ride a horse or take a gun in his hand while he is on this world tour. He was thrown from a horse about six years ago, when he was racing along a country road outside Washington, but, luckily, was not badly injured.

But he misses his horses and dogs and guns so much that when this tour closes he will hurry off to his plantation in North Carolina to enjoy a holiday after his own heart.

He drew an interesting picture of this country retreat:—"There is plenty of quail, and a fair amount of wild turkey, and we have the beautiful air of the pine forests. It is just 25 miles from a railway track, and we just trek across country"—Mr. Sousa has just come from South Africa—"and there we are, away from all worry. And if anybody comes along who wants to talk music, I suddenly become stone deaf."



## THE BAND WELCOMED TO SYDNEY. FELLOWSHIP WITH AMERICA.

Mr. Sousa and the members of his band were welcomed by the Professional Musicians' Association at the Town-hall yesterday. The "March King" was driven from the Central Railway Station in a carriage with outriders, his bandmen following in drags. At the head of the procession members of various city bands, under Mr. J. Devlin, played lively airs. The sight attracted great crowds of people. Inside the Town-hall the first thing Sousa heard was his own "Stars and Stripes" March, played, under Mr. O'Brien's direction, by the Professional Musicians, who also performed his "Looking Upward" suite.

Mr. Sousa cordially acknowledged the reception.

"It's not every fellow," said he, "who can come 22,000 miles and have a brass band to meet him at the railway station, and play him to the Town-hall—and a rattling good brass band at that!—and who can have, when he comes into the hall, another band playing his own compositions, and probably better than the man could play them himself." (Laughter and applause.)

There was a great deal of good-fellowship existing between Australasia and America. "With

your ninety millions and our six," he continued, the whimsical transposition of figures causing renewed laughter, "I think we can continue to be great. Our fleet was through here not long ago; and I have never met one Jack Tar from the Admiral down to the smallest midshipmite, who would not talk all the time about the great nation of the Australians and Australia. (Applause.) If you treat me half as well as you treated them I am going home with swelled head."

Mr. Beeby, Minister for Public Instruction, welcomed the visitors on behalf of the Government of New South Wales.

Mr. E. Branscombe and Major Rennie, the chairman, also spoke. Cheers were given, and Sousa was kept busy shaking hands with the people who wished to meet him.

## SOUSA AS A CONDUCTOR.

### POPULAR SUCCESS AT THE TOWN-HALL.

Sousa and his band emphatically "made good"—to quote the language of their own country—at their first concert at the Town-hall last night. The music was not the only remarkable feature of a big, popular success. The conductor himself is most interesting in his style. He began quietly enough, though his direct, almost abrupt, methods, and total absence of fuss, attract from the very first. But as he proceeds he assumes as many gesticulations with his hands and arms as a graceful ballet-dancer. His left hand in itself tells a story. At one time he is describing a circle with it high in the air; at another, when encouraging a series of chords from the basses, he resolutely pulls it back with each chord, as if drawing an organ stop. When he wants a crescendo, he works both arms vigorously at his sides as if managing a pump, and thus helps the big sound along tremendously. A favorite attitude of his is to incline his body sideways, and sweep his baton round much after the fashion of a man who is mowing thistles with a walking stick. Another is to hold the baton forward at a low angle, and raise it with each note of an ascending scale until it is high above his head. Still another is to poise it in the air, and make tremolo signs with it, for soft effects. It is inspiring all the time to notice the attack of his players. A chord is struck at the end of the long, sweeping beat with wonderful precision, as if one man only was responding. This unanimity of purpose indeed was notable all through the concert. The musicians played as if they loved their work. Sousa had infected them with his magnetism.

The personal equation is obviously a material factor in the success of this remarkable man. It is good to see him thoroughly warmed to his work, conducting one of his famous marches, as he swings both arms round in a big half circle with the steady sweep. He is equally interesting when he adopts a caressing attitude, as if he were coaxing the phrases from the clarinets, or flutes, or bassoons. When the "Stars and Stripes" march was being prepared, he faced the clarinets on his right in the long passages of syncopation, bent over them, and eagerly drew his hands together with short, staccato movements to indicate the tempo.

Yet everything was done without ostentation or limelight. Sousa bowed in response to the loud applause, hopped on to the conductor's stand, and was already at the fourth bar of the "Pilgrim's Song" before the house had realised that he had begun. And this was his manner all the way through. Those who studied his programme might urge that he is a showman. Perhaps he is, but he is a first-rate one, all the same. At this concert, he gave two seriously classical Wagner pieces, the "Tannhauser" overture and "The Ride of the Valkyries," at the beginning and end of the evening, and to relieve these there was a lot of his own music, showy and superficial marches for the most part. But these unquestionably appealed to the people. Sousa knows his audiences, and this is the secret of his popularity. One of the biggest hits of the night was made by the "Rose, Shamrock, and Thistle" march, wherein the national airs were remarkably interwoven. The climax was "Rule Britannia," trumpeted forth with wonderful vigor by the basses, and taken up by the whole band.

This was one of a series of encores. Sousa is remarkably generous in encores. After an inspiring climax, when he has the house roused to enthusiasm, he stands smiling beneath the shelter of his stand, contemplating the scene; then he makes a little nod of assent; strides back to his place, and forthwith there is another encore.

The band played with singularly telling balance, pure tone, delicate modulations, and effective climaxes. In the "Tannhauser" overture, where the first motive was announced in a swelling volume of sound for the whole orchestra, only to be disturbed by the extraordinary Venusberg music, which is portrayed in elaborate passages of agitation for the clarinets, an extremely graphic effect was secured. The tempestuous "Ride of the Valkyries" was likewise exceedingly well interpreted. After the "Tannhauser" overture, the encore-piece was Sousa's "El Capitan" March, and this proved so popular that the "Hobomoko" was then played. In his suite, "The Dwellers in the Western World," wherein he typifies in three movements the red, white, and black men, Sousa has developed the Indian atmosphere well in the first, with its barbaric color and half-savage dance melodies, in the second, the storm picture is well contrived, but afterwards the melody resolves itself into a polka; and in the third, tricks are freely introduced in the beating together of pieces of wood and the rattling of tambourines.

The Rachmaninoff Prelude, a favorite solo with pianists, represented another phase of the artistic side of a versatile programme; and Edward German's "Welsh Rhapsody," with its suggestions of Sir Roger de Coverly and other themes, was well received. The encore piece for the Prelude was the celebrated "Washington Post." After the Rhapsody there was quite a group of encores—first the humorous "Has anybody here seen Kelly?" where the question is asked trippingly by the clarionets, and responded to dejectedly by the bassoons. Here, also, the trombones got their first chance, and produced a remarkably fine body of tone. Then the "Rose, Shamrock, and Thistle" was played, and with the emphatic climax of "Rule, Britannia" another encore, "The Yankee Shuffle," had to be given.

The "Federal March," dedicated to the people of Australia, proved to be brisk and bustling, with high and brilliant bravura for the piccolos against the gay theme for the full band. There was a volley of applause, and the conductor for the encore, chose his own "Stars and Stripes." In this piece various divisions of the band walked to the front of the platform, and blared out their full tones of woodwind and brass, to intense enthusiasm. Another piece was demanded, and the "Manhattan Beach March" was played.

Interest in the concert was artistically preserved by the soloists. Miss Virginia Root is a talented soprano, whose voice is of distinctly pleasant quality. She sang with sentiment Sousa's "Maid of the Meadow," a ballad with a showy accompaniment. The encore-piece was "Annie Laurie," very gracefully sung. Miss Nicoline Zedeler, the violinist, has an artistic style, and plays with decided temperament; while her tone, though not powerful, is very sweet. Sarasate's "Zigeunerweisen" was a capital exhibition of virtuosity, and the encore, "Le Cygne" (Saint-Saens), with its beautiful harp accompaniment, also captured the audience. The cornetist, Mr. Herbert L. Clarke, was emphatically successful. He produced a beautiful tone, his bravura playing was even and ready, his modulations effective, and his control of breath also praiseworthy. He was promptly encored. The band accompaniments furnished not the least interesting feature of the evening.

The second concert will be given to-night, when the Tchaikowsky overture, "1812," a "Lohengrin" fantasia, the Jarnfelt "Praeludium," and some of Sousa's marches will be played.



SOUSA'S SMILE WHEN HE WAS SEATED IN THE CARRIAGE AND THE ENORMOUS CROWD THAT HAD GATHERED TO WELCOME HIM TO SYDNEY.

### MUSICAL RECIPROCITY.

The reception to the famous conductor and his band at the rooms of the Professional Musicians in Rowe-street at 4 o'clock was largely attended. Mr. Sousa, in acknowledging the warmth of the reception, said that in a few months the band would have travelled 23,000 miles upon a reputation made in various parts of the world, and there was no reason why in the time to come a band from Australia should not do the same thing. If this should come about some day he was sure America would as warmly welcome them as any other nation under the sun. (Applause.)



## DOES SYDNEY LOVE MUSIC? LOOK BELOW!



A LARGE CROWD OF MUSIC-LOVING PEOPLE WHICH GATHERED AT THE SYDNEY RAILWAY STATION YESTERDAY MORNING TO WELCOME THE COMPOSER OF "THE WASHINGTON POST" MARCH.

### MARCHING MUSIC.

*Sydney Telegraph, May 6*  
All good things in music come to Sydney in the course of time—though there are long arid intervals, which for people who love music are far too frequent—and Sousa's band has at last put in an appearance, and has amply justified the fortissimo welcome that was given to it. To a very considerable number of people, the word band calls up recollections that are anything but agreeable, for, like "the grand old name of gentleman," it is a word that is unhappily "solled with all ignoble use." But Mr. Sousa's brilliant organisation of experts, who respond infallibly to the master's lightest mood, and appear to derive inspiration from the curve of his arm, or the lift of his

shoulder, can no more be compared with the ordinary band of commerce than Hyperion can be likened to a satyr. There are people, of course, who fancy that they would feel an aching void in any band music which is without the tone-body produced by violins, cellos, and basses. But the wood-wind is wonderfully satisfying when presented by such an artist as Sousa. Wagner and Tchaikowsky are names to conjure with, but to the vast mass of people, who are insufficiently complex themselves to appreciate the towering complexities of those masters, the strains of one of those brilliant, warm, and many-colored marches that Sousa's name is identified with all over the world prove infinitely more acceptable. It is his marching music that has made Sousa's name famous. It strikes home to the imagination of every hearer as a vit-

thing. The perfect march, that is perfectly played, with the rhythm and swing of tramping feet in it, calls up a very definite picture in the mind of the average listener, and an overture by Wagner or a symphony by Tchaikowsky calls up a very blurred and indefinite picture in the minds of all except the comparatively few who have acquired a high degree of musical education. That is the basic reason, probably, of Sousa's success. Life itself is a march to the average man, whereas the Wagnerite is compelled to regard it as a succession of colossal dramatic situations, and to the disciple of Tchaikowsky it must appear like a mysterious and melancholy dream. The hope may be expressed that the brief visit of Sousa's band will have its effect in inspiring local bandmasters and bandsmen alike with a new ideal.



*See Sun.* **SOUSA.** *Sydney.*  
*May 16*  
**HIS OPENING CONCERT.**

**BIG CROWD AT THE TOWN HALL**

Sousa's name has so long been associated with the brightest of music—a class of music that has always appealed to Australians—that his welcome to Sydney on Monday was naturally of a cordial nature, and this cordiality was further exhibited by an excellent attendance at the Sydney Town Hall in the evening, when the opening concert of the season was given. There was a good deal of the famous conductor's own music in the programme, but excerpts were included from Wagner and other composers, the performance of which gave a clear indication of the capacity of the splendid corps of musicians which Sousa has welded together, and over which his influence is so remarkable.

As a conductor Sousa is a study. His movements are graceful and full of meaning. He seems to prefer to entice the music from his band rather than to "beat" it out, and every motion, every gesture, is responded to as if the thoughts of each individual player are in touch with those of the master. The bond of sympathy between them is undoubted. The management of the programme was a revelation in its way, and may be accepted as a lesson in this part of the world. Numerous additional pieces were played, but there was no time wasted. The enthusiastic applause which followed the performance of one selection was at its height when Sousa again faced the players, raised his baton, and another work was started, an assistant meanwhile displaying before the audience a large card upon which was printed in large letters, so that all might see, the title of the extra number.

The programme was opened with the "Tannhauser" overture, with which, of course, everyone was familiar. But the composition of the Sousa Band, in which the wood wind was brought into effective service, lent an additional interest to this noble piece of music. The interpretation was plastic and comprehensible, the motives clearly expressed against a background that intensified their meaning, while the beauty and majesty of the whole work was unfailingly demonstrated. A prelude of Rachmaninoff, to which the title "The Bells of Moscow" appeared most appropriate, gave opportunities for "popular" effects, such as the melancholy tolling of bells and so forth. The performance was calculated to impress a sensitive mind in the manner sometimes noticeable during the scenes of a melodrama. Edward German's "Welsh" Rhapsody was treated with great skill on the part of the collective performers, the inspiring strains of "The March of the Men of Harlech" being given out with ringing emphasis.

All these excerpts from the band's general repertoire were followed by pieces by Sousa, and double encores were the order of the evening. Sousa's own programme numbers included "The Dwellers in the Western World," a newly-composed set of character studies, illustrating first the period wherein the Red man was more of a picturesque entity than he is now; the coming of the white conqueror followed; and finally appeared the Black man, with his fluent melodies and high spirits. The opening ("Red Man") melody was upon the lines of Longfellow, in "Hiawatha," commencing "And they stood there on the meadow, with their weapons and their war gear." Of the three portions of this descriptive "programme" work, the second made, perhaps, the most distinct appeal from a musical point of view, the hymnal theme, with its beautiful harmonies, falling very pleasingly upon the ear, while the significant final passages suggestive of strength, determination, and triumph were given with much verve. "El Capitan" and "Hobomoko" had been given as encore pieces, and now followed "Hands Across the Sea," in which the piccolo came into importance. Later on the "Federal March" was played. The original name bestowed upon this piece was "The Land of the Golden Fleece," but yielding to a wish that had been expressed to him, Sousa consented to adopt a title for which Sir George Reid was responsible, viz., the "Federal." This was the only instance in the composer's lifetime when such a thing happened. The "Federal" was given with splendid dash, and the audience was subsequently treated to a humorous work entitled "Has Anyone Seen Our Kelly?"

It is said sometimes that it is difficult to get humor out of music, so as to make the hearers appreciate it; but there was a simmer of laughter through the hall as the various instruments took up the theme of the mysterious Kelly. The "Stars and Stripes" march—played magnificently—and "Yankee Shuffle" were fully appreciated, and the Wagner excerpt with which the concert closed, added to the pleasure of the evening.

The cornet soloist, Mr. Herbert L. Clarke, played "Showers of Gold" (Clarke), with band accompaniment. Mr. Clarke's tone was beautifully clear, and this clarity was not reduced in the high notes, nor while the technical difficulties with which cornetists are so familiar were being manipulated. He played through these in the most facile way, and was rewarded with an ovation that might have come from fellow-bandmen. The melody in the encore number, "If I Had the World to Give You," was played with sympathy and musical sincerity.

So much attention had been devoted to the band that the clever playing of Miss Nicoline Zedeler, the violinist of the party, came as an agreeable surprise. Her first contribution was Sarasate's "Ziguenerweisen," in which the young lady revealed a pure tone, and a sure technique, and there was a clear suggestion of temperament. The accuracy with which the double-stopping passages were treated excited admiration, and on the whole the violinist made a good impression. Her recall resulted in a performance of Saint Saens' "Le Cygne," which will be always enjoyed when it is played in that way. The soprano, Miss Virginia Root, sang a song by Sousa, "Maid of the Meadow," containing some florid passages which really set off the graceful melody. Miss Root has a sweet, flexible, well-trained voice of good range. The rendering of the Sousa song was quite charming, and she added "Annie Laurie" in such a manner as to please all.

Mr. Edward Branscombe, the director of the season, intimates that there will be a change of programme this evening, and matinees will be given to-morrow and Saturday afternoons.

**WELCOMED BY MUSICIANS.**

Sousa was cordially welcomed at a special gathering of musicians at the rooms of the Professional Musicians' Club, Rowe-street, on Monday afternoon. Mr. J. E. West, M.P., Mr. Minahan, M.L.A., Senator McDougall, Mr. O'Brien (secretary), and others delivered speeches of welcome, and the health of the visitor was drunk with enthusiasm.

The great bandmaster, in a light and airy speech, gratefully acknowledged the compliment that had been accorded to him, and made happy reference to the musical talent of Australians, expressing the hope that a band would some day set forth from the Commonwealth to make a world tour. It was now acknowledged that the art of music was one of the greatest factors in the happiness of mankind.

The artistic souvenir invitation card, produced for the occasion, was designed by Mr. L. Henderson.

**THE COMING OF SOUSA.**  
*Sydney Sun. May 16*  
**BRILLIANT OPENING.**

**MAGNETIC CONDUCTOR.**

The musicians, and people interested in music, had a busy time yesterday in extending a fitting welcome to Sousa and his band. In addition to the reception at the Railway Station in the morning, and subsequent ceremony at the Town Hall, the travel-stained instrumentalists, and their leader were entertained in the afternoon by the profession at the

club rooms, Rowe-street. At night an audience worthy of the occasion attended the opening concert of the season in the Town Hall. Pronounced enthusiasm was accorded to the various items on the programme. Rarely indeed have such genuine demonstrations of appreciation been witnessed within the precincts of our premier concert chamber. In this way every item on the programme was encored, many doubly, and one trebly. The band justified its unique reputation in every particular.

The constitution of the wonderful instrumental combination is as follows:—Flutes 4, oboes 2, clarinets 10 firsts, 4 seconds, and 4 thirds, cornets 4, trumpets 2, horns 4, English horn 2, trombones 4, tubas 4, euphoniums 2, contra basson, Sousaphone, harp, timpani, small drums, bass drum, tubular bells, &c. The euphoniums are of the American specification, i.e., with two bells. The great basson is a sixteen-footer, and the mammoth "Sousaphone" is of the tuba variety, modified to Mr. Sousa's requirements. Many charming and unique effects are produced by bells, "chunks" of wood, sand-paper, &c., more especially in Mr. Sousa's characteristic compositions. Beauty of tone, graduation, and precision, are the outstanding features of the combination. On first hearing the ensemble the playing did not strike one as being equal to the great English military bands, but possibly the players, because of the fatigue of travel, were not heard at their best. In Mr. Herbert L. Clarke the band possesses a cornet soloist of much brilliancy and wonderful technical powers. His crescendos are amazing, his shakes partake of the ethereal quality of a light soprano, with the exactitude of a crack performer on a keyboard instrument, and his phrasing might serve as an object lesson for soloists, vocal as well as instrumental. The soloists travelling with, but not of, the band are Miss Virginia Root, a pleasing soprano, and Miss Nicoline Zedeler, a young violinist who possesses delightful temperamental and technical powers. Speaking from a strictly art point of view, her playing of Sarasate's "Ziguenerweisen," and the added number, "Le Cygne" ((Saint-Saens), was the big circumstance of the evening. The young lady played with elevation of style and exquisite purity of tone. The Sarasate item was beautifully accompanied by the wood, wind, and harp, and "The Swan" by harp only. The harpist of the band deserves mention for the way in which he handled his instrument. A Sydney man is a member of the band, Mr. Harry Freeman, who will be remembered here for his brilliant cornet playing. The late M. Weigand, our first City Organist "discovered" this artist, and it was mainly through his influence and advice that Mr. Freeman went to England. During his nine years' absence he did remarkably well, and he now returns as a trumpet player in Sousa's Band. The wish may be expressed that Mr. Freeman will be heard as soloist during the Sousa season.

Perhaps the most interesting feature of the entertainment was in witnessing the magnetic conducting of Sousa. All we have read and heard of the great March King's methods proved not to be in the least exaggerated. He is a remarkable, and, in many respects, a wonderful, conductor. He plays on his instrument—his big combination—as only a man specially favored with artistic gifts can, and he inspires each member of his band at all times. Alert in his methods, he merely steps on to his rostrum, and before his baton goes up the band is playing. Ofttimes the "stick" is idly hanging at his side, he looks to the right, and you hear the brass section in a particular effect; again, his white-gloved left shoots out, the hand opens and closes, whilst delicate shades flash from the clarinets, and the rest of the wood-wind. Anon his baton is high in the air, it gradually sinks, and Sousa steps on to the main platform simultaneously with the last clear-cut chord.

The programme was a judicious mixture of lighter with the classic forms. Wagner opened and closed the performance, the "Tannhauser" overture being the first and the "Ride of the Valkyries" the last. Sousa's programme numbers were "The Dwellers in the Western World" (character studies, "The Red Man," "White Man," and "The Black Man"), "Maid of the Meadow" (soprano solo and band), and the new "Federal" march composed for Australia. Most of the encore items were his own, and these included "El Capitan," "Washington Post," "Stars and Stripes," "Manhattan Beach," and "Has Anyone Seen Kelly." Kelly was the first favorite with the audience. The question was asked in the most interesting and amusing fashion by various instruments and sections of instrumentalists. Sometimes the drums were insistent on getting an answer, at other times the tubas wanted to know, and again the clarinets, with tears in their reedy throats, pleaded for the solution of the whereabouts of the remarkable gentleman—one wonders if he is a musician! Finally, the great contra basson grunted the query down a telephone tunnel, whilst a tiny trickle of tone, away up in the treble, from the wood-wind left the question still unanswered, and the audience clamoring for more.

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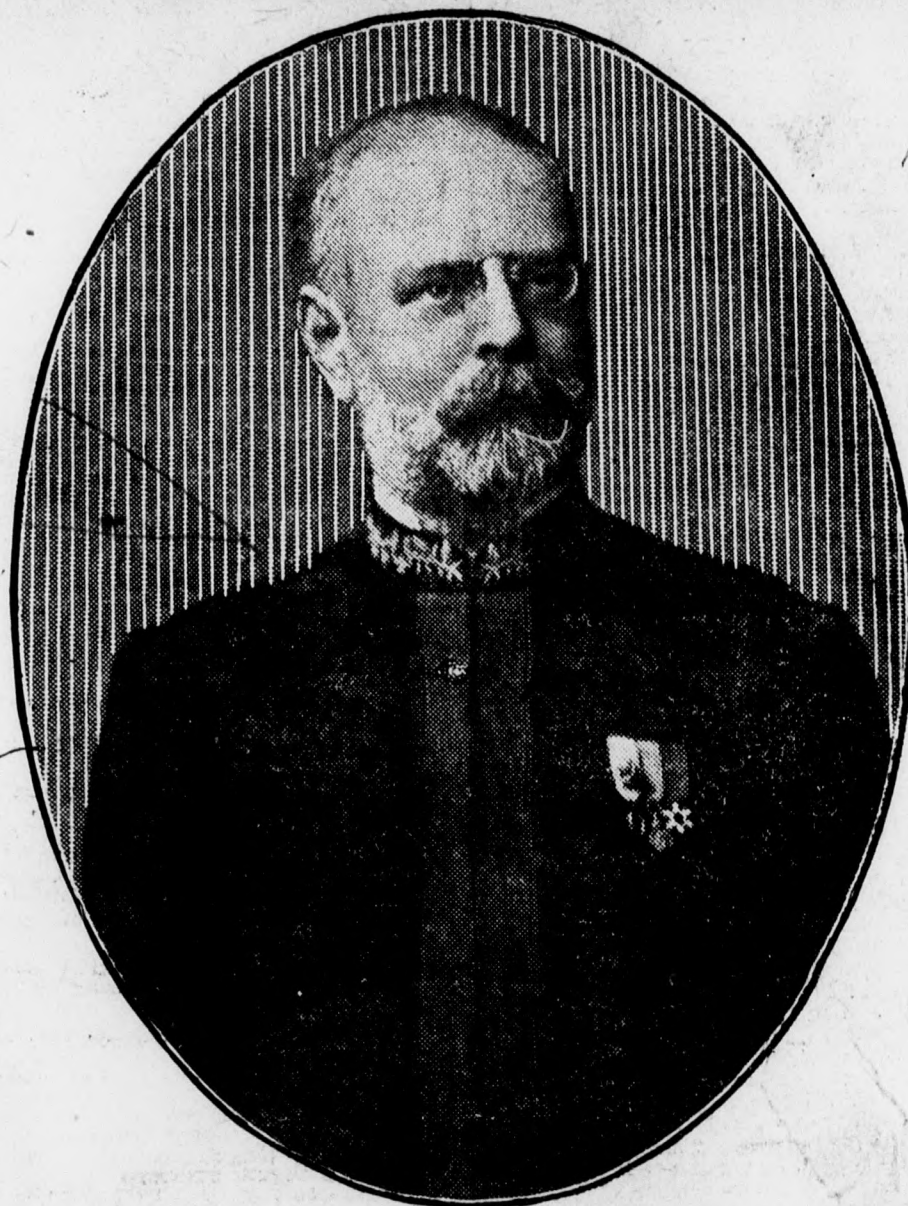


Sydney SOUSA'S BAND. *Telegraph*  
May 17

# ANOTHER INSPIRING PERFORMANCE.

The artistic qualities of Sousa's Band were manifested last night, at the second concert, in the "1812" overture of Tchaikowsky and the transcription of Wagner music ("Lohengrin"). Mr. Sousa's reading of the celebrated Tchaikowsky overture, which illustrates the disaster to Napoleon's army in Russia, was deeply interesting, since he developed its poetical side, so that it ceased to be mere noise and became instead a graphic story. The rich tone, wonderful unanimity, and vivid lights and shades were again remarkable, and the great climax, with the ringing of the joy-bells, was singularly picturesque. There was a massive body of tone of inspiring effect in the "Lohengrin" fantasia, with the famous "Wedding March" as one of the principal motives, enunciated with singularly pure tone by the clarinets and trumpets against a background of admirable balance. After these two great pieces, how shallow the marches seemed! And yet, if gimcrack music is also played, it is certainly played well by this versatile band, which can, on the one hand, give Wagner so noble an interpretation, and then on the other, scamper with irresistibly humorous effect through the "Nigger in the Woodpile"—a hurry-scurry of sound in which the players suggested that their only aim in life was to hustle the nigger out as quickly as possible. This was one of the most characteristic movements of Sousa's suite. "Three Quotations," Weber's well-known "Invitation a la Valse" and the Jarnefelt "Praeludium" added to the interest of the programme. Mr. Herbert L. Clarke confirmed in a piece called "The Debutante," and as an encore "Robin Adair," the high opinions formed on Monday night about his cornet-playing. The solos of Miss Virginia Root and Miss Nicoline Zedeler are also noteworthy features of these concerts.

There will be a matinee to-day, and another performance in the evening.



SOUSA.

Sydney *Harold* May 17  
THE SOUSA CONCERTS.

The second of the Sousa concert series was given last evening at the Town Hall. The acoustic qualities of the Town Hall have proved a stumbling-block to many large bands, who find it difficult to distribute the sound so as to penetrate to all parts, and this probably explains the scanty filling of the eastern gallery, and the sheer nakedness of several of the front rows in the body of the hall, while the remainder of the house was densely occupied.

Listening to the famous band one is struck, above all, by the absolute control under which it is held by Sousa himself. Every man is like a perfectly oiled part of a perfectly constructed machine. From this aspect, indeed, the band is, at times, too perfect; and one almost longs for suspicion of discord to break the glorious harmoniousness of the performance. It is interesting to watch Mr. Sousa as he stands, baton in hand, to ride the whirlwind and direct the storm. His wand sways gently to and fro, like a reed in the wind. Suddenly his left hand extends itself with a swift movement. The band breaks into a pizzicato, and one watches his fingers snapping noiselessly, as if at invisible strings.

The programme opened with the "1812" Overture Solenne by Tchaikowsky. It was a fine performance, the passages illustrative of the conflict of the French and Russian armies furnishing a splendid subject for masterly interpretation, while the long, ominous pause, followed by a crash of joy-bells prelude the solemn strains of the Russian Hymn, afforded the audience some unforgettable moments. Perhaps the finest number of the evening was a fantasia from "Lohengrin." The tempo was perhaps a shade too fast for the Wedding March, but otherwise is a performance that left his hearers in a condition of sheer musical intoxication. For pure delight may be classed with this a prelude by Jahnefelt, perfect in the quality it professes, and played with commensurate execution. As distinguished from Mr. Sousa's own compositions must be mentioned also the "Card Song" solo by Miss Virginia Root, whose rich and well-trained soprano voice won her a great and immediate success. Miss Root, who received a double encore, sang "Annie Laurie" and "The Goose Girl," and left her audience still asking for more. A violin solo, a Mendelssohn concerto, was given by Miss Nicoline Zedeler, who played with commendable taste and precision. Miss Zedeler, who was twice encored, gave a Beethoven minuet and a gavotte by Bach.

What, however, at least a large proportion of the audience had come to hear were the famous Sousa marches, and they were not disappointed. Everyone has become familiar with them on gramophone and piano, but until one has heard a Sousa march played by the Sousa band, one has not truly heard it at all. Encore followed encore, each march filled with an irresistible swing, and giving the impression of some brilliantly-coloured pageant. Every note comes from the instrument with a crispness, a resilience, that reminded the hearer of bubbles breaking from a clear stream.

Sydney *Harold* May 18  
THE SOUSA CONCERTS.

Two admirable Sousa concerts, both afternoon and evening, drew great audiences to the Town Hall yesterday. In addition to the famous band, there are three clever soloists, and no doubt this element, by affording the relief of contrast and variety, enhances the popularity of the musical entertainment. At the matinee, in addition to Liszt, Sibelius, and Edward German (the "Henry VIII." dances), the name of Richard Strauss figured on the programme. Mr. Sousa introduced the great modern tone-master's "Till Eulenspiegel's Pranks." This composition suggested a merry scene ending in tragedy. On market day, Eulenspiegel jumps upon his horse, smacks it merrily with his whip, and gallops it into the busy, frightened crowd. This is his first prank. But the gaoler gets him at last, the tribunal thunders forth a verdict of "guilty," and he is hanged. A last struggle (indicated by the flutes) and his soul has taken its flight. The matinee audience, which, unfortunately, had not the key to the composer's scheme above described, was none the less deeply interested in the scherzo-like character of the music, with its strange discords and sudden sweetnesses. Elf-life gambols by the wood-wind, interrupted by explosive "guffaws" from the bass, a simple folk-song melody richly scored, fragments of dance themes quickly lost in a general fantasy, were all caught in turn at a first hearing. A deliberate approach to a conventional finish was as deliberately turned aside, and a second seeming conclusion on the gasping sobs of the bass reeds was similarly avoided. The music was finely rendered, and amateurs felt grateful to Mr. Sousa for enabling them to hear it. All the Sousa marches were encored again and again.

In the evening the band opened with Litoff's "Robespierre" overture, an effective piece of "programme" music describing the triumph and the fall of the tyrant, with the strains of the "Marseillaise" dramatically employed. A fantasia on "Siegfried" was a direct and valued concession to musical students, and was rendered with romantic expression, and with the Siegfried Call upon the horn so magnificently rendered by Mr. Herman Hand (who was stationed in a distant corridor), the effect will long be remembered by all who heard it. Liszt's "Second Rhapsody," and the "Rakoczy" (Hungarian) March, so well known here for its introduction in Berlioz' "Faust," were also finely played. The popular Sousa pieces were encored again and again amidst enthusiasm. Miss Virginia Root sang "Where is Love?" from a Sousa comic opera, a captivating valse-air, which the brilliant soprano rendered with piquant rhythmical emphasis, subsequently responding to the applause with "Annie Laurie." Miss Nicoline Zedeler's violin

number was Wieniawski's bravura "Souvenir de Moscow." The plaintive folk melody was expressed with plaintive sweetness, and the variations, more especially where each phrase of the theme in high harmonics was divided by extended arpeggios in the natural tones of the instrument, were cleverly and truly executed. The young artist's encore was Handel's "Ombra Mai Fu" ("The Largo"), to a fine harp and wood-wind accompaniment. The stately air has been heard here with greater breadth of tone, but rarely with the same sweetness and refinement of expression.

Mr. Edward Branscombe announces concerts every evening until Monday, with a matinee on Saturday. Next Tuesday the Sousa Band will play at Maitland, and on Wednesday at Newcastle.

## THE SOUSA BAND.

Sydney *Telegraph* May 18

A great deal might have been taken out of the two programmes submitted by the Sousa Band at the matinee and evening performances yesterday to support the claim which this famous musical organisation has established to perfection in its treatment of classical masterpieces, as well as in its degree of gay abandonment to frivolous airs which catch the passing fancy. At times Sousa and his musicians were showmen, embroidering flimsy music with meretricious theatricalism; at other times they were media interpreting the messages of inspired genius with due dignity. The best works undertaken were the overture from "Robespierre" (Litoff), a sombre, tragic subject, impressively expressed in music; a Wagner fantasia from "Siegfried," in which Siegfried's call was played by Mr. Herman Hand in a remote part of the hall with a singularly mysterious effect; and the Rakoczy march, from the "Damnation of Faust" (Berlioz), a lifting musical patriotic appeal. In the Sousa suite, the outstanding number was the "Mars and Venus" idea, in which the wedding of antithetical themes was contrived with extraordinary adroitness. The side-drum effect was singularly strange and telling. The solos of Miss Virginia Root, Miss Nicoline Zedeler, and Mr. Herbert L. Clarke are amongst the most interesting features of these concerts.

Another concert will be given to-night.



## THE SOUSA SEASON.

*Sydney Echo-Sun May 17*  
**MERRY MARCHES AND CLASSIC PERFORMANCES.**

Sousa and his men of melody put up another fine performance at the Town Hall last night. The ability of the band to give superb reading of heavy classics was manifested in the "1812" overture of Tschaikowsky, and a fantasia from Wagner's "Lohengrin." Tschaikowsky's overture received a masterly interpretation, and the band was equally successful in the "Lohengrin" tran-



MISS NICOLINE ZEIDLER.

scription. Jarnefelt's "Praeludium," introduced here last year by the Symphony Orchestra and the Amateur Orchestral Society, proved perfectly delightful. Mr. Sousa's forces handled this dainty theme with refinement and attention to the detail of nuance. The remaining items rendered by the band were Weber's popular "Invitation a la Valse," Friedeman's "Salvonia" Rhapsody, and the conductor's own compositions, "Three Quotations" and "The Glory of the Navy." Mr. Herbert Clarke, the cornet soloist, repeated his successes of the previous night, and the contributions of Miss Virginia Root, soprano, and Miss Nicoline Zeidler, violinist, added materially to the interest of the programme. The audience was large, and the encore demands led to the addition of many of Sousa's fine marches. There will be a matinee and evening performance to-day.

## MISS NICOLINE ZEIDLER.

SOUSA'S GIRL VIOLINIST.

"I love my violin so dearly," said little Nicoline Zeidler, the Swedish girl violinist of Sousa's Co.

"I really have little time for else. I would love to take up botany seriously, but my master, Theodore Spiering, feared it would divert my mind from serious study.

"Yes; New York recognises him as the best teacher, and now that I travel I hear him spoken of as famous. I am really only an adopted daughter of America. I was born in Sweden, but at the age of six my people decided to try their luck in America. We have never regretted it, as I have been successful since I was seven years of age, and the press have always been kind enough to give me such flattering notices, which have spurred me on from time to time. Being selected by our famous Sousa was in itself a compliment. I am only 19, and the possibility of touring the world was most alluring.

"I quite forget when on the platform that 30 instruments are accompanying me, as they all are in such true sympathy. It's perfectly delightful, and makes me feel I can never play my best without them.

"I am going to be a naturalised American very soon; my papers are being taken out now. I adore America, and this country is so like it. Mr. Sousa said, and Mrs. Sousa said, and we all said, that we all felt at home here directly we arrived. I have appeared in Germany, Scandinavia, Holland, and America. You see, my father was a musician, and a violin was stuck under my chin as soon as I could see. What could I do but play? But this is my first "grown-up" experience—this world's tour. You noticed my short frock? That is Mr. Sousa's plan. He says we are there to give one little hour of sunshine; he wants none of this decorous, dignified, dreadfully ladylike business. A short frock goes with the violin. What a wonderful programme maker Mr. Sousa is! He arranges everything. I always play No. 8, and the piece must be short and bright, never more than twelve minutes. Saint-Saens' Rondo Capriccioso is the longest number I am ever down for. That is why I can't play the Bach and Beethoven concertos I love so much. Just before we came out the platform collapsed at Merthyr-Tydvil, while Sousa and all his band were playing "Stars and Stripes." All the bandsmen were thrown to the ground. I was sent on to play while the structure was mended. I got in some Bach that time.

"I always go to the hall before No. 8. You see, I dress Miss Root, and Miss Root dresses me. We can time ourselves perfectly by the music. When a certain bar is played Miss Root puts on one shoe, and as she hears another phrase she draws on the other. We much prefer to dress at the concert hall.

"Before we sailed from England we were giving a concert at Plymouth. Miss Root and myself had had colds, and were dressing in a room upstairs. We noticed a bad smell, and opened the window, but shut it again, it was so cold. I then went and sat by the gas stove, and promptly fainted. Miss Root fainted next. As we didn't appear, some men went to find us, and were knocked down themselves by the smell of gas. We were nearly asphyxiated. I had to miss two concerts.

"We make sunshine, or try to, but don't you think we can manage some very good storms? That storm in 'Men of the Western World' is produced by shaking sheets of tin. In one of Miss Root's songs, 'The Goose Girl,' Mr. Sousa has a wonderful contrivance of shuffling feet. The band is just like an orchestra, isn't it? The Sousa 'phone is like a tuba, but better, because instead of the short tuba note, it gives a long-drawn-out sound, like an organ. My violin is a regarum, and is sweet toned, but not powerful enough. I have naturally a powerful tone, and have to work away at the instrument for about ten minutes before the proper tone comes.

"I like the music I am playing to paint a picture, not just to be an exhibition of technique. I would really sooner play to just a few people than in public, but how wonderfully sympathetic your audiences are! You can tell you are pleasing them, and how lovely that is! Mr. Sousa is adored in America. I think he has done more than any man to educate Americans in music. The people used to go just to hear his marches, then he would put in little bits of Wagner and Beethoven, and they would get to like them. Afterwards, they would go to symphony concerts to compare, and so on.

"I have never seen Mr. Sousa in a bad temper. He treats every man in the band as an equal, and an artist—true American fashion—and so he gets the best out of them. One morning at rehearsal everything was going badly. He stopped us, and said to some of the players, "You are a whole measure behind. Otherwise it couldn't be better." That is the way he finds fault, always makes us laugh.

"My ambition is to be a great violinist, not to conduct a woman's band, as Marie Hall used to wish to do. I think some things belong exclusively to men, and organising a band is one of them.

"It must be a wise thing to marry one's manager. So many girl violinists do it. Marie Hall and Maud Powell (now Mrs. Turner) are only two of many. But I don't think I could do the two things—devote myself to the violin, and to a husband. One would have to suffer. I shouldn't want it to be the violin!"

## MISS VIRGINIA ROOT.

Miss Virginia Root, who so charmed a Sydney audience on Monday night at Sousa's concert, is a descendent of Miles Standish on her mother's side. Her father proudly owns her to be a favorite great grand niece of old Commodore Vanderbilt. Another relative who distinguished himself was the famous song composer George F. Root, whose "Marching Through Georgia" was his best-known song. This dashing brunette has a most delightful personality, and it's nice to hear her express herself as being already charmed with a Sydney audience. She had no idea, she said, she was going to face such a smart, well-gowned, well-groomed crowd, much smarter than in London and more sympathetic. "I feel that it's done me good to visit Australia already," she said. "I realised that New York is not the only place in the



MISS VIRGINIA ROOT.

"Are you must look your best. And I had to get to know the folk that I feel already I will like real well. M. J. Pizzarello, my teacher, to whom I feel I owe so much, was a proud man when I was engaged by Sousa last August to come on tour."



*Sydney Herald May 15*  
 SOUSA IN SYDNEY.

In the course of a chat a couple of hours after his arrival in Sydney on Monday last, John Philip Sousa said: "Music should speak in an eloquent tongue. Yet it must be simple and straightforward if it is to be appreciated by all classes. When music gives pleasure it is understood in the best sense. An ounce of melody is of more value than a ton of mysticism. There is no charm in music without understanding and enjoyment. I have no sympathy with the argument that music needs any motherly fostering to give it a hold on the people. My chief object is to do that which I feel I am able best to do. Art is the perfection, the ease, with which one does things, whether it is courting a girl or leading a band. Life wouldn't mean much to me without comedy, even in music."

At the successful opening concert of his Australian tour on Monday night Sousa had his crowed hour of triumph as a genial conductor of music which everyone could understand. In all that was played there was a direct appeal to the ear and to the heart. It was music for the million, and the man who can hardly tell one tune from another had as full a measure of enjoyment during the band concert as the musical critics. It was music "understood of the people." For the first time in this city Wagner seemed to be "at home" in a programme which included slap-dash marches, cake-walk "sandwiches," and whimsical settings of music-hall songs. With Sousa wagging the stick everything was accepted and appreciated in the cheerful all-in-a-day's-march way of taking things. Sousa makes you listen to his band, and when you listen you have to surrender to enjoyment. It is a conquest of coaxing—not of coercion. In other words, the great bandmaster amuses you while he is winning his way to your admiration. No one felt ashamed on Monday night that they had joined in the applause which followed the playing of "The Stars and Stripes" march or "Has Anyone Seen Kelly?" after the "classical" performances of the "Tannhauser" overture and "The Ride of the Valkyries."

Sousa as a conductor was a take-down for those who expected the March King to carry on in the manner of a comedy acrobat or a musical madman. There was no imperious pose—no affectation of manner, no tricks of the kind which we associate with the conceited charlatan. On the other hand, there was no bullying of the band—no wasteful and ridiculous excesses in arm-waving and head-shaking. Walking on to the platform as if he were the least important member of the band, Sousa got to work on the "Tannhauser" overture as if he were conducting a rehearsal. He did not rap the conductor's stand to get the attention of his men. Those sixty players were ready for him. The signal to start was seen only by the band. In the Wagner music the man with the baton did not once indulge in any display of authority or arrogance. He directed the interpretation of the "Tannhauser" overture more by artistic suggestion than by physical effort, and there was no attempt to give the impression to the audience that he was teaching the band how to play the music.

Sousa, who wears white kid gloves, does more with his "articulate" left hand than any conductor in this part of the world since Fred H. Coven. All the pianissimo effects are obtained with the left hand. The right hand is devoted almost entirely to the brass section of the band. When John Philip lets himself go in one of his own march tunes he conducts with both hands—an up and down beat which is full of impulse and rhythm. Generous in the matter of re-

## THE SOUSA FAMILY.

### PATRIOTIC CLUB RECEPTION.

*Sydney Herald - Sun May 18*

Mrs Sousa and her two daughters, with Miss Virginia Root and Miss Zedeler, were tendered a welcome this morning by the committee and members of the Patriotic Club, where the rooms were decorated with flowers. The guests on their arrival were received by Miss Margaret Harris, Mrs. Youl, Mrs. Arding Thomas, Mrs. Cris. Taylor, Mrs. Francis Bacon, and Mrs. Donaldson.

Speeches bidding them welcome to Australia were made by these ladies, and Mrs. Sousa, who smartly responded, told them how she appreciated their kindness to them 18,000 miles from New York. She was so glad for herself and daughters to be made feel so much at home.

Mrs. Sousa wore a frock of black charmeuse with beautiful stole and muff of soft mole fox, a hat of black velvet, sailor shape, with white kid trimmings, and bouquet of mauve orchids and fern; Miss P. Sousa, sapphire blue voile, showing touches of Paisley silk on the bodice and round yoke of lace, a smart hat of hunters' green satin, with weeping plumes, same tone; Miss H. Sousa, chanticleer red silk crepe embroidered panels of same on bodice, cream lace yoke, small mushroom hat of mole panne, lined with chanticleer red, and a stole of mole ninon and fur; Mrs. J. J. Hammond, tailor suit of violet cloth, with toque to match; Miss Virginia Root, a black velvet costume with smart coat of black satin and velvet hat with beautiful plume of black, specked with white; Miss Zedeler, cream serge suit, with black hat and white feathers; Mrs. J. J. Rouse, ciel blue charmeuse cloth costume, revers of cream lace, pink straw hat with black wings; Miss Marjorie Rouse, cream cloth suit, cream hat; Mrs. H. G. Ekin, mole cloth costume, toque to match; Mrs. Franki, violet costume, hat to match; Miss Margaret Harris, black; Mrs. Vincent M'Cauley, electric blue cloth, black braid and picture hat with feathers; Mrs. W. Lippman, cream costume, black cloche hat, furs; Mrs. F. Roper, black silk costume, black toque; Mrs. Spencer Nolan, mole costume, toque to match, white furs; Mrs. J. P. Franki, amethyst costume, hat to match; Mrs. Roland Cameron, violet crepe-de-chine, hat same shade; Mrs. Archie Ashdown, black ninon, black hat; Miss Elliott, black dress and bonnet; Miss Hoeking, pale blue frock embroidered same shade, black toque; Mrs. Donaldson, brown coat and skirt, violet hat; Mrs. Cavis, brown frock; Miss Donaldson, navy serge, white fox furs and black hat; Mrs. Kettlewell, saxe blue costume, smart hat; Mrs. A. H. Solomon, handsome black velvet coronation blue silk on bodice and Eastern beads, smart black velvet hat, coronation blue feathers; Miss A. Foley, black satin coat and skirt, black velvet hat, white wings; Mrs. Francis Bacon, ciel blue coat and skirt, black hat; Mrs. Cris. Taylor, black frock and black toque; Mrs. Thompson, dark green cloth costume, grey velvet toque, vieux rose feathers; Miss Featherston Marshall, mauve costume, black hat; Mrs. Ackman, black silk and black bonnet; Miss Una Ackman, amethyst coat and skirt, becoming hat and squirrel furs; Mrs. Willie Lowe (Mudgee), black crepe-de-chine; Mrs. W. Mitchell, black silk net overdress, and smart bonnet, with touches of white; Mrs. Wallace, champagne crepe-de-chine, lace hat; Miss M. Mathieson, grey suit, black hat; Mrs. Richard Terry, black silk and black toque.



*Sydney Herald May 19*  
 THE SOUSA CONCERTS.

A good many concert-goers in Sydney, who are used to arriving about five minutes after the appointed hour and keeping the entire audience waiting as they seek for seats and programmes with a self-conscious air, and a good deal of creaking and rustling, are somewhat disconcerted to find that the arrangements at the Sousa concerts do not permit of indulgence in this little peculiarity. When Mr. Sousa, who is a man of military habits and possessing decided leanings towards discipline, says 8 o'clock he means 8 o'clock, and not a second later, and the doors being rigorously closed, the unpunctual have no recourse but to stand outside, like disconsolate Peris as the gates of Paradise, listening to what the scraping and clattering of their own late-arriving feet will permit of the enchanting harmonies within.

Last evening's concert opened with the "Overture Imperial" by Haydn-Westmeyer, a stately performance in superb style. The second half of the programme was marked in particular by a truly magnificent rendering of the fourteenth Liszt Rhapsody, the finished execution and perfect harmoniousness of the woodwind being noticeable even where all were excellent. A meritorious performance was "The Gipsy," by Ganne, a bravura composition in which cymbals and tambourines did their best to infuse an appropriately Bohemian atmosphere. But the programme was after all typically a Sousa programme. Thunderous applause was evoked by the "Stars and Stripes" march, which came as an encore to "The Diplomat," and was followed in turn by "Manhattan Beach." The "El Capitan" march was given as another encore, and Mr. Sousa's "Songs of Grace and Glory" was succeeded as an encore by the "Washington Post"; while another of Mr. Sousa's efforts was given the audience in a suite entitled "People who Live in Glass Houses," a brilliant tour-de-force which opened with the popping of champagne corks, and which in turn translated into music the merits of the champagnes, Rhine wines, whiskies, and pousse cafe. To this succeeded the "Federal March," and finally Miss Virginia Root sang "O Ye Lilies White," the music of which was composed by Mr. Sousa. While freely admitting the popularity of Mr. Sousa's work, particularly his famous marches, it is to be hoped that a due admixture of classical music will be maintained at forthcoming concerts so that both sections of the music-loving public may be equally satisfied.

While, however, the programme as a whole ranked on a somewhat lower plane to that of the previous evening, there were nevertheless many features of remarkable interest. Chief among these was perhaps the violin playing of Miss Nicoline Zedeler, whose interpretation of Hubay's "Hejre Kati" was characterised by a sympathy as keen as her technique was brilliant. In response to the audience's demand for an encore Miss Zedeler gave a clever rendering of "Dixie" with variations.

sponses to sustained applause, Sousa gave the audience on Monday night half a dozen extra numbers.

It is a safe thing to say that every one in the big audience on Monday night was well pleased with Sousa and his men.

A coarseness in the back rank of the brass instruments which made itself felt on Monday night was not so noticeable at the second concert on Tuesday night. The balance of tone was also better on Tuesday. The programme at the second concert included the Tchaikowsky "1812" overture, suite, "Three Quotations" (Sousa), fantasia, "Lohengrin" (Wagner), "Invitation to the Valse" (Weber), Prælude (Jahnfelt), march "The Glory of the Navy" (Sousa), and the "Slavonic" Rhapsody (Friedemann).

There are two assisting artists—Miss Virginia Root, a lyric soprano with a pleasing style, and Miss Nicoline Zedeler, a graceful violinist.

The matinee concert to-day will start at 3 o'clock.



## SOUSA'S CONCERT.

### SOUSA AND HIS SYDNEY RECEPTION FINE PERFORMANCE BEFORE ENTHUSIASTIC AUDIENCE.

Sousa's Band is growing in popularity. When the conductor on the stroke of 8 o'clock last night walked to his dais on the platform at the Town-hall, he was welcomed by a storm of applause from the largest, and, as it proved to be, the most enthusiastic audience that has faced him so far in the season.

The programme was a judiciously selected one, and bristled with good things. It may be accepted as a sure thing, however, that the most artistic performance of the evening was that of Suppe's glorious overture, "Poet and Peasant." The wonderful wealth of wood-wind instruments contributed to a mellowness in the opening theme that was delightfully pleasing to the ear, the capital oboe solo, with an accompaniment in which the harp blended prettily with the remainder of the instruments, being superb. Sousa's own arrangement of religious excerpts, "Songs of Grace and Glory," was another number on the programme that raised the house to a high pitch of enthusiasm. Included in the favorite hymns artistically treated were "Lead, Kindly Light," "Beulah Land," a quaint revival hymn, in which one could almost distinguish the plaintive voices of the colored folk, and "Nearer, My God, to Thee." The latter was a captivating example of the light and shade that can be woven into these fine old melodies, and was a fitting close to an admirable setting.

The overture, "Imperial" (Haydn-Westmeyer)—a majestic composition—in which the most striking theme is the Russian National air, was much applauded, as also was a descriptive concert, "People Who Live in Glass Houses," yet another of Sousa's compositions. Liszt's "Fourteenth Rhapsody," an idyll, "The Gipsy" (Ganne), and a series of marches were the remainder of the contributions of the full band to the evening's amusement.

Of the marches, "The Stars and Stripes for Ever" was the most popular, the audience at its close bursting into applause, which did not die away for some minutes. The popularity of the piece appeared to be caused by a little instrumental pyrotechnics, piccoloes, cornets, and trombones massing in marching order at the front of the stage for the closing strain. The other marches were:—"The Washington Post," "The Diplomat," "El Capitan," and "Manhattan Beach." Mr. Clarke's set solo, "Carnival of Venice," although a triumph of execution, was not as effective as the simple encore number, "Love's Old Sweet Song." This was sympathetically phrased and performed with a tonal quality that outdistanced the more showy piece that preceded it. And if there had been any shortcoming in the treatment of the pretty ballad—and there was not—the perfect balance of the nicely subdued accompaniment would have more than compensated for it.

Miss Virginia Root, the soprano vocalist, sang most effectively Sousa's solo, "Oh, Ye Lilies White," and in response to an encore sang "The Goose Girl." Miss Nicoline Zedeler played as a violin solo Hybay's "Hejre Kati," an intricate composition, which lost little in the way of skilful treatment in the hands of the little lady. The encore number, "Dixie," played without accompaniment, was another capital performance. The management announce that the conductor is on the pedestal every evening at 8 o'clock sharp. Patrons who arrive after that time will not be admitted during the performance of any of the numbers.

## SOUSA ON LOCAL MUSIC.

One of the speakers at the Sousa reception by the Professional Musicians' Association said he hoped it would not be long before an Australian band would visit America, and show the Americans what they could do in music. Mr. Sousa replied, "Judging by the music Mr. Alfred Hill and his orchestra have just given us, you have a very high standard here already. If that is any criterion of performances in Australia, you are not at all behind us Americans in music."

Those who assembled at Sousa's concerts in the Town Hall on Wednesday experienced something out of the common in band music. Experiments in this direction have already been tested. While there is no desire to institute comparisons between any of Sousa's predecessors, for the reason that their combinations were differently organised, the opinion may be ventured that in the opening number of last night's recital, which was Litoff's "Robespierre" overture, there was an even balance maintained throughout the interpretation of this stirring number. The dramatic qualities were skilfully produced under the master hand of Sousa. One of the most enjoyable performances was a fantasia on "Siegfried," to which effective expression was given, especially where the horn so splendidly insinuated itself, and for this Mr. Herman Hand, who was manipulating the instrument, distinguished himself. There was another fine performance, Liszt's "Second Rhapsody" and the "Rakoczy" march from the "Damnation of Faust" (Berlioz). Of Sousa's own compositions, perhaps the most appreciated was "Mars and Venus." In this the side drum effect was particularly striking. Miss Virginia Root, who has a voice extremely sweet and flexible, and who employs it with admirable judgment, sang "Where is Love," another of Sousa's melodic gems of a fascinating valse rhythm. The applause of the house led to an equally pleasurable rendering of "Annie Laurie." There were many musical plums for the delectation of the audience, and each one seemed more palatable than the other. In the afternoon an equally important programme was submitted to a critical audience.

## SOUSA'S CONCERTS.

A big audience attended at the Sydney Town Hall on Thursday night, when Sousa's band gave its fifth concert. The programme, which commenced punctually at 8 o'clock, with the "Overture Imperial," by Haydn-Westmeyer, was mainly a typical Sousa one, and it so delighted the audience that all the items were applauded. The crowd was demonstrative, and so appreciated the conductor's marches that there was, in almost every instance, a triple encore. The budget of Sousa compositions comprised the suite "People Who Live in Glass Houses," "Songs of Grace and Glory" (religious excerpts), and the march "The Diplomat." The extra numbers included "El Capitan," "The Washington Post," "Rondo Amour," "Down South," "Manhattan Beach," "Federal March," and "Stars and Stripes" (which was given with considerable effect). The other orchestral pieces were "Poet and Peasant" (Suppe), the Liszt Rhapsody "The Fourteenth," and the idyll, "The Gipsy" (Ganne). Much merriment was produced by the rendition of "My Wife's Gone to the Country." Miss Virginia Root, who is the happy possessor of a fresh young voice and a charming manner deservedly won an encore for "Oh, Ye Lilies White" (composed by Sousa), and with much archness then rendered "The Goose Girl." Miss Nicoline Zedeler, the violinist, gave a brilliant rendition of Hubay's "Hejre Kati," and in response to the warm approbation played "Dixie" with variations. Mr. H. L. Clarke gave as a comic solo, "Carnival of Venice," his own composition, and won an emphatic encore. Sousa concerts will be given to-night and on Saturday afternoon and evening.

Musicians will be interested to know that included in the organisation, which has a strength of sixty, is Mr. Harry Freeman, a cornettist who took part in many concerts in the Sydney Town Hall, and left this city for America nine years ago.

## TOWN HALL ACOUSTICS.

Following upon Sousa's very much justified criticism of the acoustic properties of our Town Hall, the Sydney Symphony Orchestra, will use, at their concert on Saturday next, to correct this over-resonance, a patent sound deflector presented to them by Mr. F. S. Kelly. This enterprise on the part of this fine professional combination is greatly commended by musicians and music lovers generally, and the experiment will be eagerly watched by all anxious for the musical advancement of Sydney. Mr. Sousa is to be invited to be present at the concert, and to express his opinion of the effect attained, and on the merits of the orchestra, which in a few brief seasons has reached a very high plane of excellence.

## THE SOUSA CONCERTS.

There was an immense attendance at the Town Hall last night, when Mr. Sousa's programme for the evening was artistically far in advance of Thursday's, and included music for all tastes. The concert opened with the "Peer Gynt" Suite, the first movement of which, "Morning," almost entirely for wood-wind and horns, was rendered with the most delicate nuances. "Ase's Death," wherein the lament sank at last to rest in a touching pianissimo, and "Anitra's Dance," in which the oboe nearly approximated to the muted violins of the original score; and "In the Hall of the Mountain King," with its grotesque clash and roar—were one and all finely rendered so as to realise the essential spirit of Greig's music. The suite "The Last Days of Pompeii" (Sousa) revealed a theme for cor anglais of touching charm, accompanied by harp, in the "Nydia" movement, and the suggestion of earthquake at the end, followed by a brief allusion to Nature at peace after fearful ravages, completed the tone pictures. Many favourite Sousa marches were presented, and the audience took a special delight in Mr. Sousa's clever scoring of "Waiting at the Church," the humorous touches causing general laughter. Miss Virginia Root sang brilliantly "Will You Love when the Lilies are Dead?" with the old Welsh air, "All Through the Night," as encore. Miss Nicoline Zedeler played Saint-Saens' "Introduction and Rondo Capriccioso" with the utmost refinement of expression, and the violinist rendered as encore the Beethoven "Minuet." Mr. Herbert L. Clarke's cornet solos were admired.

This afternoon Mr. Sousa will oblige the Professional Musicians' Association by repeating Richard Strauss's "The Pranks of Eulenspiegel," and Hartmann's fine "Vikings" overture will be included, as well as selections from "La Boheme." In the evening there will be the "Oberon" overture, and Sousa's suite, "At the King's Court." There will be a concert here on Monday, at Maitland on Tuesday, Newcastle on Wednesday, and resume in Sydney on Thursday, and onwards. Attendances are very large. The plan is at Carnegie and Soho.

John Philip Sousa's fine band, which now has but a few more appearances before it at the Town Hall, has been formed with the utmost care, and includes more than one fine solo-player in every section, though Mr. Herbert L. Clarke, the brilliant first cornet, has been principally before the public. Mr. Herman Hand, whose rendering of "Siegfried's Call" fairly astonished connoisseurs by its executive perfection on Wednesday night, is one of the best known horn-players in Europe. Mr. Hand, who is an Austrian, was at one time principal horn in the splendid orchestra conducted by Richard Strauss when Capelmeister at Berlin. That great composer, as the son of a Munich horn-player, should be a difficult musician to satisfy. Amongst his cornets Mr. Sousa now has Mr. Harry Freeman, of this city, so frequently soloist at the late Chevalier Wiegand's organ-recitals. In England Mr. Freeman was soloist with the Alexander Palace Military and Orchestral Bands, whence he joined the band of the Grenadier Guards for their season at Earl's Court about eight years ago. The "March King" has introduced two lady artists from the classic side of musical art in America to Australian audiences, Miss Virginia Root and Miss Nicoline Zedeler. The lyric soprano, who is related to George F. Root, widely known as the composer of "Marching Through Georgia," was born in New York, and has filled highly-paid positions as soloist at various churches there, a kind of engagement poorly remunerated, and little thought of in England and the Empire, but quite differently regarded in the great cities of the United States. Apart from an engagement with Mme. Emma Eames, at the Maine Musical Festival, which resulted in a long course of study at the star's suggestion under Signor Pizzierollo, of New York, and her many other appearances, Miss Root's principal achievement was to win a scholarship founded by the directorate of the Metropolitan Opera House, of three years' free teaching under Fr. Materna Ternina, from some three-score professional competitors; but after a while Miss Root resigned sooner than exchange her Italian production for the German dramatic school, for which she considered the quality of her voice unsuited. Miss Zedeler, who was born in Sweden, is the daughter of a musician who settled in Chicago when she was six years of age, and a year later she began her career as a violin prodigy. This fair-haired player, who is even now only 19 years of age, ultimately studied under Theodor Spiering, leader of the New York Philharmonic, whose classes she joined in Berlin. Besides touring in Germany, Russia, Denmark, and Sweden, and all over the United States, with her brother, who is an able cellist, Miss Zedeler has taken pride in her position under Mr. Sousa's patron, whose company she joined with Miss Root last August. Both ladies, with their recent visit to the Cape, are now numbered amongst the much-travelled.



It is difficult to sit still through a Sousa march—the music is ordering you all the time to awake, arise and step out briskly. So the audience compromises by letting its feet go as soon as the last note is sounded. The first concert of the Band's Australian tour, at Sydney Town Hall, on Monday night, was thus a riot of encores. The big audience came prepared for enthusiasm; and the brisk, quiet, famous man and his perfectly-trained wind-orchestra—as he prefers to call it—earned all the applause the crowd had brought with it. Sousa himself, the trim, eye-glassed and bearded conductor, who calls forth, directs and controls the always-interesting music with quaintly expressive movements of his hands and body, holds the attention of the onlooker all the way. He uses his baton like no other man who ever stood in front of a band. Sometimes he bats with it, as, for instance, when he sweeps joyously into the "El Capitan" march; at other times he uses it like a toy bayonet to bring a clash from the cymbals; and he has a way of smoothing out the sound waves by bringing it slowly round in a wide circle. While the baton is talking to the brasses, the white-gloved left hand, signalling to the wind instruments, is kept as busy as a flagship's Morse lamp. By the sudden contraction of the fingers the twittering of the flutes is stopped. He seems always to be delicately holding the thread-reins of the music with that eloquent left hand and the tip of the baton. In trying to express that idea, American cartoonists have managed to give people the idea that the March King is a gymnastic band-leader. Actually he is a Music Admiral with a genius for signalling. The Band itself may be described briefly as the sombrely-clad instrument of 60 steps on which he plays.

The first programme was varied enough to suit everyone; it ranged from the Tannhauser Overture to a musical joke called "Has Anybody Here Seen Kelly?" wherein the whole menagerie of instruments took it in turn to ask the question. The silver-plated pterodactyl in the back row was the second-last inquirer. It asked sullenly after the whereabouts of Kelly in a series of slow, sleepy subterranean grunts which seemed to imply that it had taken off its boots and gone to bed for ten thousand years, and that if Kelly didn't turn up pretty shortly he would be locked out and have to take his chance of being talked to death by bald-headed mid-night dodoes. And, while the giggle ran round the hall, the very last inquirer about Kelly chirped meekly like the smallest and most nervous bird that ever whetted its beak in the dawn on a frosty roof-gutter. A delicious trifle it was, beautifully done by a musician with a strong sense of humor. "The Bells of Moscow" (Rachmaninoff), Wagner's "Ride of the Valkyries," Edward German's "Welsh" Rhapsody, and an Entr'acte by Helmsberger were some of the Band's other programmed numbers. A strongly original series of three musical "character sketches" by Sousa himself proved interesting—particularly the first, which puts the noble Red Man into music. Miss Virginia Root, the soprano soloist with the co., sang with sympathy and distinction "Maid of the Meadow"—a graceful composition, also by Sousa. Miss Nicoline Zedeler proved herself a finished artist in a violin solo (Sarasate's "Ziguenerweisen"); and Herbert Clarke trumpeted brilliantly a cornet solo, "Showers of Gold," the fluttering mellow notes of which exactly suited the title. As has been mentioned before, the concert was a riot of encores. The Band responded promptly with a care-banishing sand-shuffle, or one of its leader's marches—the electric quicksteps that would make even a Peace Society president aim his hat at the sky and shoulder his way somehow into the laughing ranks, without troubling to inquire where they were marching to.

## SOUSA AT THE TOWN-HALL.

### ANOTHER PACKED AUDIENCE.

The "Sousa boom" at the Town-hall is unmistakable. Last night, except for a limited area in the highest-priced division, the hall was packed, and hundreds of people had to be turned away.

The performance of the band was received with as great enthusiasm as ever. The "Peer Gynt" suite and the prologue of "The Golden Legend" were the two features of classic interest, and in both the resource and breadth of style of the orchestra and its famous conductor were thoroughly evident. In Greig's celebrated suite the inspiring effect of the first movement, descriptive of the dawn; the solemnity of the "Death of Ase," wherein the sorrowful theme was enunciated by the oboes, bassoons, and horns with singularly majestic as well as plaintive effect; the tripping harmonies of the "Dance of Anitra," and the vigorous crescendos of the finale, "The Hall of the Mountain King," were constituent elements in a performance that evidently made a deep impression. In Sullivan's well-known prologue, wherein the powers of darkness unsuccessfully conspire to destroy the spire of the Strasburg Cathedral, the graphic tone-picture was interpreted with strength and decision, the steady toll of the bells, and the sedate motive of the trombones, suggesting the "Dies Irae," retaining a deeply impressive effect in the midst of the tumult. Mr. Sousa was represented by one of his own suites, as well as several of the marches. In this piece, "The Last Days of Pompeii," the first movement portrays a festivity proceeding before the disaster befell the city, the song of the blind girl is heard, and the finale strenuously illustrates the eruption while the death of Nydia is described in a plaintive melody, the effect of which is mitigated against, however, by the introduction of the xylophone. The famous "Blue Danube" waltz of Strauss also attracted great interest, not the least reason for this being Mr. Sousa's style, as he swung his body in unison with the gay rhythm of the music. In the encore-piece, the familiar "Waiting at the Church," the band showed how much could be made of this well-known ditty. All the humor was developed with remarkably deft touches, the wail of the oboe and bassoon at the line, "My wife won't let me," being almost human. Encores were again the order of the evening. The solos of Misses Root and Zedler and Mr. Clarise were also well received.

Concerts will be given this afternoon and evening. At the matinee, Sousa's suite descriptive of Sheridan's ride will be one of the features, and in the evening the "Oberon" overture and a humorous piece, "The Band Came Back," will be amongst the music.

### SOUSA'S BAND.

The celebrated Sousa and his band arrived in Sydney on Monday morning, and were given a reception that did credit to the city, and must have been extremely gratifying to the visitors. They were driven to the Town Hall in drags, headed by a brass band representative of all the city and suburban, as well as many country bands. Thousands of spectators followed, cheering lustily. At the hall the Professional Musicians' Band, conducted by Mr. A. E. O'Brien, struck up one of Sousa's own marches, "Stars and Stripes," as the famous bandmaster and conductor entered the building. Then there was some speech-making by Major Rennie and Mr. Beeby (Minister for Education), and Mr. Sousa happily responded.

Later in the day the visitors were welcomed by the Professional Musicians. In the course of a speech, Mr. Sousa remarked that as a record of his coming to this young country he had written a special march. It had been a labour of love, and had been played throughout Great Britain. His own country had not yet heard it, but if it got the Commonwealth's endorsement, it would certainly be played in America.

The scene at the concert in the evening was an inspiring one. There was not a seat in the vast hall vacant, and hundreds of people had been turned away. When Mr. Sousa appeared there was a tremendous outburst of cheering, but it was cut suddenly short by the conductor raising his baton and beginning

the entertainment. The programme was of a popular nature, and the various items need not be enumerated here. Classical music was not neglected, and the overture to "Tannhauser" was for many the most important item of the evening. It was superbly played. But so indeed was every other number, and altogether there were 22 of them—all got through in under two and a half hours. Many of Sousa's own compositions were played, most of them being already familiar here, as in most other parts of the world. Most popular of all, perhaps, was the "Stars and Stripes," which was played with thrilling effect. The "Federal March" also proved to be a fine piece of music. Mr. Sousa has, of course, the most complete control over his forces, and every performance is marked by crispness, mellowness, and splendid balance. It was not all band music, however. Miss Nicoline Zedeler is a most artistic violinist, who produces the sweetest of tones; and Miss Virginia Root is an admirable soprano. As a cornet soloist, Mr. Herbert Clarke would surely be difficult to beat.

Another concert was given to a great audience last night. A matinee is to be held this afternoon, and the entertainments will extend over a fortnight.

### Sousa Concert.

As was expected, the Sydney Town Hall was crowded for the opening Sousa concert on May 15. The management of the programme was a revelation. Numerous additional pieces were played, but there was no time wasted. The programme was opened with the "Tannhauser" overture. The composition of the Sousa Band, in which the wood wind was brought into effective service, lent an additional interest to this noble piece of music. The interpretation was plastic and comprehensible, the motives clearly expressed against a background that intensified their meaning, while the beauty and majesty of the whole work was unfailingly demonstrated. A prelude of Rachmaninoff, to which the title "The Bells of Moscow" appeared most appropriate, gave opportunities for "popular" effects, such as the melancholy tolling of bells and so forth. The performance was calculated to impress a sensitive mind in the manner sometimes noticeable during the scenes of a melodrama. Edward German's "Welsh" Rhapsody was treated with great skill on the part of the collective performers, the inspiring strains of "The March of the Men of Harlech" being given out with ringing emphasis.

Double encores were the order of the evening, so that a good deal of the famous conductor's own music was given. The numbers included "The Dwellers of the Western World," The well-known "El Capitan" and "Hobomoko" had been given as encore pieces, and now followed "Hands Across the Sea," in which the piccolo came into importance. Later on the "Federal March" was played with great dash and spirit. Then came a humorous work, entitled, "Has Anyone Seen Kelly?" Every section of the wind orchestra asked the question in turn.

Three excellent artists have been brought as soloists. Miss Virginia Root, a lyric soprano, with a sweet, well-trained voice, clear enunciation, and a good range, sang pleasingly Sousa's "Maid of the Meadow," and as an encore "Annie Laurie," the ballad being charmingly rendered. Miss Nicoline Zedler is a particularly sympathetic violinist—perhaps the best we have had here for some time. Her

first contribution was Sarasate's "Ziguenerweisen." The accuracy with which the double-stopping passages were treated excited admiration, and, on the whole, the violinist, made a good impression. Her recall resulted in a performance of Saint Saens' "Le Cygne," which will be always enjoyed when it is played in that way. Mr. Herbert L. Clarke exhibited astonishing brilliancy in his cornet solo, "Showers of Gold," and his encore, "If I Had the World to Give You," the purity of tone and wonderful expression evoked the greatest enthusiasm.

Mr. Edward Branscombe, the director of the season, announces a different programme for each evening.



## SOUSA'S SIXTY. *Sydney Sun* AN OVERFLOW AUDIENCE.

ridge.

In addition to his many musical attainments, John Phillip Sousa possesses the rare gift of brilliant conversational powers. Chatting pleasantly to the writer of this column the other day, he told of his travels and doings in many lands, of his band, its constitution and successes, and of music and composers generally. Delightfully interesting was his account of how, at the age of 25, his previous experience being confined to violin playing and the conducting of regular theatrical orchestras, he was offered, and appointed to, the leadership of the United States Marine Corps Band. Sousa even then had ideas of how military or, as he prefers to call them, concert wind orchestras should be constituted. His genius in this respect was recognized by others—probably before he discovered it himself—with the result that he had command of the National Band, the premier Government musical post in the United States, for 12 years. He made this band famous, and only resigned in order to build up a concert combination of his own—the present Sousa Band, the name of which is a household word wherever the language of music is spoken.

The March King early in his career realised the art possibilities of an indoor concert wind orchestra, as distinguished from a symphony orchestra. Such a combination, he holds, is capable of giving altogether artistic renditions of the majority of the heavier classics, in addition to the lighter musical types. The critics were severe on him for the mixture of grave and gay on his programme. But he has lived that down. Why, he argues, should not the lighter forms go hand in hand with the

heavy in music, as in other arts? The drama, for instance, frequently mixes comedy with tragedy. From Shakespeare we get splendid examples of comedy touches in his plays, and many of the great poets combine the grave with the gay. In any case, his long experience has taught him what audiences want. Mr. Sousa sees no reason why he should not cater for the classically inclined dilettante as well as those who rejoice in the rousing march and spirited musical quib.

Speaking of the constitution of his band, and the circumstances which have made it remarkable, and in many respects unique, Mr. Sousa explained his faith in the value of the "middle voices." In the past the middle voices in instrumental combinations, especially in what is known as the military band, have been neglected. Lately there has been an improvement in this direction, though in many of the orchestras of Europe and America there is yet room for improvement. "If you ask," said Mr. Sousa, "a musician of the ability of the first oboe, or clarinet player in such and such an orchestra, he will probably say 'good, very good,' but when asked if the seconds to these or other instruments are also good, he will shake his head. Incompetent and clumsy players in any department impart a 'fuzzy' tonality to the combination. Frequently I have engaged men as seconds who played firsts in other bands. Ability in performers, whether firsts, seconds, thirds, or fourths, is what I aim at. Some of my middle voice players are high salaried men. To secure a first-class player in any department, I would pay him as much as the man seated at the first desks." The conductor pointed out that his care in this respect has made his band what it is. Technical ability and exactitude enable his combination to perform heavy compositions in their original keys. Musical refinement, earnestness in their work, enthusiasm, and grit, are other qualifications necessary for admission to the ranks of the Sousa players. Mr. Sousa has no use for the man who has, as he quaintly expressed it, "no sand in his craw." "That tired feeling" in any of his players is abhorrent to the conductor. The men have to keep themselves up to the mark at all times; fatigue of travel is not accepted as an excuse for a bad performance. That Mr. Sousa has achieved remarkable, and, in many respects, unique, results is cordially recognised wherever the famous band is heard.

Since the coming of Sousa and his sixty men of melody large audiences have attended each concert. But last night a rush set in early, with the result that every seat in the house, including the choir benches, were occupied long before 8 o'clock, and many were unable to gain admission. The holders of reserved seats are reminded that they have need to be at the hall before 8. Mr. Sousa never gets "behind the beat," and it follows that late arrivals must lose the first number, there being no admission during performance. The programme was a particularly fine one. The "Peer Gynt Suite" (Grieg) opened the evening, and in "Death of Ase," "Anitra's Dance," and "In the Hall of the Mountain King" the band did some of the very best work of the season. The last movement, in particular, was brilliantly played, and the ever-increasing speed working up to the great climax was a thing of beauty and a joy for ever. Other interesting performances were the Sousa suite, "The Last Days of Pompeii," "The Golden Legend" prelude, and scenes from "Carmen." In the Pompeii suite the composer has constructed a very fine tone poem. The first movement is descriptive of the revelry and dice-playing in the "House of Burbo." The second is a beautiful, plaintive song of "Nydia," and the third has for its programme the destruction of Pompeii and Nydia's death. Double encores were demanded for most of the items rendered. "The Blue Danube" of Strauss brought forth a shriekingly fiery musical quip, "Waiting at the Church." The themes of this were tossed about, now allegro furioso, now adagio and doloroso, from instrument to instrument, and from section to section. As a laughter-producer it is equal to "Kelly." People held their sides from the opening bars till the last "episode" was closed with a snatch of Mendelssohn's "Wedding March." Miss Nicoline Zedeler was brilliantly successful in Saint Saens's "Introduction and Rondo Capriccioso," to which she added a "Minuet" of Beethoven. The band accompaniments were exquisitely played; nothing finer has been heard here, and in this respect the combination is educational. Mr. Herbert L. Clarke gave a marvellous exhibition of his flexibility thrills and tone in the cornet solo "Bride of the Waves." Two performances take place to-day, afternoon and evening.

### SOUSA'S BAND CONCERT.

The Sousa boom increases, and the audience at the Sydney Town Hall on Friday night was the record up to date. It was a house overflowing, both as regards numbers and enthusiasm. The conductor, with characteristic generosity, granted many extra numbers. A diversified programme gave the band every scope, and the hearers at stages were charmed by the glorious music of the great masters, and then roused to the highest pitch of excitement by the stirring strains of martial airs. Undoubtedly it was a great programme. Included among the items were the tone poem, "Peer Gynt Suite," (a) "In the Morning," (b) "Death of Ase," (c) "Anitra's Dance," (d) "In the Hall of the Mountain King" (Grieg), "The Last Days of Pompeii" (Sousa), "The Golden Legend" (Sullivan), "On the Banks of the Beautiful Blue Danube" (Strauss), "King Cotton" (Sousa), and "Scenes from Carmen" (Bizet). The encore numbers evoked as much enthusiasm as the original items; particularly was this shown when the band played "Waiting at the Church," a humorous scoring of the favorite song, "The Stars and Stripes," "The Federal March," "Yankee Shuffle," and several others. Miss Virginia Root utilised her charming soprano to advantage in Sousa's "Will You Love Me When the Lilies are Dead," while Miss Nicoline Zedeler received a decided encore for her violin solo, which was St. Saens' "Introduction and Rondo Capriccioso," with band accompaniment. Beethoven's "Minuet" was given in response to the applause. None the less enjoyable was Mr. Herbert L. Clarke's cornet solo, "Bride of the Waves" (Clarke). A change of programme is announced for this afternoon and evening.

The concerts begin punctually at the advertised hour, and late-comers are not admitted while a item is being played. Sousa has scruples in regard to this matter, and he is to be commended, as there is nothing more annoying than to be disturbed by people who have to tip-toe across the hall, then struggle to their seats.

SOUSA AND HIS BAND. In one of his fluent generalisations John Ruskin tells us that "All good art has the capacity of pleasing." There is no law against its pleasing. On the contrary, there is something wrong either in the spectator or in the art when it ceases to please.

The secret of the great success of John Phillip Sousa is that his famous band plays music for the million. Sousa, as a conductor, is merry and bright. His mission in life as a bandmaster is to please the public. With this end in view "The March King" is careful never to have more than two or three "serious" numbers on his programme. The man who is now giving band concerts at the Town Hall believes that music was intended to make us cheerful, and he has the courage to act up to his belief. Sousa amuses his audience while he is winning their admiration, and he sends the patrons of his concerts home not only in good humor, but with a feeling of satisfaction.

The magnetic conductor had his sixty players in first-rate trim for the matinee and evening concerts yesterday. Both concerts were crowded.

The programme at the matinee included selections from "La Boheme," Wagner's prelude to "Tristan and Isolde," The "Vikings" (Hartmann), "Sheridan's Ride" (Sousa); valse, "Venus on Earth" (Linche); march, "On to Victory" (Sousa); and caprice, "Chanteur Hongrois" (Michael).

In the evening Sousa had his best effects in the "Oberon" overture. "At the King's Court" (Sousa), "Findlandia" (Sibelius); fantastic episode, "The Band Came Back" (Sousa); Canzonetta, from "Symphonie Sketches" (Chadwick); march, "The Federal" (Sousa); and "Triumphale des Boyards" (Halvorsen) were also played. At the afternoon and evening concerts the March King was very generous in his supplementary pieces.

Miss Virginia Root (lyric soprano) and Miss Nicoline Zedeler (violinist) are the assisting artists.

A concert will be given to-morrow night. As the Town Hall is not available on Tuesday and Wednesday Sousa will take his band to Maitland and Newcastle for a couple of days. The Sydney series of concerts will be resumed on Thursday next. Seats may be secured at Carnegie and Co.'s, King-street. The day sales of 3/ tickets are at Marks, Tobacconist, corner of Pitt and King streets.

### SOUSA'S BALL PLAYERS

Sousa's distinguished musicians are anxious to demonstrate that music is not their only forte. Among the sixty performers is a good baseball nine, and arrangements are being made for a few games against the Sydney players. The Sydney Cricket Ground trustees have given them permission to practice twice a week on the Sydney Cricket Ground, and as soon as their arms get warmed up, they will be willing to meet the best combination we can put against them. The Sydney University nine will be the first to do battle against them, but the date has not yet been definitely fixed. After this game they will probably meet one or two of the other Grade teams and a combined nine. During the week they were given leave to practice on the Varsity square, but after viewing the ground one of their number was heard to say: "Gee, kid, do you expect us to play on a cow pasture?" There was no practice.

Sousa tells many interesting stories of his experiences when on tour. Once he arrived at a certain town where he experienced difficulty in getting the band instruments conveyed to the concert hall. Anxious lest he should be late for the performance he was trying in his own courteous way to convey the fear of the Lord into the breast of a railway official. The man of railways, familiar only with marching bands, wanted to know why the men could not carry their own instruments. The man of music quietly took him to where the cases were piled, and opening some asked him how he would like to see the band go a-marching with the timpani, the large concert harp, the huge Sousaphone, tubular bells, and other instruments of the mammoth variety! Probably the official is yet puzzling his brains as to what manner of men they are who can blow and otherwise produce music from such colossal instruments.

### SOUSA SEASON

Immense attendances have been the rule at the Town Hall, where Sousa and his Band have been flooding the place with most melodious music. Yesterday afternoon Strauss' "The Pranks of Eulenspiegel," and Hartmann's overture "Vikings," selections from "La Boheme," etc., were given. Last night a boomer audience greeted the "Oberon" overture, and Sousa's "At the King's Court." For to-morrow, a specially fine



# A CHAT WITH SOUSA.

## CONFIDENCES OF A CONDUCTOR.

### BEST PAY FOR THE BEST BANDSMEN.

"MY REPUTATION IS TO ME DEARER THAN DOLLARS"—HOW THE TOWN HALL MIGHT BE IMPROVED.

("Sunday Times" Special.)

"It's a fine thing to be alive and in tune with the world." With this outward expression of inward cheerfulness John Philip Sousa looked out on the sunshine and on the gracious green of Hyde Park as he stood by an open window on the high C floor of the Hotel Australia yesterday morning.

"To be here in Australia with my wife and my daughters," the great bandmaster went on to say, "is the pleasant realisation of the hopes and longings of many years. Your harbor is all my fancy painted it. I have no wish to see anything more charming. On Thursday I saw its beauties while on a motor drive, and yesterday I spent the afternoon on the water. I was delighted, and my wife shares my admiration. We are in love with the climate, with the country, and with the people. A visitor cannot be in Sydney a day without seeing that it is one of the greatest, one of the cleanest, and one of the brightest cities in the world. We were told that we would find Australia a sort of second edition of England. Well, I must confess that I have looked in vain for what I may speak of as English characteristics. Perhaps I should not air my opinions with an experience of Australia which is, so far, limited to a few hours' stay in Melbourne and a sojourn of five days in Sydney. Still, as you have asked me for my impressions I may as well say straight out that I think Sydney is

### MORE AMERICAN THAN ENGLISH.

If someone takes the trouble to convince me that I am wrong I shall have to blame the climate and the sunshine for an error of judgment. In America we have a good deal of sunshine. I have seen little of it in England. That's why I look at Australia through American spectacles. Then again, we are all apt to be guided in our comparisons by whatever is highest in our admiration or deepest in our affection. And Australia appeals to me in the way I have said because I think it is like the country I love best. Let me add that years ago the voice of Madame Melba, the great Australian singer, suggested to me a land of sunshine.

### WHENEVER I LISTENED TO MADAME MELBA

I felt that she must have developed her gifts as a singer in the right sort of climate, and with plenty of sunlight to give strength, purity and crystal clearness to her wonderful voice. I have always admired Madame Melba. The incomparable vocal artist did me the honor to attend one of the first performances of my most successful comic opera, "El Capitan," when it was produced in 1897 at the Broadway Theatre, New York. Some persons look upon me as a man with a mania for writing and playing marches. Do you know that I have ten operas to my credit—comic operas? The last time I met Madame Melba we were guests at a dinner which was given in London by Baron Rothschild. Mrs. Sousa was one of the dinner party.

"We finish this great tour of ours just before Christmas. I should very much like to come back to Australia next year—not with my band, but with

### A SOUSA SHOOTING PARTY.

Sometimes with, sometimes without, the consent of my managers I give up concert work and live a life of freedom and sport in the South, leaving my wife and family in New York. I am fond of horses, dogs, and guns, and I contrive to spend a couple of months every year as a forest rover. My wife can tell you that I have an imposing collection of prizes and trophies as a shot. When I am not riding or shooting during my holidays in the South, I improve the shining hour by writing marches or arranging new pieces for the band. As I haven't brought my guns with me I fear that my shooting in Australia while we are on tour will be hampered by limits. But wait till I come with my contingent of crack shots!"

Lured from sport to matters musical, Mr. Sousa's face brightened as he spoke of the travels and triumphs of his band.

"I do not like blowing about what I have done, or what I am doing. Yet it would be an affectation of modesty if I failed to recognise the position which I hold stands by itself

in the world of music. What I mean is, I say it under the correction of bragging—that I have travelled more and given more concerts than any other musician. In my tours during the past 20 years I have

### COVERED 600,000 MILES,

and I have given between 8000 and 9000 band concerts. May I not claim with this record that I have given more concerts than any other man in the history of music? Careful always to make my programmes more gay than grave, I have taken my band through the United States, through Canada, through England, Ireland, and Scotland. My band has also been heard in Ger-

many, in France, in Russia, and in other countries. Now I am

### BLAZING A TRACK

through Australia and New Zealand. It is something to boast of that, as members of an unsubsidised organisation, the men in my band have received and are still receiving higher pay than any other players in the world. Don't take my word for it. Ask my touring manager to show you our pay-sheets. You will see that, apart altogether from the cost of travelling and other expenses, we pay

### £600 A WEEK IN WAGES.

There are men in my band who get £30 a week. The average pay is £10 a man. I hate to talk about the commercial side of art. At the same time I am glad of the opportunity to tell you that I did not come to Australia merely to rake in the dollars. Over and over again concert-promoters in America have said to me: 'Why pay 60 men when you can carry on with a band of 40?' Well, I have kept my band up to a high standard, and I have refused to cut down the number of players or the rates of pay. I can lay the flattering unction to my soul that I have raised the status of bandmen in the United States, in Canada, and in England. How could I lower the standard which I have set up by sacrificing artistic excellence to mere commercialism?

"My reputation is to me dearer than dollars, and I would not run the risk of failure by bringing an inferior band to Australia. The band I have with me in Australia is the band with which I started this, my biggest, tour in New York on November 6. These men played under me in the United States, in Canada, and in London. They will be with me when the tour is finished in America at the end of the year. It is not a Sousa band. It is

### THE SOUSA BAND,

and it is the finest body of players I have ever

conducted. I made up my mind that Australia should have the best, and Australia is having the best that money and good management could secure. One of my men has been with me 25 years. We leave Sydney for Melbourne on June 4, and open in the Southern city on June 5. It is arranged that we are to leave Australia for New Zealand in July. We sail from New Zealand for Vancouver on September 1."

Replying to a question about the audiences at the Town Hall, Mr. Sousa said that he was more than pleased. From the opening concert he felt that the playing of the band was fully appreciated.

Before he replied to the question "How do you like the Town Hall?" the March King put on his considering cap.

"The hall, he said, "is a noble one, and, unlike many big buildings, it is a cheerful place to give concerts in. Still, there is a fly in the ointment. Having been so splendidly received in Sydney, I do not like to find fault. Yet candor compels me to say that the acoustics of the hall are defective. Although my band is not a noisy band, I find that there is

### TOO MUCH RESONANCE—

too much echo—in the Town Hall. No architect

or builder can guarantee perfect acoustics. In many instances good acoustics are secured more by accident than design. I can name a number of places which were specially built for musical performances and which did not come up to expectations. The Paris Grand Opera House, the Boston Symphony Hall, and the Theodore Thomas Orchestra Hall in Chicago are three of the unsuccessful experiments. In London the Albert Hall had to be altered and fixed up before it was fit for concert purposes. I take the liberty of suggesting a means by which, I am sure, the acoustics of your Town Hall would be improved. Without disfiguring the hall, wires with hanging glass prisms could be used to crystallise the sound. I have tried the wiring and the suspended glasses in America with gratifying results. In the case of the Town Hall it might suffice to improve the sound in the part of the hall which is nearest the organ. Orchestras, bands, choruses, and vocal soloists would find the tone greatly improved by the wires and the prisms. The great organ would be heard under better conditions if the wires were used to get quality of tone instead of quantity."

Mrs. Edward Branscombe, Ltd., entertained a number of guests at the Town Hall on Monday to meet Mr. John Philip Sousa. The Professional Musicians' Band, under the conductorship of Mr. Alfred O'Brien, rendered a programme which included the March King's own compositions. Major Rennie and Mr. Edward Beeby (Minister for Education) welcomed the guest. Mr. Sousa and Mr. Branscombe responded. Morning tea was served by Sargents, Ltd. Lady Hay wore black satin charmuse and Brussels lace; black velvet bonnet, with black and white

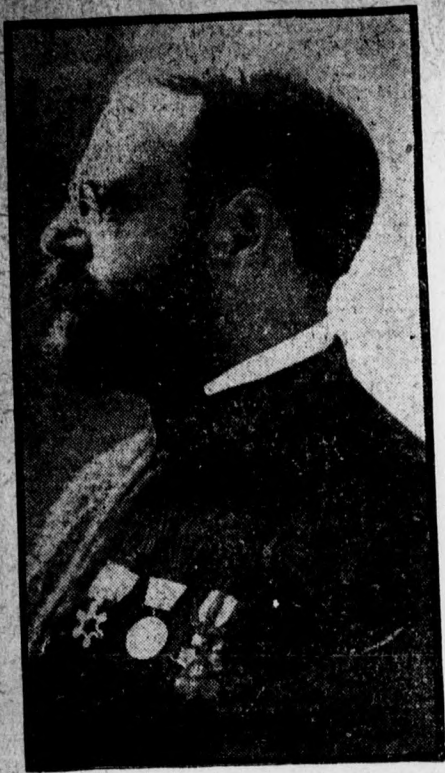
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MRS. JOHN PHILIP SOUSA.

ospreys. Mrs. J. Hogue, black crepe-de-chine, with black Chantilly lace and jet; black velvet hat, with feathers. Mrs. J. J. Rouse, tailor-made coat and skirt of navy blue chiffon cloth, braided in thick Russian braid, the vest of Oriental silk lace; blue Tagal hat, with blue feathers and Oriental lace. Lady Miklouho Macleay, dove-grey chiffon cloth coat and skirt, with silk soutachings; grey velvet hat, with wings. Mrs. Mahony, sapphire-blue ninon-de-soie over satin charmuse of the same color; hat of blue velvet, with feathers. Miss Annie Perry, tailor-made coat and skirt of grey chiffon cloth, braided in silk Russian braid, blouse of point d'esprit lace and silk; large black velvet hat with white feathers; Mrs. Findley, brown cashmere-de-soie and Oriental passementerie; black velvet hat, with jet and feathers. Miss Maggie Moore, navy blue chiffon cloth coat and skirt, braided in black; blue Tagal hat, with wings. Mrs. Markell, dove-grey chiffon cloth, soutached in the same shade; grey velvet hat, with grey feathers. Mrs. Harry Morton, tailor-made coat and skirt of navy blue chiffon cloth, the vest of embossed filet lace; black Tagal hat, with roses. Mrs. Malcolm Stephen, brown cashmere-de-soie, with gold and Oriental passementerie; brown toque of velvet, pink roses and brown wings. Mrs. Edwards, black cashmere-de-soie, soutached in silk; black velvet hat, with feathers. Mrs. Beryl Edwards, tailor-made coat and skirt of navy blue chiffon cloth, with black silk soutachings; navy blue velvet hat, with wings. Mrs. James Ashton, cream chiffon cloth, with cream silk pipings, the vest of embossed filet lace; black beaver hat, with roses. Mrs. Watkins, black ninon-de-soie over black satin charmuse; black jetted toque. Miss Ivy Watkins, navy blue chiffon cloth, braided in black Russian braid; black velvet "Miss Gibbs" hat, with black wings. Mrs. Franki, timethyst cashmere-de-soie, with Oriental embroideries; hat of amethyst velvet, with plumes of the same shade. Mrs. Turnbull, cream chiffon cloth coat and skirt, braided in silk; black velvet turban toque. Mrs. Fred Vale, navy blue cloth coat and skirt, braided in black; black velvet hat, with royal blue feathers. Mrs. W. Lowe, black crepe-de-chine and embossed filet lace; black velvet hat, with black feathers. Mrs. Matheson, amethyst vicuna cloth, with Oriental embroideries; toque of amethyst velvet, with shaded roses. Miss Lily Juncker, navy blue coat and skirt, braided in black; black velvet "Miss Gibbs" hat. Mrs. Monty Severn, navy blue tailor-made coat and skirt, braided in silk; hat of blue velvet, with green and blue wings. Mrs. Moore, saxe-blue cashmere-de-soie and Oriental passementerie; black Tagal hat, with black feathers. Mrs. Needs, black crepe-de-chine and gold embroidered net; black jetted toque. Mrs. Harry Vale, dove-grey crepe-de-chine, with silver applique and point d'esprit lace; grey chip hat, with grey feathers. Mrs. McMorland, black satin charmuse with black silk applique and jet; black Tagal hat, with blue feathers. Miss Gladys de Lissa, tailor-made coat and skirt of golden brown chiffon cloth, with Russian silk braidings; brown Ottoman silk hat, with brown feathers. Mrs. Vincent McCauley, peacock-blue tailor-made coat and skirt, soutached in black; black velvet picture hat, with blue wings. Miss Marjorie Roppe, cream chiffon cloth, with silk braidings and piped with cream silk; hat of cream Ottoman silk and lace, with large bow of black velvet. Mrs. Fullerton, vieux-rose chiffon cloth, soutached in black, with Oriental passementerie; black Tagal hat, with vieux-rose wings. Mrs. Collins, sapphire-blue crepe-de-chine and point d'esprit lace; picture hat of blue panne, with silver tissue roses. Also present:—Sir Francis and Lady Sutor, Miss Sutor, Mr. J. J. Rouse, Mr. Ernest Truman, Mrs. T. Heney, Mr. French Lydall, Mr. and Mrs. Lewis Scott, Mr. and Mrs. Stephenson, Miss Ethel Stephens, Mrs. Buchanan, Dr. and Mrs. Lumsden, Miss Stephens, Mrs. Fotheringham, Miss Fotheringham, Mrs. French, Mr. and Mrs. Martin, Mrs. Marden, Mr. and Mrs. Nicholson, Mr. Chris. Heller, Mr. Fritz Hart, Mr. Alfred Tremain, Mr. and Mrs. Henderson, Mr. and Mrs. Masters, Mr. and Mrs. Sandman, Colton, Mr. and Mrs. Vlach.





SOUSA, THE "MARCH KING."



MISS PRISCILLA SOUSA.



MISS HELEN SOUSA.

## THE SOUSA BAND

A great deal might have been taken out of the two programmes submitted by the Sousa Band at the matinee and evening performances yesterday to support the claim which this famous musical organisation has established to perfection in its treatment of classical masterpieces, as well as in its degree of gay abandonment to frivolous airs which catch the passing fancy. At times Sousa and his musicians were showmen, embroidering flimsy music with meretricious theatricalism; at other times they were media interpreting the messages of inspired genius with due dignity. The best works undertaken were the overture from "Robespierre" (Litolff), a sombre, tragic subject, impressively expressed in music; a Wagner fantasia from "Siegfried," in which Siegfried's call was played by Mr. Herman Hand in a remote part of the hall with a singularly mysterious effect; and the Rakoczy march, from the "Damnation of Faust" (Berlioz), a lifting musical patriotic appeal. In the Sousa, suite, the outstanding number was the "Mars and Venus" idea, in which the wedding of antithetical themes was contrived with extraordinary adroitness. The side-drum effect was singularly strange and telling. The solos of Miss Virginia Root, Miss Nicoline Zedeler, and Mr. Herbert L. Clarke are amongst the most interesting features of these concerts.

Another concert will be given to-night.

## THE SOUSA CONCERTS.

The first Sousa concert was held in the Town Hall last Monday night, in the presence of a large and fashionable audience.

It has been said that Sousa gives his real programme in his encores, and certainly, as far as original compositions were concerned, last night's performance strengthened this impression, for only three numbers out of the nine on the programme were in the name of the world's famous composer, whilst all the encore numbers have his signature.

Wagner's gorgeous "Tannhauser" overture was the grand opening number. A stately air was faintly borne to the ear by the cornets, which, being caught up by other instruments, slowly merged into a crescendo.

Sustaining full tone, the melody was carried by the brasses, accompanied by a running counter-movement from the reeds. The gradual diminuendo following was interspersed from first to last with rising and falling tone effects. So perfectly in touch were the players that the sounds emanating from their instruments only suggested a giant Aeolian harp being played upon by the wind at will, afterwards dying away into the faintest zephyrs. Developing into a triumphant tone en furioso, the grand ensemble was embellished with dulcimer, cymbal, and tambourine effects. The "Pilgrim's Chorus" was again heard—lastly fortissimo, bringing the overture to its grand finale.

The storm of applause was quickly checked by the spirited strains of "El Capitan," followed by "Hobomoko," a typical Sousaism, with dulcimer and sand dance accompaniments. Mr. H. L. Clarke played "Showers of Gold" (Clarke) on the cornet, introducing countless tremolos and cadenzas with perfect ease. Enthusiastically recalled—he played with breadth of tone and expression, "If I had the World to Give You."

Three character studies followed by the band, "The Dwellers in the Western World: (a) The Red Man; (b) The White Man; (c) The Black Man." In the first movement the excited and erratic melody clearly portrayed the gathering of the warriors at early morn on dewy lands, thirsting for battle; (b) was a slow, majestic movement, suggesting enveloping darkness which straining eyes in search of light failed to pierce. The tone of mystery was sustained

by the bassoons and weird effects by castanets. With the advent and spreading of Light, was introduced magnificent chaos effect as the rays shot into the Darkness. (c) A melody full of happiness, aided by clapping of hands, clanging of cymbals, and ringing of tambourines.

Miss Virginia Root sang "Maid of the Meadow" (Sousa), using her well-trained voice with pleasing intelligence. A special accompaniment was played on the dulcimer. As an encore "Annie Laurie" was rendered, and the singer was rewarded with a magnificent bouquet. "The Bells of Moscow" entitled the band to fresh honours, and the world-renowned "Washington Post" March aroused fresh thunders of applause. German's rhapsody "Welsh" opened with a long sustained single tone crescendo—a fine effect—followed by a majestic hymn in minor key. A great opportunity was here afforded the reeds to shew their perfect execution in the diverse passages which followed. Re-demanded, the band rendered a drollery entitled "Has Anyone Here Seen Kelly?" which convulsed the audience. In it the various instruments with their respective tones, from the sonorous bassoon to the bird-throated piccolo, hinted, implored, and demanded to know the whereabouts of Mr. Kelly. The "Federal March," dedicated to the people of Australia, was played later, which roused the audience to such a state of enthusiasm that the opening bars of the "Stars and Stripes" were only heard indistinctly.

Other triumphs were "Hands Across the Sea," "Rose, Shamrock and Thistle," introducing national and patriotic songs—including "Soldiers of the Queen" (fundamental air) and "Rule Britannia," ensemble title: "Manhattan Beach," "Yankee Shuffle," etc. Miss Nicoline Zedeler, solo violinist, was afforded a beautiful floral tribute for her interpretation of Sarasate's famous "Ziguenerweisen," which bristles with harmonics, stopping and pizzicato, left hand movements, all of which this clever artist played with brilliant execution. Wagner's "Ride of the Valkyries," by the band, brought the programme to a close.

Summerbelle, Mrs. Lee, Miss Maggie Moore and many others. Morning tea was served to the guests in the vestibule, and shortly after 11.30 Mr. Sousa drove away with his business manager.

"Good gracious; well, s'welp me, what a crowd went up to the railway station to meet Sousa. One would have imagined it was Bill Lang or Jack Johnson. I tell you what, the country's going to the devil." Such was the refrain of a true sport, possessed of a beery breath and a bottle in his pocket, on a late tram the other night.

Sousa says that "success means a combination of the Almighty, the world, and yourself." That sounds all right, but what if the Almighty is unwilling to enter into partnership with the other two?



## Sydney ARRIVAL OF SOUSA *Speicher*

The Town Hall was packed on Wednesday morning in response to invitations issued by Messrs. Edward Branscombe to welcome Mr. John Philip Sousa.

The March King arrived in a carriage and four, with two red-coated postillions, shortly before eleven o'clock, accompanied by Mr. Branscombe. Upon taking his place on the platform, Mr. Sousa was heartily cheered.

Major Rennie was in the chair, and introduced the visiting musician to the company. Mr. Sousa made a humorous speech and immediately made himself popular with all present.

The Professional Musicians' Band played as they never played before, and were highly complimented by Mr. Sousa. After a few short speeches and a hearty singing of "For He's a Jolly Good Fellow" by the company, accompanied by the band, Mr. Sousa held a reception on the platform. Amongst those presented to him were Lady Hay, Lady de Miklouho Maclay, Mr. and Mrs. J. Hogue, Miss Annie Perry, Mr. Lewis Scott, Mrs. (Dr.) Moore, Miss May

## Sydney SOUSA'S BAND. *Herald*

There was a very large attendance at the Town Hall on Saturday evening, when Sousa's Band submitted a programme which was at once charming in variety as in melody and unique effects. The performance of Weber's well-known overture to "Oberon" was a revelation in its mastery of technique, and the lights and shades of a beautiful composition, and the interpretation of "At the King's Court" (Sousa), though from the nature of the theme much more florid, was also appreciated by the audience. Another of the leading items gave an illustration of Sousa's versatility. It was a fantastic episode entitled "The Band Came Back." It was really a musical medley, the arrangement of which proved most amusing. It started during the interval with a solo by the harpist, and as the instrumentalists gradually filed in to their seats the initial topic changed to "I Won't Play in Your Yard," "The Mocking Bird," "Ben Bolt," the "Farewell" from "Il Trovatore," "Waltz Dream," "Sweet and Low," "Waiting at the Church," and an imitation of the bagpipes. The whole conception was a comedy set to music, and carried out its object admirably. The Canzonetta from "Symphonie Sketches" (Chadwick), and the "Federal March," dedicated by Sousa to Australians, were also much appreciated. Among the band encores which were given during the evening were "Amina," "King Cotton," "Fairest of the Fair," "The Blue Danube," and "Stars and Stripes." Miss Virginia Root's cultured soprano voice was heard to advantage in Sousa's ballad, "I wonder," and for encore numbers the singer gave "The Goose Girl" and "Annie Laurie." Miss Nicoline Zedeler, the violin soloist, in the "Caprice Brilliant" (Ogarew), showed fine execution, and for an encore she gave a Gavotte by Bach. Mr. Herbert L. Clarke, a prominent cornet player of the band, submitted with effect his own "Rondo Capriccioso," but the audience seemed to prefer his rendering of "The Lost Chord," which was given for an encore. At the afternoon performance the patronage was liberal, and the programme submitted was full of merit. There will be another performance to-night; and to-morrow and Wednesday Sousa and his band will visit Newcastle and Maitland, returning to Sydney for a concert on Thursday evening.

For this evening's entertainment a most attractive programme, embracing selections from Bach, Hubay, Lassen, and Sousa, has been arranged.

## SOUSA'S BAND SEASON. *Town & Country*

Since the opening concert of Sousa's world-renowned band on May 15, the Sydney Town Hall has been crowded both for the matinees

and evening concerts. On May 22, Bach's "Grand Chorale and Fugue" was the chief feature of classical interest at this concert. The organ-like qualities of tone in the massive introduction, with its fine body of tone for the wood-wind and brasses, and the remarkable definition of the voices in the figure, are a striking example of the versatility and finish of this celebrated orchestra. The catchy and fantastic marches and melodies were as much enjoyed as ever. "The Stars and Stripes," with the piccolo, cornet, and trombone players marching out to the front of the platform for the strenuous climax, aroused considerable applause. Miss Virginia Root sang with charm several ballads; Miss Medline Zedeler played Hubay's well known violin solo "Scene de la Czaras" in brilliant style. Messrs. Clarke and Milhouse were encored for telling cornet solos.

The band visited Maitland and Newcastle on May 23 and 24, and will return to Sydney on May 25, when a matinee and evening concert will be given in the Town Hall.

MAJESTY'S THEATRE.

## MUSIC OF THE "MARCH KING." *Telegraph*

### Sydney HOW "THE BAND CAME BACK."

The large audiences at the Town-hall on Saturday afternoon and evening constituted a striking testimony to the growing popularity of Sousa's Band. The programmes, for the greater part, were a peculiar mixture of the classical and the showing of instrumental gymnastics that have contributed largely to the popularity of the band elsewhere.

The afternoon programme of Saturday included several excellent compositions, Weber's "Oberon," a heavy overture, and Sousa's suite, "At the King's Court," being artistically performed. Mr. Clarke, the cornetist, played a "Rondo Capriccioso" of his own skilfully and tunefully. His encore number was the more showy "Carnival of Venice." Miss Virginia Root (soprano vocalist) and Miss Nicoline Zedeler (violinist) each gave added strength to an interesting programme.

At night the building was packed, and the programme was obviously one suited to the tastes of the majority of those who attended. It was opened by a fine interpretation of "The Vikings" (arranged by Hartmann), an arrangement which allowed for a wide scope for the clarionets and other reed instruments. The balance of the band throughout was excellent, and its attack confident in the extreme. An historical set of scenes, descriptive of "Sheridan's Ride," arranged by Sousa, in which the regiment is shown "waiting for the bugle," and then "the attack" is illustrated, followed by "The Death of Thorburn," "The Coming of Sheridan," and an "apotheosis," were much applauded. Mr. Herbert Clarke played, as an encore number, "The Lost Chord" (Sullivan) in a charming style. Probably the performer, whose tone is rich and round, has never been

heard to better advantage than in this solo, his treatment of the climax being delightfully effective. The organ-like accompaniment of the band added much to the effect. Miss Virginia Root (soprano) sang "I Wonder" (Sousa) sweetly and effectively, and by way of encore, "Annie Laurie," and for the second recall "The Goose Girl."

An instrumental novelty opened the second part of the programme. It was "a fantastic episode, arranged by the versatile Sousa, entitled 'The Band Came Back.'" At its opening the harpist walked in and sat in a casual sort of manner at his instrument. In the most lackadaisical fashion he then picked out "Annie Laurie." At the closing bars of the solo in strolled the oboe player, who, having read a sentence or two in a book he discovered, dropped it again, and squeaked out "Two Little Girls in Blue." Next a clarinet player "happened to be passing that way, and he dropped in" and took a hand. Near by, off the stage somewhere, a contingent struck up "The Mocking Bird," and then others swarmed on to the stage at intervals, and joined in the harmony. One amusing feature was that the player of a euphonium began with a simple ballad, but a cornet player who joined him started out on quite a different air, which harmonised. So this sort of thing went on until six different airs were being simultaneously played on six different instruments, and with a most pleasing effect. Remnants of bands drew near to the platform from various points of the stage, and by way of a climax Sousa himself jauntily stepped to the dais to the strains of the "Washington Post." The house gave the new idea and the man responsible for it an ovation.

The "Blue Danube" waltz was afterwards sweetly played, the light and shade the composer intended should be put into it being in evidence throughout. Miss Nicoline Zedeler played, as a violin solo, "The Zephyr" (Hubay) and a pretty gavotte, and was vigorously applauded.

This evening the band will give another popular concert. The programme includes selections from classic authors, and much of Sousa's own popular compositions. The band visits Maitland on Tuesday and Wednesday, returning to the Town-hall on Thursday, for which a special matinee and evening performance is announced.

This day (Thursday) John Philip Sousa leads his band back to Sydney Town Hall after his melodious descent on Maitland and Newcastle. The interrupted season, it is announced, will last "till further orders"; but this paper has a strong suspicion that the orders will arrive early in June, for Melbourne already has its hand to its ear and is getting impatient. Owing to the Town Hall being otherwise engaged, the Saturday matinee will be given at the Adelphi, where George Marlow hangs out his sign.

## SOUSA'S CONCERTS.

Sousa and his band attracted another large audience at the Sydney Town Hall on Saturday night, when a programme, marked by charming variety, was carried out with that success which characterises all the efforts of this world-renowned combination of performers. When a Sydney audience hears good music it always asks for more, and in this connection Sousa is a man dear to music-lovers' hearts, being generous in the matter of responding to encores. So much so is this the case that the supplemental pieces, generally outnumber those on the programme. The opening number on Saturday night was the "Oberon" overture (Weber). The suite, "At the King's Court" (Sousa), a graceful composition, containing some fine crescendo passages, was received with an outburst of enthusiastic applause. One of the best numbers was a cornet solo, "Rondo Capriccioso" (Clarke), played by Mr. Herbert L. Clarke, with full band accompaniment. When asked for more, he played "The Lost Chord," also with band accompaniment, and the soul-thrilling effects of this work of Sullivan's were, perhaps, never better manifested in Sydney than on this occasion. The charming soprano, Miss Virginia Root, was highly successful with the ballad, "I Wonder" (Sousa). In response to calls, she sang in her own quaint way, "The Goose Girl," and after that "Annie Laurie," the opening bars of which evoked an outburst of approval from the Scottish element in the hall. The programme, on the whole, was of a light and airy character—it was gay rather than grave. There was, however, just enough of the sombre element to afford that contrast which is so necessary in presenting an artistic whole. The tone picture, "Finlandia" (Sibelius), was very effectively rendered. The other items included a fantastic episode, "The Band Came Back," composed by the March King; a march, "The Federal," also by Sousa, and dedicated to Australians; a violin solo "Caprice Brilliant" (Ogarew), by Miss Nicoline Zedeler, and the entree, "Triumphale des Boyards" (Halvorsen).

## DRESSES AT SOUSA'S CONCERTS

Miss Virginia Root, who has so taken the fancy of the public with her charming voice, wears some uncommonly pretty frocks. Each evening so far a fresh one has been aired. One of ivory white Oriental satin has an overdress of princess lace, the design of the lace worked with tiny gold beads, and another greatly admired is of a delicate shade of apricot crepe de chine over soft satin, handsomely embroidered roses, with touches of black ribbon velvet appearing on the corsage and skirt. A beautiful pale pink was worn another night—soft charmeuse, with overdress of pale pink ninon edged with black marabout fur. This was also embroidered with sprigs of roses. On Thursday a lovely white satin, with overdress of embroidered chiffon, and one touch of black, was worn, with red flowers in her hair. On Friday Miss Root appeared in a soft satin with a border of Paisley, the skirt opening at the side to show a flounced under-dress of Brussels lace.

Dainty little Nicoline Zedeler wore at first a white princess satin frock, with gold lace veiled with white chiffon. The second night she adorned herself in a pink crepe-de-chine with pretty crystal and bugle trimming, and a lace bertha. The third was of primrose satin, with beautiful black jet overdress, and one touch of scarlet in her hair. Ivory satin with bertha of gold lace, veiled ninon, was another dainty frock, and another, a pale lavender spotted paillette, with border of panne velvet and tunic overdress of blue and gold ninon giving an opalescent effect.

## Sydney SOUSA CONCERT. *News*

Two concerts will be given by the Sousa Band this afternoon and evening. At the matinee besides the Sousa compositions, the band will play the popular overture to "William Tell," the finale from Strauss' tone poem "Feueronth," melodies from Tosti's songs, and other pieces. The evening programme has a number of attractions, including Leutner's "Grand Festival" overture, Rubinstein's nocturne "Kamennoi Ostrow," Kunkel's tone picture "The Old Cloister Clock," and the introduction to the third act of "Lohengrin." A number of the Sousa marches will be played. Miss Virginia Root will sing solos, and Miss Nicoline Zedeler will contribute violin.



## AMUSEMENTS

## Klaute SOUSA AND HIS BAND. Kurb.

Mr. John Phillip Sousa, the world's greatest musical conductor, with his celebrated band of sixty performers, arrived in Maitland to-day, and this afternoon at the Adelphi Hall, kindly placed at the disposal of the great bandmaster by Messrs. Page and Pearson, gave the first of the only two performances to be given by this wonderful band in any country town in New South Wales. The large hall was well filled for the afternoon performance, but it will be strange indeed, after once hearing Sousa and his marvellous band, if the hall is not packed to-night to its utmost capacity. People who have only heard ordinary band music, even by the best of bands, have no conception of Sousa's military and march melodies, which are irresistible in their inspirational power. Sousa is a poet and a writer, as well as musician. He is known as the "March King," and the charm with which his own compositions are played is as singular as it is remarkable. He has every instrument under perfect control. Sousa's selected band of sixty magnificent musicians has for years been acknowledged to be the world's greatest instrumental combination, and to-day he is in command of the best band he has ever led. It is not chosen from a class or community, but positively from the best that the day and generation can produce from piccolo to bass drum. So remarkable is the balance of tone, so wonderful its precision, and so marvellous is Sousa's control, that it is still consistent to regard the brilliant complement as one great single instrument.

The programme this afternoon commenced with Tchaikowsky's overture *Solenelle* "812." Opening with the solemn rhythm of one of the hymns of the Church, a sort of instrumental "recitative" goes on to narrate the story of Napoleon's occupation of Moscow. To this succeeds the depiction of the fighting between the two armies, the alternating predominance of a distinctly Russian theme and the French "Marsellaise" furnishing one of the most brilliant and thrilling musical war-pictures on record. As the French air grows fainter, typifying Napoleon's retreat, the opening hymn is again resumed, obviously as a hymn of triumphant thanksgiving. The final allegro introduces the "joy bells" of the Russian churches, mingled with the strains of the Russian National Hymn. In response to the most enthusiastic applause, two military and march melodies were rendered with the most captivating effect. A cornet solo, "The Debucante" (Clarke), by the composer, Mr. Herbert Clarke, was beautifully rendered, giving the audience an idea of the power and proficiency of each individual bandsman, all of whom are practically on the highest plane as musical artists. The encore was the ever-popular "Killarney," played with exquisite feeling and finish. The band's next number was the amusing suite, "Three Quotations," Sousa's own composition, which was so thoroughly enjoyed that a double encore was given. The quotations were:—

- "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."
- "And I, too, was born in Arcadia."
- "Nigger in the wood-pile."

The encore was the spirited "Hands Across the Sea," introducing the most entrancing melody, a soprano solo, "The Card Song" (Sousa), by Miss Virginia Root, with orchestral accompaniment, was a great success, and the sweet singer responded to an enthusiastic encore with "Annie Laurie," sweetly rendered. Wagner's grand fantasia "Lohengrin," by the band, one of its finest numbers, concluded the first part of the performance. The second part comprised the following:—Invitation a la Polka (Weber), Sousa's Band; (a) Praeludium (Jahnfelt), (b) March "The Glory of the Navy" (Sousa), Band. The violin solo, "Concerto" (Mendelssohn), (a) Allegretto, (b) Allegro, by Miss Nicoline Zedeler, was enthusiastically encored. The Rhapsody "Slavonic" (Scriabin), by Sousa's Band, concluded a

## Sydney SOUSA'S BAND. March

In our last issue we described the triumphal opening of the Sousa season at the Town Hall. During the week that has elapsed the band's triumph has been more complete than even the most optimistic lover of band music could have predicted. With the exception of the second night (Tuesday), when the Town Hall was not more than two-thirds full, there has been a packed audience every evening. To have been able to draw such crowds for nine consecutive performances (including two matinees) is an achievement worthy of note. Public interest in the band has been growing all the time, and on Saturday night every seat on the floor of the vast chamber was occupied, the three galleries were thronged, many late-comers having to stand, while the platform was invaded by fully a couple of hundred. Such an immense gathering of music-lovers at the end of the week's concerts showed undoubtedly that "the March King" and his men had made good with the Sydney public. Again on Monday night there was a splendid attendance. Last evening the band appeared at Maitland; to-night Newcastle is to be visited; and on Thursday the Sydney entertainments will be resumed with both a matinee and an evening concert. Mr. Sousa's programmes have been well varied, and although those who have attended several of the series have heard some of the items again and again, their appreciation had not lessened in the slightest degree. Many superb renderings of important compositions have been given. We have listened to the exquisite "Peer Gynt" suite, to Richard Strauss's "Pranks of Bulenspiegel," to selections from "La Boheme," to Hartmann's "Vikings" overture, to Weber's "Oberon," to Liszt's "Rhapsody No. 14," Wagner's "Lohengrin," Tchaikowsky's famous overture, and many fine descriptive numbers by Mr. Sousa himself. But, undoubtedly, the marches have proved the most popular of the various classes of music played, and the stirring strains of "Stars and Stripes," "Washington Post," "El Capitan," and the many others, have aroused every audience to a pitch of tremendous excitement. Several laugh-provoking pieces have also been played, such as "Has Anyone Seen Kelly?" "Waiting at the Church," and "The Band Came Back," the arrangement of which by the wonderfully versatile Sousa is exceedingly clever. Mr. Clarke's cornet playing, Miss Virginia Root's singing, and Miss Nicoline Zedeler's charming violin music have also given pleasure.

## SOUSA'S BAND.

To attend Sousa's Band Concerts at the Town Hall is now the fashion, and the audiences increase each night. We certainly have never heard anything to approach the band before, and probably never shall again. If one expects to hear the first item it is absolutely necessary to be seated by 8 o'clock, for Mr. Sousa is very properly against opening the doors during a performance, and thus punishing the punctual ones. The suite "People Who Live in Glass Houses" quite took the fancy of the audience on Thursday night, and "Stars and Stripes" March aroused the audience to such an extent that a double encore had to be allowed.

Miss Nicoline Zedeler has made a most favourable impression by her skilful violin playing, and is persistently encored each night for her items, and Miss Virginia Root's singing is fully appreciated.

## SOUSA IN SYDNEY.

With the  
Classics.



Sousa  
goes  
gay.

Last Thursday morning, Mrs. Sousa and her daughters were entertained by the Patriotic Club, at their rooms, at morning tea. There was a large attendance of members of the club and their friends.

Mrs. Sousa wore black crepe de chine, cut rather low at the neck, large black panne velvet hat; Miss Helen Sousa wore cherry-coloured crepe de chine, grey hat, with cherry-coloured roses; Miss Priscilla Sousa, royal blue ninon over pompadour satin charmeuse, dull green velvet hat, with long plumes in the same art shade.

Amongst others present were Mrs. Hammond, Miss Virginia Root, Miss Zedeler, Miss Margaret Harris, Mrs. Youl, Mrs. Arding Thomas, Mrs. Francis Bacon, Mrs. Donaldson, Mrs. Chris Taylor, Mrs. Ackman, Mrs. W. Lippmann, Mrs. Richard Terry, Miss Marjory Rouse, Mrs. Samuel Farrell, Miss Featherstone Marshall, Mrs. David Mitchell, Mrs. Christian, and Miss Love.

## THE "TRAPS" IN SOUSA'S BAND.

Those of the public who occupy the choir seats at Sousa's Band performances at the Town-hall are able to enjoy, in addition to excellent music, the sight of the production of the "effects," for which two hard-working members of the band are responsible. It is their province to imitate the sound of the shuffling of feet in the sand-dance tunes, or to rattle sticks upon the floor to represent the clatter of wooden shoes in some lively polka. Large sheets of sandpaper, tambourines, the xylophone, pieces of wood, and so on, are pressed into the service for this purpose, and are all generally described by the bandsmen as "traps." Sousa certainly makes great use of them in his lively music, hence the men in charge, who have to attend also to the tympani and side drum, have no easy time as a rule at a concert. Sousa's band is made up as follows:—Four flutes and piccolos, two oboes, one English horn, one E flat clarinet, ten first B flat clarinets, four second, four third, one alto, and one bass clarinet, three bassoons, one contra-bassoon, one harp, three saxophones, four cornets, two trumpets, four French horns, four trombones, two euphoniums, four tubas (basses), one sousaphone (bass), pair of tympani, one small drum, and traps, one bass drum. The sousaphone is the big brass instrument, with a funnel like a locomotive, and is used for heavy bass effects.



## SOUSA'S BAND.

Sydney News.

Mr. Sousa and his band returned yesterday from Newcastle and Maitland, and resumed their concerts at the Town-hall, where they were greeted by audiences so large as to prove that public interest in this fine body of musicians is increasing. In the evening the introduction to the third act of "Lohengrin," which concluded the programme, represented Wagner in a collection of works of an average type. Here the orchestra secured a magnificent ensemble, the great body of tone from the brasses proving almost electrical in its effect. A nocturne of Rubenstein constituted another feature. In Sousa's suite, "Three Quotations," the modulations in the first movement and the hurry-scurry of the finale, "The Nigger in the Woodpile," were characteristic. For the encore the conductor chose "The Federal March," in which the bravura for the piccolos against the bustling theme for the full band had a fine effect. "Pochotau's Daughter," a march of Indian color, was well received, and "The Stars and Stripes," with the piccolo, cornet, and trombone players marching to the front of the platform for the vigorous climax, again aroused enthusiasm. Amongst the encore pieces was the amusing "Has Anybody here seen Kelly?" wherein the flutes, English horn, cornets, and trombones all demand the information, and the finale gives the impression that Kelly has at last been discovered, asleep and snoring. Another of Sousa's songs, "The Snow Baby," was sung by Miss Virginia Root, who responded to the recall with the catchy "Goose Girl," which is one of the melodies from Sousa's opera, "The Free Lance." Miss Nicoline Zedeler also won loud applause for her polished technique in Sarasate's "Zigueunerweisen," the encore piece being d'Ambrosia's Canzonetta. Mr. Herbert L. Clarke, again impressing the audience by his fine quality of tone, was encored for his cornet solo, "La Veta," and then played "The Holy City." At the matinee there was a new soloist, Mr. J. J. Perfetto, who won great favor for his euphonium selection.

To-night's music will include Elgar's "Pomp and Circumstance" March, Sousa's suite, "Looking Upward," the "Angelus" from Massenet's "Picturesque Scenes," the Federal March, an overture by Goldmark, and a study by Rubinstein, as well as several of Sousa's marches.

## THE SOUSA CONCERTS.

John Philip Sousa and his famous band resumed their season at the Town Hall yesterday, drawing a good matinee-house in the afternoon, and an immense audience at night. The matinee programme was distinguished by the first performance in Australia of the finale from the new fairy opera "Feuersoth" ("Lack of Fire"), by Richard Strauss. The plot deals with the relentless refusal of a village beauty, Diemut, to allow a handsome young magician, Kunrad, to make love to her. Thereupon he deprives the whole community, both of light and of fire, until the maiden, urged on by her shivering kindred, consents to a union. The finale takes the form of a symphonic tone-poem, and it was finely rendered, with many discriminative nuances, under Mr. Sousa's baton. It was thoroughly enjoyed and admired, but requires hearing more than once.

In the evening Mr. Sousa introduced Kunkel's "The Old Cloister Clock," a fascinating piece of light music, marked by many original orchestral effects, notably one in which a combination of piccolos and lightly ringing bells caused a melodious tintinnabulation; whilst a phase of imposing solemnity, in which the ensemble was enriched by the sound of church bells, also pleased the audience. Immense applause followed the popular Sousa pieces, and the recital closed with the romantic pomp of the entr'acte from "Lohengrin." Miss Virginia Root sang with tuneful animation Sousa's "The Snow Baby," and the brilliant light soprano again proved in good voice in her encore "The Goose Girl." Miss Nicoline Zedeler played the always-welcome "Zigueunerweisen" (Sarasate), with the vivacious accuracy which is the most precious quality in her style. The accomplished young violinist then acknowledged the applause in d'Ambrosia's "Canzonetta," very charmingly rendered, to an excellent harp accompaniment. Mr. Herbert L. Clarke's encore, after an expressive rendering of his own "La Veta," was "The Holy City," as arranged for cornet.

There will be another concert to-night. To-morrow's matinee will be at the Adelphi Theatre, but Mr. Edward Branscombe draws attention to the fact that the evening concert and all other concerts will be at the Town Hall. The plan is at Carnegie and Sons.

## AMUSEMENTS.

Maitland Mercury

### SOUSA'S BAND.

That music has its charms was exemplified in no uncertain manner by the large and appreciative audience that assembled in Messrs. Page and Pearson's Adelphi Hall last evening to listen to Sousa's celebrated band of sixty, but then the privilege of hearing such a combination of musical talent under the world's greatest conductor is one that does not often occur in a lifetime. Sousa's name and fame is world-wide, and people flocked to the hall from all parts of the district in such numbers that the hall was quickly filled. Indeed there was scarcely a vacant seat in the spacious, comfortable, and well-lit hall, while a number of chairs had to be requisitioned in the reserved portion of the house to accommodate the demand for seats. The large audience and the enthusiastic reception given to the great conductor was a compliment fully deserved. Sousa's Band appeared under the direction of Mr. Edward Branscombe, the well-known theatrical manager, whose name has been associated with many of the most successful musical ventures in Maitland, but although Mr. Branscombe has brought us many good things, the palm must be given to Sousa and his band. A bright and beautiful programme was rendered in the afternoon, but that even, good as it was, if anything was eclipsed in the evening. The band is composed of performers of the highest individual merit, and greater harmony, tone, and precision than the famous conductor produces with his marvellous skill and well-balanced combination of instrumentalists would be difficult to conceive. The band under Mr. Sousa's direction plays as near perfection as possible, but the production of so many popular as well as classical airs, and the infinite variety and wonderful effects that he introduces into some of his compositions, together with his ready acquiescence in the demand for encores, are all pleasing features in the performances which the public are not slow to appreciate. The overture last evening was Wagner's well-known "Tannhauser," the movement opening with the sedate "Pilgrims' Chorus," which is made to do service as an introduction. This is first given out in a subdued, chant-like manner, to expand presently into a majestic anthem, with the broad melody in the brasses against a singularly weird, shimmering counter figure. Finally subsiding to pianissimo, this stately introduction leads over into the body proper of the overture, whose first theme is a swirling figure. Sundry subsidiary materials drawn from the opening of the opera follow leading at last to the entrance of the second principal theme—the sweeping song of love which Tannhauser sings at the contest in the Wartburg Castle, the accompaniment scored for the full orchestra, the trombones excepted. After a furious development, which halts for a moment to make way for Venus' seductive song (the Venus motive proper, in the clarinet) the Pilgrims' Chorus is resumed—at first softly and solemnly, and then swelling into the mighty paean which brings the overture to a gorgeous conclusion. The encore number was the spirited march "El Capitán." This was followed by a cornet solo "Showers of Gold" (Clarke) by Mr. Herbert L. Clarke, a superb instrumentalist, whose notes were wonderfully clear and well sustained, and in response to enthusiastic plaudits, the popular Scotch air "Robin Adair" was beautifully rendered. The band was then heard in Sousa's character studies of "The Dwellers in the Western World," in which the red man, the white man, and the black man were depicted with singular and striking effect. "King Cotton" was given as an extra number. Miss Virginia Root, a lyric soprano of considerable sweetness and power, sang "The Maid of the Meadow" (Sousa) with orchestral accompaniment, and she responded to an undeniable recall with the ever-popular "Annie Laurie." Rachmaninoff's prelude "The Bells of Moscow" was the band's next effort, and the masterly manner in which the theme was rendered brought forth a great burst of applause. The stirring and popular march "Washington Post" was the response. In the second part the principal numbers were Edward German's "Welsh" rhapsody, beautifully played and introducing the "March of the Men of Harlech." To the inevitable encore the band responded with "Waiting at the

Church," given in very amusing fashion, and a second encore produced the spirited "Yankee Shuffle." Helmsberger's "Entre Act," very sweet and tuneful, was followed by Sousa's "Federal March," dedicated to the people of Australia. This is a very fine composition, written by Mr. Sousa on his way out to Australia, and completed just before the vessel reached Teneriffe. The march was received with tremendous applause, and the encore number was the stirring march "Stars and Stripes," another of Sousa's own compositions, at the termination of which the piccolos, cornets, and trombones march to the front, and finish up a great fanfare amidst the greatest enthusiasm, which caused the conductor to give the march "Manhattan Beach." Miss Nicoline Zedeler's violin solo "Zigueunerweisen" (Sarasate), with harp and orchestral accompaniment was exquisitely rendered, and the audience insisted on an encore, when this gifted young lady played "Largo." The band's concluding number was Wagner's "Ride of the Valkyries," from "Die Walkure," a weird and tempestuous piece pleasingly and powerfully rendered. The seating arrangements were in the capable hands of Mr. W. T. Poulton, and were well carried out, and everybody was delighted with the brilliancy of the band throughout, which easily produced the finest music yet heard in Maitland.

## SOUSA'S BAND.

Sydney Telegram

The "Angelus," from Massenet's beautiful suite, "Picturesque Scenes," was one of the most musical numbers of the programme given by Sousa's Band at the Town-hall last night, when there was another crowded audience. A fine balance of tone was preserved, the dignity and spirit of the work were thoroughly in evidence, and the organ-like effect of the closing strains added to the charm of the composition. Rubinstein's "Staccato" study was also very interesting. The varied programme included Sousa's suite, "Looking Upward"; Elgar's stirring "Pomp and Circumstance" march, Goldmark's overture "In Spring," and numerous other pieces, including several of the marches, amongst these being the "Federal." Encores were, as usual, the order of the evening. The solos of Miss Virginia Root, Miss Nicoline Zedeler, and Mr. Herbert Clarke prove amongst the most interesting features of these concerts.

This afternoon's concert will be given at the Adelphi Theatre, as the Town-hall will be otherwise engaged. In the evening, however, the band will return to the Town-hall in a programme which will include the overture to Smetana's opera, "The Bartered Bride," an adaptation from "Andrea Chenier," and Sousa's descriptive suite, "The Last Days of Pompeii." Amongst the music of the afternoon concert will be the overture to Wagner's "Rienzi," the "Soldiers' Chorus" from "Faust," and Liszt's "Second Rhapsody."

It is announced that the farewell concerts in Sydney will be given next week, the season closing on Saturday next. Matinees, in addition to the usual evening performances, will take place on Tuesday, Wednesday, Thursday, and Saturday. There will be a change of programme at each concert.

"Vagabond": I've just Sousa-ed, and enjoyed it all the way, as oft I've done before in various parts of the world. He's the all-right acrobat with that little swizzle-stick of his, isn't he? But, big as my admiration is for the Toot-toot-two Step King, I've always felt that his audiences over-estimated the value of his left hooks and uppercuts. Don't you think the piccolo would be just as tremulous without the fingers twiddling at him? Don't you reckon the big drum would butt in just as accurately in the dead centre without that jerk of an imaginary string? Doesn't it strike you that the cornet and the trombones and the triple-barrelled brass instruments would be just as ferocious without that frantic baton sawing off the atmosphere and flinging the pieces to the dogs? I figure it that the chorus cuts off like a steel rat-trap merely because that's how the score says it is to shut up, and not because the lid is banged down with both hands by friend Sousa. I've got a suspicion that he might start the item and then sit down and read the newspaper comfortably, and his band would get along just as well as it does now. Not that it's any the less credit to the bearded pard if it is so—the more, rather, because it would show how well he has trained his crew. Yet, as a matter of business, I suppose he's right. The people pay just as much to see him and his energetic counters and right-crosses and double-handed punch, his hypnotic passes, cut-and-thrust-exercises, wood-chopping contests and flag-wagging gesticulations as they do to hear his band. So he gives them the goods they come for. *W. L. Poulton*



## SOUSA AND HIS BAND.

### A WONDERFUL COMBINATION.

John Philip Sousa, the world-famous American conductor and composer, and his band visited Newcastle yesterday, and gave two performances at the Central Hall—one in the afternoon, the second at night. It is a marvellous combination, one that does not ask or compete for appreciation, but which compels it from delighted audiences. And there is no theatrical display. The conductor does his work in a quiet, business-like way. Without undue gesture, and frequently with but the contraction or expansion of an expressive left-hand, he controls the playing of the full band, or the different sections of it, and with ready goodwill responds to the desire of the audience for extra numbers. The band, with equal readiness, plays piece after piece, and there was as much expression and spirit in the concluding as in the opening number of each programme. Between the conductor and his band there is complete unanimity of thought, and the slightest movement of baton or hand brought simultaneous response. The attack, the balance, and the cut-off are special features of the band's playing, and serve to give a finished rendering of every piece.

There were good audiences at each concert. The programmes were varied in the extreme, including works by Wagner, Tchaikowsky, Rachmaninoff, and Weber, down to the lighter Sousa compositions. The principal numbers on the two programmes were the overture from "Tannhauser" (Wagner), the overture "1812" (Tchaikowsky), the "Lohengrin" fantasia (Wagner), "Pride of the Valkyries" (Wagner), prelude "The Bells of Moscow" (Rachmaninoff), Friedman's "Slavonic" rhapsody, and Edward German's "Welsh Rhapsody." The afternoon programme opened with "1812," one of the best numbers played at either performance. The alternating predominance of the Russian and French airs forms a brilliant piece of tone-colouring. The applause had not died away ere the first bars of the spirited "El Capitan" march were played. The "Three Quotations" (Sousa) form an attractive suite, the clarionets being very effective in the second part. The "Lohengrin" fantasia opens with a subdued theme, but very soon the brasses assert themselves, the clarionets take up the theme in sweet cadences, and the whole of the instruments, with wonderful balance, work it out to its conclusion. The overture from "Tannhauser" is a heavy piece, calling for careful work, but it was finely portrayed, from the impressive Pilgrims' Chorus, with which the composition opens, to the song of Venus, and the great paean of praise with which the composition ends. "The Dwellers of the Western World" (Sousa) is a capital example of characterisation in music, and the audience was quick to appreciate the work of the composer and his band. Rachmaninoff's prelude, "The Bells of Moscow," was marked by the solemn notes of the brasses, the musical booming of the bells, and a beautiful finale. Edward German's "Welsh Rhapsody" presented bright contrasts in light and shade, ending with a spirited rendering of the martial Cambrian air "Harlech." "The Ride of the Valkyries" is one of Wagner's most graphic compositions, depicting those weird maidens of Odin, who carried fallen heroes on fiery steeds to Valhalla. It was finely rendered, effective use being made of the brasses. Of the large number of other pieces played—the two programmes comprised 28 band numbers—Jannfelt's "Praeludium" is a beautiful conception, and Weber's "Invitation a la Valse," as rendered, might fitly be termed the intoxication of harmony. Friedemann's Slavonic "Rhapsody" also gave scope for charming harmonic effects. The marches, and their name was legion, were particularly pleasing to the great body of the

The Sydney Town Hall, at 8 p.m., on Monday, the 15th instant, presented an exciting scene, crowded as it was with its thousands of persons who had assembled to listen to the music rendered by Sousa's world-famed band. It certainly was an inspiring spectacle. Sydney's audiences are such as may well make an Australian proud of his country. Here was a noble array of well-clad, healthy-looking, intellectual men; and of women brightly attired and possessed of such beauty and charm as to make one proud of this metropolis of the Southern Hemisphere. Already the musicians had taken their places on the platform—those with the wind instruments of wood on the left, and those of the brass on the right—the wood and brass being about equal in number—while the instruments of percussion occupied a central position. Among the wood instruments were many of formidable size, though the clarionets predominated. Some of these big instruments seemed to be fully 5ft. in length, and rested on the floor when played, having on the lower end trumpet mouths of brass, and being fitted with elaborate key manuals. It was from these large tubes that the beautiful rich and mellow tones proceeded which softened down the louder tones of the brass. Among the brass were some formidable saxhorns—one, a perfect monster, formed to encircle the neck, and which when fitted into its place, seemed to almost extinguish its owner. There was a perfect battery of artillery among the instruments of percussion—the light and rattling kettle-drum sounding sometimes like the fire of musketry at a Feu-de-joie; the triangle, which jingled out in the louder passages; some curious piece of mechanism yielding reports like the crack of a revolver; tubular bells pealing like village chimes; while in the fortissimo strains the deep bass drum rolled like thunder. Effect was also occasionally added by sounds proceeding from mysterious sources—all these combining with the other instruments to produce the effects peculiar to Sousa's Band.

The musicians themselves—some 60 or more in number—had quite a British appearance, and were apparently just such a body of performers as are ordinarily seen at our Sydney musical festivals. Perhaps one may be excepted from this designation. He was one of the brass instrumentalists, of a distinctively Yankee cast of countenance, high cheek-bones, powerful physiognomy—a veritable Uncle Sam. This gentleman afterwards became conspicuous by having allotted to him the duty of holding up the board on which were announced the titles of the several pieces given in encores. While these features were being remarked upon, there came a sudden burst of applause, and Sousa—the Great Sousa—stood for a moment bowing to the people. He is a man of middle stature, lithe and active, of military bearing, dark complexion, bronzed by travel, with grizzled beard and moustache, and of kindly countenance, with a bright and merry twinkle in his eye. After bowing

debonairly to the audience, he stepped on the conductor's pedestal, raised his baton, and, as if by magic, that vast audience was stilled while through the air floated the soft and lovely harmony of Wagner's Pilgrims' Chorus in Tannhauser. Gracefully wielding the baton with his right hand, he, with the left controlled the instruments of wood in all their swirling, leaping, falling, winding, dying movements, so completely governing every division that the music seemed to flow from the conductor himself. Standing erect with no swaying of the body, but simply with arms and hand, and look, he united and inspired his men so that they acted as one vast organ whose player was Sousa.

Sometimes the left arm was shot forth with vigour, the fist clenched to put warmth into the work; sometimes with open palm it glided forth slowly and quietly to temper the volume of sound; again, it was drawn back smartly to the ear as if in repulsion

of some excess in tone; and even when the hand hung down by the side, the fingers vibrated to the theme and seemed to distil the forms and forces of its harmony. Only in grand crescendo did both hands work up and down together to give command to the brass and the drums. Ever and anon was a glance of invitation almost of affection given to the leading clarionets.

The whole orchestra and its leader were in perfect sympathy with each other.

Meanwhile, as was before remarked, the pose of the conductor maintained its dignity and uprightness.

The encores were munificently responded to; so that, instead of the 9-pieces programmed the audience was treated in all to 24! These encores were to the uninitiated, perhaps, the most enjoyable parts of the feast. Specially appreciated was "Annie Laurie," which was most sweetly and sympathetically sung by Miss Virginia Root. This song, though not devoid of graceful variations and difficult intervals, was exquisitely rendered as to its melody, while its power was enhanced by the pronunciation in Scotch fashion of the words "die" (dee) and "down" (doon). Nor must the marvellously clever performance of Miss Nicoline Zedeler on the violin be forgotten. Though only 19 years of age, she possesses a technique and mastery of the instrument a veteran player might envy. Mr. Herbert Clarke's cornet solo "Showers of Gold" held the audience spellbound, and deserves a longer mention, but space forbids.

### FASHION AT THE BAND.

A correspondent, who, if his penmanship may be taken as an indication of his feelings, is a very incensed citizen, writes:—"I am writin' this wid a stiff neck, and an upward cast in me left eye, which I fear will be permanent. I got thim both at the band matiney on Satday. One dollar seventy-five me seat cost, but not much more satisfaction did I get out av it thin a blind man. Av course, I heard the band; I couldn't well be off doin' that; but I wanted to see the players, more betoken because Tim, that's me brother-in-law by me brother's widow's second marriage, is a performer on the slide trombone. But there was two hats becom me and the band, and all the blessed afternoon I was crouching forward wid me head on one side, looking upwards wid what me cousin Mick, who is a sailor, would call a list to port, tryin' to catch a squint at the little man who was pointing the way to the musicians. But Fashion foiled me, Mr. Editor; 'im hits beat the band; and now 'tis to Fashion I look for compensation. I've been thinking it over ever since, and I have an idee how to cure it. There must be plenty of Sousa collars, and ties, and such. If some milliner wants to get distinction and dollars at one go, it strikes me it can be done by inventing something like a skull cap for women, to be called the Sousa Matiney Hat. There was manny a man blocked out by a big hat on Satday, and there's manny a man disgusted wid Fashion as she now is, who would smile on her if she decree a close-fitting cap was the de rigger thing for womens' heads at theatres, and Women would wear 'em if they were the Fashion, and we'd get a chance to see our way in front. If you can't print this idee of mine, Mr. Editor, and if you think you want to say something to me in your Answers to Correspondents, will you plaze tell me phat's the best thing for a sthiff neck."

### Sydney SOUSA'S BAND.

Last evening's audience became infected with the swing of the march-music of Sousa's Band, and encores were invariably demanded. "Looking Upward," one of Sousa's pieces, won the first recall; and "King Cotton" and "Baby's Sweetheart" were played in response. "Pomp and Circumstance" (Elgar), a stirring military musical scene, was followed by the ever-popular "Washington Post." Among other numbers the audience were keenly appreciative of "The Federal March," which Mr. Sousa has dedicated to Australasians, and in response to hearty applause the band was heard in two other of Mr. Sousa's famous marches, "Stars and Stripes" and "High School Cadets." "The Angelus," from "Scenes Pittoresques" (Massenet), proved an especially captivating item. Mr. Herbert L. Clarke played "The Great Beyond" as a cornet solo. An encore was insisted upon, and he favoured with "The Carnival of Venice." Miss Virginia Root sang "April Morn," and as an encore "All Through the Night." A double recall was won by Miss Nicoline Zedeler, the accomplished violinist of the organisation. A matinee performance will be given this afternoon, but the Town Hall is otherwise engaged it will take place in the Adelphi Theatre. The usual evening performance will be held in the Town Hall. The Sydney season will close on Saturday next, and special matinees are announced at the Town Hall for Tuesday, Wednesday, Thursday, and Saturday of next week.



## THE SOUSA SEASON.

The Sousa Band season was resumed at the Town Hall yesterday, when performances were given both afternoon and evening. At the evening concert, which was attended by a great audience, the Sousa suite "Three Quotations" and the introduction to the third act of "Lohengrin" were the big numbers, whilst an Indian march, "Pocahontas's Daughter," proved of much interest. Miss Nicoline Zedeler, violinist, and Miss Virginia Root, soprano, appeared at the matinee and evening concerts. Mr. J. J. Perfetto gave euphonium solos at the matinee, and in the evening Mr. Clarke won the audience with his playing of "La Vita" and "The Holy City." To-night the programme will be of high interest. The chief feature will be Elgar's "Pomp and Circumstance," "The Angelus" (Massenet), a study by Rubinstein, and an overture of Goldmarks. To-morrow the band will give the matinee at the Adelphi Theatre, where, on account of the good acoustics, the players should be heard to particular advantage. At night the concert will take place in the Town Hall.

## SOUSA'S CONCERTS.

Sousa and his band attracted another large audience at the Sydney Town Hall on Saturday night, when a programme, marked by charming variety, was carried out with that success which characterises all the efforts of this world-renowned combination of performers. When a Sydney audience hears good music it always asks for more, and in this connection Sousa is a man dear to music-lovers' hearts, being generous in the matter of responding to encores. So much so is this the case that the supplemental pieces, generally outnumber those on the programme. The opening number on Saturday night was the "Oberon" overture (Weber). The suite, "At the King's Court" (Sousa), a graceful composition, containing some fine crescendo passages, was received with an outburst of enthusiastic applause. One of the best numbers was a cornet solo, "Rondo Capriccioso" (Clarke), played by Mr. Herbert L. Clarke, with full band accompaniment. When asked for more, he played "The Lost Chord," also with band accompaniment, and the soul-thrilling effects of this work of Sullivan's were, perhaps, never better manifested in Sydney than on this occasion. The charming soprano, Miss Virginia Root, was highly successful with the ballad, "I Wonder" (Sousa). In response to calls, she sang in her own quaint way, "The Goose Girl," and after that "Annie Laurie," the opening bars of which evoked an outburst of approval from the Scottish element in the hall. The programme, on the whole, was of a light and airy character—it was gay rather than grave. There was, however, just enough of the sombre element to afford that contrast which is so necessary in presenting an artistic whole. The tone picture, "Finlandia" (Sibelius), was very effectively rendered. The other items included a fantastic episode, "The Band Came Back," composed by the March King; a march, "The Federal," also by Sousa, and dedicated to Australians; a violin solo "Caprice Brilliant" (Ogarew), by Miss Nicoline Zedeler, and the entr'acte, "Triumphale des Boyards" (Halvorsen).

## SOUSA'S SIXTY.

### Brilliant Performances.

Last night a full house was present at the Sousa concert, in the Town Hall, when brilliant performances were given of "The Bartered Bride" (Smetana), "The Last Days of Pompeii" (suite, Sousa), "Andrea Chenier" (fantasia (Giordano), "Espagnoli" (Charbrier), "The Federal" march (Sousa), and Kolling's caprice, "The Chase of the Lion." The encores included, "Bride Elect," "Baby's Sweetheart," "Has Anybody Here Seen Kelly?" and several of Sousa's spirited marches. Concerts will be given to-morrow and each evening this week, with special matinees on Tuesday, Wednesday, Thursday, and Saturday. The season closes on Saturday night. Mr. Herbert Clarke, cornet, Miss Virginia Root, soprano, and Miss Nicoline Zedeler, violin, were again successful in their solo work last evening.

Sousa's Band and programmes have been much discussed in Sydney during the last week, and among the suggestions made there was one to the effect that the programmes should have contained more classical music and less of the conductor's own light work. The visiting band did perform excerpts from some of the great masters, and it was highly interesting, even educative, to hear interpretations of these works by a corps the arrangement of the constituent parts of which—for the purpose of securing tonal balance and desired effects—was so different from that of the orchestras, brass, or military bands whose performances of the same pieces were familiar to Sydney. But apart from these portions of the entertainment, it must have been apparent that the performance under Sousa's direction of his own works by his own band, formed the chief attraction for the majority of those in the audiences. The truth is that there is a tendency on the part of a portion of the public towards affectation when discussing such a subject. It is easy to express a wish to hear more classical music; but the wish is not always sincere. Mr. Sousa is a wise man, and his experience has shown him that it is necessary to provide for the gratification of varied tastes. And the enthusiasm with which his performances of his own marches were received, proves that in this respect he was right. Severely "classical" programmes do not always fill the Town Hall.

## ONE OF MRS. SOUSA'S HOBBIES.

Mrs. Sousa visited one of our leading jeweller's shops during the week, and inspected Australian gems. This much travelled lady finds precious stones an interesting study. She can talk fluently on her experiences in the diamond mines in Kimberley, and knows to a carat the value of these stones. Our black opal and tourmalines she finds the most fascinating of all. But Mr. P. J. Sousa has one weak point. He is very superstitious about opals and pearls, and peacock feathers are his great aversion. Amethysts are first favorites, but the Sousas are most fastidious about purity of color, and seek that indescribable shade of blue. When procured, they have them set in a dazzling frame of diamonds. Mrs. Sousa says American girls consider jewels an investment. She has known girls in New York who do not consider a pearl necklace or ring acceptable if it cost less than 400 dollars. They could sum up the true value at a glance, and refuse a gift that would no doubt give a thrill of real pleasure to an Australian or English girl. Mrs. Sousa, however, is amazed at the quality and cheapness of our Australian shops, and intends making many purchases before her return to New York.

## SOUSA BAND CONCERTS.

The matinee concert of Sousa's band was given yesterday at the Adelphi Theatre, as the Town Hall was being used by the Sydney Symphony Orchestra. In the big Sydney playhouse the band was heard under favorable conditions. This was the first test of the acoustics of the Adelphi from the musical standpoint. Wagner's "Rienzi" overture, the Soldiers' Chorus from Gounod's "Faust," and "The Federal March," which was written by Sousa for his Australian tour, were the most popular numbers. Miss Virginia Root sang Hawley's "Because I Love You, Dear," and Mr. Herbert L. Clarke showed his skill and finish as a cornet soloist in "Showers of Gold."

The great bandmaster and his sixty men were at the Town Hall last night. What may be called the "classical" section of the programme included Smetna's overture to "The Bartered Bride," and selections from Giordano's opera, "Andrea Chenier." Apart from a couple of his famous marches, Sousa, as a composer, was represented by "The Last Days of Pompeii"—a well-written and very effective orchestral suite. Among the "light pieces" were Charbrier's "Espagnoli" and the Berceuse by Ferrari's A caprice by Kolling. "The Chase of the Lion" was a popular number. Miss Virginia Root (lyric soprano), Miss Nicoline Zedeler (violinist), and Mr. Herbert L. Clarke (cornet soloist) assisted.

Mr. Edward Branscombe announces that the Sydney season will close on Saturday next. In addition to the evening concerts, there will be matinees on Tuesday, Wednesday, and Saturday. The plan of the seats is at Carnegie's, King-street, and there are day sales of tickets at Marks', tobacconist, corner of King and Pitt streets.

For the remaining concerts of the Sydney season the prices of admission are—reserved seats 5/-, unreserved 3/- and 2/-.

On Monday night Mrs. and the Misses Sousa had a box to witness the performance of "The Dollar Princess," and as they had seen it in New York played by an English company their opinion was of interest. They enjoyed our company much more, they said. The voices were better, the acting brighter, and, as for the dresses, they thought they had surely come from Paris. When assured they had been made in Australia Mrs. Sousa requested the name and address of the firm of makers, as in her opinion Paris could not turn out anything better. On Tuesday night they visited Her Majesty's, and were joined in their box by Mrs. F. S. Root. The Misses P. and H. Sousa have with them a trunk full of the daintiest footwear seen in Sydney—shoes for every frock and all occasions, with exquisitely embroidered hose. Many of the shoes have colored heels for evening wear. One—an enamelled pair—with quaint silver buckles—has silver heels, and another fascinating pair smartly reveal red heels. Then there are white, blue, gold, and green ones. As outdoor dresses are now worn short, on the verge of showing the ankles, walking footwear is considered by smart New Yorkers of paramount importance.

## SYDNEY SOUSA'S BAND.

There was a large attendance at the evening performance of Sousa's Band in the Town Hall on Saturday. The composer met with an enthusiastic reception, and the enthusiasm was sustained throughout the rendering of an excellent programme. Encores were a commonplace, and they were most pronounced when popular airs were played. There was a double encore as the result of the opening number, "The Bartered Bride." The first extra given was "The Bride Elect," and the second "Baby's Sweetheart." Both were tuneful, and were rendered with exquisite sweetness and harmony. A number greatly appreciated was Sousa's Federal March, dedicated to Australasians. It had a martial ring about it and was soul-inspiring. "Has Anybody here seen Kelly?" followed a rather heavy selection after the interval, by way of encore. It was a cleverly composed absurdity, and expressed in such a breezy way musically that one could easily imagine the inquiries being made for Kelly in various places. As an additional encore the "Siamese Patrol" was rendered—an air of life and harmony, which pleased everybody. Another encore number was the "Stars and Stripes," the rendering of which plainly stirred the national spirit of the players, as well as the enthusiasm of the audience. The "Washington Post" also found much favour. Miss Virginia Root, the soprano, sang "The Cross," a rather difficult number. As encores she gave two tuneful songs, "Will you love when the lilies are dead?" and "Annie Laurie," both being warmly applauded. Mr. Herbert L. Clarke was successful in his cornet solos and Miss Nicoline Zedeler with her violin.

The final performances of "Sousa and his Band" are announced. The Sydney season will close on Saturday evening next, at the Town Hall. Owing to the inconvenience of country and suburban residents in attending evening concerts, the management has decided to give four special matinees on Tuesday, Wednesday, Thursday, and Saturday afternoons, at 3 o'clock. The management also announces that Wednesday night, 31st inst., has been set apart as a special Sousa night, when all the items to be given will be selected from the works of John Philip Sousa. An interesting

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# THE SOUSA BAND.

Two programmes on Saturday, again comprising a generous breadth of selection, materially added to the sum of practical musical education which Sousa and his band are affording the citizens of Sydney. It is safe to say, probably, that in all the range of written music there is nothing adaptable to interpretation by a musical combination such as this that has not found a place in the repertoire of the band, and one marvels that over the extensive and difficult fields it has already travelled there has never once been a symptom of doubt or hesitation. Higher class music that is fairly well known to the ordinary amateur is recognised as perfectly played, while new pieces from old and new masters in the hands of the conductor and his instrumentalists bear plainly the hall-mark of genius. A full course of Sousa should represent a pretty sound musical training for ordinary people. The matinee performance was given in the Adelphi Theatre, whose ample auditorium was required for the proper development of the music, as well as for the accommodation of the thousands who flock to every concert of the band. The choicest selections in the afternoon programme were the "Kienzi" overture (Wagner), "The Soldiers' Chorus" from "Faust" (Gounod), "The Creole" suite (Broethoven), Liszt's Second Rhapsody, and two of the conductor's own clever descriptive suites. Mr. Herbert Clarke's cornet solo, a brilliant effort, was "Showers of Gold." Miss Virginia Root sang "Because I love you, dear" (Hawley), and Miss Nicoline Zedeler exhibited fine skill in her violin solo, the allegretto and allegro movements from Mendelssohn's Concerto.

The band returned to the Town-hall for the evening concert, where another great audience awaited them. The programme opened with the overture from "The Bartered Bride" (Smetana), a striking composition which became thoroughly intelligible when the conductor supplied a quick illuminating contrast in the merry rippling encore number "The Bride Elect." A second recall was demanded, and a familiar nursery refrain, "Baby's Sweetheart," showed how perfectly capable under the magic guidance of their leader is this great sound-producing body to interpret even the daintiest dreamy croon with the exact shades of sound and sentiment required. The Sousa suite in three numbers, represented an effort to express in music Lord Lytton's story of "The Last Days of Pompeii." The ideas of reckless merriment, love, laughter, and slumber were cleverly worked out, but the composer and the band reached their best in the description of the volcanic eruption, the crashing disaster of the overwhelmed city, and the melancholy finish clearly suggesting the brooding sadness of an annihilated city, and a buried people. The suite was much applauded, "Hands Across the Sea" being played by way of an encore. The fantasia "Andrea Chenier" (Giordano) was an acceptable variation, and upon that Sousa, the humorist, superimposed that rollicking quick-step, "The Washington Post." Characteristic rhapsody "Espagnoli" was a thought-stimulating piece, and lest the audience should suffer from the effects of intellectual pressure, the band, a moment or two after the last chord, were asking, "Has Anybody Here Seen Kelly?" A stately berceuse by Ferris was bracketed with the "Australian Federal March," and for a double encore the band played "The Stars and Stripes" and "El Capitan." The final number was a clever caprice by Kolting, "The Chase of the Lion," in which the audience plainly heard the roar of the hunted beast and the dash of the huntsman, and became so completely absorbed in the chase that the sudden crash of a rifle shot at the climax caused an involuntary shriek throughout the building. Miss Virginia Root appears to be improving on longer acquaintance with Sydney audiences, and on Saturday night was in excellent form. Her solo, "The Cross" (Ware), was sung with fine taste, and an encore was prompted with fine taste, and an encore was prompted with "Will You Love When the Lilies are Dead?" and to a second recall with "Annie Laurie." Miss Nicoline Zedeler's violin solo was "Zapateado" (Sarasate), to which she added, for an encore, a gavotte by Gossie, with harp accompaniment. Mr. Henry Clarke, the cornet soloist, was heard in one of his own compositions, "From the Shores of the Mighty Pacific," and for encore, "Silver Threads Among the Gold."

The final performances are announced. The Sydney season will close on Saturday evening next at the Town-hall. To meet the convenience of suburban residents, who, LONDON, Friday.—Forty British Chambers of

MR. FISHER'S OPINION MODIFIED.

# SOUSA AND HIS BAND.

There appears to be no limit to the musical possibilities of the fine organisation of instrumentalists under the direction of the wizard Sousa. Monday night's concert in the Sydney Town Hall was a positive feast of good things, the programme ranging in scope and character from the severest of classical works to the quaintest of the conductor's "conceits." The scenes from "Die Walkure," and selections from Chopin, including the celebrated Funeral March. The wonderful organ-like effects produced in the former were highly appreciated by the audience, and the readiness of Mr Sousa to yield to demands for more after each item lengthened the bill very considerably. "People Who Live in Glass Houses," a clever musical sketch of popular beverages, was delightfully rendered, and the Australian "Federal March" was once again greatly enjoyed. Among the curious smaller selections, "My Wife's Gone to the Country" was full of fun and and vivacity. Miss Virginia Root sang with much success, Miss Nicoline Zedeler gave two fine violin solos, and Mr. Herbert Clarke charmed with his purity of tone and brilliant execution in solo cornet performances.

This afternoon the band give an extra matinee concert, and a specially interesting programme is promised for to-night, including excerpts from the popular "Cavalleria Rusticana." Another matinee is announced for tomorrow afternoon.

# SOUSA'S BAND.

Scenes from Mascagni's "Cavalleria Rusticana," with Bizet's suite, "L'Arlesienne," and "Siegfried's Death," from Wagner's "Gottterdammerung," were notable features at the Sousa concert at the Town-hall last night. The band played with all the admirable balance, delightful modulations, and effective tone which have characterised its performances all the way through. Another telling phase of its work was instanced in the light, graceful ballet music to "Yedda," and in the "Sizilietta" idyll, where the subdued tones of the cornet solo proved exceedingly effective. Sousa's march, "The Invincible Eagle," a rousing composition, was followed by "The Stars and Stripes" and the "Semper Fidelis" March. The soloists were again well received. Miss Nicoline Zedeler's violin solo, Sarasate's "Zigeunerweisen," was one of the events of the evening. The artist secured a singularly pure tone, and thus appeared to greater advantage than at any previous concert. With her refined temperament and polish technique she scores heavily, and such a tone as that of last night, allied to these other qualities, placed her performance upon a very high level.

The last four nights are announced. This afternoon's programme will include:—Overture, "The Agonies of Tantalus" (Suppe); cornet solo, "My Love for You," suite, "Maidens Three" (Sousa); "Procession of the Holy Grail from Parsifal" (Wagner); "Cortege of the Suda," from "Caucasian Sketches" (Ivanow); "Gems of Irish Minstrelsy" (Godfrey); and many of Sousa's marches and compositions. This evening's programme will consist entirely of compositions of Mr. Sousa.

# IN THE WAKE OF SOUSA.

## ERSKINEVILLE'S BRASS BAND.

Erskineville has now a brass band, which is composed of a lot of young fellows who have selected an experienced band master. Last night a deputation, headed by Mr. Calshaw, waited on the local council, and asked that they might have the use of a room to practice in instead of having to go to Newtown. In return they would take part in any local charity, and play in the park on Sundays. The value of their instruments now was £94 18s. They would like the room one night weekly, and on Sunday morning. Several aldermen opposed the Sunday morning, and eventually it was decided to allow them the room two nights a week.

# GILBERT AND SOUSA.

## MR. J. C. WILLIAMSON'S TRIBUTE.

Mr. J. C. Williamson, when informed of the news of Sir William Gilbert's death, said that he heard it with great regret. His association with the famous librettist, who had contributed greatly to the gaiety of Australia and to the art of the theatre throughout the whole English-speaking world, was a personal friend of his. Their first meeting was in 1876, when Mr. Williamson was playing "Struck Oil" at the Adelphi Theatre, London. At that time he entered into negotiations with Gilbert to write him a play, and an agreement was made. But Gilbert didn't succeed in finding a story that both of them thought a suitable vehicle for Mr. Williamson, so the agreement was called off.

"As far as Australia is concerned," continued the premier theatrical manager, "I was coming out here for the second time when 'Pinafore' became the rage of America. That was in 1879. I negotiated with Gilbert and Sullivan for the Australian rights of the comic opera and obtained them. Strangely enough a man was in here a few minutes ago who did the orchestration for me. When I obtained the rights for this country I heard a performance of 'Pinafore' at Daly's Theatre, New York, by a church choir company, when the singing was the dominant feature. I was so taken with the chorus and orchestration that I made inquiries about it, and learned that the conductor of the performance had orchestrated it himself. He was quite willing to let me have a copy of his orchestration for Australia. So he made it and sent it out, and now he is here to-day. As I said, he has just left me. His name is Sousa."

"After producing 'Pinafore' here I obtained on my next trip to England the rights of 'The Pirates of Penzance,' following with 'Patience' and 'The Mikado,' and the whole series. From 1879 to the present I have held all the Gilbert and Sullivan operas for this country. Of course I met Mr. Gilbert very frequently during my various trips to England, and had many pleasant interviews with him. The last time I met him was four years ago, at a dinner party given by Madame Albani. We became quite reminiscent, and I tried very hard to persuade him to make a trip to Australia. I very nearly succeeded in getting him to, but he was wedded to English life and methods, and it was very difficult for him to make up his mind to take such a long journey. I didn't see him on my last trip to England."

"I was a great admirer of Sir William, more especially when in partnership with Sir Arthur Sullivan. I saw a good deal of his methods at rehearsals at the Savoy, about the most interesting of which was the final rehearsal of 'The Mikado.' He was a good deal excited and worried on that occasion, owing to his not being able to get quite the results he wanted from his people. But it seemed to me that the way he was going about it made the company more mechanical each time he brought them back to put them through a scene again. The result was that at the dress rehearsal, which was a big function, two or three hundred society, professional, and press people being present, the piece went very slowly. There was hardly a hand for anything until, in the second act Grossmith threw off the trammels of the producer, and started kicking up his legs, and brought a few laughs. Then came the Mikado's song, which it had been decided to cut, but it went so well that they decided to retain it. But the general result of the dress rehearsal was very disappointing, and the wise ones were shaking their heads and prophesying that 'The Mikado' would be a big failure. I was present at the first performance, which was a terrific and triumphant success. Gilbert himself was not present. He was pacing the Embankment most of the time."

"The Australian successes of the two famous collaborators you know all about. Gilbert was a very popular man socially, and a great wit. London will miss him, and when London misses a man he has been brilliant indeed."

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## SOUSA'S BAND.

*Sydney Herald*

Mr. Sousa led his band in a fine interpretation of scenes from "Die Walkure," Liszt's Second Polonaise, and an adaptation of Chopin music, as the features of classic importance in last night's programme at the Town-hall. The power of the band was revealed in such massive music as that of Wagner, where a noble ensemble was obtained, and the Chopin selections, which included the Valse in D flat, terminated with an artistic performance of the celebrated Funeral March. Another of Sousa's suites, "Bottled Goods," otherwise "People Who Live in Glass Houses," depicted the sparkling champagnes—even to the drawing of the cork—the Rhine vintages, the whiskies (Scotch, Irish, and Kentucky) and the Pousse Cafe, and was quite characteristic. Bucchalossi's valse, "La Gitana," the "Federal March," and the "Zampa" overture were also on the programme, and the encore-pieces included several of Sousa's compositions, including the "Washington Post" and a humorous selection entitled "My Wife's Gone to the Country," in which the husband appears to troll forth a song of joy at the realisation of the fact, while carousing with boon companions, whose chatter is reproduced in the amusing phrases for the bassoon and other sections of the wood-wind. The soloists—Misses Root and Zedeler and Mr. H. L. Clarke—materially assisted in the success of the concert.

There will be two performances to-day—a matinee at 3 o'clock, and the usual concert in the evening. The afternoon programme will include the suite, "Looking Upward," the Rakoczy march from the "Faust" of Berlioz, and a Wagner fantasia, while in the evening scenes from Mascagni's opera, "Cavalleria Rusticana," "Siegfried's Death," from "Götterdämmerung," the "Stradella" overture, and the Bizet suite, "L'Arlesienne," will be amongst the band music.

## THE SOUSA CONCERTS.

*Sydney Herald*

At the Sousa concert at the Town Hall last night one of several numbers on the programme of especial interest was an arrangement of "Gems from the Works of Francois Chopin." More particularly the favourite "Valse in A flat" enabled the clarionets to exhibit astonishing rapidity and precision in runs as fluent as those heard on the pianoforte, and Mr. Sousa then conducted with touching expression the beautiful "Funeral March." Another fine contribution to the programme consisted of "Scenes from Die Walkure," in which the rhythmic gallop of hoofs in the weird Ride of the Warrior Maidens and their plaintive cries were joyously recognised by the many lovers of the work; and at the close the strains of the magic Fire Music reached the ear. Mr. Sousa's vivacious "geographical conceit," entitled "People who Live in Glasshouses," a witty allusion to the spirits of champagne, Rhine wines, and whiskies, proved a highly popular suite. There were several of the always redemanded marches, and enjoyable solo numbers by Miss Virginia Root, Miss Nicoline Zedeler, and Mr. Herbert L. Clarke, all of which were encored. In fact, all through the evening there was no lack of enthusiasm.

Mr. Edward Branscombe now announces the final matinees of the Sousa season (the farewell of which takes place on Saturday night) for this afternoon, to-morrow, Thursday, and Saturday. At to-day's matinee the programme will open with the dramatic "Robespierre" overture by Litolff, and Liszt's "Second Rhapsody," Berlioz' setting of the "Racoczy March," and a group of favourite Sousa pieces will be included. This evening the concert will open with "Scenes from Cavalleria Rusticana," and will include four numbers from Bizet's suite, "L'Arlesienne," Sigfried's Death from "Götterdämmerung," and the ballet music from Metra's "Yedda." The plans for these closing performances of the season are at Carnegie and Son's.

## SOUSA'S CONCERTS.

*Sydney News*

Sousa's band held a matinee performance in the Adelphi Theatre on Saturday afternoon, and in the evening they returned to the Town Hall, where a big audience enjoyed the performance. The programme, as usual, was made up of selections, which embraced almost every phase of band and orchestra music. Chief among those to come in for enthusiastic encores were Sousa's own compositions, including "The Federal March," dedicated to Australasia by the great American composer and conductor, "Has Anybody Here Seen Kelly?" was another item which won frantic applause. The famous band also gave a realistic representation in music of a lion hunt, and the effects were so wonderfully sustained that the movements of the hunters and the roaring lion could be followed until a rifle shot ended the chase, and the selection as well. Miss Virginia Root, the popular soprano, and Miss Nicoline Zedeler maintained their reputations. Sousa's season ends on Saturday evening next, and for the rest of the country.

## THE SOUSA CONCERTS.

Mr. Sousa's famous band opened their programme at the Town Hall last night with scenes from "Cavalleria Rusticana," when, it need hardly be said, the experienced conductor made a great emotional effect at the point where a crescendo, emphasised by a clash of cymbals at the climax, is followed—like sunshine after storm—by the plaintive notes of the solo flute in a tender phrase from Santuzza's "Romanza." Bizet's "L'Arlesienne" suite furnished another enjoyable number—the prelude with its perfectly played rapid passage for horn, the dainty minuetto, the suavely plaintive Adagietto with its tender theme for clarionets, and the Carillon, in which the conductor worked up a most effective crescendo without jeopardising a generally pastoral atmosphere. Mr. Sousa then conducted his "Federal" March, which is rapidly making headway, and is likely to rank with his best, and the "Washington Post" furnished yet another favourite encore. "The Death of Siegfried," from Wagner's "Götterdämmerung," with its gloom, its poignant discords, and awe-inspiring effect throughout, provided one of the finest performances the band has given. Miss Virginia Root sang Sousa's "Where is Love" with vivacity, executing its piquant chromatic passages cleverly; and the cradle song, "All Through the Night" was happily chosen by the soprano as encore for the sake of contrast. After his own "The Debutante," Mr. Herbert L. Clarke played "The Lost Chord" with fine expression, in allusion to the death of W. S. Gilbert, who was so much associated with the composer. Miss Nicoline Zedeler played one of her best numbers, Sarasate's "Zigeunerweisen" with brilliancy, adding d'Ambrosio's graceful "Canzonetta" as encore. This afternoon the popular programme will also include the "Procession of the Holy Grail," from "Parsifal," and at night there will be a fascinating programme of light music all by Sousa. Saturday night will be the absolute farewell.

## SOUSA'S BAND.

*Sydney Mail*

Great audiences have attended the Sousa Band concerts at the Town Hall during the week. Never have we seen in Sydney a body of musicians so admirably under control as is this talented organisation. Even the bending of a finger, the flicker of an eyelid, the slightest alteration of the conductor's pose, to say nothing of the poise of the baton, seems to have some meaning for these bandmen, and they respond marvellously. Every programme has been full of interest. Classical and popular music has been selected so as to please all tastes, and every performance has been marked by striking demonstrations of enthusiasm. Not only are the various items performed with amazing crispness, mellowness, and volume of tone, but they are given with rare generosity. Encores are often grudgingly given by star performers, but Mr. Sousa and his men appear to find as much pleasure in adding extra numbers as their hearers do in listening to them. This visit is a memorable event in our musical history, and it is gratifying to know that Sydney is showing its appreciation in a practical way. The season is to end on Saturday evening next. Special matinees are to be given this afternoon, to-morrow, and Saturday, at 3 o'clock. This (Wednesday) evening is to be devoted wholly to Sousa compositions, and the versatility of the famous musician will doubtless be well displayed. Miss Virginia Root's well-trained soprano voice and Miss Nicoline Zedeler's sweet-toned violin have made those artists' contributions very acceptable.

## Around the Shows.

*Sydney Daily Telegraph*

### SOUSA BAND CONCERTS.

The great bandmaster, John Philip Sousa, and his sixty men, are still delighting large audiences. On May 27 the matinee concert was given at the Adelphi Theatre, as the Town

Hall was being used for a concert. In the big Sydney playhouse, the band was heard to the best advantage, the acoustic properties of the theatre being particularly good. On May 29 the band gave a fine interpretation of scenes from "Die Walkure," "Liszt's Second Polonaise," and an adaptation of Chopin music, being the features of classic importance. Another of Sousa's compositions, "Bottled Goods," was greatly enjoyed. "The Federal March," "La Gitana," "Zampa," "Washington Post," and "My Wife's Gone to the Country," were also on the programme. The soloists—Misses Root and Zedler, and Mr. H. L. Clarke—materially assisted in the success of the concert. On May 30, at the matinee performance, among the items were "Looking Upward," the Rakoczy march from the "Faust" of Berlioz, and a Wagner fantasia; while in the evening scenes from Mascagni's opera, "Cavalleria Rusticana," "Siegfried's Death," from "Götterdämmerung," the "Stradella" overture, and the Bizet suite, "L'Arlesienne," were given. The Sydney season is to close on June 3.

## SOUSA AND THE WALTZ.

After his band had played "The Blue Danube" at one of the concerts in the Sydney Town Hall, John Philip Sousa was asked, "Why don't you play more waltz music?" The great bandmaster replied: "I have no objection to waltz music. But I cannot find room in my programmes for more than two or three of the best waltzes. Waltzes are like marches. Anyone can write a waltz. The trouble is to find a waltz that is worth playing at a concert. It's the same with marches. Soon after I had success with 'The Washington Post' a publisher told me that no less than 100,000 marches had been thrown at the public. Where are those marches now? No; I do not believe that the waltz is played out. No form of composition ever reaches that stage. Its the so-called waltz composers who are played out."

## SOUSA'S BAND.

*Sydney News*

The programme selected for performance by Sousa's Band last night was unusually generous in items which appeal to the musically cultured. In this way excerpts from "Cavalleria Rusticana" opened the concert, followed later by "L'Arlesienne" suite of Bizet, and the wonderfully conceived "Death of Siegfried" ("Götterdämmerung," Wagner). Miss Nicoline Zedeler, the brilliant violinist, played Sarasate's "Zigeunerweisen," with "Canzonetta" (d'Ambrosio) as encore, and Mr. H. L. Clarke gave a superb rendition of Sullivan's "Lost Chord," an item which he gave in response to the emphatic encore demand after his own "The Debutante." The "Procession of the Holy Grail," from "Parsifal," is announced for performance at to-day's matinee, and to-night the programme will be made up of the most popular of Mr. Sousa's compositions. This "Sousa Night" concert should prove of high interest.

## SOUSA'S BAND.

*Sydney Herald*

Last night's programme at the Town-hall was devoted exclusively to works by Mr. Sousa himself. There was a big audience, and the music was freely applauded. A hit was made in the novel conceit, "The Band Came Back," while the character suite, "The Dwellers in the Western World," was also well received. Miss Virginia Root's singing and the violin playing of Miss Nicoline Zedeler continue to be interesting features of these concerts. A sextet from the opera, "The Bride Elect," was played by Messrs. Clarke, Corey, Millhouse, Lyon, Williams, and Perfetto. There will be another matinee to-day, and in the evening the programme will include the Prize Song from the "Meistersingers," two movements from Tschalkowsky's "Fourth Symphony," the Largo from Dvorak's "New World" Symphony, and other attractive music.

## Moving picture art.

### SOUSA BAND CONCERTS.

John Philip Sousa and his band of sixty players finish the brilliant Sydney season at the Town Hall on Saturday night. There will be matinee concerts to-day, Thursday, and Saturday, in addition to the evening concerts. To-night (Wednesday) the entire programme will be made up of Sousa compositions. The admission prices for the week are: Reserved seats 5/, unreserved seats 3/ and 2/. The band leaves for Melbourne on Sunday night. Last Saturday a matinee concert was given at the Adelphi Theatre, as the Town Hall was engaged by the Sydney Symphony Orchestra. The famous band was at its best in the theatre, the "sounding" qualities of which are excellent.

Special holiday programmes are announced for the matinee and evening performances to-morrow. Mr. H. L. Clarke, the brilliant cornet player, Miss Nicoline Zedeler, and Miss Virginia Root will be the soloists to-night and at to-morrow's concerts. These artists, who have attained much popularity during the season, will be heard in favorite items.

The last two nights of the Sousa Band season at the Town Hall are announced. This evening's programme will include excerpts from the works of Wagner, the Sousa suite, "Looking Upward," scenes from "Tales of Hoffman" (Offenbach), and many of Mr. Sousa's own marches and other compositions.



**SOUSA AND HIS BAND**  
 There appears to be no limit to the musical possibilities of the fine organisation of instrumentalists under the direction of the wizard Sousa. Monday night's concert in the Sydney Town Hall was a positive feast of good things, the programme ranging in scope and character from the severest of classical works to the quaintest of the conductor's "concoits," the scenes from "Die Walkure," and selections from Chopin, including the celebrated Funeral March. The wonderful organ-like effects produced in the former were highly appreciated by the audience, and the readiness of Mr Sousa to yield to demands for more after each item lengthened the bill very considerably. "People Who Live in Glass Houses," a clever musical sketch of popular coverages, was delightfully rendered, and the Australian "Federal March" was once again greatly enjoyed. Among the curious smaller selections, "My Wife's Gone to the Country" was full of fun and and vivacity. Miss Virginia Root sang with much success, Miss Niesline Zedeler gave two fine violin solos, and Mr. Herbert Clarke charmed with his purity of tone and brilliant execution in solo cornet performances. This afternoon the band give an extra matinee concert, and a specially interesting programme is promised for to night, including excerpts from the popular "Cavalleria Rusticana." Another matinee is announced for tomorrow afternoon.

**SOUSA'S BAND, at Town Hall, Sydney, every Afternoon and Evening**  
**蘇沙鼓樂天下名班**  
 美之班人蘇沙鼓樂洋  
 界最著名者五十五名  
 在十於名界班之入美  
 湯演男奇雪五號月定著世樂沙洋  
 奏樂男奇雪五號月定著世樂沙洋  
 共六樂男奇雪五號月定著世樂沙洋  
 名名皆十師女開梨號月定著世樂沙洋  
 午及日下者有十師女開梨號月定著世樂沙洋  
 晚間夜下者有十師女開梨號月定著世樂沙洋  
 每演樂器開夜下者有十師女開梨號月定著世樂沙洋  
 入場位費收器開夜下者有十師女開梨號月定著世樂沙洋  
 由二場位費收器開夜下者有十師女開梨號月定著世樂沙洋  
 三員至員費收器開夜下者有十師女開梨號月定著世樂沙洋

**雜俎**  
 聞報日人在西哥國運動忙碌察其所行之事有傷美國利權然此等消息乃由報紙訛傳實無相立墨約之事○電又云加厘寬那省政院昨日會議時有議員名奚士提出稟單論將一切亞洲人逐出美境○英屬加拿大地方常欲招人入境預料本年可從英國移民一十七萬五千據去年進境民數自英至加拿大者共十一萬二千名○德京電云德國近日創造水內發射魚雷船加設速射炮可發射十九磅重開花彈丸以便在水面時亦能攻擊魚雷艇及魚雷驅逐艦○英京電云西人士秩現因摩滿教民在英京大受驅逐故藉自由傳教之名著論於太晤士報反對驅逐摩滿教民之舉動謂此殘忍妄為乃出自宗教分門而致也○摩滿教教主租斯扶士蔑斥駁証其教民處世不守節制之言自不認教內有娶多妻之陋習可以細查亦無其事惟據美國腰打埠之腰打報刻錄該教主士蔑曾於一千九百零六年與婦人全居未行婚禮且他曾對美國國民會值理自認有妻五名

**SOUSA'S BAND.**  
 The opportunities of hearing Mr. Sousa's famous band, at the Sydney Town-hall, are now very limited, as the season is to close on Saturday evening. Last night's programme included a number of important features, amongst these being the Prize Song from "Die Meistersinger," the scherzo and finale of Tchaikowsky's Fourth Symphony, Mendelssohn's "Rondo Capriccioso," and one of the movements of Dvorak's picturesque "New World" symphony. Melodies from Sousa's opera, "El Capitan," and an arrangement by Dan Godfrey of famous English songs were also played, as well as numerous encore pieces. The audience was large, and the performance of the band was greatly enjoyed. Encores were the order of the evening, and the final adaptation of English airs, terminating with "Rule, Britannia," aroused renewed enthusiasm. Miss Virginia Root, in addition to the solo, "The Cross," sang as encore pieces one of Sousa's songs, "Will you love me when the lilies are dead?" and "Annie Laurie." Miss Nicoline Zedeler also had a double recall after Sarasate's "Zapateado," and played the Beethoven Minuet and the Bach Gavotte. Mr. Paul Senno was also encored for a successful piccolo solo. At the matinee, one of the soloists was Mr. Joseph Norrito, who played a clarinet piece with admirable effect, producing a clear tone, and revealing decided artistic taste. To-night's band music will include Wagnerian melodies, Sousa's suite, "Looking Upward," Gottschalk's "The Dying Poet," scenes from Offenbach's opera, "Tales of Hoffmann," a scherzino by Elgar, the "Federal" March, and a concert piece illustrating the treatment of a simple melody after the manner of famous musicians.

**THE SOUSA SEASON.**  
 Sousa's Band entertained the audience in the Town Hall last evening with a varied programme of grave and gay. Excerpts from "Die Walkure," "Bottled Goods," "The Federal March," and other clever Sousa items filled the popular and humorous department. Special mention should be made of the fine playing of the band in "La Gitana," valse (Buccalossi), and the "Zampa" overture. The Misses Root and Zedeler, and Mr. Clarke were again the successful soloists. Two performances of special programmes are announced for to-day. To-morrow night the concert will be entirely devoted to the compositions of Mr. Sousa.

**SOUSA'S BAND.**  
 The versatility of Sousa's band was further exemplified before a big audience at the Town-hall last night, when Wagnerian music was allied to Offenbach's melodies and the gay hustle of Sousa's march. The suite "Looking Upward" was again well received, while the final piece of the programme, "Then the Bird Came Back," was a capital instance of improvisation. Miss Virginia Root, Miss Nicoline Zedeler, and Mr. Herbert Clarke were again recalled for their solos. The farewell performances of the band will be given to-day at the Town-hall. In the afternoon the "Tannhauser" overture, Sousa's suite "Three Quotations," "The Wedding March" from Mendelssohn's "Midsummer Night's Dream" music, and an adaptation of Puccini's "Madame Butterfly" will be played, while amongst the band music in the evening will be Tchaikowsky's "1812" overture, the "Peer Gynt" suite, and the "Poet and Peasant" overture.

**SOUSA AND HIS BAND.**  
 特注元演下三演梨成人班蘇  
 此意二座午禮每市明組以沙  
 布焉元位亦拜禮廳在織六鼓  
 告祈三開六拜開雪而十樂  
**領待信書**  
 可付遞信劉鄔黃泗蕭陳李黃李  
 也門交貽茂洪賞連容槐財潤  
 牌如於輝兄黃照煊來便常  
 士有本張敬轉  
 担知報各林廣孚交劉黃蘇李  
 領者無友崇祺即蕭觀七棟阿  
 同祈能有沛名亞霖與朝平

Sydney



## SOUSA AND HIS BAND.

The Sousa band concerts at the Town Hall were rounded off by a great success last night. There was a large audience at the matinee, and in the evening the hall was crowded. At the matinee "Rule Britannia" was played in the Sousa arrangement of English, Irish, and Scottish airs. The principal items in the evening were the Tschalkowsky "1812" overture, Grieg's "Peer Gynt" suite, Suppe's "Poet and Peasant," Sousa's "Australian Federal March" and Sousa's humorous composition, "The Band Came Back." Miss Virginia Root (soprano), Miss Nicoline Zedeler (violinist), and Mr. Herbert L. Clarke (cornet soloist) had encore honors.

The band performances not on the programme included "The Charlatan March" (from one of Sousa's comic operas), "Amina" (Lincke), "El Capitan" (Sousa), "The Washington Post" (Sousa), "Stars and Stripes" (Sousa), "The Blue Danube" waltz (Strauss), "Has Anyone Seen Kelly" (Sousa), and "The Turkish Patrol." At the conclusion of the programme, which had been opened with the British National Anthem, the great bandmaster sprang a surprise by making a blend of "Advance Australia" (MacCormick) and "Auld Lang Syne."

After an outburst of cheering, there were calls for a speech. Advancing to the front of the platform, Sousa called out, "Can everybody hear me?" Shouts of "Yes" came from all parts of the hall. Then, with a broad smile, Sousa shouted back, "Good night!" and retired. In a brief chat in the artists' room the March King said he was delighted with Sydney and its citizens.

"We have given twenty-four concerts in this beautiful city—ten this week," he said, "and the public, as you see to-night, are not tired of us. The audience to-night seemed to enjoy 'The Band Came Back.' Well, we shall be coming back next month. Commencing on July 10, we are to give six concerts here before going to Brisbane. We leave for Melbourne to-morrow (Sunday). My manager has received a telegram informing us that 1000 bandmen will take part in the reception on Monday."

## WELCOME TO SOUSA AND HIS BAND.

The Massed Bands will Muster at Courtyard, Spencer-street Station, on MONDAY NEXT, JUNE 5, at 12.30 p.m. sharp, to receive the Distinguished Conductor and Composer, Mr. JOHN PHILIP SOUSA, and his Band. Procession leaves station at 1.15 p.m., and Town-hall for Glaciarium at 2.15 p.m. The marches to be played will be "Victoria," "Invercargill," and "Our Director." UNATTACHED BANDSMEN and Members of Visiting Country Organisations are HEARTILY WELCOME to participate. It is requested, where possible, that Bandmen should present themselves in Uniform.

W. J. PHILLIPS,  
Secretary Sub-committee Bands.

Sousa and his band will arrive by the express train from Sydney on Monday, and, prior to performing in the afternoon at the Glaciarium, will be received at the Town-hall by prominent citizens and representatives of musical societies. A civic reception will be held on Tuesday. The Glaciarium will be specially heated for the Sousa season. The box-plan is open at Glen's.

Each performance by Sousa's Band enhances the interest in that organisation. The attendances at the Glaciarium are consequently increasing. Apart from the personality of the leader, which undoubtedly is a great element, the capabilities of the bandmen hold the attention of the audience. The effects produced are remarkable. Last night, when Mr. Clarke played "The Lost Chord" as a cornet solo, the band supplied an accompaniment as if by one great master organ. Other items deserving mention were the religious excerpts, in which "Lead, Kindly Light," "Beulah Land," "Nearer My God to Thee," and a jubilee refrain were with others introduced. These alone were worth the visit. High class compositions also find a place in the programme. The contributions by Miss V. Root (vocal) and Miss N. Zedeler (violin) are admirable.

## CIVIC RECEPTION.

The visiting composer and bandmaster, Mr. John Philip Sousa, and his party were accorded a civic reception yesterday by the Lord Mayor (Councillor Davey) on behalf of the citizens of Melbourne. Many speeches were made in honour of the composer, who responded in happy vein. The gathering was made most enjoyable by the efforts of the Lord Mayor and councillors, and terminated with a performance by Dr. Price on the grand organ.

## BAND PERFORMANCE.

In spite of the cold and rain, Sousa's Band drew a large crowd to the Glaciarium last night. The opening number was a programme overture entitled "Robespierre," by Litloff, with "The Bride Elect" as an encore. Mr. Clarke again bewildered and fascinated the audience by his brilliant cornet solos, and Miss Virginia Root gave another of Sousa's songs, "Where is Love?" with "Ar Lydd y nos" as encore. Wagner's "Siegfried" was the subject of a brilliant fantasia, the famous horn call being played by Mr. Hand. Liszt's Second Hungarian Rhapsody and Berlioz's Rakoczy March were brilliantly played, and adapted themselves well to the composition of the band. Miss Zedeler repeated her clever performance of Wieniawski's "Souvenir de Moscow," and was deservedly encored; whilst Mr. Paul Senno greatly delighted the audience by his brilliant piccolo solo in the "Song of the Nightingale." A suite, "Looking Upward," and several of Sousa's exhilarating marches completed a programme of the most attractive quality; nor must the excellent fooling in "Waiting at the Church" be forgotten. It was screaming farce, and as such was heartily enjoyed by everyone.

A matinee will be given this afternoon, at 3 o'clock, and there will be the usual evening concert.

## SOUSA'S BAND.

The audience at the third of Sousa's concerts last night was large, but not large enough. That is to say, the Glaciarium was only half full, which is a pity, for Sousa, to say nothing of his band, is without question one of the most interesting and unique artists Australians have so far met. Hypersensitive people who hold off at the mention of "band music" for fear that the show is a trifle beneath them, may be reassured. It is thoroughly artistic. Those who like their music in good rousing chunks may likewise take heart. It is livelier than a circus band, but with something undreamt of in circus annals. There are other features calculated to suit all tastes and offend none. So musical Melbourne (if there is a musical Melbourne) had better wake up. The like of Sousa will not be enjoyed for many a day.

The programme was excellent and contained in a Fantasia on Wagner's Siegfried an item fit to be heard anywhere. Unlike so many other potpourris, it has none of the irritating cadenzas which always end on a dominant seventh, and then go on to the next tune; but is a bit of genuine transcription. Quite splendid was the way the wonderful Siegfried theme came out on the horn, played from a distance, and ending superbly on the high F. Other numbers which touched a high level were the popular second rhapsody of Liszt, the presto a dazzling tour de force; and Litloff's Overture Robespierre. In lighter vein the marches set the audience laughing, chuckling, beating time with their feet, and, what is more, marvelling at the clever way Sousa, in his own characteristic fashion, brought out their meaning. Specially good was one encore, Waiting at the Church Door, a comical mix up of popular tunes, or rather, bits of well-known tunes, including At Trinity Church I Met My Doom, Gounod's March of a Marionette, and as a natural finale Mendelssohn's Wedding March.

The several solos by Misses Root and Zedeler and Mr. Herbert Clarke provided agreeable variety.

Large audiences were the rule at performances given by Sousa and his band yesterday. Great enthusiasm and keen interest were likewise the rule, and these, if more manifest in the marches and other lighter pieces, were by no means absent in things of a serious order. Liszt's tone poem Les Preludes claimed attention by the magnificence of the band's tonal color, the brilliancy of the numberless crescendo passages, and the inspiring gestures of Sousa himself. Till Eulenspiegel's Pranks, Strauss's famous jeu d'esprit, too, was something more than mere commonplace musicianship; it was, in fact, a real, living piece of interpretation. Other items almost equally enjoyable were Rossini's Overture to William Tell, in which the clarionets, oboes and English horn did some superb work, and Ed. German's three Henry VIII. Dances. There was, of course, a large infusion of the comic element, the last, a suite, Maidens Three, treated in Sousa's characteristic vein. Mr. Herbert Clarke again demonstrated his complete mastery over the difficulties of cornet playing, and Misses Root and Zedeler in a solo apiece deserve mention, the latter with her encore deserving also commiseration for having to play it not to the accompaniment of the band, which kept silent, but to the accompaniment of a coughing gas engine near by and a heavy shower of rain.

## Punch SOUSA.

Sousa and his famous band made their first bid for Melbourne's approval on Monday afternoon last, when, despite the inclemency of the weather—Jupiter Pluvius being in the ascendant—a large and wildly-enthusiastic audience assembled in the Glaciarium to hear the playing. Previously the streets had been lined to see the realisation of a household name in the flesh. Sousa is a man of less than medium stature, and a quiet but incisive manner. As a wielder of the baton he has many mannerisms, which are highly interesting. Whatever they may be, one thing is certain—he is the magician controlling the finest band we have ever had here. It is simply glorious to hear the massed woodwind breathing forth some lovely passage, whilst the purity and sonority of the brass is something to be remembered. The repertoire is a very large and varied one, including as it does in its wide range, side by side with popular melodies, cakewalks, etc., no end of arrangements of grand opera, Lisztian rhapsodies, works by Tschalkowsky, etc. And now he whisks through his programme. The tender strains of Elsa and Lohengrin in love communion have hardly died away before some world-famous Sousa march, cakewalk or setting of so humorous a song as, say, "Does Anyone Know Where Kelly Is?" comes along with feet-compelling rhythm, and imperatively demands to be encored.

By the way, it is somewhat late in the day to re-assert that the Sousa marches for a band are a vision of rhythmic delight. Never have we heard a band played upon as Sousa plays upon this. He must be seen and heard to be appreciated, and a couple of hours at the Glaciarium when he is holding forth is worth more than a team of such compliment as this. He has brought some fine solo artists with him. Miss Virginia Root, in addition to a charming presence, has a voice of exceptional quality and timbre. She sang at the opening concert a very mirthful song by Sousa, "The Card Song." In Miss Madeline Zedeler we recognised a young violinist of fine temperament, splendid execution, and exceptional finish. The reading of Wieniawski's "Souvenir de Moscow" was really fine. The cornet soloist and deputy-director of the band is a performer of great facility and brilliancy. In fact, there seems but little left for him to accomplish in that direction. As samples of the higher flights of work done by the band we mention a few—Tschalkowsky's Overture, "Solennelle," Weber's "Invitation to the Waltz," Wagner's "Tannhauser," etc. The band is under the management of Mr. Ed. Branscombe, of this city, a gentleman already famous for his musical team of singers. The Jesters, who are now nightly appearing at the Athenaeum Hall during the winter months. By the way, this company are well worth an evening for the rollicking humour they provide.



## MUSICAL.

### SOUSA'S BAND.

By "SANCHO."

Sousa and his band have become actualities to Melbourne. From the dimness of the gramophone they have emerged into the glare of our day, and—be it said at once—fully vindicated their world-wide fame.

Yesterday afternoon in the Glaciarium Sousa gave his first concert. The band, provided with wood, brass and percussion instruments, contains also a harp, a glockenspiel, rattles, and other weird noise-producers. The personnel throughout is of high efficiency. Not only does the band perform with a rhythmic and dynamic precision of rare excellence, but its ranks contain many soloists of exceptional attainments. Besides Mr Herbert L. Clarke, who is a marvellous cornetist, soloists on the clarinet, the flute, the English and French horns, the bassoon, the trombone and the harp were heard, whose performances merited unrestricted praise.

The interest of the audience, however, centred upon the conductor. Nimble and elegant in his movements, he makes his point without ever showing a trace of excitement. His beat, when he uses it, is short and precise. But generally he gets his effects by coaxing. His left arm, hand, and fingers stroke, cajole, pat and fondle the tone, which seems to mould itself under this caressing treatment. The complete understanding that exists between conductor and players is not the least charm of performances which of their trend are as near perfection as any human thing ever needs to be.

The programme opened with Tschai-kowsky's "1812" overture, which, of course, was most effectively rendered. Equally successful was the band with a "Lohengrin" fantasia, with Weber's "Aufforderung zum Tanz," and Friedemann's "Slavonic Rhapsody." Besides these larger compositions the programme contained Sousa's suite "Three Quotations," of which the first, "The King of France Marched up the Hill," was a dainty march; the second, "And I too, was Born in Arcadia," a melodious andante; and the third, "Nigger in Wood-pile," a romp of unmistakably American propensities. Sousa's March, "The Glory of the Navy," was another very popular programme number, while Jahnfelt's "Praeludium" proved an ingenious adaptation of an organ-piece.

By way of encore-grants, the programme was swelled with ten additional pieces, among which "Hands Across the Sea," "Rose, Shamrock and Thistle," "Star and Stripes," and the humorous "Has Anybody Here Seen Kelly?" may be named as fair average samples of a thoroughly popular programme. Mr Clarke's most effective cornet solo "The Debutante" was supplemented by a tuneful melody feelingly rendered.

Two ladies, a vocalist and a violinist, also appeared at the concert. Miss Virginia Root, the possessor of a full and ringing soprano voice, sang with clear enunciation and lively expression Sousa's "The Card Song," to which she was induced to add the old favorite "Annie Laurie." Miss Nicoline Zedeler was decidedly skilful in her treatment of Wieniawski's "Souvenir de Moscow" on the violin, her true intonation and dainty phrasing being particularly pleasing. To ears which for more than an hour had been accustomed to the sonority of a wind band, Miss Zedeler's tone could not strongly appeal; but she was heartily applauded, and played as an encore to the accompaniment of the harp "Minuet" by Beethoven.

The entertainment in the evening was on similar lines to that which introduced the players and their leader.

The programme included two Wagnerian compositions, Tannhauser and The Ride of the Valkyrie, a cornet solo, "Showers of Gold," by M. Clarke, character studies, representing dwellers in the Western world (Sousa) and other pleasing contributions.

### SOUSA IN MELBOURNE.

*Melbourne Argus*  
BANDSMEN'S GREETING.

#### TOWN-HALL RECEPTION.

Nothing could have excelled the heartiness of the reception that was given to Sousa and his band yesterday by the bandsmen of Melbourne and citizens.

Had the weather been brighter probably there would have been a larger attendance of bandsmen to greet the visitors when they landed from the Sydney express, but as it was several hundred paraded in the station-yard at Spencer-street station. It was just the hour when the biggest crowd was making its way to Flemington, and in order to prevent overcrowding by the people who had come down to meet the band the entrances to the yard were closed to all but travellers and those meeting friends, or having business. When the band had landed Mr. Sousa was introduced to the different bandmasters present, after which the massed bands played "Victoria March," under the conductorship of Captain Riley. The bands taking part included the South Melbourne Military, Vice-regal, Richmond City, Stender's, Heidelberg, Richmond Citizens', South Melbourne Naval Brigade, Port Melbourne, Footscray, Collingwood, St. Kilda, Kew, Simm's, Fitzroy, Brunswick, Essendon Town, and Williamstown Premier. Mr. Simms acted as deputy conductor, Mr. Phillips as senior drum major, and Mr. Brown as deputy drum major.

After the reception the bands formed in procession, and the visitors drove to the Town-hall, the bands playing "Invercargill March" on the way down Collins-street and "Our Director" in Swanston-street. The streets were thronged with thousands of holiday spectators, who heartily cheered the visitors and bands as they passed. At the Town-hall, where the doors were for some reason kept rigidly barred till several minutes after the party had arrived, a formal welcome was accorded.

Mr. Tudor, M.H.R., Minister for Customs, who presided, said that the hearty welcome of one whose name stood out prominently in the musical world showed public gratification at the visit of this band. He trusted their stay would be satisfactory to themselves and beneficial to bandsmen and other musical people here.

Mr. Edgar, M.L.C., hon. State Minister, joined in the welcome.

Mr. Sousa opened a brief reply in a very low tone of voice, which led someone at the back of the hall to call out "Speak up." "I am not talking to you, sir," said the bandmaster, adding with a smile, "besides, you really have the advantage if you do not hear me." As the laugh which followed this sally subsided he proceeded to say that he had been in Australia nearly a month, and when he was in America he was told that was the time this tour was to take. An Australian who had met him in New York had told him what a great country this was in terms that he had doubted, but now, after a month's experience, he endorsed all that Australian had said, and believed him to be one of the most modest men he had ever met.

#### OPENING CONCERTS.

##### THE CONDUCTOR'S METHODS.

Nearly 20 years ago John Philip Sousa retired from the leadership of the band of the United States Marine Corps in order to organise an orchestra of his own, and now "Sousa's Band" is probably the best-known body of players in the world. After a brilliant season in Sydney, Sousa and his band arrived in Melbourne yesterday, and were received with a demonstration of public enthusiasm of a remarkable character; and the large hall of the Glaciarium was occupied by immense audiences at the concerts given yesterday afternoon and evening.

The orchestra was placed in the middle of the west side of the building, and could be heard in every part of it. The platform was decorated with the Stars and Stripes.

tion kept the air fresh and wholesome.

The personality of the composer counts for much in the success of his concerts. An alert, wiry-looking man, with grizzled hair and beard, not in the least like the rather truculent-looking individual with fierce mustachios, who has been figuring on the posters for the last fortnight, Sousa steps to his desk in a brisk, business-like fashion, turns for a moment to bow, with a good-humoured smile, to the cheering crowd, and then, without an instant of delay, raises his baton and proceeds with the first number on the programme. There is a similar promptitude about his encores; there is no preliminary bowing and going away, and bowing again, and all the rest of the familiar procedure. Five seconds of applause is enough to indicate that more is wanted, and, with a slight gesture of assent, he steps back to the desk, and the encore number is on its way before most of the audience have realised what is going on. Thus there is no waste of time, as will be obvious from the fact that yesterday afternoon 22 numbers were played within a couple of hours, 13 of them being encores. His style of conducting is quiet, but every movement is expressive. He does a great deal with his left hand, and often indicates the time by merely opening and closing its fingers; while he has a number of curious little wavings and twistings of hand and fingers, each of which has its meaning for his men. For a sforzando he often brings his baton sharply across, as if he were beating a drum; but usually the right-hand movements are slight, and the quiver of the tip of the baton is all that can be seen. This is in the softer passages. When the full force of the band is wanted, especially in the marches, both hands swing right back at the third beat of the bar, and then rise for the fourth, to come down with crisp decision on the first. During the solo numbers Sousa usually stands on the floor behind the desk and facing the audience. He is evidently thoroughly enjoying himself, and that fact has an immediate sympathetic effect on his audience, with whom he is in rapport from the very first moment. He has no affectations; he is just there to do his work and to enjoy it, and he does it in the most natural and effective way, without any sort of posing.

Many have been asking what the difference is between Sousa's Band and the Besses o' th' Barn. That can be best realised by a glance at the band platform. On the conductor's right are the brass instruments—cornets, horns, baritones, euphoniums, trombones, and bass tubas. The Besses' Band was entirely made up of these instruments. But on the left hand is an equal number of players, equipped with clarinets, oboes, bassoons, double bassoon, flutes, and piccolos; and these, which form half of Sousa's Band, were not represented at all in the Besses'. In other words, Sousa's is a full military band, while the Besses' was purely brass. Hence Sousa's has just twice as great possibilities in the way of orchestral colouring. The tone of the individual instruments is beautiful. The oboe tone in particular was a revelation of what that particular timbre ought to be, and it is long since anything like it has been heard here. The huge contra-fagotto or double bassoon and the giant double tuba or bombardon are special features; while in one number was a quartet for bass tubas, perfectly played. Hence the foundation of the tone was deep and strong enough to hear all the brilliant superstructure without seeming top-heavy. A striking feature was the great number and variety of percussion instruments employed. Besides the ordinary drums, there were tambourine, clappers, bones, hammer and anvil, glockenspiel, a chime of tubular bells, a harp, and what sounded like a pair of sandpaper rubbers; so that there was never any mistake about the rhythm. It is hardly necessary to say of such an organisation that in balance and precision and ensemble and swift sympathy with the conductor it left nothing to be desired; and the gradation of tone from pianissimo to fortissimo was as perfect as could be imagined.

Three soloists, all of excellent quality, took part in the programmes—Miss Virginia Root, a pleasant soprano; Miss Nicoline Zedeler, a violinist, with a sweet tone and specially clever technique; and Mr. Herbert L. Clarke, a cornettist of quite the first rank. Space will not allow of any detailed account at this time of the programmes that were performed yesterday. Classical music was represented by the Tannhauser overture, a pot-pourri of Lohengrin, and the Valkyrien-Ritt; German's Welsh Rhapsody, Rachmaninoff's Prelude, and Tschai-kowsky's 1812 Overture may also come under the same heading. Many of Sousa's own marches were heard, of which there will be further opportunities of speaking in more detail. The humorous comedienne of the band were illustrated to the amusement of the audience.

special march, "The Federal," dedicated to the Commonwealth, was enthusiastically received. "Stars and Stripes" was vehemently applauded.

The concerts will be continued nightly to the end of the week. There will be a matinee on Wednesday.

### SOUSA'S BAND. *Melbourne Argus* ARRIVAL IN MELBOURNE.

A warm welcome was accorded to Mr. John Philip Sousa and the members of his band upon their arrival in Melbourne by the Sydney express yesterday. Collins-street was packed with dense crowds from Spencer-street railway station to the Town Hall. Bandsmen of Melbourne and suburbs met the eminent composer and his party and played the visitors up to the Town Hall, Mr. Sousa being loudly cheered along the route.

At the invitation of Mr. E. Branscombe about 300 people assembled in the Town Hall to welcome Mr. Sousa on behalf of the musical societies. Mr. Tudor, M.P., who presided, said they were glad to welcome to this State one whose name stood pre-eminent in the musical world. After the great public welcome that had been given in the streets little remained to be said, but he had much pleasure in welcoming Mr. Sousa to Victoria, and trusted that his visit would be an advantage to the musical public and would prove a success in every way. (Cheers.)

Mr. Edgar, M.L.C., representing the State Government, endorsed Mr. Tudor's remarks, and referred to the strong feelings of kinship between the American and Australian peoples. (Cheers.)

Mr. Sousa, who was received with loud cheers, said that some years ago he met an American senator. At that time he was not sure whether he would himself go for a position in the Senate, or write marches, but after hearing the senator speak he concluded to leave the political field to him and write marches. (Laughter.)

A Voice: Speak up.

Mr. Sousa: I am not talking to you, Sir, and if you cannot hear me it is to your advantage. (Renewed laughter.) Mr. Sousa proceeded to say that before he left America he met an Australian who told him what a great and progressive country this was. He had doubted this at the time, but after a month's experience of Australia he had come to the conclusion that the Australian he had met was a most modest man. (Cheers.) He thanked them for their welcome. (Cheers.)

#### THE BAND'S OPENING PERFORMANCE.

Beyond a doubt Sousa captured his first Melbourne audiences at the Glaciarium yesterday. His band is great, but he is greater. The glowing tone-color, the vigor and precision, and the fine play of light and shade of the band are delightful; but Sousa is the spirit of it all. It is the old tale of personality first and the other things, fine as they may be, nowhere, or at all events a long way behind. His skill in conducting is exceptional, but that is not the secret. Possibly it is that he has the happy gift of seeing things wholly where other people see them in part, and, what is more, of seeing them entirely from his own point of view. This point of view may not agree with what other people like, but it is individual, the outcome of a real personality—and it is personality which counts.

Unlike what some expected, Sousa is not a wildly gesticulating figure at the rostrum. His movements are free and vigorous, but never extravagant. He indicates the leads now with the left hand, now with the right, so expressively as to convey the idea that the hand or baton is really doing the work—not the instruments. Just as he loses no time in gestures and tiresome waiting before beginning, so in his beating nothing is wasted. When his band gets going on a straight sweeping passage he gives it its head, so to speak, and merely indicates nuances with his left thumb or the whole hand. This he moves sideways in circles, and occasionally with suggestive little sweeps. Then, again, he will have the tip of the baton high up near the light over his desk; at other times he drops it to his toes. For different effects—especially in the marches—he adopts a double movement of both arms, in imitation of marching, or he leaves out the beat altogether to come in again on an accent with a sort of side stroke like a batman sweeping. There are other things, such as



meaning, and that is the important matter, fruitful of result. When Sousa makes a gesture there is an immediate response from his band, which he plays on much as an accomplished pianist plays on a modern "grand."

Sousa's instrument is a brilliant combination of piccolos, flutes, oboes, clarionets (sixteen of them), bassoons, with a whole cloud of trumpets, cornets, horns, trombones, and the usual basses. In addition he has a harp and some saxophones, ponderously termed by Wagner "Kreuzungsklangwerkzeuge—in plain English tonal hybrids, because they combine the dual quality of brass and reed tone; furthermore, the inevitable percussion, tympani, side drum, cymbals, bells, glockenspiel, and the like. These in the aggregate produce a tone rich, sonorous and brilliant, not unlike a full concert orchestra without the subtle atmosphere only strings can give. The clarionets do, however, get a very passable imitation of violin movement and sparkle in rapid passages, and are nimble enough in any case to make the decorative work an important feature. In contrasting parts the tone is frequently exquisite, with, on occasion, something of the mellowness of finely voiced organ diapasons. The attack is, of course, impeccable, the release equally flawless; while as for wrong notes, they do not exist. In phrasing, too, there is the same finish, and while Sousa does not give many pieces which admit of tenderness and sympathy, one gets a taste of what capital effects could be made in these directions.

Sousa's entry yesterday afternoon was signalled by a roar of applause, but almost before the audience had time to note the trim, well cut figure, he had his band playing the opening bars of Tchaikowsky's Overture, Solenelle "1812." Through a welter of lively rhythmic figures, snatches of a hymn tune, and a roaring accompaniment, The Marseillaise booms, yells, subsides, and is finally smothered, not in snow, as was Napoleon's army, but in the good, plain, honest harmony of the hymn. The composer intended a cannon to go off towards the end, but Sousa's band made that unnecessary; at least, the din was all sufficient. The more purely musical passages came out beautifully, notably the rushing figure on the clarionets. Tremendous applause followed, and without more ado Sousa began his own El Capitan March. This was so uproariously received that another march, Hobomoko, became necessary, charming in its quaint imitation pizzicato effects on the wood wind, with a tambourine and glockenspiel accompaniment.

Three Quotations showed Sousa as a "programme" composer. It has no great musical interest, but is for all that clever and suggestive. The second mood was of a sentimental turn, and the third a comical bit of musical story telling of a nigger in a wood pile, who "gets out slick, you bet." The encore was Hands Across the Sea, specially calculated to give the solo piccolo an opportunity to prove his skill. Then came what was perhaps the best thing of the afternoon, a selection from Lohengrin, excellent alike in interpretation and technique. A march followed, and turned out to be the popular Washington Post, done with infectious snap and zest, and with one supremely absurd crack on the basses, which set everyone giggling. Other items were Riviere's setting of Weber's Invitation to the Waltz, capitally scored, but minus its poetic epilogue, so brilliantly given as to call first for Has Anybody Here Seen Kelly (a farcical item, with the oboes giving the question, and answered by the trombones and other instruments, the bassoon putting in some comments of his own on the matter), then the Rose, Shamrock and Thistle, and finally a Yankee Shuffle. Following these were Jarnefeldt's dainty Preludium, Sousa's Glory of the Navy, unworthy of such an artist, and a Slavonic Rhapsody, by Friedmann, with two extras, The Stars and Stripes and Manhattan Beach, both also by Sousa.

These same marches are not all they are cracked up to be, nor for that matter are they as bad as some people suppose. The ingredients which go to their making have done duty a thousand times—they are the commonplaces of music, with the same old square cut phrases, the same old contrast of keys, and the same old cadences. For all that they really are marches—American marches—which bustle, hustle, dash round corners, and come to the right about almost before one has got the hang of the tune. They have no passion and practically no sentiment. They are not "trumpets blowing to war" but trumpets blowing one to a good time. Nevertheless they are picturesquely orchestrated and serve the purpose Sousa obviously has in view—to make the world merrier. With

Miss Virginia Root, a soprano, sang with excellent taste The Bird Song, a composition of the conductor. It pleased so well as to make an extra necessary—Annie Laurie. Another acceptable item was Miss Nicoline Zedeler's violin solo, Wieniawski's Souvenir de Moscow, played with quite exceptional skill, the addition a Beethoven Minuet. The other soloist is Mr. Herbert L. Clarke, a cornetist who has a phenomenal command over the resources of his instrument. He can play runs almost as fast as a fiddler,

and thinks nothing of double and triple tonguing, trills and all those things the floriture players of his class revel in. In addition he has an extraordinary range. Yesterday afternoon he touched the high C, which on a B flat cornet means D, and last night he went to the F above.

The concert in the evening was pretty much like that earlier in the day. There was the same excellence in performance, the same large and enthusiastic audience, and the same interest in Sousa's originality as a conductor. The chief items were the overture to Tannhauser, Ed. German's Welsh Rhapsody, a real piece of orchestral virtuosity, and The Ride of the Valkyries. Rachmaninoff's well-known Prelude, masquerading under the title of The Bells of Moscow, an Entr'acte by Helmsberger, with a number of Sousa's marches, furnished the lighter element; all, of course, being done with inimitable finish and—at the proper time—dash. Sundry solos were also contributed by Misses Virginia Root, and Nicoline Zedeler and Mr. Herbert L. Clarke.

## INTERVIEW WITH SOUSA.

### EMBARKATION AT PLYMOUTH FOR GLOBE TOUR.

#### SIR EDWARD ELGAR. THE WORLD'S GREATEST COMPOSER.

There was an interesting scene at the Great Western Docks, Plymouth, on Saturday, and it was associated with the departure of John Philip Sousa and his almost equally famous band.

The great American musician, whose name is a household word in two Continents, has just completed his fifth tour in Europe, although on the present occasion Europe has been limited to the United Kingdom. From Plymouth he goes on the Tainui to Cape Town, and thence on the Ionic, also of the Shaw, Savill, and Albion Line, to Tasmania, en route to the principal cities of Australia. Sousa travels with a party of nearly eighty strong, the active performers being sixty-two. Of course, they have a tremendous quantity of baggage with them, but the heavy baggage was embarked earlier in the morning, so that at noon on Saturday when the band mustered on the Sir Francis Drake, there was little indication that they had just completed a two months' tour, and that it will be almost Christmas before they will be back again in their homes in New York.

Just before the hour of embarkation, Mr. Sousa, in full uniform, as were the great majority of the members of his band, drove to Millbay Pier with Mr. Thomas Quinlan, of the Quinlan International Musical Agency, under the auspices of which the band are making their world-wide tour. Mrs. and the Misses Sousa had preceded them to the docks, but Mr. Sousa had lingered in the town, and had spent almost his last moments in England promenading on the Hoe and enjoying what he described as one of the most magnificent views in the world, indicating, by a sweep of the arm, Plymouth Sound and Mount Edgcumbe.

#### ANOTHER VISIT TO ENGLAND.

The suggestion that he should speak about his reception on this, his fifth tour, in Great Britain, Mr. Sousa's very first words to a representative of the "Western Daily Mercury" were of an apologetic nature.

"You know," he said, with characteristic vigour and energy, "this has been advertised as my farewell tour, and I had intended it to be so, but everywhere I have been so cordially welcomed and the band has been so much appreciated that I feel that I must acquiesce in the desire of the public that I should come once more to England with the band. I have had over seven hundred letters from all parts of the country and from all classes of people begging me to understand that I have not won out my welcome, and urging me to abandon all idea of the tour being a farewell one, and to come again at an early date."

"Well, I have decided to bow to this widely-expressed request, and if my health keeps good I shall come to England again with the band after my new opera has been produced. Probably it will be the year after next that we shall be back here on tour, as 'The Glass Blowers,' my operatic work, is to be produced in New York in the autumn, and then, if it proves the success I hope and anticipate it will be, I shall bring it to London next year and send it out in the provinces. I shall not be home for its production in New York, but I hope to witness its first performance in London."

#### A SUCCESSFUL TOUR.

Mr. Sousa said on the present tour in the United Kingdom he had given 117 concerts since they opened on January 2nd at the Queen's Hall, London, and so fortunate had he been that despite the amount of travelling involved he had kept in splendid health, and had never missed a concert.

"The same must be said," he added, "about my band, they have all worked loyally and enthusiastically. There has not been the slightest friction or hitch of any kind, and we are leaving Plymouth to-day with the band constituted exactly as when we left New York to come to England. During the time we have been in England we must have covered seven or eight thousand miles by rail, but the arrangements were perfectly made for us under Mr. Quinlan's care, and we had just all the comfort you can imagine."

"The only inconvenience we had at all," added Mr. Sousa, "was at Merthyr Tydvil, where the platform collapsed. There I hurt my wrist a little and did some damage to my watch, but then it was not much, we did not let such things interfere with our programme as arranged."

#### LONDON'S COSMOPOLITAN TASTE.

Questioned as to which part of England he liked best, Mr. Sousa hesitated for a moment, and then said, "I suppose you mean from a musical point of view?" Assent having been given, he promptly answered that he liked London as well as any place in the world. "You knew," he said, "if I was a young man and had to start my career, I should be perfectly willing to abide by the judgment of London, and I am speaking now as a man who has played professionally in sixteen different countries."

"Do you consider the English a musical nation?" asked the interviewer.

"Wherever I go in England," replied Mr. Sousa, "I find the English good listeners, and that is the greatest tribute that can be paid to performers. They enjoy music, and what I have been chiefly struck by is the cosmopolitan taste that has been manifested. They don't care where or who the music is written by, it is the music they want. You know I cannot possibly say what has been most appreciated in our programmes, but I have had as much applause for the fantasia of 'Siegfried' as I have had for such popular numbers as 'Kelly.' The long and grey-haired critics have told me that I have had no right to include such widely-different compositions in the programme, but my answer to them is that I would as soon play 'Siegfried' as an encore to 'Kelly' as I would 'Kelly' as an encore to 'Siegfried.' Tastes are diversified, and as I said just now, I have been struck by the cosmopolitan taste of London. It is just music they want, and whether the work is by an obscure writer or a leading composer it does not matter much to the audience."

#### ELGAR IN THE FOREFRONT.

Continuing, Mr. Sousa said: "You are producing good writers of music in England, and there are a few men who are attracting attention all the world over. There is Elgar who is attracting a great deal of attention, a terrific amount of attention, all over the world. Some people think he is the leading spirit to-day in music, and if he is not the leading spirit he is among the leading. I have a profound respect for Elgar and play a great deal of his music. He combines the quality of the academic with the genius of creation which makes the real composer. You have to have the academic side in music, and Elgar stands in the forefront of the writers of to-day."

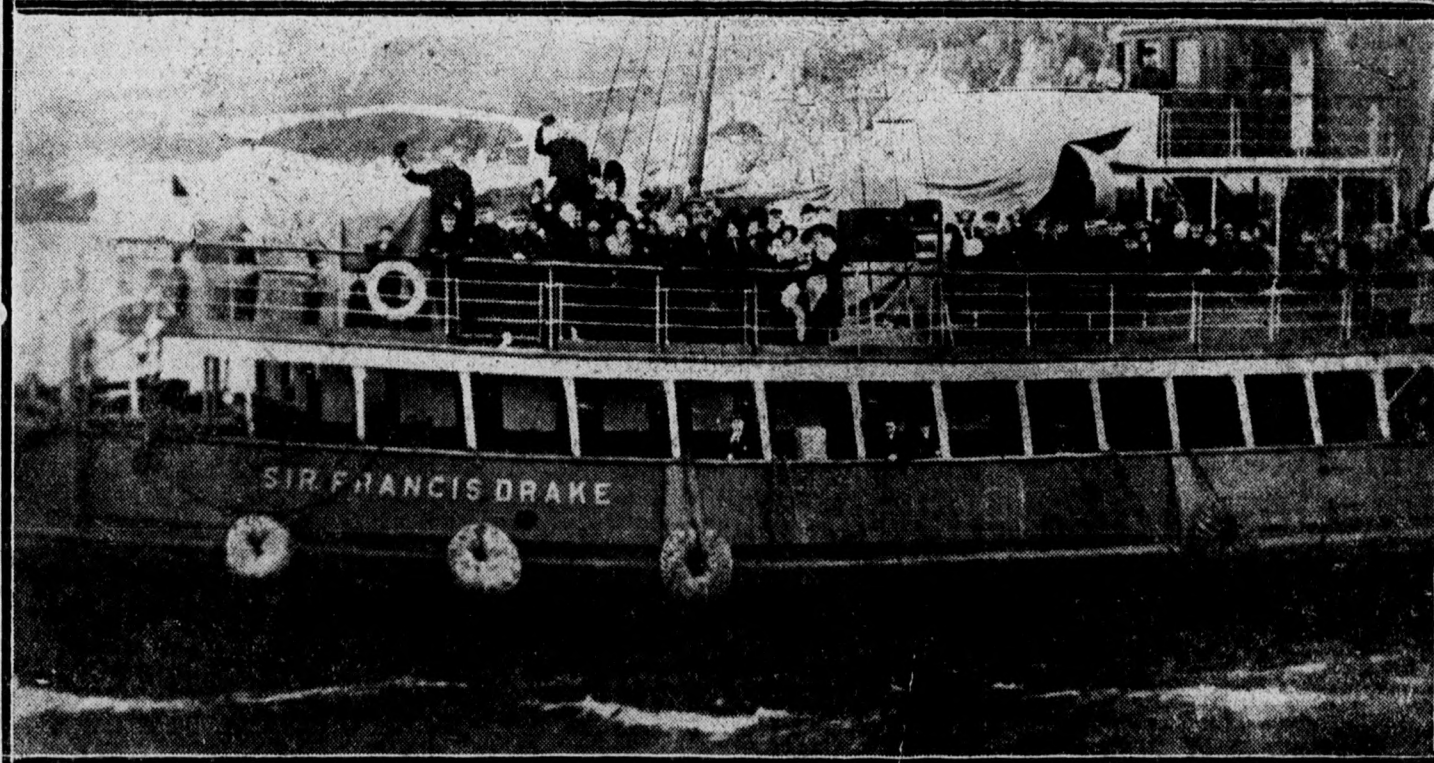
#### ENCIRCLING THE GLOBE.

Talking about his forthcoming tour, Mr. Sousa said that forty-four concerts are to be given in South Africa, the first being at Cape Town on March 24th. Bloemfontein, Pretoria, Johannesburg, Durban are among the places to be visited, ten concerts being booked for Johannesburg. Then, after a stay of a month, the party embark on the Ionic for Tasmania. In Australia 120 concerts are to be given, after which the band goes



# SOUSA'S FAREWELL TO ENGLAND.

*Plymouth Daily Mercury.*



—Specially Photographed and Produced by the "Western Daily Mercury" Staff.

Sousa and his famous band left Plymouth on Saturday for the Antipodes. The top picture shows the conductor surrounded by some of his party; the photograph was taken on the deck of the G.W. tender, Sir Francis Drake, by which the band joined the Shaw, Savill, and Albion liner Tainui. The lower picture is of the tender passing out of the Docks.

to Honolulu, and thence to Vancouver, British Columbia. They work along to Winnipeg, and then back again to the Pacific Coast to Seattle, coming down to California. After playing at Los Angeles they strike across the American Continent and are due back in New York a little before Christmas.

"By the time we get home we shall have encircled the globe," said Mr. Sousa. "Five times I have been in Europe, but this is the first time I have set out on a world-wide tour. We travel an organization that is the largest ever sent out on such a tour in the history of music. I am looking forward with interest to my visit to Australia and to South Africa."

Mr. Sousa said his tour in England had been a success both financially and artistically. "It is the greatest success I have achieved over here; in fact, the takings have exceeded all anticipations, and are even in advance of those of my first visit."

## BANDSMEN'S ENGLISH WIVES.

Talking of his first visit led Mr. Sousa to mention that among those of his band who was embarking was Mr. Williams, who came to England with him on the first tour. "Then he fell in love and married an English girl, and now they have a little Anglo-American baby, who has been with us on this tour. Mrs. Williams is remaining in England with her parents for a holiday. "You know" (added Mr. Sousa) "every time I have been over here someone or other of the band has taken an English wife, and I guess the present is going to be no exception to the rule. At any rate, that's my opinion from what I have seen."

Just before he went on board the tender for the Tainui Mr. Sousa said he had pleasurable anticipations of his visit to the British Colonies. He was confident of success, because music was the universal language of civilized people, and all people who loved law and order loved music, and there are no people who love order and good government more than the British.

*Footlight, Sydney, Mon 31/11*

IF EVER A MAN deserved a monument for modesty, Sousa does. All the talk about batonic gymnastics is pure moonshine. He makes no fuss whatever. After the fiery Hazon and a few others we could mention, it is a positive treat to watch Sousa conducting.



A grey, murky sky, with heavy overhanging clouds and a gleam of sunshine, is the simile that may be used to describe the coming of Sousa and his band. We have had music of the best—and of the worst—symphonies and sonatas by first-class orchestras, marches and fantasias by all sorts of bands—then comes the gleam of sunshine—Sousa. This world-known and renowned conductor and composer knows exactly what his audience requires—and gives it to them. They want music to stir them, to rouse their flagging energies—a ringing march—a quaint musical curio, a novelty—something, anything, to brighten them up. What wonder that enthusiasm reigns where Sousa's band plays. Take as an instance his opening programme last Monday. Weber's "Invitation to the Waltz," followed by "Has Anybody here seen Kelly?" a most delicious morceau, first one class of instruments asking the question answered by another, until the whole of the vast band had been exploited. The inevitable encore brought "Rose, Shamrock and Thistle," and this being insufficient to satisfy the demand, "Yankee Shuffle" was added.

Who, for instance, but Sousa would have followed Jahnfelt's "Praeludium" with his "Glory of the Navy" march, in which first four piccolos, next five cornets, and finally the same number of slide trombones march down to the front of the stage and play what time the other members of the band continue their fine work? No wonder that an encore followed—"Manhattan Beach," another of the catchy, merry, feet-moving airs that are Sousian to the backbone.

"Solanelle," "Washington Post," "El Capitan," "Hobomoko," "Hands Across the Sea," not to mention "Lohengrin" and the "Slavonic Rhapsody." What a likeable collection. Nor was this all; Miss Virginian Root sang "The Card Song" by Sousa so well that an encore followed—"Annie Laurie"—something quite new in encores, while the solo violinist, Miss Noline Zedeler, was in a like happy position with "Souvenir de Moscow" and Beethoven's Minuet, which latter had a harp accompaniment. Another soloist is Mr. Herbert Clarke, whose work on the cornet is particularly fine, his "Debutante" commanding a vigorous recall with "If I had the World to Give You." One felt that every player in the band should have been encored individually; the gentleman with the giant ophelicide and his friend with the nickel contra-bass, the young and zealous harpist with one eye on Sousa, the other on the harp, the trombone players who broke in unexpectedly with sudden and loud notes, and then leaned back in the chairs, resigned to whatever result may have been achieved on the audience.

Over all the dominant figure of Sousa, with his quiet, yet sound, method of conducting his sixty instrumentalists; a move of the baton in his right hand, a motion of his left forefinger, a twisting of the fingers, both hands and arms gradually leading his men to a desired effect, and then dropping suddenly—silence. It is the band one goes to hear—Sousa one goes to see. The combination is perfect. It is only necessary to listen to the attack of the instruments, the precision, time and effects to recognise Sousa's mastery over the crowd. And there is little or no bowing and scraping as with some conductors. A short nod: "You want another march? All right, here goes!" A wave of the baton and "Manhattan Beach," or some other such ringing air. And you feel better for having heard Sousa's band, as you walk out into the street with the figure of the man in your mind and his music in your ear.

Melbourne Bader



JOHN PHILIP SOUSA, The Celebrated Band Conductor.  
(The Band Opened its Season in Melbourne on Monday.)



Punch

MR. AND MRS. SOUSA.



## ARRIVAL OF SOUSA'S BAND IN MELBOURNE.

Photos by Allan Studios, Collingwood.



BANDS MARCHING PAST SOUSA'S CARRIAGE.

*Punch June 8*  
 "Sousa's Band," which has been known to us by fame for the last 20 years or thereabouts, has come to Melbourne at last. The celebrated conductor and his men arrived from Sydney on Monday last, and, after a welcome of almost royal style, proceeded to the Glaciarium, where they gave their first concert in the afternoon, followed by another in the evening. Sousa himself turned out to be a very different-looking man, from the rather ferocious individual of the posters. The impression he gives is of a good-humored, genial personality, but withal brisk, alert, and thoroughly business-like. His conducting was full of individuality, by no means confined to the mechanical beating of time. He uses a baton, but he does most of his work with his left hand, every movement of which was eloquent. All his gestures were easy and natural, and there was nothing of the poseur about him. He has the characteristic feature of his countrymen, and wastes no time. He hustled the programme along with immense vivacity, and got through 22 numbers in a couple of hours, yet there was no sense of hurry. No time was wasted in recalls and coy affectations of declining encores. As soon as it was plain that the audience wished for more, they got it. Everything was ready, and went like "greased lightning." The band was arranged with the brass on the right and the wood-wind on the left of the conductor; a harp stood in the centre, and at the back were the bass tubas, headed by an enormous double tuba, which had literally to be hung round the player's neck. It is the presence of the wood-wind (clarinets, oboes, flutes, and bassoons), which makes the difference between this band and such a one as the Besses o' th' Barn, which is all brass. To use an optical analogy, the colour of the orchestra is composed of three primary rays; the red is the brass, the green the wood-wind, and the violet the strings. In a full orchestra like Marshall-Hall's all these elements are present, and a full palette can be used by the composer; whereas in the Besses we have only the red and orange, and in Sousa's the red, orange, green, and blue. Hence it has less colour than a full orchestra, but twice as much as a brass band. Instruments of percussion which have nothing to do with colour, but merely mark the rhythm, are in use in all three types of band; but Sousa fairly revels in them, and employs not only drums of all sorts and triangles and tambourines and cymbals, but also clappers and hammers and sandpapers, and others, too, for aught we know.

The afternoon programme opened with Tchaikowsky's 1812 Overture, which went finely in this arrangement, though it was



LIEUT. RILEY WELCOMES SOUSA ON BEHALF OF VICTORIAN BANDSMEN.

*Punch*  
 bert L. Clarke gave a taste of his quality as a solo cornetist, and played two numbers of his own composing with the greatest possible perfection of tone and technique. A suite of Sousa's, consisting of three detached descriptive numbers, each illustrating a line or two of verse, followed. The first showed the King of France marching up the hill and back again; though, we fancy it was "The noble Duke of York," who was the real hero of the famous military manoeuvre. The second was a scene in Arcadia; and the third introduced us to a typical American figure, the nigger in the woodpile. Miss Virginia Root, a soprano vocalist of much charm, sang a song by Sousa, "The Card Song," with "Annie Laurie" for her encore; and a Fantasia on Lohengrin magnificently played was supplemented by the ever-popular "Washington Post" as an encore, and so brought the first part to a conclusion. It is unnecessary to give all the details of the second part, which included amongst other items a violin solo by Miss Nicoline Zedeler, a young player of surprisingly good technique, and very sweet, though not particularly powerful, tone. The most popular number was Sousa's "Stars and Stripes," which received a veritable ovation. Everything was encored and double and even treble encores were not infrequent. Both programmes were on similar lines, and on each occasion the enormous audiences gave every proof that their anticipations in regard to the band and its conductor were more than realized.

With twenty-four successful concerts to the credit of the band, John Philip Sousa closed his Sydney season in brilliant style at the Town Hall on Saturday. There was a big attendance at the matinee, and in the evening every seat in the hall (including those in front of the organ) was filled. Manifestly delighted with the largest and most enthusiastic audience of the season, the famous bandmaster was most generous in his responses when asked for more. What may be described as the supplementary programme included "The Blue Danube" walse, "The Turkish Patrol," Lincke's "Amina," a blend of "Advance Australia" and "Auld Lang Syne," and five Sousa compositions—"The Charlatan March," "The Washington Post," "Stars and Stripes," "El Capitan," and "Has Anyone Seen Kelly?" At the opening of the concert "God Save the King" was played, and towards the end of the evening there was a splendid performance of Sousa's "Federal March," which was composed for the Australian tour of the band. So well pleased was the management with the Sydney season that we are to have another week of Sousa next month. The first concert of the return visit will be on 10th July.

It is worthy of note that while the March King arranged his programme on popular lines quite a lot of Wagner music was played. The Wagner selections were from "Die Walkure," "Tannhauser," "Lohengrin," "Götterdämmerung," "Parsifal," "Die Meistersingers," "Rienzi," "Tristan and Isolde," and "Siegfried." At more than one concert Sousa gave his audience Tchaikowsky's "1812" overture and Grieg's "Peer Gynt" suite. *Punch*

## SOUSA'S BAND.

*Agf*  
 Large audiences were the rule at the two performances given by Sousa and his band yesterday. Great enthusiasm and keen interest were likewise the rule, and these, if more manifest in the marches and other lighter pieces, were by no means absent in things of a serious order. Liszt's tone poem Les Preludes claimed attention by the magnificence of the band's tonal color, the brilliancy of the numberless crescendo passages, and the inspiring gestures of Sousa himself. Till Eulenspiegel's Pranks, Strauss's famous jeu d'esprit, too, was something more than mere commonplace musicianship; it was, in fact, a real, living piece of interpretation. Other items almost equally enjoyable were Rossini's Overture to William Tell, in which the clarionets, oboes and English horn did some superb work, and Ed. German's three Henry VIII. Dances. There was, of course, a large infusion of the comic element, the last, a suite, Maidens Three, treated in Sousa's characteristic vein. Mr. Herbert Clarke again demonstrated his complete mastery over the difficulties of cornet playing, and Misses Root and Zedeler in a solo apiece deserve mention, the latter with her encore deserving also commiseration for having to play it not to the accompaniment of the band, which kept silent, but to the accompaniment of a coughing gas engine near by and a heavy shower of rain.



Beyond a doubt Sousa captured his first Melbourne audiences at the Glaciarium on Monday. His band is great, but he is greater. The glowing tone-color, the vigor and precision, and the fine play of light and shade of the band are delightful; but Sousa is the spirit of it all. It is the old tale of personality first and the other things, fine as they may be, nowhere, or at all events a long way behind. His skill in conducting is exceptional, but that is not the secret. Possibly it is that he has the happy gift of seeing things wholly as other people see them in part, and, what is more, of seeing them entirely from his own point of view. This point of view may not agree with what other people like, but it is individual, the outcome of a real personality—and it is personality which counts.

Unlike what some expected, Sousa is not a wildly gesticulating figure at the rostrum. His movements are free and vigorous, but never extravagant. He indicates the leads now with the left hand, now with the right, so expressively as to convey the idea that the hand or baton is really doing the work—not the instruments. Just as he loses no time in gestures and tiresome waiting before beginning, so in his beating nothing is wasted. When his band gets going on a straight sweeping passage he gives it its head, so to speak, and merely indicates nuances with his left thumb or the whole hand. This he moves sideways in circles, and occasionally with suggestive little sweeps. Then, again, he will have the tip of the baton high up near the light over his desk; at other times he

drops it to his toes. For different effects—especially in the marches—he adopts a double movement of both arms, in imitation of marching, or he leaves out the beat altogether to come in again on an accent with a sort of side stroke like a batsman scooping. There are other things, such as his beating as it were "below the belt," but whatever they are they are always full of meaning, and, what is the all-important matter, fruitful of result. When Sousa makes a gesture there is an immediate response from his band, which he plays on much as an accomplished pianist plays on a modern "grand."

Sousa's instrument is a brilliant combination of piccolos, flutes, oboes, clarionets (sixteen of them), bassoons, with a whole cloud of trumpets, cornets, horns, trombones, and the usual basses. In addition he has a harp and some saxophones, ponderously termed by Wagner *kreuzungsklangwerkzeuge*—in plain English tonal hybrids, because they combine the dual quality of brass and reed tone; furthermore, the inevitable percussion, tympani, side drum, cymbals, bells, glockenspiel, and the like. These in the aggregate produce a tone rich, sonorous and brilliant, not unlike a full concert orchestra without the subtle atmosphere only strings can give. The clarionets do, however, get a very passable imitation of violin movement and sparkle in rapid passages, and are nimble enough in any case to make the decorative work an important feature. In contrasting parts the tone is frequently exquisite, with, on occasion, something of the mellowness of finely voiced organ diapasons. The attack is, of course, impeccable, the release equally flawless; while as for wrong notes, they do not exist. In phrasing, too, there is the same finish, and while Sousa does not give many pieces which admit of tenderness and sympathy, one gets a taste of what capital effects could be made in these directions.

Sousa's entry was signalled by a roar of applause, but almost before the audience had time to note the trim, well cut figure, he had his band playing the opening bars of Tchaikowsky's Overture, *Solenelle "1812."* Through a welter of lively rhythmic figures, snatches of a hymn tune, and a roaring accompaniment, The Marseillaise booms, yells, subsides, and is finally smothered, not in snow, as was Napoleon's army, but in the good, plain, honest harmony of the hymn. The composer intended a cannon to go off towards the end, but Sousa's band made that unnecessary; at least, the din was all suffi-

cient. The more purely musical passages came out beautifully, notably the rushing figure on the clarionets. Tremendous applause followed, and without more ado Sousa began his own *El Capitan March*. This was so uproariously received that another march, *Hobomoko*, became necessary, charming in its quaint imitation pizzicato effects on the wood wind, with a tambourine and glockenspiel accompaniment.

Three Quotations showed Sousa as a "programme" composer. It has no great musical interest, but is for all that clever and suggestive. The second mood was of a sentimental turn, and the third a comical bit of musical story telling of a nigger in a wood pile, who "gets out slick, you bet." The encore was *Hands Across the Sea*, specially calculated to give the solo piccolo an opportunity to prove his skill. Then came what was perhaps the best thing of the afternoon, a selection from *Lohengrin*, excellent alike in interpretation and technique. A march followed, and turned out to be the popular *Washington Post*, done with infectious snap and zest, and with one supremely absurd crack on the basses, which set everyone giggling. Other items were *Riviera's setting of Weber's Invitation to the Waltz*, capably scored, but minus its poetic epilogue, so brilliantly given as to call first for *Has Anybody Here Seen Kelly* (a farcical item, with the oboes giving the question, and answered by the trombones and other instruments, the bassoon putting in some comments of his own on the matter), then the *Rose, Shamrock and Thistle*, and finally a *Yankee Shuffle*. Following these were *Jarnefeldt's dainty Preludium*, *Sousa's Glory of the Navy*, unworthy of such an artist, and a *Slavonic Rhapsody*, by *Friedmann*, with two extras, *The Stars and Stripes* and *Manhattan Beach*, both also by Sousa.

These same marches are not all they are cracked up to be, nor for that matter are they as bad as some people suppose. The ingredients which go to their making have done duty a thousand times—they are the commonplaces of music, with the same old square cut phrases, the same old contrast of keys, and the same old cadences. For all that they really are marches—American marches—which bustle, hustle, dash round corners, and come to the right about almost before one has got the hang of the tune. They have no passion and practically no sentiment. They are not "trumpets blowing to war" but trumpets blowing one to a good time. Nevertheless they are picturesquely orchestrated and serve the purpose Sousa obviously has in view—to make the world merrier. Without question he succeeds.

Miss Virginia Root, a soprano of attainments, sang with excellent taste *The Card Song*, a composition of the conductor. It pleased so well as to make an extra necessary—*Annie Laurie*. Another acceptable item was Miss *Nicoline Zedeler's* violin solo, *Wienawski's Souvenir de Moscow*, played with quite exceptional skill, the addition a *Beethoven Minuet*. The other soloist is Mr. *Herbert L. Clarke*, a cornetist who has a phenomenal command over the resources of his instrument. He can play runs almost as fast as a fiddler, and thinks nothing of double and triple tonguing, trills and all those things the florid players of his class revel in. In addition he has an extraordinary range. Yesterday afternoon he touched the high C, which on a B flat cornet means D, and last night he went to the F above.

The concert in the evening was pretty much like that earlier in the day. There was the same excellence in performance, the same large and enthusiastic audience, and the same interest in Sousa's originality as a conductor. The chief items were the overture to *Tannhauser*, *Ed. German's Welsh Rhapsody*, a real piece of orchestral virtuosity, and *The Ride of the Valkyries*. *Rachmaninoff's* well-known *Prelude*, masquerading under the title of *The Bells of Moscow*, an *Entracte* by *Helmberger*, with a number of Sousa's marches, furnished the lighter element; all, of course, being done with inimitable finish and—at the proper time—dash. Sundry solos were also contributed by Misses *Virginia Root* and *Nicoline Zedeler* and Mr. *Herbert J. Clarke*.

M. Leader

Sousa's band appeared for the first time in Melbourne on Monday, when two performances were given at the Glaciarium in the presence of large and enthusiastic audiences. Sousa is a name of world-wide celebrity, and as the "March King" he is known everywhere. The reason of this nom-de-guerre was very soon made apparent on Monday, for never have marches been given with more swing and enchanting verve, and never have so many of them and of so varied character figured in one programme. The band, which is beautifully balanced, is half-brass and half-wood-wind, with drums and a few what may be described as fancy instruments, and the effects achieved are magnificent.

Mr. Sousa's methods as a conductor are very quiet and unaffected, but he has his large corps of instrumentalists perfectly under control, so that every variation of light and shade and the most delicate nuances of the music are well defined. Every item was doubly encored, and there was not a wasted moment. Immediately the desire for an encore was made apparent, Mr. Sousa granted it without delay.

All musical tastes are catered for in the programmes, and it is astounding what this band can make of a "rag-time" air or melody of a comic song, elevating it at once to quite a high plane. Mr. Sousa's own compositions are characterised by a swing and personality which make them at once favorites. His celebrated "*Washington Post*," as given by his band, is very different to what we are accustomed to hear for it. The overture from "*Tannhauser*" was a glorious performance, for the brass and reeds seem to make its grandeur and beauty far more apparent than do strings. The effect of the reed chromatics in particular was exquisite. One of the items doubly encored was "*Sizelletta Serenade*," an absolutely fascinating little thing.

Where everything is so admirable, it is unnecessary to particularise, for the programme must be taken as a whole to realise its full charm. But a word must be said of the character studies, "*The Dwellers in the Western World*," by Sousa, which is full of poetry and individuality, from the weird-haunting strains which are indicative of the red man to the typical cake-walk joyous refrain of "*The Black Man*." "*Stars and Stripes*" was another item which stood out for fine effect and originality, and the audience showed a strong disposition to hear it again; but Mr. Sousa, true to his policy, substituted another composition, "*Dixie Land*." "*The Ride of the Valkyries*" (Wagner) was glorious as given by the Sousa band.

There are three soloists. Miss *Virginia Root* is a soprano with a good voice and good method, who at once met with such favor that double encores were her portion also. Miss *Nicoline Zedeler*, the solo violinist, proved an artiste of artistic perception and good technique, and Mr. *Herbert Clarke*, the cornet soloist, is very fine, the tone he produces and the effects he achieves being particularly good.

Every opportunity ought to be religiously taken of hearing this fine band, for it is a combination which is unique and such as is heard once in a lifetime, for such results are only achieved when fine instrumentalists are banded together for years under a conductor of a magnetic and compelling personality, and these are few and far between.



## AMUSEMENTS.

### Melbourne Age

#### SOUSA'S BAND.

Brilliant, picturesque music was strongly in evidence at the fifth of Sousa's band concerts in the Glaciarium last night. Grieg's charming Peer Gynt suite opened the programme, and Scenes from Carmen closed it. In between there were Sousa's Last Days of Pompeii and the Prologue to Sullivan's Golden Legend. All were finely done, but best of all was the Prologue, in which the composer depicts the conflict over Strasburg Cathedral between good and evil spirits, with Lucifer hovering in the background. The performance was magnificent, the bells clanging, the brass bellowing the great theme, and the wood putting in the richly colored floriture work, with all joining in at the noble ecclesiastical close. It aroused a furor of applause. Sousa's work likewise won favor, though we confess to some disappointment with the themes, notably those descriptive of the Destruction of Pompeii and Nydia's death. To our mind Sousa as a composer comes out best in humor. He might in truth be termed the Mark Twain of music. He sees comedy where other musicians see only common chords. What is more, he makes his men see it, and through them his audience. That is perhaps his greatest achievement, apart from his more general gift as a rarely gifted and original conductor. The audience—an exceedingly large one, got plenty of fun last night, and, like Sousa himself, entered into the spirit of it with zest and enthusiasm.

The solos by Misses Root and Zedeler and Mr. Herbert Clarke were an interesting feature.

#### SOUSA AS A COMPOSER.

At the concerts now being given by Sousa's Band at the Glaciarium, another of which took place last night, a large proportion of the numbers are compositions by the conductor himself.

The most noteworthy of these are the marches, many of which, like "The Stars and Stripes for Ever," "El Capitan," "The Diplomat," and "The Washington Post," are known all over the world, and take the highest rank amongst compositions of this class. The titles are convenient labels, but it is not always easy to see their connection with the march to which they are attached. That, however, is a matter of no particular importance. All these pieces have certain common features; they are, of course, markedly rhythmical; they employ only the simplest harmonies and the most obvious modulations; the melodies are bright and natural, and there is no attempt at polyphonic treatment. Their appeal is to the two ultimate foundations of music, definite rhythm and flowing melody, and hence they at once find appreciation amongst the vast majority of people who have not had time or inclination to study music, but who, nevertheless, have their share in the common heritage of the race—the love of melody and rhythm. They have little in common with the modern works which seek for novelty in the abolition of all that is definite in key and rhythm, and in the substitution of weird progressions of unrelated notes for natural melody; and probably many of the disciples of what may be called the higher cult are heartily ashamed of themselves because they cannot help enjoying them. They are, in truth, vulgar; but vulgar in the same sense in which the sunset, and the sea, and the flowers are vulgar; vulgar because they appeal not to the cognoscenti, but to the Vulgus, the crowd of common folk. They have the additional beauty of being perfectly adapted to the purpose for which they were written, to set men marching together, and keep them at it. Everything that is exactly fitted for its purpose is so far a thing of beauty; and by their world-wide vogue these marches have proved themselves, perhaps, the best things of the kind that human wit has yet achieved. Sousa will live as the "March-King."

On each programme there has also figured a suite, which has usually consisted of three numbers illustrating more or less successfully three mottoes, or verses, or titles; in other words, examples of programme-music, naked and unashamed. Now, it cannot be too often said that music is incapable of expressing ideas, except ideas of sound.

good deal of the use of melodies which have become associated with definite ideas. Thus, in one of the best of Sousa's suites, "Dwellers in the Western World," the Red Indian is suggested by the use of rhythms derived from his folk songs and dances, and the Nigger in the Woodpile is recognised in the same way; whilst the white man section, not having anything like this to fall back upon, is entirely vague, and might be labelled almost anything with equal appropriateness. These suite numbers never fail to be melodious and rhythmic; but there is nothing subtle about them, and when some obvious imitation cannot be secured, it would be impossible to guess what they were meant to illustrate without the help of the title. Miss Virginia Root has sung several songs by Sousa, which are melodious and simply harmonised, but they do not stand above the ordinary mass of drawingroom ballads, and give no promise that the composer is going to enrich our song literature with any permanent treasures.

It may probably be assumed that Sousa is also responsible for the arrangements of full orchestral numbers for his own band. Whoever did them, they are wonderfully well done; and though the strings are inevitably missed at times, yet some of the numbers lost very little by the transcription.

## AMUSEMENTS.

### Melbourne Age

#### SOUSA'S BAND.

In a popular sense Sousa scored the hit of the season at the Glaciarium last night. He did it with his fantastic episode, The Band Came Back. It is no use getting on the stilts of high art to point out that Sousa's comical stuff does not conform to the "noblest ideals." Men of genius must be taken like men take their wives—for better or for worse. Sousa may do things the purist holds lightly, but he also does things those of broad culture and mind can enjoy, just because what he does is in its way delightful, to say nothing of its being on occasion screamingly humorous. This was the case with The Band Came Back. It began with a solitary harpist preluding the strains of Annie Laurie; then came the oboe, who in leisurely fashion took some themes of his own. Sundry other instruments joined in with popular tunes. The solo cornet made his appearance with the first bars of the Miserere scene from Trovatore, in which the solo euphonium from a far distant corner played the tenor air, and was succeeded by four more, who fought out a duel in clever counterpoint with some more melodies. Two saxophones added their quota with Two Little Girls in Blue, and after the rest of the band had come along Sousa himself appeared, and wound up the medley with The Washington Post. The piece sent the audience into transports of enthusiasm and laughter. As encore Sousa gave another amusing item, Waiting at the Church Door.

The more serious efforts of the evening were Sibelius's Finlandia, done with poetic

#### SOUSA'S BAND.

John Philip Sousa and his "band orchestra" performed before large audiences on Saturday. The hearers enjoyed the "March King's" conducting as much as the music, which was in itself a great treat. The afternoon programme included Goldmark's Overture, In Spring, Looking Upward (Sousa), Elgar's Military Scene Pomp and Circumstance; cornet solo, The Great Beyond (Carrington), by Mr. Herbert L. Clarke; vocal solos, by Miss Virginia Root, and Wieniawski's Obertass, by Miss Nicoline Zedeler. The evening programme constituted a "Sousa night," all the items being works composed by the great conductor himself. Not excepting the songs by Miss Root, and the violin solo Nymphalin, by Miss Zedeler. The latter pleased the audience so much that they were not satisfied until the young lady responded to a double encore. During the evening a flashlight photograph was taken. Advertisements elsewhere call attention to the shortness of the season, and no doubt the music lovers of Melbourne who have been prevented through inclement weather from attending the Sousa concerts at the Glaciarium during the past week will avail themselves of the few remaining opportunities. Matinees will be given every afternoon this week, excepting to-day.

## SOUSA'S BAND

### RAILWAY ENGINE OBLIGATO.

Sousa's Band still marches on in triumph. A crowded house on Friday evening and two more on Saturday bear witness to the popularity it has already won. The programmes all exhibit the same happy blending of classical and popular elements, ranging from the splendour of the "Tannhauser" overture to the broad farce of "Waiting at the Church," and the unexpected humour of "The Band Comes Back." Sousa may quote in justification of this unique number Haydn's Farewell Symphony, which might be entitled "The Band Goes Away;" but he carried the joke much further, and works it out in far more elaborate detail. It would, however, be unkind to diminish the pleasure of those who have not yet heard it by a disclosure of its amusing and ingenious surprises.

The three soloists continue to diversify the programme by their talented contributions; Miss Virginia Root sings as sweetly as ever; Miss Nicoline Zedeler surprises the audiences by new displays of her excellent technique; and Mr. H. L. Clarke continues to work miracles with his cornet. Then there is always Sousa himself to watch. His gestures are a sort of constant interpretation to the eye of the meaning of the pieces the band is playing, and are as full of grace as the music is of melody and rhythm.

Amongst the more noteworthy items of Saturday afternoon's concert was a fine performance of Elgar's "Pomp and Circumstance" March. The inspiring melody of the trio, well known in its setting to the words "Land of Hope and Glory," went with a splendid swing. Very interesting from the musical point of view was a transcription by Sousa of Rubinstein's Staccato Study for the pianoforte. There are not many pianoforte solos that could bear such treatment, but this made a splendidly effective band number. Goldmark's "Spring" overture also lost little by its transference from the full orchestra to the wood and brass. The band is still unable to discover the whereabouts of Kelly, and the boisterous demand of the trombones, the plaintive beseeching of the horns, and the timid request of the piccolo were repeated once more in vain—"Has Anybody Here Seen Kelly?" Miss Root for once deserted Sousa, and sang Batten's "April Morn," with "Annie Laurie" for encore, in which last a railway engine joined, striking exactly the same note as the singer to the amusement both of herself and the audience. A wonderful crescendo and diminuendo on the snare-drums, which comes in Sousa's "Mars and Venus," elicited quite a burst of applause, although the number was not yet concluded. Mr. Clarke's cornet solos were delightful, and Miss Zedeler played with graceful finish Wieniawski's "Obertass" and Gossek's delicate gavotte.

An inspiring performance of the "Star-Spangled Banner" preceded the National Anthem, and brought the whole audience to its feet. There will be a concert this evening, and on each succeeding day of this week two concerts will be given, at 3 and 8 respectively.

### SOUSA, "THE MARCH KING."

The onward march of soldiers' feet,  
And the tap, tap, of the drum;  
The spell-bound folk in the peaceful street  
Hear the phantom armies come,  
With keen delight at the music bright  
And the glory of battles grand,  
The air is alive with victory  
And the hero's national stand.

The melodies swing  
To the senses bring.  
The grandeur of Sousa's Band—  
Of Sousa's martial land.

The peace we have from warfare sprung,  
And the hearts of men are strong;  
The greatest songs the bands have sung  
Sprang from the unrighted wrong,  
But the tap, tap, tap, of Sousa's drum  
Is the victory of right:  
The mighty swell, and the dulcet hum  
Of trancelike music bright.

The melodies swing,  
To the senses bring  
The splendor of Sousa's Band—  
For the soul must ring,  
And the heart must spring,  
To martial music grand.



## SOUSA'S BAND IN MELBOURNE

If any evidence were needed that Victoria is a musical community it would have been furnished yesterday by the striking reception accorded to Mr John Phillip Sousa and his band, who arrived in Melbourne from Sydney. The name of Sousa is almost synonymous with band music, and the bandsmen of the State decided to mark the occasion of the arrival of Mr Sousa by a demonstration. Accordingly a number of bands gathered at the Spencer-street station soon after midday to meet the King of Bandsmen. Among those were several from the country districts. In all, about 300 or 400 bandsmen were massed together, and the occasion drew, in addition, an enormous crowd of spectators, who lined the station yard, Spencer-street itself, and Collins-street all the way to the Town Hall. The express arrived well on time, and Mr Sousa, on alighting, was received with loud cheers from those on the platform. On his emerging into the station yard, these were renewed. The massed bands received him with a well-played march, and he was subsequently introduced to the various bandmasters. A procession was then formed, the massed bands marching in front, and Mr Sousa and his men following in vehicles. Way was then made to the Town Hall, a marked and popular greeting being extended to the visitors.

On arrival at the Town Hall, Mr Sousa ascended the platform with a number of other guests, the body of the Town Hall being filled with leaders in the musical world.

Mr Tudor, M.P., the vice-president of the Band Association of Victoria, said that on behalf of those present he desired to extend a hearty welcome to one whose name was pre-eminent in musical circles. They had seen the public welcome to him given by the bandsmen and people of Melbourne, and he thought that a man would be hard to gratify if this failed to please him. (Cheers). He hoped that the visit of Mr Sousa and his band would be of great benefit to the musical portion of the community.

Mr Edgar, Acting Minister for Public Works, endorsed all that had been said by the Minister for Customs.

Mr Sousa, who on rising was received with cheers, said:—"Mr Tudor, Ladies and Gentlemen.—I have to thank you for the very cordial reception that you have extended to me and my band. Mr Tudor had told you that though he thought I could play, he was doubtful of my powers as a public speaker. May I tell you that in my younger days I had the pleasure of meeting Mr Tudor in America. At that time I did not know whether I would make a career as a public speaker or a march-writer. After hearing Mr Tudor speak, I decided to be a march-writer. (Loud laughter). I have now been in Australia nearly a month. Before I left America, someone tapped me on the shoulder, and told me that I should find Australia all right. 'I am an Australian,' he said. I asked him what right he had to call himself an Australian, and he told me that his grandfather came from Ballarat, his grandmother from Bendigo, his mother from Geelong, and his father

from Melbourne, while he himself was born in Collingwood. I then told him that he had every right to call himself an Australian. (Loud laughter). He told me that I should find Australia one of the finest countries under the sun. I doubted this at the time, but after having been here for a month, I think he was one of the most modest men I ever met. (Loud laughter). Ladies and gentlemen, I thank you again for your reception." (Cheers).

In the afternoon a matinee performance was given by the band at the Glaciarium, which, although it holds 6000 persons, was filled in every part. The band has three programmes which are given alternately, and for the opening performance the No. 2 programme was chosen. The initial number was Tchaikowsky's Great Overture "1812," descriptive of the entry of the French Army into Moscow. It was a revelation in band music. Mr Sousa has the most perfect command over his instrumentalists, and does not need to indulge in gymnastics in order to enforce his wishes. The merest wave of the baton, with an occasional lifting of the hand, brought them under the fullest control. The overture finished, a round of applause brought from the veteran conductor a couple of encores in the way of two of his own marches, which were played with a verve and precision that set the bulk of the audience beating time with their feet. Mr Herbert Clarke followed with a cornet solo,

displaying in a remarkable manner what can be done with this instrument. The programme included a soprano solo by Miss Virginia Root, whose fine voice easily filled the vast hall, and a violin solo by Miss Nicoline Zedeler. Other items by the band included the fantasia on "Lohengrin," and Weber's well-known invitation to the waltz. During the evening another concert was given to a crowded audience, this including the overture to "Tannhauser."

## Melbourne Argus

## SOUSA'S BAND.

The two concerts given by Sousa's Band yesterday were well attended, and, as usual, encores followed almost every number.

In compliance with a general request, the musical extravaganza, "The Band Comes Back," was added to the afternoon programme. It is much more than a piece of clever fooling, for it gives the audience the chance of seeing and hearing the individual instruments which make up the band, and learning something of their tone quality and possibilities. Specially good are the duet from "Il Trovatore," between the cornet and euphonium; the exquisitely-played horn quartet, "Sweet and Low," and the clever polyphonic union of "Annie Laurie," "The Old Folks at Home," and two or three other popular melodies. The chief classical numbers were the Procession of the Holy Grail, from Wagner's "Parsifal," a well-chosen selection of gems from Wagner's operas, Elgar's "Wand of Youth," and Godard's "Pan in the Country." There will again be two concerts to-day, in the afternoon at 3 and in the evening at 8 o'clock.

## Melbourne Age.

## SOUSA'S BAND.

Last night was wet and cheerless out of doors, but the discomfort of the evening did not deter a crowd from coming out to fill the Glaciarium to hear Sousa's Band. To-day and to-night there is to be a change of programme. The well-known overture "1812"—descriptive of Napoleon's retreat from Moscow—will be given, and Sousa's humoresque, "The Band Came Back," which he has been compelled by popular appeal to include in every programme so far, will also find a place. The Merry Wives of Windsor is another big piece of the day, besides which there will be the advertised marches, fantasias and suites. To-night's chief item will be the tarantelle entitled Neapolitan, by Julian. Special numbers will be contributed by the soloists.

## Bulletin

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Sousa's Band is still at Melbourne Glaciarium, where it continues to make much music which is beautifully impressive, and more which is irresistibly popular. This week there is a matinee every day, as well as the performances beginning at 8 p.m., and terminating after the final encore. In those encore numbers the art of Sousa, the musician of business, gleams brightest. He raps them out without worrying the audience with long intervals for persistent applause, and in most cases they are rousing little Sousa things which everybody has heard before, but nobody has heard so well played. Only a musical crank would bemoan the fact that "Has Anybody Here Seen Kelly?" is about the most widely beloved item in Sousa's bag of tricks. If he didn't cater wisely for the crowd he wouldn't be the father of a famous band; and if there were no such band its very finest performances could not come to pass. Nor would a very clever girl violinist, and an equally nice-looking light soprano, be travelling with the company.

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## Melbourne Argus

## SOUSA'S BAND.

John Phillip Sousa and his band still continue to attract large audiences at the Glaciarium. This afternoon's programme will include:—Overture, "Raymond" (Thomas); tone poem, "Siegfried's Idyll" (Wagner); trombone quartette, "Come Where My Love Lies Dreaming," and selection, "Aida" (Verdi), besides the rousing Sousa marches and humorous items. To-night's programme is devoted to special request numbers. Included will be the following:—"1812" overture, Zie Eulenspiegel's "Merry Pranks" (Strauss); "The Ride of the Valkyries," and the famous humoresque, "The Band Came Back." The last nights are now announced.

## Melbourne Age

## SOUSA AND HIS BAND.

At the Glaciarium this afternoon the chief items of interest will be:—Overture, Raymond (Thomas); piccolo solo, Scherzo Brillante (Thiere), Mr. Paul Senno; tone poem, Siegfried's Idyll (Wagner); trombone quartet, Come Where My Love Lies Dreaming (Foster), and selection, Aida (Verdi), besides the famous inspirational Sousa marches, fantasias and humoresques. The evening programme is devoted to special request numbers, and will include 1812 Overture, Ride of the Valkyries, The Eulenspiegel's Merry Pranks (Strauss), and the ever popular humoresque The Band Came Back (Sousa). The Glaciarium is specially heated with electric radiators.



Melbourne Argus

## SOUSA'S BAND.

### RECORD ATTENDANCE.

Sousa gave two concerts on Saturday in the Glaciarium, and in the evening the whole of the available accommodation was occupied, and many intending hearers had to be turned away. This was all the more satisfactory, because the programme was on more classical lines than usual. Indeed, there was almost enough of this high-class music to have made a whole concert of the Marshall-Hall type. Tchaikowsky's "1812" overture was magnificently interpreted. The string parts were allotted to the clarinets, and lost little by the transfer, for Sousa's clarinets (there are 16 of them) play violin passages with as much fluency as any ordinary orchestral band; while the wood-wind and brass received an interpretation of extraordinary excellence, as would naturally be expected from such a body of players. A fantasia on Wagner's "Siegfried" included the journey of the hero to the Rhine and the famous horn-call played to perfection; and a brilliant performance of the Ride of the Valkyries concluded the concert. Miss Zedeler's solo was Sarasate's "Zigeunerweisen," with Gossec's Gavotte as encore; both numbers that have often found a place in the programmes of classical concerts. In addition to these items, which would alone be almost sufficient to make up the programme of one of our orchestral concerts, there were several lighter pieces, including some of Sousa's unique marches, and the two popular extravaganzas, "The Band Comes Back" and "Has Anybody Here Seen Kelly?" Mr. H. L. Clarke played two cornet solos in his own unequalled fashion, and Miss Virginia Root sang Batten's "April Morn" and "Annie Laurie." There will be two concerts every day this week up to and including Thursday, and this evening Saturday evening's programme will be repeated.

Melbourne Herald

## SOUSA AND HIS BAND.

A large audience attended at the Glaciarium last night to hear the performance of Sousa's Band. An excellent programme was submitted, and included the famous "1812" overture. A feature of the entertainment was the presentation to Mr. Sousa of an American flag and wreath garland by the members of the Ladies Choir, who were present at the performance. There will be two performances to-day. The afternoon programme will include the selection "Tannhauser," and grand scene, "The Huguenots," and the evening programme will include "Lohengrin," "Madame Butterfly," and "The Chocolate Soldier." Special programmes are arranged for Coronation afternoon and evening, when the season will close.

Melbourne Argus

## AMUSEMENTS.

### SOUSA'S BAND.

Sousa's Band performed last night at the Glaciarium to a crowded house, and gave a highly interesting programme, including the 1812 Overture, which has proved such a favorite. During the evening a wreath and an American flag were presented to Mr. Sousa by the members of the Melbourne Ladies' Choir, who attended with a large party, in token of appreciation of the music and of hearty welcome. There will be two performances to-day. In the afternoon a selection from Tannhauser and a grand scene from Les Huguenots will be played, amongst other choice items, and in the evening the programme will embrace extracts from Lohengrin, Madame Butterfly and The Chocolate Soldier, as well as several of Sousa's celebrated compositions. A special Coronation programme is to be played on Thursday afternoon and evening, bringing the band's visit to a close.

Argus

## SOUSA'S BAND.

The most notable numbers in Sousa's programmes yesterday were a delicious transcription of the Pilgrim's Chorus and "O Star of Eve" from Wagner's "Tannhauser," in the former of which the substitution of a horn quartet for Wagner's arrangement of the opening bars has much to be said in its favour; a brilliant duet for flute and clarinet, played by Messrs. Spindler and Norreto; one of Strauss's best waltzes, "The Morning Journals;" the Bridal Song from "Lohengrin;" an amusing series of musical parodies, by Ochs; and the Largo from Dvorak's "New World" Symphony.

Two matinees and two evening performances will bring the visit of Sousa and his band to an end. This afternoon the famous quartet from Verdi's "Rigoletto," Wagner's "Kaiser March," Ballet Suite from Gounod's "Queen of Sheba," and Meyerbeer's "Coronation March" will be rendered. This evening's programme is made up of reminiscences of Berlioz, gems from "La Boheme," "Puccini," "Finlandia," Sibelius, in addition to "The Band Came Back" and the famous Sousa marches. The season ends to-morrow.

Argus

## SOUSA'S BAND.

The announcement of the last nights of this famous organisation has resulted in huge audiences being drawn to the Glaciarium, where the wonderfully interesting series of programmes presented has been received enthusiastically. Two more matinees and two evening concerts remain, and on each occasion request numbers will be performed. This afternoon Meyerbeer's Coronation March, the quartet from Rigoletto and Wagner's Kaiser March will be played, whilst this evening's performance includes gems from La Boheme (Puccini), Rustic Wedding (Grieg) and Finlandia (Sibelius). On each occasion The Band Came Back and several Sousa marches will be given.

Argus

## SOUSA'S BAND.

Sousa and his band gave two concerts in the Glaciarium yesterday, and will conclude their present season to-day with a matinee and an evening concert. At the latter the numbers will be appropriate to the day, including Elgar's "Pomp and Circumstance" March and other national numbers. This will be the last opportunity for hearing the band, as it leaves for Ballarat on Friday morning, and then proceeds to Adelaide on Saturday for a season there. To-night the whole of the programme will be devoted to patriotic selections from English, Scottish, Irish, and Welsh composers. The box-plan is in Glen's vestibule.

Argus

## SOUSA'S BAND.

Sousa's Band, which has had a highly successful season in Melbourne, finishes its season at the Glaciarium to-day, when two performances will be given. In the afternoon an attractive list will be rendered, and in the evening a special Coronation programme, consisting of English, Irish, Scotch and Welsh music, will be played. On Friday the band gives two performances at Ballarat, and on Saturday opens at Adelaide.

Melbourne Punch

## Sousa and His Band.

The Melbourne public has come to fully appreciate the great composer-director and his magnificent band, for the huge Glaciarium building, at the performances, has been packed to the doors and numbers turned away. Now, this is just as it should be, for we all know how superlative is the excellence of the organisation, and it would be a crying shame were the Melbourne public to give an impression that they were ignorant of the value of such splendid playing, its educational and pleasure-giving value. Now, we know that this same public is, from a musical point of view, and in the gross, a more highly educated body than may be found anywhere outside the great art centres of the Old World, and it is a most satisfactory matter that they have succeeded in proving this fact to the full satisfaction of our famous visitor. How Sousa plays his band will be best appreciated by going and hearing and seeing him direct them. It is a veritable treat. He is a master magician with the wand, and his merrie men obey him with that alacrity characteristic of geni and other obedient hob-goblins of the "Arabian Nights" and kindred stories. Then he provides music for the million, and whilst the masses laugh uproariously over his musical feats or beat with foot in rhythmic sympathy with his brilliant and melodic marches, yet, in between, there is no end of stuff that would gladden the heart of even so uncompromising a

master as Prof. M. Hall. Should the promoters (Messrs. Branscombe and Co.) decide to keep the band in Melbourne beyond the time this notice appears, then, to all whom it may concern, let them just go and see, and hear, and enjoy.

Melbourne Leader June 22

## MUSIC.

Sousa's Band will conclude its Melbourne season on Thursday. On Saturday, both at the matinee and evening concerts, the audience filled the Glaciarium, such classical items as Tchaikowsky's "1812" overture, and Wagner's Ride of the Valkyries, being enthusiastically received. Matinees will be given each day this week at 3 o'clock.

## SOUSA'S BAND.

The last two concerts by Sousa's Band of the present series were given in the Glaciarium yesterday, in the presence of overflowing audiences.

The evening programme was entirely devoted to British composers, and included Mackenzie's "Britannia," Balfe's "Killarney," exquisitely played by Mr. H. L. Clarke; Sullivan's Incidental Music to Henry VIII., Landon Ronald's "Prelude," so charmingly sung by Miss Virginia Root that an encore was necessitated; Edward German's fine Welsh Rhapsody, Handel's "Hallelujah" chorus, Elgar's "Pomp and Circumstance," Handel's "Largo," in which Miss Zedeler displayed such fine feeling and execution that a double encore followed; and Godfrey's "Tunes of England." In addition, as the result of a very general desire, "The Band Comes Back" was given to open the second part of the programme. The encores included several of the most popular of the Sousa marches. At the end the band rose and played, first "The Star-Spangled Banner," and then "God Save the King;" and finally "Auld Lang Syne," in which the audience enthusiastically joined. Loud cheers followed, and cries for "Sousa," in response to which he returned to the desk and briefly thanked the audience for their reception. He had been here three weeks, and it had rained every day. If the city was so beautiful in wet weather, what would it be in dry? He hoped to be back again shortly, and to meet them all in the Exhibition-building. Three cheers were called for and heartily given for the popular conductor. He leaves with the band to-day for Ballarat, where two concerts will be given. They then go on to Adelaide for a short season, and return to Melbourne on Saturday, July 1, when a short season will be inaugurated by two concerts, afternoon and evening, in the Exhibition-building. During the return season one evening will be devoted to Wagner and Tchaikowsky, another to the comedy and tragedy of music, another to grand opera selections, and a fourth to gems from the repertoire. A number of the band





Ballarat Star, June 23      Ballarat Echo, June 24

**SOUSA BY DIVINE RIGHT.**  
The German Emperor is not alone in his conception of the right of kings. Writing in "Ainslee's Magazine," the famous "March King" also puts forth his claim, though in somewhat less exalted terms, than in the Kaiser's recent speech, and like Lloyd-George, he makes out but a poor case for the hereditary principle. He says—"I believe God intended me for a musician, and I call it the luckiest thing in the world that I can make my living by doing what I want to do. I never remember wanting to be anything but a musician. It was not the working out of a hereditary instinct, for ours was not a musical family, and my ancestors were soldiers, explorers, and seafaring people. Mr father was compelled to take up music for a living, but he was not a real musician. My mother had an ear for tune, but she was not a musician. She did not greatly care for it." Next to being born Sousa regards the day on which he first commenced his musical studies as being the most important in his life. On that day was sown the seed which was ultimately to spread the fame of his marches in triumphal arches across the avenue of the world. To Sousa it was the beginning of a life's work which has afforded his undoubted genius and towering personality its fullest scope. It made him the friend of Kings, and the missionary of those martial melodies which have stirred the pulses of all nations. For thirty years Mr John Philip Sousa has been prominently before the public, as an apostle of cheer. We question if any man who ever lived has done more than he to drive dull care away. In nearly every civilised country his splendid band of musicians has discoursed sweet music with an excellence peculiar unto itself and its leader. Mr Sousa numbers his friends by the thousands, but it is doubtful if any save the inner circle realise the wonderful versatility of the man himself. His fame as the "March King" is a matter of musical history. He has composed no less than 100 of these compelling martial strains. In addition, he has written 10 operas and many orchestral suites, songs, and waltzes. He frequently writes both words and music for his songs. In another field he has also met with success. He has written two novels, "Pipetown Sandy" and "The fifth string," rich in humor and characterisation; and shorter sketches and magazine articles. It goes without saying that Sousa has brought with him to Australasia the same strenuous, sensational method that has everywhere characterised his movements and appearances. The entire Antipodean trip will be brought within a compass of 15 weeks, and apart from the exigencies of travel not a fraction of time will be lost. When we reflect, however, that the tour involves an expenditure of well over £2000 per week, it will be seen that it is only by such means that this giant enterprise is made possible. Mr Sousa's band is recognised as comprising the highest paid artistic organisation of any nature in the world to-day. Sousa himself is a personage, and the highest of all lands have delighted to do him honor.

Sousa's Band will be heard at the Coliseum this afternoon and evening—at 3 and 7.30. As this will be the only opportunity of hearing "the finest band in the world," there should be record attendances.

**SOUSA'S BAND**  
**ARRIVAL IN BALLARAT**  
**THIS AFTERNOON'S MATINEE**  
**A MARVELLOUS COMBINATION**

During the last few weeks the man in the street has heard much and read much of Sousa, the March King, and his band, but to realise what Sousa and his band are like a man in the street must see them and hear them. A partial opportunity of doing that was given to the people of Ballarat this afternoon. Sousa and his band arrived, according to arrangement this morning, and a matinee performance was given in the Coliseum this afternoon. To the great disappointment of the audience, however, Sousa could not take his wonted place on the conductor's stand. The Ballarat climate had beaten him. He caught a chill, and his doctor forbade his appearance this afternoon, but it was definitely announced that he would conduct to-night's performance. However, as Sousa is, so is the band, and the band is great. In Sousa's absence, Mr Herbert L. Clarke acted as conductor. Sousa's mantle has not yet fallen on him, but he demonstrated this afternoon that he can on occasion, fill that garment so well that the uninitiated would not know the difference. He has no ostentation and no mannerisms, but he can lift that band till it is pouring out its soul in melody. The first item was Tschaiowsky's "1812," and it was a marvel of instrumentation. By way of encore, "El Capitan" was played, the famous solo part being played by Mr Clarke. As a cornetist he is surely peerless. His instrument dominated in the band, but never for the fraction of a second does it clash, and the tone is superb. He appeared as cornet soloist in the second item, "The Debutante," and the audience broke into thunders of applause when, as an encore, "Killarney" was given. Gem after gem followed. There was Sousa's "Three Quotations," a masterpiece in its way, and Wagner's "Lohengrin," a soprano solo, "The Card Song," by Miss Virginia Root, a young lady with a wonderfully sweet and well-trained voice, a violin solo by Miss Nicoline Zedeler, and selections by the band that demonstrated beyond all question its wonderful versatility.

The band will give another, and final concert to-night.

*adelaide June 24*

**NEW INTER-STATE SLEEPING CARS.**

It has been found necessary by the Railway Commissioners in South Australia and Victoria to increase the number of sleeping cars, and two new cars are now being put into traffic, named the Onkaparinga and Barwon, after rivers in the respective States. These cars will be first used by Sousa's Band party reaching Adelaide today from Melbourne.

I went to see Sousa.  
I had never seen Sousa before.  
A hypercritical friend asked me if I understood good music, and I replied "No."  
"You will enjoy Sousa," said he, and made the triumphant exit of a man who has succeeded in working off a hoary wheeze.  
"Come back, funny face," I said kindly, "and put me wise to the gibe—can't Sousa soose?"  
"He can soose all right," he admitted, "but music—!"  
"I see—he can soose, but he can't muse?"  
"Well, I wouldn't say that," he admitted. "You see it's this way. Sousa is all right for people who don't understand the soul-stirring, heart-moving, blood-tingling harmonies."  
"When you're through with your anatomical clinic," I said, "will you answer me this—Will the band play 'The Washington Post'?"  
"It will."  
"Will Sousa do all the funny things with his baton that you read about in respectable works of reference?"  
"In all probability he will," said the Wet Blanket.  
"Will he jiggle the euphonium with the point, and decapitate the cornet with the edge; will he stand on one foot in an attitude of ecstatic contemplation?"  
"I shouldn't be surprised," said my acquaintance grudgingly.  
"Then it's me for Sousa," said I firmly, and, hiring a taxi-cabriolet, I sped to the Queen's Hall.  
When I arrived, the hall was crowded, much more so than Covent Garden Opera House was when Salome was singing "Hush thee, my baby," to some human remains last week. Sousa was on the platform, and the band was playing "Les Preludes" of Liszt (or my programme lied). It was a fine piece.  
It was the third of Liszt's thirteen symphonic poems. I do not know anything about the other twelve, but this one was fine.  
When old Liszt took up his fiddle and invented that third poem he never knew what pleasure it would give to me and Sousa and about 3,000 people, who only differed from me in this respect—that they paid to go in.  
You could tell by the uncomfortable way everybody was sitting that this was real music.  
The poem was founded on Lamartine's "Meditations Poetiques," which, unless my French is at fault, means "Poetic Meditations," and the motif is the following heroic passage:—  
"What is life but a series of preludes to that unknown song whose initial solemn note is tolled by death?" (wump, wump! went the melancholy trombone.) "The enchanted dawn of every life is love." (Twiddle twiddle! went the clarionets deliriously.) "But where is the destiny on whose first delicious joys, some storm does not break." (Who-o-o-o! said the euphonium savagely.) "A storm whose deadly blast (pom-pom!) disperses life's illusions (twiddle twiddle!) whose fatal bolt (boom!) consumes its altars" (tara-ra.)  
John Philip Sousa can lay his hand on his heart and say that his band played "Les Preludes" better than it has ever been played, and the enthusiasm which greeted the conclusion of the poem was so enormous that I doubt Mr. Thomas Beecham's statement that the English

The great floor space, the circling galleries roared their approval, then up got Sousa on his red-covered dais and waggled his little stick.  
Before three bars had been played I knew the tune, "El Capitan." The audience knew it too, and was noisily enthusiastic.  
Now we saw Sousa at his best.  
The real Sousa, the Sousa the other people had paid to come in to see.  
Throughout the prelude he had been an ordinary conductor. Perhaps he didn't know Liszt well enough to shake his foot at the bassoon. Perhaps poetry doesn't demand the graceful come-into-the-garden-Maid gestures of a white-gloved hand.  
But in "El Capitan" he was sure of his ground. He knew the place where the oboe wanted digging in the eye. He was sure of the passage where he had to reach out for the hair of the harpist. Where the music demanded that he should sink his head on his breast in a fit of morose introspection, he introspected.  
He was Sousa, hand-waving, stick-swinging, baton-thrusting, tip-toeing Sousa, and we were glad we had come.  
And those magical hands of his!  
He reached out and pulled off a chunk of noise from the cornets, and instantly there was quietness; he threw loud sounds at the drummer, and there was a noise of thunder; he closed up fat sounds with a flick of his hand, and the fat melodies grew thin and attenuated.  
Fierce harmonies flew at him to bite him—up went the little wand and they died away in a whimper of pain. Puny little motifs struggled for existence—the white hand beckoned them forward.  
"Don't be afraid," said the expressive piccolo, "Come in front, my little man—help the young gentleman; cornet, give him a push; drummer, boost him," and lo! the little motif became a theme, a very central music scheme, till it got a little swollen headed; then White Gloves banged it on the head, and it sank back to obscurity.  
This sort of thing went on all the afternoon. We had poems, and pieces, and another poem called "Has anybody ever seen Kelly"—go and hear this if you want to laugh till you cry—I don't know how many pieces Sousa's band played, but they played, and went on playing, without any waits between the numbers, and never has an afternoon gone so quickly or agreeably.  
There was a new Sousa character study, "The Dwellers of the Western World," part (a) of which is probably the best thing Sousa has ever written.  
When it is played you are lifted straight out of Portland Place and transported to the backwood. You can see the tepee, you can smell the fires, you can hear the monotonous chant of the painted braves as they go forth to war.  
You can hear the shrill yell of victory as the Indians gallop down on the doomed homestead—I know nothing about music, but I know the vivid impression that "The Red Man" left.  
Go and see Sousa and hear his band—you might never have another chance. Sousa himself is worth seeing.  
He isn't a bit like the woolly-pated brigand who glares at you from every boarding. He is a good-looking, middle-aged gentleman, with a benevolent smile. He smiled repeatedly yesterday.  
Perhaps he was thinking of the people who said he couldn't interpret classical



## AMUSEMENTS

### SOUSA AND HIS BAND.

The visit of Sousa and his band to Ballarat is attracting considerable attention, and it is anticipated that the concerts to be given by the band this afternoon and evening at the Coliseum will be very largely patronised. The band has a world-wide reputation, and in Ballarat, "the centre of Australian brass-banding," as the conductor of the Besses o' th' Barn Band remarked on the occasion of the Besses' visit to this City, the "March King" and his celebrated body of musicians should be sure of a cordial reception. It is now over two years since negotiations were opened with John Philip Sousa for a tour of the colonies with his world-renowned Band. To Mr Edward Branscombe the honor is due of completing the contract, whereby, as announced by cable recently, a tour of South Africa, Australia, and New Zealand will take place at the termination of the present triumphal farewell tour of Great Britain. The magnitude of the undertaking can be imagined when it is considered that the Band contains no less than 60 of the best performers the land of Stars and Stripes can produce; and in addition Miss Virginia Root, soprano vocalist, and Miss Nicholine Zedeler, an exceptionally talented violinist, both of whom are spoken of in most eulogistic terms by English and American critics. Speaking of a recent performance, the "Musical Courier" says:—"At the present moment Sousa is in command of the best band he ever has had, and each department of the organisation contributes its skilful share towards the perfect ensemble. At times the clarionets almost convince one that they have string quality, and no brass section in a mixed orchestra ever played with more mellow and subdued reserve than the tubas, saxophones, trombones, cornets, and sousaphones in this marvellous Band." Special arrangements have been made for country visitors, the departure of the afternoon trains having been delayed. The alterations are advertised. The box plan is at Mr Clotz's establishment, Sturt street, where day sales are also available.

Adelaide Register  
June 26.

### CHAT WITH SOUSA.

#### About His Band.

#### "Australia Very Musical."

The bare mention of Sousa conveys its own meaning. The famous band, which takes its name from its leader, arrived in Adelaide on Saturday, and within a couple of hours Mr. Sousa was being played by the massed bands of the city through the principal thoroughfares prior to the inaugural performance in the Exhibition Building. Thousands of people thronged the line of march, and the distinguished conductor and composer had a grand reception. Personal acquaintance does not belie the portrait impression of Mr. Sousa. He is the personification of geniality, although his "rather believes" he is the most interviewed man on earth. Mr. Sousa said he had been 12 years head of the National Band (the President's), at Washington, when its work attracted the attention of capitalists of Chicago and New York, who made him a good offer to form a band. That marked the birth of his present organization just on 20 years ago. "I was allowed a free hand in deciding whether it should be constituted on string, reed, or military lines," he remarked, "and I think my judgment in choosing the present combination has been confirmed. Since 1892 we have covered pretty well all the world, or will have done when we finish Australia. In distance we have travelled 600,000 miles, and given about 10,000 concerts, so, allowing for encores, you can imagine how many numbers we have played in that time. We have made five tours of Europe—a fact which shows that the people want our music."

#### Caters for all Tastes.

"The band is unique in that it is the only organization I know of which does not depend upon subsidy, guarantee, or subscription for support. Take the symphony orchestras which may be called the classic side of an instrumental body. They depend on subscriptions for their support, and as a rule are not travelling bodies. Brass bands, on the other hand, are usually connected with the military, or with factories, or are purely amateur. This band is the happy medium, and is constructed with the idea of combining everything that the other three bodies can do, and in some respects with greater effect. The repertoire is carefully selected to show these qualities. We never hesitate to jump from one of the most difficult compositions, bristling with complexity, and requiring great tone-colour, down to the most popular song of the day. If a symphony band did that, its subscribers would be surprised, though possibly pleased. The idea is to appeal to all tastes. A critic once seriously objected to my playing a popular tune after a very heavy selection, and I informed him that if he preferred it he could have the light piece first, and the other for an encore. Volumes might be written about musical performances, but after all each person has his own opinion, and the best plan to judge a band is to hear it for yourself. Then, if you are not interested in a rival organization, perhaps you will enjoy it."

#### —Charmed with Australia.—

"We have played for three weeks, both in Sydney and Melbourne, and have given a concert in Launceston and Ballarat. From Adelaide we return to Melbourne and Sydney, where our seasons were highly successful, thence visit Brisbane and New Zealand, cross to British Columbia in September, and return to the United States about Christmas. I am charmed with Australia. I always understood it was a very musical country, but I had no idea that the people were as musical as I have found them to be. They want everything done as well as it possibly can be done, whether it is a simple song or a complex composition. Our travelling force is 60, and 60 of them are active members of the band."

#### THE CONCERTS.

#### A POPULAR TREAT.

All Adelaide will surely want to hear Sousa's Band. When Australia was whistling his "Washington post," Sousa was to Australians the best-known citizen of America, and that was more than a decade ago. Australia has always wanted to "hear" the man who composed "The stars and stripes," "Manhattan beach," and others of his idols of the gramophone parlour. Never has an artist's sheer reputation stood him in such good advertisement as has the fame of Sousa. And here he is in Adelaide—temporarily not quite himself, to be sure—but not so indisposed that a week of South Australia's bracing climate will not set him up again. There is no time lost by John Philip Sousa. He keeps well throughout a strenuous career because he has not time to be ill. One should see the pace he makes upon the platform. He and his concert party are solidly purposeful. The best thing about this "hustle" is that one does not have to fatigue oneself encoring Sousa. He cuts one off with a supplement in the middle of the excitement over the original.

In the presence of throngs of people at the Exhibition Building twice on Saturday, the American visitors "came across with the goods" strictly to schedule, punctiliously fulfilling the highest anticipations of the most expectant. First and last, Sousa's 60 do not comprise a brass band. They are a wood-wind brass orchestra. And they do not present a band concert programme; they are a variegated concert party. If one goes there to hear classic interpretations, one gets it, and gets it in superb fashion. If one would hear brass band imitations of organ hymning, there is disappointment waiting; but if what is wanted is to be entertained with "popular" music, then the desire is eminently realized. Solo performers comprise a cornettist, a soprano vocalist, and a violinist; not to mention a number of fearful and wonderful soundmakers that lift their mechanical heads from the rear.

Headed by massed bands and surrounded by a multitude, the quietly uniformed visitors were escorted to the Exhibition Building on Saturday afternoon. The brisk and cheerful appearance of Sousa upon the platform evoked a warm demonstration. Two seconds later the audience was introduced to the instrumentalists in their highest form. The overture chosen for the afternoon programme was the Tchaikovsky "March." Sousa has included in his Adelaide season such others as "Lohengrin," "Tannhauser," Rachmaninoff's "Prelude," Liszt's "Les preludes," Richard Strauss's "Tone pictures," and the "Peer gynte" suite. The "1812" will do for an example. It was gorgeously produced. Sousa showed that he was insatiable for the achievement of that rich, voluminous effect best expressed as tone colour. He proved himself a master of artistic embellishments. It was in finesse that he scored most heavily. Unexpected touches of light and shadow thrilled the hearers; his calling for expression were immensely varied, some of them were startling. His attacks were crashes of unison. The ensemble of the whole of his tremendous department of wood winds was as one gigantic violin. His crescendos were as picturesque as the rearing of a spirited horse. His depressing of the parts and his blottings out of departments were the acme of mastership. It was a never-to-be-forgotten treat—as an instance, the interweaving of the "Marseillaise" and the "Russian anthem," the one striving in the thick of conflict and retreat, and the other insistent and at last thrillingly dominant.

Without a moment for receiving marks of appreciation Sousa transformed the atmosphere into that surging excitement that his own marches create, however presented. Here, however, was the March King marshalling his own men in his own composition. No wonder feet began to tap, hearts to beat, eyes to brighten, and the whole audience to swing to the rhythm of such encore items as "The stars and stripes."

This is how Sousa presents the "Stars and stripes." His band is swinging along infectiously, when four piccolists march to the front and shrilly play their score as the solo while the march itself is backgrounded as an obbligate; then a half-dozen cornets tramp to the fore; and then the trombones. The final effect is literally hair-raising. The acclaim was cut off with the entrancing bars of "Manhattan Beach;" and so on. No waiting and no delay; a literally continuous feast. There were, both afternoon and night, the same exciting march and waltz components, interspersed with items of deeper musical worth and variety. Sousa's newly composed "Federal" March—dedicated to the people of Australia—had the Sousa lilt about it, and proved highly popular.

Mr. Herbert L. Clarke established himself popularly in the capacity of cornet soloist. A master of his instrument, he scored an outstanding success; there were encores, of course. The unusual sight of a vocalist among the bandsmen proved also a pleasing one. Miss Virginia Root—a lyric soprano of sweet and mellow quality—was called upon for some amount of effort to surmount the accompaniments, but she thoroughly succeeded in adding enjoyment. She sang songs of Sousa's own composition, some of them taken from his comic opera scores. In Miss Nicholine Zedeler the visitors possess a violinist richly gifted. Displaying rather less power than might be desirable as an orchestral soloist, she lacks not in respect of technique and the truly artistic graces. Witness her treatment of Wieniawski's "Souvenir de Moscow," Saint Saen's "Le Cygne," Sarasate's "Zigeunerweisen." Here was the opportunity to fully appreciate the unique formation of Sousa's forces. The soloists were accompanied by his wood winds—Sousa's string orchestra. The effect of this strong branch of the band was lovely in the extreme. The players proved capable of every degree of tone and expression called upon. Then there must not be overlooked the harp accompaniment to the violinist's encores. Turning from the majestic "Lohengrin" wedding march and the ethereal "Invitation a la valse," Sousa made rollicking humour of the musical query, "Has anybody here seen Kelly?" This is a joke too good to be spoiled by description; the thing is to hear those instruments ask it of each other—simply, imperiously, mournfully, ponderously, whinily, from the heights and the depths. It is a gem of rollicking joy. So is "Waiting at the church."

Lastly, but in personal equation indisputably first, there was the rich pleasure of witnessing the work of Sousa himself. He is a most extraordinary conductor. His personality seems to have so gripped his men that they take their cues from his slightest gestures. His white-gloved left hand fascinates one. See the fingertips picking out staccatos. See the hand draw out sudden terrific crescendo volume by a slight movement like drawing an organ stop. See him dampen down the volume of 30 men. He does it like caressing a flower petal. He gets an effect sharp as a knife by cutting off his notes with a movement like slicing a lemon. In fine, see Sousa, and smile!



Adelaide Herald  
June 26

## SOUSA'S BAND.

SUCCESSFUL PERFORMANCE.

LARGE AND ENTHUSIASTIC AUDIENCE.

All that was expected, and a great deal more sums up in a phrase the impression created at the Exhibition Building on Saturday afternoon among the large audience which assembled to see and hear the great American conductor and his band. The glowing reports from the other States led people to be prepared for something distinctly novel and attractive in the realms of music and musical effects, but the realisation without question was quite above and beyond all anticipations. Each instrumentalist is a finished artist and achieves exactly all that is required of him, whether it be in a solo or in playing one note to the bar. Indeed, what are often wrongly described as the unimportant parts, because of their being less noticeable to the untrained ear, are performed with as great an effort to attain perfection as are the solos. Thoroughness and attention to detail of course are essential features of any performance, whether musical or otherwise, but the hearer cannot but help being struck with the prominence of these characteristics in Sousa and his band. It is the wonderful personality of the conductor, however, so surprisingly manifested in the work of every individual under his baton that provides the chief reason for the exceptional excellence of the effects produced by the combination. Music appears to exude from every nerve and fibre of Sousa's body, to be reflected back by his men. A sort of feeling is engendered that the man in the centre is playing every instrument by means of some unseen force which renders the men with the mouthpieces to their lips so many mere automatons subservient to his will. It is this feature that compels recognition more than anything else, and it is natural in consequence that the artistic temperament of the master musician should be so readily distinguished in each item on the programme, whether it be one of his own popular pieces or an interpretation of one of the works of the classical composers. There is, however, no straining after effect in Sousa's style of wielding the baton, the gymnastic contortions common to some conductors being happily conspicuous by their absence. Yet his style is quaint and distinct in itself. The various shades of expression are secured with a minimum of effort, even the partial opening and closing of his left hand being responsible for the necessary points of accentuation. At times the baton is held quietly by his side gently indicating the beat, and again it is wielded shoulder high with vigor, and always the element of exactitude is demonstrated. The silent signals are like telepathic ties binding instrumentalists and leader together in a parcel of pleasure producing harmonies.

Sousa stands with his back to the audience with the brass instruments on his right and the wood ones on his left. Immediately facing him are a harp and the large bass brass instruments, while the percussion instruments, of which there are great variety, are in the background. It is natural on glancing at the array of instruments to make comparisons with the famous Besses of the Barn Band. The latter was purely brass, and while undoubtedly magnificent musical effects were obtained by the English visitors the Americans have the advantage over them in the matter of instrumentation. Sousa's combination is practically a brass band and an orchestra combined except for the absence of the string family. There are reeds in plenty, and the mixture with the brass has been so nicely arranged that the whole together goes to secure a refinement of tone not obtainable by brass only. Delicate and intricate passages are played by piccolo, oboe, and clarionettes with a finish that leaves little to be desired by the most exacting of critics. Amongst the brass one is struck by the beautiful broad and velvety tone emanating from the basses.

which the other instruments play with absolute assurance in regard to the balance of tone being accurately preserved. Thus the effect is never harsh or displeasing, the full deep tones of the large instruments rounding off to a degree of nicely the gradations in tone from the blaring trombone to the shrill sounding of the piccolo. In the fortes there was no overblowing, while at the same time the desired majesty of tone was maintained with apparently as little effort as in the pianissimo passages, which called to mind Tennyson's lines, "There is sweet music here that softer falls than petals from blown roses on the grass."

The opening number was the overture, *Solennelle*, 1812, by Tchaikowski, who tells the dramatic story in music of Napoleon's occupation of and retreat from Moscow. Character is given to the piece by Russian hymns and the *Marseillaise*. It is described as one of the most brilliant and thrilling musical war pictures on record, and the performance by Sousa and his men did not seem to detract in the least from this description. To an unmistakable encore the band responded with *El Capitan*, brightly and briskly played. In point of classical excellence a selection from *Lohengrin* vied with the opening number for pride of place. The massive opening was a revelation in the matter of full and sustained harmony, and the artist on the euphonium played the solo with a tonal effect that might well serve as a model for the bandmen in the audience. Sousa's originality was demonstrated in a suite entitled *The Three Quotations*, in the first of which effective work was done by the flautists. The second was an Arcadian idyll in which remarkably pretty effects were heard. *Tambourines and imitations of sand jigs*, &c., were heard in connection with the third quotation, *Nigger in the Wood Pile*, which was somewhat reminiscent of what one has read in connection with the inhabitants of Darktown. The scheme instantly caught popular favor, and as an encore *Hands Across the Sea* was played. The familiar *Washington Post* was another encore number which was greatly enjoyed, and one of the gems of the evening was Weber's *Invitation a la Valse*, which was exquisitely played, a feature being the melody in one of the strains daintily picked out like an obbligato on one of the bell sounding instruments. Scope for the wonderful crescendo effects of the band was allowed in the performance of *Jahnfelt's Praeludium*, and fine martial spirit was infused into one of Sousa's own marches, *The Glory of the Navy*. As an encore to this the band played *Stars and Stripes* with a vim never before heard in Adelaide. Quaint results were obtained in the last strain by the flutes, cornets, and trombones lining up in front successively, taking charge of the refrain, and then playing together. The effect was as novel as it was startling, and the audience cheered to the echo. It seemed as if the group of instrumentalists had joined in a contest, and that the audience, undecided as to whether the victory rested with the shrieks of the piccolos, the roar of the trombones, or the insistency of the cornets, wanted them to start all over again. However, the

conductor evidently did not look at the matter in this light, for he stopped the clamor with a spirited rendering of *Manhattan Beach*. The grotesque and comic element in music was provided with a piece entitled *Has Anybody Here Seen Kelly?* The blare of the trombones, the call of the cornet, the trills of the flutes, the grunting and groaning of the basses took it in turn to enquire for the lost one, and a curious concoction of melody died away in a faint whisper of disappointment at failing to locate him. The effect was laughable in the extreme.

Acceptable variety was given to the programme by solos from Mr. Herbert L. Clarke, a superior cornetist, whose playing of *The Debutante* and *Killarney* were bright features of the entertainment. His tone is of equal richness and purity in the upper, middle, and lower registers and he glides from one to the other with a facility that is effortless. Miss Virginia Root sang with sweet and pleasing soprano voice *The Card Song*, by Sousa, and showed her versatility with a humorous item, *The Goose Girl*. Miss Nicoline Zedeler, the violinist of the company, proved herself a performer whose soul is in her work by her interpretation of *Wieniawski's Souvenir de Moscow* and *The Swan*. The afternoon's programme concluded with a Rhapsody by Friedman, entitled *Slavonic*, and the National Anthem.

## THE EVENING CONCERT

Enthusiasm was no less manifest in the evening, when programme No. 1 was given. It included Wagner's *Tannhauser* overture and *Ride of the Valkyries* which both brought out the wonderful effect of the wood-wind instruments. The swelling of the clarionets in the overture from mere weird shimmering accompaniment to a furious swirling figure simply swayed the audience, and the gorgeous climax at the end was a grand realisation of this wonderful composer's intuitions. Character studies of the *White Man*, the *Red Man*, and the *Black Man*, composed by Sousa himself, were most typical. Their meaning could be taken in with every note. *Rachmaninoff's* prelude *The Bells of Moscow*, known to Adelaide only through the pianoforte, assumed gigantic proportions through the great harmony of the band instruments, and the clanging of the bells was just what was needed for one glorious whole. A Welsh rhapsody (Ed. German), *Entr'acte* (Helmberger), and Sousa's *Federal March* (dedicated to the Australians) were the remaining items set down for the band, and each had its own particular charms. Encores were demanded after every composition, and it was then that the audience had the opportunity of hearing Sousa's inspiring and characteristic marches. *Stars and Stripes* was a thrilling item. With the flutes, cornets, and slide trombones in the forefront the hall was just filled with sound. Waiting at the Church was typical of Sousa's versatility, and seldom has anything so refinedly humorous been heard here. Mr. Herbert L. Clarke, the brilliant cornet soloist, played his *Showers of Gold* with wonderful technique. Miss Virginia Root sang *The Maid of the Meadow* (Sousa) in her charming soprano voice, and supplemented it with *Annie Laurie*. Miss Nicoline Zedeler, the young violinist, was one of the delights of the evening. With almost vertical bowing, confident technique, and most artistic expression, she played *Zigeunerweisen* (Sarasate), and a minuet by Beethoven as an encore.

## Parade of Bands.

Prior to the afternoon matinee a number of the bands in the South Australian Association marched to the Exhibition Building from the Grand Central where Sousa and his company are staying. The Locomotive Band, headed the procession, which left the hotel at 2.30 and paraded down Rundle and King William streets and North terrace to the Exhibition, with Sousa in his carriage at the rear. The other bands marching were Riggs (Gawler), Gawler Phoenix, Adelaide City, Naval, Port Temperance O.B.I., Western Suburban, and Ellwardstown.

Adelaide Request J. 28

## -Sousa's Band.-

Two more magnificent performances by Sousa's Band delighted Adelaide audiences on Tuesday. There was a large attendance at the matinee, when the principal items on the programme included the tone poem, *"Peer Gynt" suite* (Grieg), *"The last days of Pompeii"* (Sousa), *"The Golden Legend" prologue* (Sullivan), introduction and valse, *"On the banks of the beautiful blue Danube"* (Strauss), *"Rococo"* (Meyer-Helmund), *"King Cotton" march* (Sousa), and scenes from *"Carmen"* (Bizet). A bright selection of Sousa's martial compositions were given as encore numbers. Mr. Herbert Clarke's cornet solo was *"Bride of the waves"*. Miss Virginia Root, the soprano, gave, *"Will you love me when the lilies are dead?"* and Miss Nicoline Zedeler, with her violin, played *"Introduction and rondo capriccioso"* (Saint-Saens). An immense gathering was waiting to hear the band in the evening. The opening overture was the majestic *"Imperial"* (Haydn-Westmayer), into which the inspiring strains of the Austrian national hymn were richly interwoven. *"El Capitan" march* was played in response to a demonstrative outburst of enthusiasm. Mr. Clarke's cornet solos, *"Carnival of Venice"* and *"Rosary"* were delightful. Further items by the combined instrumentalists were Sousa's *"Geographic conceit"*, a fantasia of spirited melodies, and his *"Songs of grace and glory"*, in which *"Lead, kindly light"* was specially acceptable. The humoresque, *"The band came back"* was again popular, and *"The gipsy" idyl* (Ganne), *"The diplomat" march* (Sousa), and the famous *"Poet and peasant" overture*, were all vociferously applauded. The encore consisted of *"Down south"* (Sousa), and *"Stars and Stripes"*.

tributed Beethoven's *"Minuet"*. The artistic playing and the sweet tones of the violin, with orchestral accompaniment, delighted the audience. Miss Root's vocal numbers, *"O, ye lilies white"* (Sousa) and *"Goosegirl"* were fully appreciated. The night will be the last but one of the band in Adelaide. Matinees will be given

this afternoon, to-morrow, and on Friday. This afternoon's programme will include the overture, *"Oberon"* (Weber); suite, *"At the King's Court"* (Sousa); tone picture, *"Finlandia"* (Sibelius); idyl, *"Sizilietta"* (von Blon); march, *"The federal"* (Sousa); entree, *"Triomphe des Bayards"* (Halvorsen); and fantastic episode, *"The band came back"* (Sousa). This evening's programme contains, overture, *"Thuring"* (Lassen); symphonic poem, *"The chariot race"* (Sousa); the well-remembered clavier, *"Grand choral and fugue"* (Bach); ballet suite, *"Les Erinnyes"* (Massenet); and Russian peasant dance, *"Kakuska"* (Lehar). To-day special cheap excursions will be run from the principal country centres.

Adelaide Advertiser June 28

## Sousa and his Band.

Overflowing houses nightly greet the appearance of Mr. John Philip Sousa and his band at the Exhibition Building. To-night is the last but one of this attraction in Adelaide. Matinees will be given to-day and to-morrow, and there will be a farewell afternoon performance on Friday at 3 p.m. This afternoon's programme will include the overture *"Oberon"* (Weber); suite, *"At the king's court"* (Sousa); tone picture, *"Finlandia"* (Sibelius); idyl, *"Sizilietta"* (Von Blon); march, *"The federal"* (Sousa); entree, *"Triomphe des Bayards"* (Halvorsen); and fantastic episode, *"The band came back"* (Sousa); and this evening's programme, overture, *"Thuring"* (Lassen); symphonic poem, *"The chariot race"* (Sousa); choral and fugue (Bach); ballet suite, *"Les Erinnyes"* (Massenet); and Russian peasant dance, *"Kakuska"* (Lehar). To-day cheap excursions will be run from all the principal country centres to Adelaide to afford residents of outlying districts an opportunity of hearing the band.

Adelaide Advertiser June 24

## SOUSA'S BAND.

The last two concerts by Sousa's Band of the present series were given in the Glaciarium yesterday, in the presence of overflowing audiences.

The evening programme was entirely devoted to British composers, and included Mackenzie's *"Britannia"*, Balfe's *"Killarney"*, exquisitely played by Mr. H. L. Clarke; Sullivan's *Incidental Music to Henry VIII.*, Landon Ronald's *"Prelude"*, so charmingly sung by Miss Virginia Root that an encore was necessitated; Edward German's fine Welsh Rhapsody, Handel's *"Hallelujah" chorus*; Elgar's *"Pomp and Circumstance"*; Handel's *"Largo"*, in which Miss Zedeler displayed such fine feeling and execution that a double encore followed; and Godfrey's *"Tunes of England"*. In addition, as the result of a very general desire, *"The Band Comes Back"* was given to open the second part of the programme. The encores included several of the most popular of the Sousa marches. At the end the band rose and played, first *"The Star Spangled Banner"*, and then *"God Save the King"*; and finally *"Auld Lang Syne"*, in which the audience enthusiastically joined. Loud cheers followed, and cries for *"Sousa"* in response to which he returned to the desk and briefly thanked the audience for their reception. He had been here three weeks, and it had rained every day. If the city was so beautiful in wet weather, what would it be in dry? He hoped to be back again shortly, and to meet them all in the Exhibition building. Three cheers were called for and heartily given for the popular conductor. He leaves with the band to-day for Ballarat, where two concerts will be given. They then go on to Adelaide for a short season, and return to Melbourne on Saturday, July 1, when a short season will be inaugurated by two concerts, afternoon and evening, in the Exhibition building. During the return season one evening will be devoted to Wagner and Tchaikovsky, another to the comedy and tragic music, another to grand opera selections, and a fourth to gems from the great composers. A number of pieces not heard by the band will be given.



# SOUSA AND HIS BAND.

## ARRIVAL IN ADELAIDE.

### A WORLD-FAMED ORGANISATION.

Sousa at last! For many years the name at least of Sousa's Band has been familiar to South Australia music lovers. The world-famed conductor and his band arrived in Adelaide by special train shortly after noon on Saturday, and with characteristic American promptitude they gave Adelaide patrons two performances before they finished their day's work. There was no time for a formal public welcome, but the massed bands received the distinguished conductor at the Grand Central Hotel at 2.30, and there was something like a triumphal march down Rundle-street and then back along North-terrace, to the Exhibition, where the concerts of the season are being held. At the rear of the procession Sousa followed in an open carriage, and all along the route were people eager to catch a glimpse of the musical Americans—and Sousa. Arrived in the Exhibition the performers soon settled themselves to their allotted places on the platform, and a few minutes after 3 o'clock Sousa appeared and bowed his acknowledgment of the applause that greeted him. It is very refreshing to watch the crisp alertness which characterises every movement of the renowned conductor. There is just a suggestion of American "hustle" which forces the realisation of the value of time of which Sousa wastes none on the platform. On the rise of his baton the splendidly-trained band responded as one man, and their concise method of attack proved that the business-like spirit of the master has been skilfully transmitted to his players. Sousa's style of conducting is distinctive, very expressive, and with the left hand he conveys volumes of meaning to his men; one instinctively recognises the artist in the least of such gestures. He employs the baton to point the path, and the hand to delineate its intricacies. Naturally there is a temptation to compare Sousa's organisation with the "Besses o' th' Barn," but the vast difference between the structure of the two bands makes that difficult. In the "Besses" the entire band was of brass instruments, and of "Sousa's" just half of the body is composed of piccolos, clarionets, oboes, bassoons, double bassoon, which double the possibilities of elaborating the musical themes presented. A departure new to the Australian audience is the number and variety of instruments employed to produce effects, thus adding a perfectly-balanced superstructure to a foundation always deep and sonorous in tone. Needless to say, such an ensemble, with the responsive sympathy it affords the conductor, leaves nothing to be desired.

The opening number on Saturday afternoon was Tchaikowski's well-known overture "Solenelle." The first movement was chaste and subdued, the perfectly modulated tones of the clarionets suggesting the sweet singing notes of an organ. The grand and imposing conclusion as rendered by Sousa's Band was something that will always be remembered by those present. Following on a few seconds' applause the spirited "El Capitan" was the encore given. Sousa divines the prevailing taste of his audiences, and treats them generously to an inspiring and vivacious class of martial music. A suite of his own composition was given, and vociferously received, nor did the clapping cease until "Hands across the sea" was accorded as an encore. "Lohengrin," Wagner's fantasia, then followed. The three soloists of the afternoon preserved the high standard of the performance. Mr. Herbert L. Clarke is a cornetist of the first rank, displaying an absolutely perfect control over his instrument. He gave his listeners a rare treat in the solo "The debutante." An encore was promptly demanded, and he then played "Killarney" with a band accompaniment. Miss Virginia Root, a young lady of graceful presence and unaffected manner, sang "The card song." Her soprano voice is well trained, of somewhat light and delicate quality, but distinctly pleasing. Miss Nicoline Zedeler, a petite violinist, was decidedly clever. Her first number, "Souvenir de Moscow," gave ample scope for the display of her talent. Her fingering was remarkably agile. The general tone of this item, however, was not very good, though of uniform execution.

Her choice, "The Swan" (Saint-Saens), with a beautiful harp accompaniment, was much enjoyed. The happiest of the afternoon band numbers was undoubtedly the encore piece "Has anybody here seen Kelly?" This will unquestionably be in much demand during the Adelaide season. The clarionets in querulous tones asked the question with great persistence, the basses re-echoed it, and when the slide trombones had their opportunity they let everybody know that Kelly was missing, the effect being delightfully ridiculous.

There was no doubt about the enthusiasm of the immense audience at the evening concert. The big hall was practically filled. The galleries especially were crowded, and when Mr. Sousa appeared on the platform he had a rousing reception. Before the applause had died away the bandmen were well started on the "Tannhauser" overture. This has been heard in Adelaide many times, but it is safe to say it had never been interpreted with such fine effect, the preponderance of reed instruments giving the extraordinary Venusberg music a weird effect. This production, like the opening number in the afternoon programme, was a triumph for conductor and band, the conclusion of the overture being reached with the full strength of the instrumentalists. For the encore the ever-popular "El Capitan," probably one of Sousa's best compositions, was given. Mr. H. L. Clarke, for the second time, gave the audience evidence of his ability as a cornetist in the solo, "Showers of gold." The cadenzas were played with astonishing brilliancy. For the encore he played "If I had the world to give you." The succeeding number, "The dwellers in the western world," one of Sousa's character studies, admirably illustrated in three movements the moods of the red, white, and black men. "King Cotton" was the encore item. Miss Root gave a pleasing rendering of "The maid and the meadow," and for the recall this young artist sang with marked success the ballad, "Annie Laurie." The prelude, "The bells of Moscow" (Rachmaninoff), was much enjoyed, and for the recall "Washington Post" was played with plenty of pace by the full complement of the band. Edward German's "Welsh rhapsody," with all its suggestive melodies, was given with remarkably fine effect. This piece was composed for the Welsh Festival many years ago, and, appropriately enough, the audience had glimpses of "Men of Harlech," this martial theme being developed gradually until finally it burst upon the audience in the final movement of the rhapsody. "Waiting at the church," a bright, lighthearted piece, full of suggested humor, was played as the encore and before the applause died away the band had started on another of Sousa's popular marches, "Yankee Shuffle." The following item was a bracket, "Entre act" (Helmberger), was one of the most delightful numbers programmed, and "The Federal March" (dedicated by Sousa to Australians), heard here for the first time. The march, like all the productions of the famous conductor, is characterised by its florid passages and volume. Sousa is not a believer in dull moments. The encore piece was "Stars and Stripes," which was received with great enthusiasm, and "Manhattan Beach" was heard again. Miss N. Zedeler was in much better form than at the afternoon concert, her treatment of "Zigeunerweisen" (Sarasati) being fluent, accurate, and sympathetic. A minuet by Beethoven was given for the well-deserved recall. Wagner's "Ride of the Valkyries" was the final number on Saturday night, and with such a wide range of instruments under his control the conductor gave a graphic portrayal of the tempestuous production.

The band, which is touring Australia under the direction of Mr. Edward Branscombe, will remain in Adelaide for a season of five nights. There will be a matinee each day at 3 o'clock.

## THE CONDUCTOR INTERVIEWED.

### A MUCH-TRAVELLED BAND.

Mr. J. P. Sousa, when seen at the Grand Central on Saturday evening, gave a representative of "The Advertiser" some interesting particulars concerning his organisation.

"We have been in Australia for six weeks," he said, "and have found the audiences in this country most appreciative, so much so that we have altered our plans and are going to return to Melbourne and Sydney for one week after our Adelaide season is completed. There are 60 performers in the band, which was organised in New York by me in 1892. Since then we have travelled something like 600,000 miles

which was attached to the Marine Corps. I made two tours with that band, and on my return a company formed in Chicago and New York made me a flattering offer to resign my position in the service and to form a band on whatever lines I chose. They agreed to back the undertaking for five years if necessary. I accepted the offer, feeling that my mission was to preach a doctrine of musical sunshine and to give a form of entertainment that would appeal not only to the most musical, but to the inexperienced. I consider the combination I have under my charge at present is the best vehicle for bringing about that result. It is really unique in the matter of instrumentation, having a vast variety of instruments. Naturally, I was experimenting in the first year of the band's formation, and I used nothing but sliding trumpets and trombones, but in regard to the trumpets I went back to the pistons. That has been the only change made in the class of instruments during the 20 years of the band's existence, and that alteration was made really because I could not find players capable of using the slide trumpets to my satisfaction. I find my band quite complete with 60 instruments. That number is sufficient for any band, and I have never heard anyone say that it is not the best-balanced band in the world.

"My band is quite cosmopolitan, and includes players of many nationalities, but, of course, all are naturalised Americans or were born in the United States. If in my tours I come across a really great player and I want him in the band, no expense is spared in getting him to America. We have one Australian in the band, but there is no such thing as 'picking up' players as we go along. It would not matter how well a man played notes, his work would stick out like your thumb for weeks after his joining the band. We see that in the rehearsals before setting out on a tour. The great objective in a band is unanimity. 'Up to the present we have made five tours of Europe and have visited the principal cities in all the countries except Italy and Spain. After leaving Adelaide we are going back to Melbourne and Sydney for a week each, and will then go through Tasmania and New Zealand on our way to Brisbane west coast of the United States and return to New York by Christmas. Then it is probable we will have several months' rest, and at the end of that time we will set out for another tour, probably for England or South America. Since I arrived in Australia I have had a big offer to go to South America."

## AMUSEMENTS.

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Sousa and His Band.

Sousa is credited with having said, "Inspired music is based upon natural laws, and finds an echo in the heart of the universal world." The sentiment expressed therein seemed particularly applicable at the Exhibition on Monday evening, when the wonderful bandmaster captivated an immense holiday audience. The most popular item was the conductor's burlesque, "The band came back." It followed the interval. The first to come back was the harpist—or, rather, he did not go out—and he opened with "Annie Laurie" in delightful style; then the bandmen "drifted in" in twos and threes, and played something to keep themselves warm. Four double-bass lined up and kept the crowd amused; a cornet solo, "Il Trovatore," followed, and the audience rippled with laughter when the sublime selection gave place to the "Merry Widow" waltz, played by a very mixed quintet. Half a dozen players, with half a dozen different instruments, demonstrated how harmoniously half a dozen simple pieces would blend when played at once. The burlesque was a great success. The rest of the programme was as follows:—Overture, "Robespierre" (Litolff); cornet soli, "Sounds from the Hudson" (Clarke) and "Love's old sweet song," Mr. H. L. Clarke; suite, "Looking upward" (Sousa); soprano soli, "Where is love?" (Sousa) and "All through the night," Miss Virginia Root; fantasia, "Seigfried" (Wagner); "Rakoczy march" from "The Dameron" (Berlioz); the "Song of the nightingale" (Filipposki), with a piccolo obbligato by Mr. Paul Senno; "Fairest of the fair" (Sousa); and as encore numbers the bandmaster's marches, "Stars and Stripes," "Federal," and "Invincible Eagle." Miss Nicoline Zedeler played the violin solo "Souvenir de Moscow" (Wieniawski) and "Gavotte" (Gounod).

# SOUSA'S BAND.

## THE THIRD CONCERT.

### CONTINUED ENTHUSIASM.

Advantage was taken of the holiday on Monday for a large crowd of people to hear Sousa and his band, the third programme being given to an enthusiastic audience. The characteristics so surprisingly manifested on the occasion of the first two performances were again conspicuous, and the audience was in turn charmed with the classical excellence of some of the numbers and moved to laughter by the comic vagaries introduced. Precision, taste, and refined feeling were apparent in each and every item on the programme, and the performance again went with a clockwork-like swing, there being not the shadow of hesitancy in any direction.

Brilliant tonal effects were gained in the playing of Liszt's tone poem Les Preludes, and the music had no difficulty in penetrating the innermost recesses of one's feelings. The stamp of the conductor was marked distinctly upon every note, and the refinement of expression was as near perfection as could be imagined. A wonderful and finished interpretation was given to Strauss' Tiel Eulenspiegel's Merry Pranks, and the English horn, the oboes, and clarionets were heard to great advantage in Rossini's overture to William Tell. Cheers from the audience followed the spirited playing of Washington Post, and the audience were in ecstasies over the performance of Stars and Stripes. As usual the encores were promptly forthcoming, and the whole scheme worked with the same accuracy as if the men were on a time limit. Other highly acceptable numbers were a suite entitled Maidens Three, by Sousa; Sibelius' val'se Triste, from Kouloma; The Diplomat, and the musical absurdity Has Anybody Here Seen Kelly? A high pitch of excellence was again reached by Mr. Herbert L. Clark with his cornet solos, From the Shores of the Mighty Pacific and Robin Adair, which was beautifully played. Mr. Clarke also showed his versatility as a musician my relieving Sousa with the baton on one or two occasions. Miss Virginia Root sang with soulful expression Crossing the Bar, and as an encore gave The Goose Girl. Sarasali's violin solo Zapateada was played with splendid technique by Miss Zedeler, whose work altogether is that of a finished artist.

## THE FOURTH CONCERT.

### EXHIBITION BUILDING PACKED.

The large audience in the Exhibition Building in the evening reflected credit on the musical taste of Adelaide, and was a distinct compliment to Sousa and his band. It is many a day since a concert attracted such a crowd in Adelaide, the building being practically packed. One or two spare seats here and there may have been available, but they would have been hard to find, and this applied to every portion of the immense hall. Encouraged by the largest audience they had yet seen in Adelaide, the conductor and his band seemed to specially rise to the occasion, and the result was a musical feast of the first quality.

The most extraordinary effects were secured by the performance of The Band Came Back, which was played in response to special request. The piece was commenced by the harpist, who had sole charge of the stage, playing Annie Laurie. He was joined by the oboe player, who played I Don't Want to Play in Your Yard, and the flutes took a hand in the selection. The grotesque element was shown when the four brass element played The Mocking Bird with variations, and the trombones added their quota to the fun by playing The Man that Broke the Bank at Monte Carlo. The clarionets and tubas



Place Like Home, and after a short interval the cymbal the Miserere from Trovatore, was introduced, the duet Ah Che l'amor being beautifully played by the French horn stationed at a distance, and the cornet. In response to trumpet calls a group of flutes and clarionets were conducted by the rattling of the tambourine, and four French horns played a quartette with good effect. The euphonium took up the refrain of Annie Laurie, and a medley of ragtime marches, nigger minstrel songs, &c., was taken up by the cornets and euphoniums, to be followed by two saxophones playing Two Little Girls in Blue, till the audience laughed itself hoarse. The climax was reached when the three bassoons wheezed out into comic spurts, and as a finale the full band broke into Washington Post. Among the more legitimate items were Liszt's overture from Robespierre faithfully interpreted, and beautifully played; Wagner's Siegfried, in which the Siegfried call was a feature as played on the French horn by Mr. Herman Hand; and the concluding number, Berlioz' Rakoczy march, from Damnation of Faust. A dainty and delicate piece of work was performed by Mr. Paul Senno in his playing of the piccolo obbligato to Phipposki's Song of the Nightingale, pretty and unique effects being produced by an echo on a percussion instrument with sweet silver-like notes. An illustration of the skill with which drumsticks may be handled was provided in the third number of a suite entitled Mars and Venus, the crescendo and diminuendo portrayed being a revelation to the audience. Pleasing variety was given to the programme with vocal items by Miss Root, violin solos by Miss Zedeler, and cornet solos by Mr. Clarke.

There will be another matinee this afternoon, and also a performance in the evening. No one in Adelaide should miss hearing Sousa's band—in fact, no one should miss a single concert.

### Adelaide Reporter

That wonderful collection of musicians, led by a peer among conductors, has followed up its successes in other lands by arousing audiences in Adelaide to enthusiasm. There were two performances on Monday. The matinee was well attended, but at night every seat was occupied, and many more people asked to be allowed in. Both programmes afforded musical treats. The afternoon one opened with Liszt's symphonic poem, "Les préludes," founded on the passage from Lamartine's "What is life but a series of preludes to that unknown song whose initial solemn note is tolled by death?" Mr. H. L. Clarke rendered the cornet solo "From the shores of the mighty Pacific." The third item was an arrangement by Sousa, "Maidens three" (the coquette, the summer girl, the dancing girl). Miss Virginia Root sang Willeby's "Crossing the bar," and the first part concluded with the tone-picture of Richard Strauss, "Till Eulenspiegel's merry pranks." The second part consisted of the following:—Characteristic dances, "Henry VIII." (Edward German); (a) Valse triste from "Koulemea" (Sibelius); (b) march, "Hands across the sea" (Sousa); violin solo, "Zapateado" (Sarasate), Miss Nicoline Zedeler; overture, "William Tell" (Rossini). The evening's programme was received with great pleasure, and most of the items were encored. It opened with Liszt's overture, "Robespierre." Mr. Clarke gave as his cornet solo "Sounds from the Hudson," and this was followed by the whole suite in a Sousa composition, "Looking upward" (by the light of the polar star, under the Southern Cross, Mars and Venus). Miss Root sang "Where is love?" and the first portion concluded with Wagner's fantasia "Siegfried," in which the call was played by Mr. Herman Hand. An interlude of fun was created by Sousa's whimsical absurdity, "The band came back," which opened the second part. All the performers save the lonely oboe left the platform, and straggled back in twos and threes, and later in quartet to engage in snatches of tune, to a running vamp from the other instrumentalists. "The miserere" from "Il Trovatore," was mingled with the imitation of a Salvation Army band, conducted by the tambourine, only to give place to the hackneyed "After the ball," played in delightful burlesque fashion. Unrestrained laughter greeted the many amusing surprises of this number, which was much enjoyed. Other items were:—(a) "Song of a nightingale" (piccolo obbligato by Mr. Paul Senno) (Phipposki); (b) march, "The fairest of the fair" (Sousa); violin solo, "Souvenir de Moscow" (Sarasate).

## SOUSA'S BAND.

A chill, contracted during the train journey from Melbourne, prevented the people of Ballarat from seeing the great Sousa, but they heard his band, and the incident should be enshrined in their memories as one of the best musical treats of their lives. The entertainments which the band gave at the Coliseum in the afternoon and evening were memorable for various reasons, the chief of which was that there was a delightful revelation of some entirely new features of band instrumentation. Of late years much has been heard about the development and growing popularity of what is known as the military band, as opposed to the all-brass combination. On this principal Sousa is the greatest reformer of the age. By his musical genius and commanding personality, he has built up the most remarkable band in the world—a band that is going to serve as a model in the coming revolution. It has an extraordinary scope, for it is practically a combination of a complete orchestra and a fully-equipped brass band, with some important additions that are novel to both departments. For instance, it has, besides a full supply of every known brass instrument, twenty clarionettes, mostly of the Boehm type—a modern method that permits of quite unique effects in orchestration—four flutes, several bassoons, including the advanced contrabassoon, English and French horns, and a harp. When it is considered that this comprehensive equipment is in the hands of sixty performers, who have had to produce the highest testimonials, and pass the severest tests to gain admission into the august ranks, it will not be wondered at that the world has been going into raptures over Sousa's Band. One of the clarionette players is a Doctor of Music, from the Syracuse University; the man in charge of the French horn was one of the leading orchestral players in Paris; while the first flautist and the first bassoonist are both from metropolitan opera houses. It will thus be seen that Sousa has set up an exalted standard in the matter of the band's personnel. He gets superior talent, and he pays for it, since some of his players are receiving over £40 per week. Amongst bandmen in the States and on the Continent, Sousa's Band is looked upon as the "criterion" band, and hundreds of first-class men are waiting on the door step, so to speak, seeking eagerly to be allowed into the exclusive circle. One member, by the way, in addition to being one of the best tympanists in the world, is a Doctor of Medicine, who gave up the less artistic profession for health reasons. Every unit is a master of his own particular instrument, and that is why the whole is such a marvellous organisation.

The Coliseum was an intensely cold place yesterday afternoon, but the crowd that welcomed the band was too absorbed in the delicious music to be uncomfortably conscious of the weather conditions. Under Mr Herbert L. Clarke (Sousa's worthy lieutenant) the band rendered music in all its forms—sweet and soft, lively and gay, and majestically tumultuous—and in every instance the performance was made remarkable by absolute purity of tone and faultless precision. To all the merits of a well-trained orchestra and brass band Sousa's performances add a capacity for a most extraordinary variety of effects. One moment the clarionettes are piping forth like an organ, and in the next a violin tone, or a harp, or a piano, are heard.

comes an indescribably stirring volume, with every instrument blending in a magnificent ensemble, in which one appreciates the softening influence of the reed work. Even when the whole building is vibrating with the most tempestuous melody there is no suspicion of that offensive all-pervading blare which no brass band can avoid. In the afternoon's programme the most scope for descriptive music was afforded in the opening number—Tchaikowsky's splendid "Solenelle" on Napoleon's occupation of Moscow. Following a doleful organ recitative, there is a fine riot of wild melody, descriptive of the clashing of the armies, with the Marsellaise and a Russian national tune alternating as theme. Through all this riotous conflicting of cornet and clarionette, bassoon and flute, the conductor preserved the tone and time with marvellous ease. The music was gradually softened down until the quiet, wonderfully melodious organ tune once more floated through the hall. Napoleon had retreated, and the slow, languid melody trickles forth soft and solemn, the church "joy-bells" join the harmony, and there is a grand triumphant finale, long to be remembered. An encore was demanded, the band giving "La Capitaine," and then came a magnificent cornet solo by Mr Clarke who displayed such a marvellous tone and dexterity that the audience insisted on something more, and got a masterful interpretation of "Killarney." Mr Clarke's playing was a revelation, being superior to anything heard here before and eclipsing memories of the great Levy. Some exquisitely rich melody, of various moods, was heard in an item styled "Three quotations" (Sousa's composition), and the stirring "Federal march" was given as an encore. Other performances of the band were a beautiful interpretation of Wagner's fairy-like "Lohengrin," Weber's "Invitation to the walse," Jahnfelt's "Proeludium," Sousa's march, "The glory of the navy," Friedemann's rhapsody, "Slavonic"—all superb renderings. Amongst the further encore numbers were the humorous creation "Has anybody seen Kelly," and the popular marches, "Washington post," "Stars and Stripes," and "Manhattan Beach." Each was a glorious treat, and some had fantastic variations that sharpened the interest.

There was a fairly large audience at the evening performance, in which the band gave one of the most popular of its forty programmes. The items were as follows:—Overture, "Tannhauser" (Wagner); cornet solo, "Showers of gold" (Clarke), Mr Herbert L. Clarke; character studies, "The dwellers in the Western World" (Sousa); soprano solo, "Maid of the meadow" (Sousa), Miss Virginia Root; prelude, "The bells of Moscow" (Rachmaninoff); rhapsody, "Welsh" (Edward German); entre act (Helmeberger); march, "The federal" (violin solo, "Ziguenerweisen" (Sarasate), Miss Nicoline Zedeler; "Ride of the Valkyries," from "Die Walkure" (Wagner). Miss Virginia Root, a charming American lady with a voice to match, sang Sousa's "Card song" very sweetly to the band's ideal accompaniment, while Miss Nicoline Zedeler, a violinist, contributed a Mendelssohn item with remarkable skill and expression, her tone and execution being superb. Both were warmly encored.

### SOUSA'S BAND.

Everywhere so far as they have travelled, it has been a case of Sousa and his band. Unfortunately it was not to be the case in Ballarat, for the simple reason there was no Sousa—at least the American genius of a band conductor was occupying a bed at Craig's hotel while his band entertained substantial audiences at the Coliseum. Fairly stiff prices—for Ballarat—were exacted of the band's patrons; but nevertheless the attendances were large, and great was the disappointment of those present when it was known that the great Sousa, the man who made his band what it is, and the man who is a peer among conductors, was too ill to be present.

of the great band which gave to the deputy conductor, Mr. H. L. Clarke, to distinguish himself. He must indeed be a great conductor to be able to fill Sousa's place. His methods are quite different, but none the less effective. But he is also a great cornetist, as witness the remarkable effects he obtained from his playing. The band gave two performances at the Coliseum, afternoon and evening. The encores were much the same at both sessions, the main programme items being different. Many present were inclined to compare the American band with the great Lancashire combination, the Besses—that is, the Besses that first visited Australia. But the Besses and Sousa's play entirely different, and are differently constituted. The Besses rely on brass entirely; Sousa, on the other hand, draws on anything that serves to create musical sound. Sousa is the "march king," and likes plenty of tone, whereas the Besses were strongest in dainty and delicate music. While the Besses taught us Australians how to play the trombones Sousa has come along and shown what a band can do in the all important department of ensemble work and part playing. Then again, to pursue the question of comparisons, the Besses' band of 30 odd is nearly doubled by Sousa's band of 60. It is difficult, however, to know how and where to compare the two bands. Sousa is evidently not keen on the soft, inspiring hymn tunes, and it may be doubted whether his band could come up to the Besses in this regard; but, again, the American band gave us some really bright and witty playing that the Besses did not essay. But it is indeed a great band, and can produce some wonderful effects, as witness yesterday's playing. Space will not permit of a complete review of both performances; let it suffice to pick out the more attractive bits of a generally attractive series of performances. Sousa's band is of the full military order; nay, it is more than that, for it is not above acquiring any musical device that will add to the novelty of its playing; and another noteworthy feature is the rapidity with which selections followed each other, and with which encore numbers are contributed. The interpretation of "Lohengrin" (Wagner) and Tchaikowsky's "1812," as well as the "Three Quotations," a suite by Sousa, was remarkably brilliant, and a fine martial spirit characterised Sousa's march, "The Glory of the Navy." The variety of the effects won from Friedemann's "Slavonic" was also striking. The average member of the audience was inclined to feel better pleased with the encore work. For instance, the audience heartily cheered the band for the playing of "Stars and Stripes," being especially gratified by the concluding parts, where a piccolo quartet was joined by a similar number of cornets and trombones, the treble quartet bringing up the last bars, leaving the audience clamoring for more. "Manhattan Beach" was given as the double encore number, and this familiar dance air was highly enjoyed. Another encore selection, "The Washington Post," revived memories of a dance that was the rage for a while, and it was played with a vim and briskness that made one feel for a while that he had never heard it before. Still another encore number was the "Federal March," specially composed by Sousa for his Australian tour, and it is a fine rousing piece. The band is augmented by highly talented vocal and instrumental artists. Miss Virginia Root, soprano, gave a beautiful rendition of "The Card Song" (Sousa), and for an encore, "Annie Laurie," both of which were sung to band accompaniments. The freak pieces were "Has Anybody Here Seen Kelly?" and "Yankee Shuffle," of which little need be said. Miss Nicoline Zedeler's violin solos were "Souvenir de Moscow" and "The Swan," the latter (with harp obligato) being perhaps the more popular. The cornetist, Mr. Herbert L. Clarke, played "The Debutante" brilliantly, and well deserved the encore. At night the band again played well, and the best of the selections were Wagner's "Tannhauser" and "Ride of the Valkyries," from "Die Walkure," one of Sousa's new character studies, "The Dwellers in the Western World," Rachmaninoff's "Bells of Moscow" (which was indeed effectively done), and German's rhapsody, "Welsh." Miss Root's vocal solos, Miss Zedeler's violin work, and Mr. Clarke's cornet items were rapturously applauded. It is understood that the band will re-visit Ballarat on 7th July.



## THE SOUSA BAND.

### AN ACCOUNT OF ITS GENESIS.

Mr. John Philip Sousa is one of the outstanding figures of the musical world to-day. His marches and his band are alike world-famous. Opportunity was taken of his presence in Adelaide by a representative of "The Advertiser" to obtain from him some account of the formation of his band, and the reasons for its peculiar construction, for it is like no other musical combination in existence. Mr. Sousa proved quite ready to talk of the genesis of his "band orchestra," as he calls it. He said:—

"I learned very early in life that if musicians depended upon musicians for their support, there would be no musicians. The support of all art depends entirely upon those who love art for art's sake, and as music is universal it becomes necessary to heed the wishes of the masses if one hopes to succeed. The dramatic world shows the leaning of the masses in the fact that there must be a proportion of at least fifty to one when romance and comedy are opposed to tragedy. The fact is that the drama has depended almost since its inception upon the will of the people, as opposed to the hot-house form of subsidised art, artificially heated, antiseptically watered, and aesthetically cultivated by long, lily-white, academic hands.

"In the early days of the Sousa Band, the question was often asked why, with my training as a violinist and leader of string bands, I did not organise a symphony orchestra rather than a wind combination. It is perhaps an exemplification of the old adage that man proposes and the Almighty does the rest. Up to my 25th year it never occurred to me that I would ever be associated with a military band. My training and profession from my eleventh year had been entirely in string orchestral work, and up to my 17th year I was either a violinist in a large orchestra or leading a small string band with violin or baton. About my 25th year I attracted the attention of the Government authorities at Washington, and was tendered the conductorship of the United States Marine Band, the national band of America. I considered the offer one of great honor, especially to a man as young as myself, and immediately accepted it. The first rehearsal with the band marked my initial bow as a bandmaster. I had never led a military band before. The Marine Band is formed on the lines of the vast majority of the German and English military institutions, for it was a 'double-handed' band. That is, one day it played as a string orchestra, the next as a brass and reed combination, and, like all outfits of that character, it was vague in its instrumentation and elastic as to numbers. Duplication of the commoner instruments was oftener found than characteristic tone coloring, and the desideratum seemed principally to confine the thematic material to three leading instruments—the clarinet, the cornet, and the euphonium, in their reed band work. As the work of bands of the character of the Marine Band depended very largely on climatic conditions, that is, in the winter months it played usually as a string band indoors, and in the summer months as a military band outdoors, and as it also performed the duties of a regimental band to the Marine Corps, there was no great opportunity to depart from the traditional instrumentation of the military band. As I grew in popularity as a composer of marches, there was a demand on the part of the American public to hear the band I conducted, and to see the man whose name was spreading throughout the country as the conductor of the National Band and a successful composer. Therefore President Harrison permitted me to make two tours of the United States with the band, and it was during the second one that a group of capitalists of New York and Chicago made me a flattering offer to resign the Government position and organise a band or orchestra on lines of my own selection. That led to the formation of what is known to-day as Sousa and his band. These people guaranteed my salary for five years, and gave me carte blanche in organising.

"I had before me four distinct bodies comprising the instrumental combinations to select from. First, the purely brass band, of which there are several excellent examples, notably the Black Drums, the Boston Band, the Halifax Brass Band, and the Great Britain Band. Second, the so-called military band, consisting of a composition in every country, the best examples of which are found amongst such bands as the Royal Artillery of England, the Grenadiers and Coldstreams. Thirdly, the beer hall or Casino string band, large or small according to its environment. Amongst the best known are the Strauses, the Ziehrer, the Komzak of Vienna, the Parlow of Germany, the Casino of Monte Carlo, and the Bial of America; and fourthly, the symphony orchestra, containing the essentials for a perfect performance of the classic writers, such as Beethoven, Mozart, Bach, &c. Among the finest examples were the Boston Symphony, Theodore Thomas, the Philharmonic of Berlin, Halle of Manchester, conducted by Dr. Richter, &c. The field lay before me and the roads were very clearly defined, to the extent that I realised that each of these musical bodies was hemmed in by hide-bound tradition and certain laws as unchanging as those of the Medes and Persians. I carefully weighed the conditions surrounding these musical bodies and their governing influences and concluded to form a fresh combination in which I would be untrammelled by tradition and in a position to cater for the million rather than the few, and the outcome, after considerable experimenting, is the combination I have the honor at present to conduct. In building up the organisation I looked first for balance of tone, secondly for multiplicity of quartets, thirdly for virtuosity in execution, and fourthly for the absolutely eclectic in programme. I realised in the beginning that those composers known as the classicists would not lend themselves at all times to my scheme or orchestration. Therefore, very little is heard at my concerts of Beethoven, Haydn, or Mozart. Progress in complexity of orchestration and harmonic device is being supplied by the big writers of to-day, such as Wagner, Richard Strauss, Elgar, Dvorak, Tchaikowski, and other, and it is in compositions of this class that the combination of instruments, such as constitute my organisation, find fullest scope and are most effective. The tone coloring of those composers is so lavish, and goes so deeply into the instrumental body, that unless you have perfect balance the full effect and intention of the composer is lost. And my own claim is that my organisation stands unique in its composition as a sound complement, being world-reaching rather than class-confined in the scope of its programmes. It is not incongruous to me to see a comedy scene immediately follow a tragic scene in Shakespeare or any other of the master dramatists, or laughter follow tears in the romantic drama. Therefore, as I have nature and the best examples of men as my champions, I have no hesitation in combining in my programme clever comedy with symphonic tragedy, rhythmic march or waltz with sentimental tone pictures."

Adelaide Herald Jan 28

## SOUSA'S BAND.

### A NOTEWORTHY PERFORMANCE.

Sousa's world-renowned band, which has been delighting Adelaide audiences in the Exhibition Building during the past few days, gave another afternoon performance on Tuesday. The rendition of the various items on the well-selected programme was beautifully impressive, and what was more, irresistibly popular with the audience. All musical tastes had been catered for. The programme opened with a tone poem, Peer Gynt Suite, one of Grieg's masterpieces; this was followed by one of Sousa's own compositions. The Last Days of Pompeii, in three parts, which was a splendid musical representation of the earthquake in Italy over 2000 years ago. It was a wonderful musical effort, and served to show the great control Sousa has over the instrumentalists. But it was the encore numbers which were most popular, for in them the art of Sousa, the musician, gleams brightest; this remark applying more especially to Stars and Stripes, El Capitan, King Cotton, High School Cadets, Washington Post, and Has Anybody Here Seen Kelly? while other of his pieces were The Rosary and Yankee Shuffle. Strauss' enchanting and charming On the Banks of the Danube was rendered with an attention to expression and feeling which brought out to the utmost all the possibilities which were put into it by the composer. The box-plau is in Glen's vestibule.

The Golden Legend, and the band played the charming prologue thereto artistically. The effect of the various combinations of the sweet woodwind instruments so skillfully manipulated was charming, and at its conclusion the audience was unsparing with applause. Selections from Bizet's sweet opera Carmen were rendered perfectly, and the audience was enraptured with the delightful manner in which many of the popular airs were played. It was well worth going to the Exhibition, if only to hear the great cornet soloist, Mr. Herbert L. Clarke, play Bride of the Waves. The composition is his own, and his marvelous playing was a revelation to the audience. He was enthusiastically encored. Miss Virginia Root, whose sweet and sympathetic soprano voice has taken Adelaide by storm, chose as her opening number one of Sousa's compositions, Will you love me when the lilies are dead? She sang it with great taste and feeling, and was deservedly encored. In St. Saens' difficult Introduction and Rondo Capriccioso, Miss Nicoline Zedeler showed to perfection her skill as a violinist. Tone, technique, bowing, &c., were all such as might be expected from such a finished artist. The audience cheered the little lady to the echo, and she had to give a second item. Taken as a whole, from the opening chords of Grieg's Peer Gynt Suite to the finale of the Carmen selection, the concert was the great musical treat, and everyone left the big hall fully satisfied.

### LAST NIGHT'S CONCERT.

There was again a large attendance at the Exhibition Building in the evening, when an exceedingly enjoyable programme was presented. One of the most popular numbers was a selection of religious excerpts, entitled Songs of Grace and Glory, arranged in characteristic style by Sousa. A mournful melody was introduced by the bassoons, and soon the reeds were heard playing Beulah Land. A beautiful trio with the flutes, clarionets, and bassoons was heard in the rendering of Lead, Kindly Light, and later the full strength of the band was requisitioned in the same hymn. The ever-popular Nearer, My God, to Thee was heard on the reeds, while daintily played variations from the basses, chimes, and the tinkling of bells added exquisite effects, and the full tonal force of the band was heard in the finale. Among the classical items the overture Imperial (Haydn-Westmayer) gave scope for refined work on the part of the band, and a delightful pot pourri termed Geographic Concert and entitled People Who Live in Glass Houses, was highly acceptable. Mr. Clarke again charmed the audience with his magnificent cornet playing. Opportunity for the display of brilliant executive ability was availed of in the solo Carnival of Venice, and as an encore The Rosary was tastefully performed. Miss Virginia Root pleased the audience with her singing of Oh Ye Lilies White (by Sousa) and Goose Girl, and Miss Zedeler's violin solos were, as usual, a bright feature of the entertainment. Among other items on the programme were Liszt's rhapsody The Fourteenth, an idyll The Gipsy, and Suppe's overture Poet and Peasant.

Another matinee performance will be given this afternoon, and a concert will take place, as usual, in the evening.

## SOUSA'S BAND.

Sousa and his band gave two concerts in the Glaciarium yesterday, and will conclude their present season to-day with a matinee and an evening concert. At the latter the numbers will be appropriate to the day, including Elgar's "Pomp and Circumstance" March and other national numbers. This will be the last opportunity for hearing the band, as it leaves for Ballarat on Friday morning, and then proceeds to Adelaide on Saturday for a season there. To-night the whole of the programme will be devoted to patriotic selections from English, Scottish, Irish, and Welsh composers. The box-plau is in Glen's vestibule.

## Sousa and his Band.

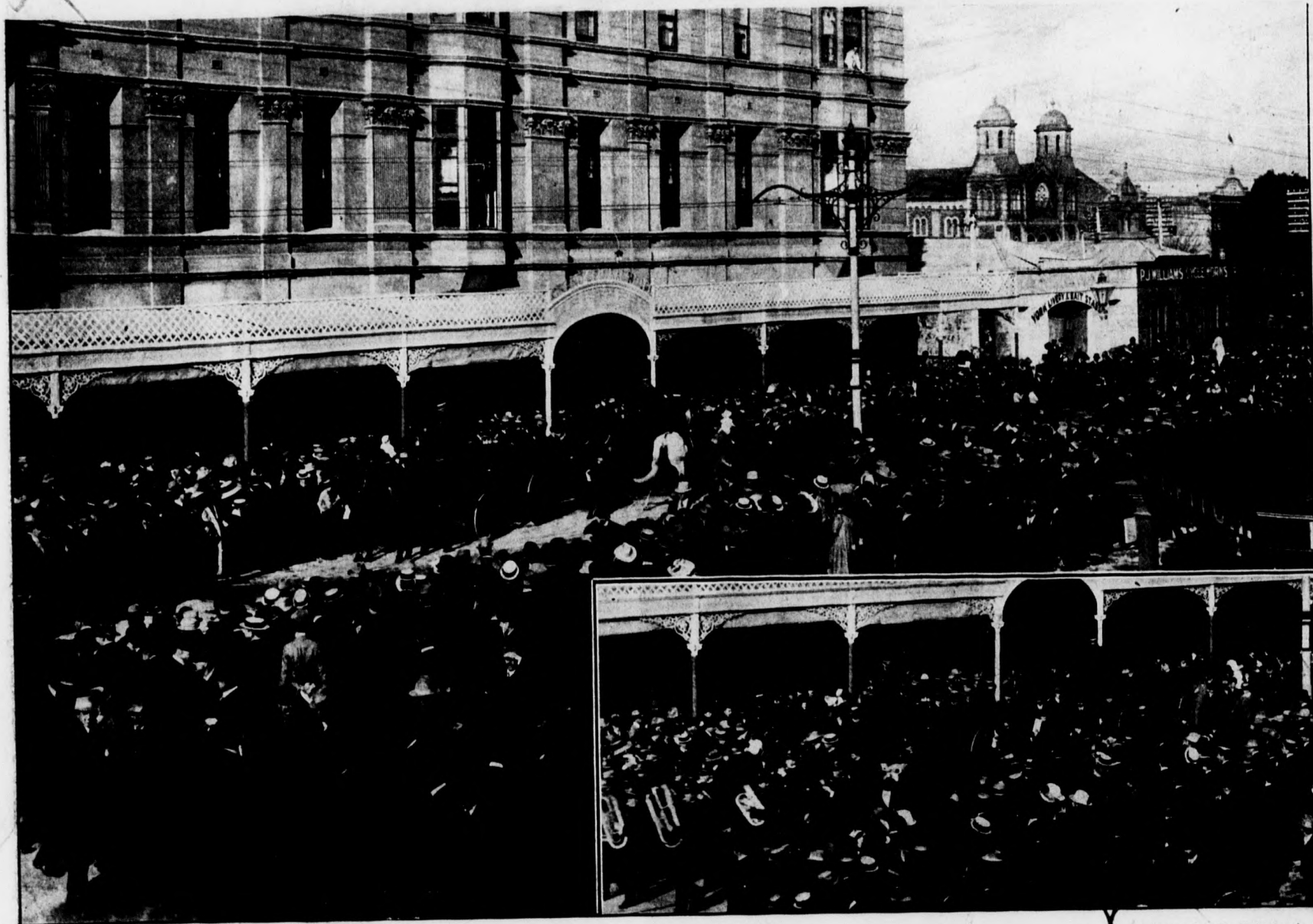
To-night's performance and the matinees to-day and to-morrow at 3 will be the farewell appearances in Adelaide of Sousa and his band. In this afternoon's programme will be given:—Overture, "Grand festival" (Leutner); tone picture, "The old cloister clock" (Kunkel) nocturne, "Kamenno Ostrow" (Rubenstein); fantasia, "In the realm of the dance" (Sousa); intermezzo, "The glowworm" (Lincke); "Powhatan's daughter" (Sousa); and introduction third act "Lohengrin" (Wagner). To-night at the final evening appearance the following items, which form the strongest programme in the repertoire, will be included:—Overture, Solenne, "1812" (Tchaikowski); cornet solo, "Showers of gold" (Clarke); tone picture, "Till Eulenspiegel's merry pranks" (Strauss); fantasia, "Siegfried" (Wagner); fantastic episode, "The band came back" (Sousa); idyl, "Ronde d'amour" (Westerhout); and the "Ride of the Valkyries" from "Die Walkure" (Wagner). The famous bandmaster, with his party and the band, numbering in all nearly eighty persons, leave by special train for Melbourne to-morrow at 6.50 p.m.

## —Sousa's Band.—

The Exhibition Building was crowded in every part on Wednesday evening, and the magnificent programme met with enthusiastic appreciation. It was as follows:—Overture, "Thuringa" (Lassen); encore, "El Capitan"; cornet duet, "Sounds from the Alps" (Arban), Messrs. Clarke and Millhouse; encore, "I need Thee every hour"; symphonic poem, "The chariot race" (Sousa); encore, "The bride elect"; soprano solo, "Soldier, take my heart with you" (Willeby), Miss Virginia Root; encore, "Miss Industry"; grand choral and fugue from "The well-tempered clavier" (Bach); encore, "The Washington post"; Peer gynt suite "The death of Asa," "Antrast dance," and "In the hall of the mountain king" (Greig); encores, "Has any one here seen Kelly" and "Turkish patrol"; Russian peasant dance, "Kukuska" (Lehar); march, "The Federal march," dedicated to Australasians (Sousa); encores, "Stars and stripes" and "High-school cadets"; violin solo, "Scene de la Czardas" (Hubay), Miss Nicolini Zedeler; encore, "Canzonetta"; "Plantation songs and dances" (Clarke). Sousa and his band will make their farewell appearances in Adelaide with this evening's performance, and the matinees to-day and to-morrow. The musicians, numbering nearly 80 persons, leave by special train to-morrow for Melbourne. To-night by popular desire a number of items will be performed, which will form distinctly the strongest programme in the repertoire.

The graceful actions of Sousa when conducting his band form the social topic of the hour. Sousa is not the dark, curling-whiskered Hidalgo the posters would have us believe; he strikes the observer as a plain, well-nourished, active and capable man of music and business. The skilled conductor and the gentleman are apparent in his quiet, untheatrical gestures, and the rapidity with which he runs on his turns indicates the orderly mind of the man of affairs.





ARRIVAL IN ADELAIDE.

Photos by H. Krischock.

### Adelaide Critic

The Exhibition has been packed ever since Sousa's Band opened their season on Saturday afternoon. Good music never fails to draw a crowd, and every performance has been

crowded. On Monday afternoon the programme opened with Liszt's symphonic poem, "Les preludes," founded on the passage from Lamartine's "What is life but a series of preludes to that unknown song whose initial solemn note is tolled by death?" Mr. H. L. Clarke rendered the cornet solo "From the shores of the mighty Pacific." The third item was an arrangement by Sousa, "Maidens three" (the coquette, the summer girl, the dancing girl). Miss Virginia Root sang Willeby's "Crossing the bar," and the first part concluded with the tone-picture of Richard Strauss, "Till Eulenspiegel's merry pranks." The second part consisted of the following: Characteristic dances, "Henry VIII." (Edward German); (a) Valse triste from "Koulema" (Sibelius); (b) march, "Hands across the sea" (Sousa); violin solo, "Zapateado" (Sarasate). Miss Nicoline Zedeler; overture, "William Tell" (Rossini).

On Monday evening hundreds were turned away, and those early enough to secure seats thoroughly enjoyed the following programme. After a stirring performance of Litoff's overture, "Robespierre," Mr. Clarke gave as his cornet solo "Sounds from the Hudson," and this was followed by the whole suite in a Sousa composition, "Looking upward" (by the light of the polar star, under the Southern Cross, Mars, and Venus). Miss

### Adelaide Critic July 1



ARRIVAL OF SOUSA, THE MARCH KING,  
At the Grand Central Hotel, last Saturday.

Root sang "Where is love?" and the first portion concluded with Wagner's fantasia "Siegfried," in which the call was played by Mr. Herman Hand. An interlude of fun was created by Sousa's whimsical absurdity, "The band came back" which opened the second part. All the performers, save the lonely oboe, left the platform, and straggled back in twos and threes, and later in quartet to engage snatches of tune, to a running

vamp from the other instrumentalists. "The miserere" from "Il Trovatore," was mingled with the imitation of a Salvation Army band, conducted by the tambourine, only to give place to the hackneyed "After the ball," played in delightful burlesque fashion. Unrestrained laughter greeted the many amusing surprises of this number, which was much enjoyed. Other items were:— (a) "Song of a nightingale" (piccolo obbligato by Mr. Paul Senno) (Fili-

pooski); (b) march, "The fairest of the fair" (Sousa); violin solo "Souvenir de Moscow" (Wieniawski), mis-

Nicoline Zedeler; Rakoczy march from "The damnation of Faust" (Berlioz).



SOUSA AND HIS BAND.

The Exhibition Building was crowded on Saturday evening, June 24, when Sousa's Band gave their second performance. The Brownies must have been busy all night assisting Messrs. Heyne & Potter in removing all traces of the charming decorations used for the Acting Mayor's (Alderman Bonython) function, for the only signs left of the festivities of the night before were a few festoons in the annexes. Almost every chair in the hall was occupied, and the galleries were thronged with eager listeners, who wholeheartedly and enthusiastically clapped every number. The immense stage was crowded with the seated musicians, garbed in neat, plain dark-blue uniforms. The director, Mr. Philip Sousa, is wonderfully quiet in his method of conducting. All one could see was an occasional coaxing little movement of the white-gloved left hand of the tall slender figure in front of the stage, which demanded and received prompt obedience from his orchestra, and the rhythmic beating of the baton in the other hand. In harmonious unison and perfect time the musicians rendered each of the items chosen. The lights and shades were exquisitely depicted, and the full beauty and glorious significance of the themes or motifs were brought out with bold touches, individual power, and masterly understanding. There was no slurring or unevenness to mar the finish and polish, but with truly marvellous precision the massed instruments sounded forth in unison—glorious, deep, and throbbing. It was a musical treat such as we have never before had in Adelaide, and the audience showed their appreciation in a tangible manner by the sincere heartiness of their applause.

Encores were kindly granted after every number, the name of the piece being shown by an attendant on a big white card displayed in a conspicuous position. Mr. Sousa is a well-known composer of stirring and dramatic marches, dance music, and other popular musical writings as well, and we had the pleasure of listening to some of his delightful compositions on Saturday evening. Amongst the first selections we heard was a series of character studies called "The dwellers in the western world," introducing the red man with his characteristics, the white man beating out a new trail doggedly and perseveringly, making known new ways and ideas to the dwellers in the virgin forests; and, lastly, the black man with his lighthearted, infectious gaiety and happy-go-lucky idiosyncrasies. The opening chords were quaint and varied, the music being irregular and staccato, with a minor wailing note penetrating the chords. Gradually the whole orchestra took up the melody and worked it into a glorious and uncommon theme. The second movement depicted a vivid night storm. One could hear the crashing of the thunder and see the flash of lightning, until the overpowering boom of heavy waves gradually died down into a faint, melodious whisper, showing that a more peaceful dawn was approaching. The last picture was bright and cheerful, and one could hear the darkies playing on their banjos and dancing gaily to jaunty lilt music.

Another fine number was an excerpt from "Tannhauser" (Wagner). Gloriously rich, colorful chords denoted the opening, followed by the chant of the pilgrims, the music gradually becoming more majestic and increasing in volume as other rich and warm melodies were woven in the tangle of harmony. The lighter and seductive love motif pierced through the sombre theme as Venus sang of the altitudes of the Venus-berg, and as this died away the Pilgrims' chorus gradually took up the chant again. Mr. Herbert L. Clarke charmed everybody with his cornet solo "Showers of gold." It was marvellous to think that a humdrum wind instrument could produce such sweet and haunting melodies, but Mr. Clarke is an artist, and his playing was full of music, tone, and charm. Miss Virginia Root, a pretty, fair-haired little lady, in a rather short evening frock of flowered cotton over silk, with drapings and adornments of pale blue chiffon, interpreted "The maid of the meadow" (Sousa). An a sweet, ringing soprano voice. As an encore she sang "Annie Laurie," and endowed it with artistic pathos and charm. Miss Nicoline Zedeler is also fair and good to gaze upon, and looked well in pale pink crepe de Chine, with tulle details. Her contribution was a violin solo, "Zigeunerweisen," by Sarasate. Miss Zedeler's bowing was excellent and her technique good, and she was warmly applauded for her solo. A sweet little gem was Helmsberger's "Entre act," played by the band. The poetical, fairy-like composition was endowed with great expression and charm by the orchestra. A new march, "The Federal," composed by Sousa, and dedicated to the Australians, was enthusiastically received. It is bright and gay in theme, with a martial, stirring accompaniment, and should become very popular.

Seated amongst the audience were Dr. and Mrs. J. E. Goode, Mr. and Mrs. H. Lloyd, Mrs. MacDiarmid, Mr. A. Melrose, Mr. and Mrs. W. Bagot, Mr. and Mrs. G. Finch, the Misses Jessop, Miss N. Gordon, Mr. J. Gordon, Mrs. E. J. Green, Miss H. Green, Dr. and Mrs. W. F. Driscoll, Dr. and Mrs. T. G. Wilson, Mrs. H. W. Varley, Mr. and Mrs. Leslie Aldridge, Mr. and Mrs. A. Muecke, the Misses Claxton, Mr. and Mrs. Winsloe Hall, Mrs. and Miss Slade, Mrs. Dubois, Miss N. Williams, Mr. and Mrs. Labatt, Dr. Sweetapple, Mr. and Mrs. Wemyss, Mr. and Mrs. L. Yemm, Mrs. and Miss Walker, Mr. Bond, Miss G. Main, Dr. and Mrs. Bonnin, Dr. J. B. Gunson, Mr. and Mrs. S. Skipper, Mr. Bell, Miss D. Young, Miss Lawrence, Mr. Cresser, Mrs. and Miss Lendon, Miss Broad, Miss G. Russell, Mr. and Mrs. H. Heinicke, the Misses Muecke, Mrs. Young, Mrs. K. Rischbieth, the Misses Fiveash, Miss A. Smith, Mr. D. Turner, and Miss K. Ayers.

Adelaide Chronicle July 2

—Sousa's Band.—

Sousa's Band gave their final evening performance on Thursday, when the Exhibition Building was crowded in every part. Following were the items by the band:—Overture, "Solennelle" (Tchaikowski); tone picture, "Till Eulenspiegel's merry pranks" (Strauss); fantasia, "Siegfried" (Wagner); fantastic episode, "The band came back" (Sousa); idyl, "Ronde d'amour" (Westerhout); march, "The Federal" (Sousa); "Ride of the Valkyries," from "Die Walkure"; "El Capitan," "The diplomat," "Liberty bell," "Anybody here seen Kelly," "Yankee Doodle," "Stars and Stripes," and "Hands across the sea." Miss Virginia Root sang "April morn" and "All through the night," and Mr. Herbert L. Clarke rendered on the cornet, "Showers of gold" and "Every little movement." It was announced that Miss Nicoline Zedeler, who was to have given a violin solo, had been suddenly taken ill during the afternoon, and would not appear. In her stead, Mr. Paul Zeno gave "Birds in the woods" on the piccolo. The farewell performance will be given this afternoon, when a specially attractive programme will be presented. The musicians will leave for Melbourne by special train at 6.50 p.m.

Adelaide Recorder June 30

—Sousa's Band.—

The last evening performance in Adelaide of Sousa's Band attracted a large audience to the Exhibition Building on Thursday. The items rendered by the band were:—Overture, Solennelle, "1812" (Tchaikowski); "El Capitan" (Sousa); tone picture, "Till Eulenspiegel's merry pranks" (Richard Strauss); "The diplomat" (Sousa); fantasia, "Siegfried" (Wagner); "Liberty Bell" (Sousa); fantastic episode, "The band came back" (Sousa); "Has anybody here seen Kelly?" (Sousa); "Yankee shuffle" (Sousa); idyl, "Ronde D'Amour" (Westerhout); march, "Federal" (Sousa); and "Ride of the Valkyries," from "Die Walkure" (Wagner). Mr. Herbert L. Clarke gave the cornet solo "Showers of gold" (Clarke), and for an encore played "Every little movement." Miss Virginia Root sang in a pleasing manner "April morn" (Batten) and "All through the night." Miss Nicoline Zedeler being indisposed, Mr. Paul Seller filled the breach by playing the piccolo solo "The birds in the woods," for which he was recalled. A matinee performance to-day will conclude the Adelaide season. An especially attractive programme has been selected. It will include "Fourteenth rhapsody" (Liszt), "Peer Gynt suite" (Grieg), gems from "Madam Butterfly" (Puccini); scena, "The chocolate soldier" (Strauss), and "Second rhapsody" (Liszt); in addition to Sousa's stirring marches, including "The Stars and Stripes Forever," and selected solo items.

Adelaide Advertiser June 30

Sousa and His Band.

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Sousa and his Band.

Mr. John Philip Sousa, the great bandmaster, and his famous band will arrive in Adelaide to-day by special train at 1 p.m. He will be met by prominent officials and leading citizens and accorded a welcome to the city. The Tramways Trust Band will also perform upon the arrival of Mr. Sousa. His party will include Mrs. Sousa, the Misses Sousa, Miss Virginia Root (the soprano of the organisation), Miss Nicoline Zedeler (violinist), Mr. Herbert L. Clarke (champion cornetist), and his full band of sixty artists. Mr. Sousa will proceed almost immediately to the Grand Central Hotel, where at 2.30 p.m. the massed bands of Adelaide will parade and escort the composer to the Exhibition Building by way of Rundle-street, King William-street, and North-terrace, playing selections from some of Sousa's best-known compositions. This afternoon's performance begins at 3 o'clock. The programme will include Overture, Solennelle, 1812 (Tchaikowsky); suite, "Three quotations" (Sousa); Fantasia, "Lohengrin" (Wagner); Invitation a la Valse (Weber); Prælude (Jahnelt); Rhapsody, "Slavonic" (Friedmann); and the evening's programme—Overture, "Tannhauser" (Wagner); character studies, "Dwellers in the Western World" (Sousa); prelude, "Bells of Moscow" (Rachmaninoff); rhapsody, "Welsh" (German); "Entr'act" (Helmsberger); and "The ride of the Valkyries," from "Die Walkure" (Wagner). Solo items by Miss Virginia Root, Miss Nicoline Zedeler, Mr. Herbert L. Clarke, and other instrumentalists will be contributed, and the composer's own marches will be included in each programme. The box-plan for the season will be on view at Marshall & Son's this morning and after 1 p.m. at Duhst & Biven's. Mr.

Johannesburg Sparte news.

Sousa is here, going strong. I like him best when he whips the cream, as it were, with his baton when conducting his marches. He is travelling with his family in royal state, insists on a private dining-room at the Carlton Hotel, but condescended to brave the vulgar public stare in the restaurant the other night when there were a lot of dinner parties on prior to the hotel house ball. He hustles lots: two claps of the hands and he jumps on the conductor's stand with an encore. He is always escorted to the bandstand by the manager, a long, evening-dressed man like the Spider in the "Silver King." This aristocrat also conducts the two lady artistes, and their career is interesting. As the last note dies away of the preceding piece, the duet appears round the corner of the Grand Stand. (The concerts are held out of doors.) They make an exhilarating march past, do a toboggan act down the slope, dash up to the orchestra, and the lady appears to be flung upwards, doing a half-turn on the way so that she lands in position ready for the first note.

Melbourne Argus July 4

SOUSA'S BAND.

Two performances were given by Sousa's Band in the Exhibition-building yesterday, the afternoon being devoted to Gems from the Masters, and the evening to an admirable Wagner-Tschaikowsky programme. To-day being the anniversary of the Declaration of Independence the band will render special programmes by English and American composers at each performance. There will be no performance on Wednesday and Friday, as the band will visit Bendigo and Ballarat on those days.

SOUSA'S BAND.

On Saturday Sousa and his band returned from Adelaide, where they have had a very successful season, and attracted overflowing houses. Sousa himself was seized with what threatened to be a serious illness during the day of his visit to Ballarat, and much to the disappointment both of himself and the audiences there was unable to conduct, his place being taken by Mr. Clarke. He recovered, however, after arriving in Adelaide, and was well enough to take his place in all the concerts there.

Two concerts were given in the afternoon and evening of Saturday in the Exhibition-building. The seats were arranged down the whole length of the nave, and even the most delicate effects were easily heard throughout the building; but the extreme length of the auditorium had the curious result that to those at the far end the band seemed to be all the time playing after the beat; for the same reason that the report of a gun fired at any distance from the observer always seems to follow the flash. The afternoon concert was devoted to a selection from the numbers that had proved most popular during the previous visit, including as a matter of course and with special propriety "The Band Comes Back." Unfortunately, Miss Zedeler, the violinist, was unwell, and could not appear; but her place was taken by Mr. Paul Senno, the first piccolo, who gave a brilliant exhibition of his technical skill in "Birds in the Woods," and was warmly encored. The evening concert was made up of excerpts from grand opera, and included scenes from Gounod's "Faust," Verdi's "Aida," Puccini's "Madam Butterfly," Verdi's "Traviata," and Bizet's "Carmen," and the works of Wagner. Miss Virginia Root sang the prayer from "La Tosca," arranged for the band by Mr. Sousa; and the second part of the programme opened with a fine performance of the overture to Humperdinck's "Hansel und Gretel."

The matinee concert to-day will be devoted to gems from Verdi, Wagner, Mendelssohn, and Sullivan; in the evening a Wagner-Tschaikowsky programme will be presented, including the Tannhauser overture, Siegfried's "Tod," the introduction to the third act of "Lohengrin," and the "Kaiser March," by Wagner; and two movements from the Fourth Symphony, the "1812" overture, and a "Song Without Words," by Tchaikowsky. Tuesday, the 4th of July, will be given up to the celebration of the American Independence, and two concerts will be given at 3 and 8 o'clock respectively. The medical attendants of Miss Zedeler fully anticipate that she will be able to play to-day.

Melbourne Argus July 3.

SOUSA'S BAND.

With a matinee and an operatic festival in the evening, Sousa and his band commenced their farewell appearances in Melbourne at the Exhibition on Saturday. There was a good attendance in the afternoon, and in the evening the fact that the programme contained principally operatic items attracted an audience that comfortably filled the Exhibition. Miss Nicoline Zedeler was indisposed, and did not appear. In place of her violin solos Mr. Carl Senno gave piccolo items, and the audience demanded encores. The band gave excerpt from Faust, Carmen, Madame Butterfly, and the operas of Wagner. An appreciate number was the sextet from Lucia, played as an encore by the principal soloists. One of the most remarkable items from a musical point of view was Mr. Hand's horn rendition of Call from Siegfried (Wagner). Miss Virginia Root was heard to advantage in her operatic solos, particularly in her selection from La Tosca. The band will visit Bendigo on Wednesday and Ballarat on Thursday, and the last performance in Melbourne will be given on Saturday night. Special programmes for each of the concluding concerts have been arranged. This afternoon's programme is devoted to gems of Sullivan, Wagner and Mendelssohn, and this evening's programme exclusively to Wagner and Tchaikowsky.



Melbourne Argus  
July 5<sup>th</sup>

#### SOUSA'S BAND.

Sousa and his band celebrated the "Glorious Fourth," the anniversary of the Declaration of American Independence, by two performances in the Exhibition-building yesterday.

The afternoon programme was entirely made up of compositions by Americans, and it was received with so much enthusiasm that Mr. Sousa decided to repeat it at the evening concert. It included an American Fantasia, by Herbert; a cornet solo, "Sounds from the Hudson," by Mr. H. L. Clarke; and two of Mr. Sousa's own suites, "The Dwellers in the Western World" and "Sheridan's Ride," a telling bit of picturesque, descriptive music. Miss Virginia Root sang "Because I Love You, Dear," by Hawley, and was warmly encored. After the interval the band came back to the amusing strains of Mr. Sousa's extravaganza, and added "Has Anybody Here Seen Kelly?" with the usual mirth-provoking effect. Yradier's "La Paloma" was bracketed with Sousa's "Invincible Eagle," and that was followed by "Stars and Stripes," which provoked immense enthusiasm, especially when "Old Glory" was waved from the back of the platform in time with the march. Miss Zedeler being still unwell, her place was acceptably filled by Mr. Paul Senno, whose piccolo solos proved very much to the taste of the audience. The finale was an olla podrida of national airs by Mr. Sousa, beginning with "Yankee Doodle," treated as the subject of a fugue, and ending with the "Star-spangled Banner," blared out on the trombones, and accompanied, a la Tannhauser, with rapid, descending passages on the clarinets.

There will be no performances to-day or Friday, but on Thursday and Saturday two concerts, in the afternoon and evening respectively, will be given.

Bendigo Eve. Mail  
July 5-

#### SOUSA'S BAND.

APPEARS IN BENDIGO.

FINAL CONCERT TO-NIGHT.

A CIVIC RECEPTION.

John Phillip Sousa and his famous band of 60 performers came to Bendigo this morning by special train to give two concerts in this city. The first is now on at the Orderly-room, and the second will begin at 8 p.m., when a programme of a high order will be submitted. Mr. Sousa, accompanied by Miss Virginia Root (soprano), the vocalist of the company; Mr. E. G. Clarke, general manager for Sousa; Mr. H. L. Clarke, deputy-bandmaster and solo cornetist; and Mr. Grant C. Hanlon, manager for the directors of the tour (E. Branscombe Limited), were received by the Mayor (Cr. W. Wilkie) at the Town Hall on their arrival. Amongst others who assembled were:—The Mayoress (Mrs. Wilkie), Cr. and Mrs. Andrew, Cr. and Mrs. Carolin, Cr. and Mrs. Ross, Cr. Curnow, Cr. Heywood, and Mr. and Miss Bindley.

The Mayor said he was pleased to welcome the leader of such a world-famous band to Bendigo. They had heard much about the band of late, and he was sure the people of the city would show their appreciation of the enterprise of the management in including Bendigo in the tour. Bendigo

was famed for bringing forth leading musicians, singers, and artists, and they had in the old world at present Miss Amy Castles, Miss Beatrice English, Miss Crawford, Willie Murdoch, Alf Bottoms, and others. There were also many others on the operatic stage. The city's population was only 35,000, but had played a prominent part in the musical world. The band was favored with typical Bendigo weather, and there was no doubt they would have a successful time. A band of 60 performers was something new to Bendigo, and their trip would be remembered by all who were fortunate enough to hear them. He had very great pleasure in welcoming Mr. Sousa and his band to Bendigo.

At the request of the Mayor, Cr. Carolin, the senior member of the council, also welcomed the band. He said he endorsed all that had been said by the Mayor, and hoped the band would have a good time in Bendigo. If they had as good a time as the members of the American fleet they would go away perfectly satisfied. In fact some of the fleet had such a good time that they had difficulty in getting rid of them. Australia was a great country, and Bendigo was not the smallest part of it. It was one of the greatest goldfields in the world, and they had got more gold out of it and gone deeper into the ground than any other field of its size.

A Voice: £73,000,000 worth.

Cr. Carolin: That is sterling, not dollars. (Laughter.) The band, which Mr. Sousa headed, was a great organisation, and all were pleased to welcome it to the city.

Mr. Sousa said that the Mayor had spoken of the size of his band. He remembered that before he signed the contract to come to Australia that a gentleman who had had some business relations with amusements here had said to him, "It is perfectly absurd to take a big band there; they have never had anything so large." He, however, had remembrance of Melba, Crossley, Castles and others who came from Australia, and felt that the country that gave birth to such geniuses could not fail to appreciate that which was best in music, and decided that it would be absolute cowardice on his part to come to such a country with one artist less than he had in his own country. From the time that they came to Australia to the present moment their visit had been a pleasant one. He hoped his men would have a good time here, but he hoped the people would not treat them so well that they would not want to leave. The country was no doubt a good one, but really he required every man he had with him, and did not want to leave any behind. (Laughter.) He desired to

thank his Worship for his welcome, and hoped that Bendigo would have a prosperous future.

This afternoon the band is giving its first concert. The Orderly Room is well filled, and the programme is being much appreciated. The programme included the following items:—Overture, "Solenelle, 1812" (Tchaikowsky); Fantasia, "Lohengrin" (Wagner); Invitation a la Valse (Weber); Rhapsody, "Slavonic" (Friederich); Soprano Solo, "The Card Song" (Sousa); Miss Virginia Root, cornet solo, "The Debutante" (Clarke); Mr. Herbert L. Clark; and the famous Sousa marches. Miss Nicoline Zedeler, the violinist of the company, was unable to take part owing to indisposition.

Bendigo Independent  
July 6<sup>th</sup>

#### SOUSA'S BAND.

##### PERFORMANCES IN BENDIGO.

The world famed Sousa's Band arrived by special train yesterday morning, and gave two entertainments in the Drill Hall at the Show Grounds.

On reaching the city they were escorted to the Town Hall and accorded a civic reception. In addition to the mayor and mayoress (Cr. and Mrs. Wilkie), Cr. and Mrs. Andrew, Cr. and Mrs. J. P. Carolin, Cr. and Mrs. Ross, Cr. J. H. Curnow, Cr. W. D. Heywood and Mr. A. E. and Miss Bindley were present.

The mayor, in welcoming Mr. Sousa and his band, said that they had heard so much of them of late that he was sure the citizens would show their appreciation of the management's enterprise in including Bendigo in the tour. Bendigo was famed for bringing out leading musicians, singers and artists and they had in the old world at present Misses Amy Castles, Beatrice English, Alice Crawford and Messrs Murdoch, A. Bottoms and others. A band of sixty performers was something new to Bendigo, and their trip would be remembered by all who were fortunate enough to hear them.

Cr. Carolin expressed the hope that the band would have a good time in Bendigo. If they had as good a time as the American fleet, he was sure they would go away perfectly satisfied. Australia was a great country, and Bendigo was not the smallest place in it. It was one of the greatest goldfields in the world. They had got more gold out of it and gone deeper into the ground than any other field of its size.

A Voice: Seventy-three millions of pounds from Bendigo.

Cr. Carolin: Yes, pounds sterling—not dollars.

Mr. Sousa was warmly received. He remembered, he said, that before he signed a contract to come to Australia, a gentleman who had had some business relations with amusements here, said it was perfectly absurd to take a big band to Australia, as they had never had anything so large. He, however, also remembered Melba, Crossley, Castles and others who came from Australia, and felt that the country that gave birth to such geniuses could not fail to appreciate that which was best in music. He decided that it would be cowardice on his part to come to such a country with one artist less than he had in his own country. From the time they arrived in Australia to the present moment their visit had been a pleasant one. He hoped his men



SOUSA'S FAMOUS BAND.

PERFORMANCES IN BENDIGO.

CIVIC RECEPTION.

Sousa and his celebrated band of 60 musicians arrived from the metropolis by special train at 11.30 a.m. yesterday. Contrary to expectations, there was no demonstration of any kind at the station, and but for the uniforms worn by the visitors, who went off in twos and threes to different parts of the city, there was nothing to indicate to the public that the famous band had arrived in Bendigo.

Sousa, Miss Virginia Root (soprano soloist), Mr. H. L. Clarke (deputy bandmaster and cornet soloist), Mr. E. G. Clarke (general manager for Sousa), and Mr. Grant C. Hanton (manager for Edward Branscombe Ltd.) were driven to the Town Hall, where they were formally welcomed by the Mayor and Mayoress (Cr. and Mrs. Wilkie). There were also present—Cr. and Mrs. Carolin, Cr. and Mrs. Andrew, Cr. and Mrs. Ross, Cr. Curnow and Heywood, and Mrs. and Miss Pauline Bindley.

The Mayor, in proposing the health of "The Visitors," said they had met to receive the renowned leader of a world-famous band, and no doubt Bendigonians would feel proud of being honored by such a visit. Bendigo had established a reputation for producing leading artists, and amongst many who had been brought out in this city were Misses Amy Castles, Alice Crawford and Beatrice English, whilst about a dozen Bendigonians were now appearing in grand opera. The Mayor also referred to the gifted pianist, Willie Murdoch. It was something new to Bendigo to have a band of 60 performers visiting it, and he hoped their few hours' stay would always be remembered by them. He desired on behalf of the citizens to extend to them a hearty welcome. (Applause.)

Cr. Carolin supported the toast, and said if the bandsmen had as good a time in Australia as the members of the American Fleet they would be satisfied, as some of the latter did not want to leave the country. He informed his hearers that Bendigo was one of the greatest goldfields in the world, having produced £73,000,000—not dollars, he would have them understand—worth of gold. (Applause.)

The health of Sousa and his band was then drunk, and in responding, the famous conductor said he had understood that no speeches were to have been made. The Mayor, however, had referred to the great size of the band, and he (Sousa) remembered that before he signed the contract to come to Australia he had had a talk with a man who had some business relations with touring companies, and who told him that it would be simply absurd to take such a large band to Australia. Remembering, however, that this country had produced such musical celebrities as Madame Melba, Ada Crossley and Amy Castles, he felt that it would have been absolute cowardice on his part to come out here with one less than the full number of his band. (Applause.) From the time they had arrived in Australia up to the present their visit had been remarkably pleasant, but he hoped—and he said it advisedly—that the same feelings would not overtake his bandsmen as had been the case with members of the fleet, as he would much rather take his men home again with him to America. (Laughter.) "So kindly do not make it too pleasant for us," concluded Sousa.

AFTERNOON CONCERT.

For 20 years and more Sousa and his band have been household words throughout the world. As most people know, Sousa is an American, and his band an American combination, but it has become so famous in its own land, and has made so marked an impression during its tours abroad, that it is welcomed wherever it goes. This is the first time it has visited Australia—everyone will hope that it will not be the last. Much depends on the financial support accorded to it.

A light and to transport, and sufficient encouragement must be given to the enterprising managers to enable them to repeat the venture. Fortunately, the patronage granted to it in Bendigo was quite encouraging, though the hall of the Orderly Room is in no way adapted for concerts, and leaves much to be desired on the part both of performers and audience. Sousa's band is a military one; that is, it is composed of nearly equal sections of brass and wood-wind instruments. The addition of strings would make it an orchestra. Sousa claims that his band in variety of tone is equal to an orchestra. That is hardly so, for nothing else can give the tone color of stringed instruments. Still it has far greater possibilities than a brass band, such as the Besses o' the Barn, and in classical music especially will give a truer approach to the effects designed by composers. The band is comprised of capable performers, all of them proficient on their various instruments, and most of them soloists of a high rank.

The programme in the afternoon was a very good one, beginning with Tschaikowsky's great overture, "1812," commemorative of Napoleon's occupation of Moscow and subsequent retreat from Russia. It is a tone poem of great force and fervor, and was splendidly played. Specially noticeable were the vigor and sonority of the brass, and the mellow and sympathetic quality of the reed instruments. In Mr. Herbert Clarke the band possesses a cornetist who has few, if any, equals. He has a brilliant technique, a round, full tone, and a perfect command over every shade of expression, from the softest to the strongest. His solo pleased so well that he had to supplement it with an exquisite rendering of "Killarney." Sousa's compositions figured largely in the afternoon's entertainment—mostly as extra numbers—and as the band evidently knows them by heart, they were given with great spirit, and were immensely enjoyed. It is no heresy to say that Sousa's band is better than Sousa's music. The latter is popular and stirring, and full of unexpected effects, and with these qualities it is very welcome. Quite a number of his best known marches were rendered, "El Capitan," "Washington Post," "Hands Across the Sea," "Manhattan Beach," and they all went with a capital swing. In addition, his characteristic suite, "The Three Quotations," proved most interesting. Three of the most artistic items given by the band were Jahnfelt's "Prelude," so daintily played that the absence of strings was scarcely felt, a fine Slavonic rhapsody by Friedman, and Weber's well-known "Invitation a la Valse," cleverly instrumented. Two ladies were billed to appear—only one was able to do so. Miss Virginia Root has a fine, clear, soprano voice of great carrying power, and a most artistic method. Accompanied by the band, she pleased greatly with her first solo, and as an encore gave "Annie Laurie." Miss Zedeler, the violiniste, was ill, and her place was taken by Mr. Paul Senno, who delighted everyone with his marvellous execution on the piccolo.

Sousa, as a bandmaster, has methods of his own. He is undemonstrative to a degree. Sometimes he indicates his beat by the smallest gesture, even letting it at times go altogether. He makes great use of his left hand, and has evidently a telegraphic code, which is well understood by his players. He wastes no time at his business. A sharp entry, a hurried bow, and without pause or preliminaries the piece is begun. Encores are given as rapidly. Before applause dies down the encore number is on its way. Nearly every item in the afternoon's programme was treated in this manner.

EVENING CONCERT.

The Orderly Room was crowded in the evening, and the enthusiasm over the band was greater. All the fine qualities in its playing attracted more notice. Further experience proves the well-proportioned balance between wood and brass, and brings out into prominence the resources of both. Among the wood, the clarionets form a fine body, almost rivalling violins in their elasticity. This was well shown in the

concert opened, where the rapid descending passages for violins were taken by them. The band was heard with approval in other selections, Rachmaninoff's "Prelude," "The Bells of Moscow," was taken too fast, and somewhat spoilt, a tuneful little "Extre Act," by Helmsberger, and the "Walkinsuit," of Wagner, which has become a favorite with bands, though it lends itself, perhaps, less than anything else to band treatment. One defect of the band appeared more imminent here, a want of well-controlled gradation of tone, the light and shade, which adds so much to the interpretation.

The very favorable impression she had already made by her solo, "The Maid of the Meadow" and "Annie Laurie." The place of Miss Zedeler was taken this time by the first arionet player, who displayed wonderful sweetness and facile dexterity in a transcription of airs from Verdi's "Rigoletto."

hoped that the people would not treat them so well that they would not want to leave. The country was no doubt a good one, but he required every man he had with him. He did not want to leave any behind. (Laughter.) He thanked the mayor and others present for their welcome, and hoped that Bendigo would have as prosperous a future as its past had been. (Applause.)

THE CONCERTS.

Both the afternoon and evening concerts in the Orderly Rooms were splendidly attended. At each performance crowds hung about the building listening outside the doors to the music within.

At night every seat was occupied. Magician Sousa stepped briskly to the stage and without waste of a second the instruments took the pening bars of "Tannhauser" in obedience to his gesture. The neat waisted figure with the conductor's baton was the band, the real band. The music swelled into majestic, measured volume, died away to the faintest tremorings and burst into loud rapture at his proper control. Full instrumentation and emphatic periods came with the dropping of his arms, crescendo passages rose with his impatient gesture, and the varying moods of each separate instrument were born, as it were, with Sousa's foreknowledge of a precise movement. The opening piece was a revelation of the strength and versatility of the band and to chant, anthem and song of love, full justice was rendered. Release and attack found the sixty performers one and the intricate items proved them sixty times one. Warm hand clapping greeted the overture. Mr. Herbert L. Clark is a modest man, and prefers to be judged by each audience on his showing before it, and it must be said that the reception his cornet solo "Showers of Gold," paid no unflattering tribute to his excellence. Mr. Clarke, who comes with a fine reputation from America, exhibited mastery of his instrument in his clean firm notes and the restraint which made his solo artistic.

Miss Virginia Root, the soprano sang Sousa's "Maid of the Meadow," with swinging American character. Impudence, carelessness, the joy of life and a robust independence—all these are in this "character" of the citizens of the United States who demand that it be justly interpreted in their songs. Miss Root's song was a challenge, and a sweet melodious challenge; it was a spring song, and a song of youth and love. The singer received an ovation and for an encore gave "Annie Laurie."

A series of character studies, "The Dwellers in the Western World," the red, the black, and the white man, was a quaint band item. Rachmeninoff's "Bells of Moscow" was a powerful number. By special request, Sousa's "The Band Came Back," was rendered. The performance—it deserves the name of performance—was invented by the composer to enable the audience to identify each instrument by means of well known and popular songs. The members of the band came on the stage in divisions, each division playing an air. The great saxophone, the biggest of all the instruments, which looks like an inverted trunk of an elephant, "zoomed" "Annie Laurie" with three other "phones" of lesser calibre. The "Federal March," dedicated by the composer, Sousa, to Australians, was rendered with spirit by the band. Mr. J. Norrito gave a clarionet solo "Fantasia" on an Italian air, in place of Miss Nicoline Zedeler, who was indisposed, and did not leave Melbourne with the company. The "Ride of Valkyries" concluded an excellent programme.

The afternoon's programme was as follows:—Overture, Solerfelle, Tschaikowski; cornet solo, "The Debutante," Clarke, by Mr. Herbert T. Clarke; "The Three Quotations," Sousa, by the Band; "The Card Song," Sousa, by Miss Virginia Root; "Lohengrin," by the band; "Mutation a la Valse," "Praeludium," Jahnfelt "The Glory of the Navy," Sousa, and "Glorie," Friedman, by the band; piccolo solo, by Mr. Paul Senno.



## SOUSA'S BAND

Sousa's band paid a return visit to Ballarat to-day, and, needless to say, all music lovers rejoiced over the fact. The great "march king" and his unique combination of musicians gave a concert in the Coliseum, and before the first item was concluded the audience was worked up into a state of great enthusiasm. It was the first opportunity Ballarat people had of seeing Sousa conducting, and having seen him they are marvelling how he gets such wonderful effects with apparently so little effort. He goes through none of the freakish contortions that some conductors affect, but in his hand the baton is a magic wand, every move of which spells melody. It can easily be understood that Sousa's band is greater than other bands largely because of its creator and conductor. Every item this afternoon was rapturously applauded. A feature of the performance was Miss Virginia Root's magnificent rendering of the soprano solo, "Crossing the Bar." Cornet solos by Mr Herbert Clarke and a violin solo by Miss Nicoline Zedeler were listened to with delight.

The final concert will be given to-night, when the following programme will be given—Overture, "Robespierre" (Litolli); suite, "Looing Upwards" (Sousa); fantasia, "Siegfried" (Wagner); rhapsody, "The Second" (Liszt); march, "Fairest of the Fair" (Sousa); rhapsody march, "Damnation of Faust" (Berlioz); and a garland of Sousa's marches. Soloists—Miss Virginia Root, soprano; Miss Nicoline Zedeler, violinist; Mr Herbert L. Clarke, cornetist.

## Ballarat Courier July 8

## SOUSA AND HIS BAND.

Sousa and his band came along again yesterday, and gave two performances at the Coliseum, en route to Melbourne and Sydney—a sort of meteoric flight through three States in four days, for they left Adelaide on Thursday, and are to reach Sydney on Monday. They were greeted with large audiences yesterday, and yet there was room for more. The absent ones are to be pitied, for a rich musical treat was afforded those present. In describing the combination as "Sousa and his Band," one is not far wrong. The dapper little genius of a conductor was in his place both yesterday afternoon and evening; and those effective little twists and turns of his modest-looking baton, and those occasional lifting of the eyebrows, are simple outward evidences of his method of conducting. It is easily a case of Sousa first and the band second; but nevertheless the band does great work. Some fresh pieces were introduced at both performances, and the novel or theatrical effects were not forgotten, much to the delight of everybody present. Space forbids a detailed review of the performances; but special mention should be made of "Mars and Venus," a remarkable selection in a suite of three pieces, in which the instruments got as near thunder as any band instruments could be expected to get, and the crescendo and diminuendo of the drummers' roll were excellently managed. The audience applauded most heartily. The first of the suite, "Jingle Bells," was also effectively done. Another curious selection was the encore number, "The Band Came Back." It came on after the interval, and the bandmen came in in dribs and drabs—singly or twos and threes—and gradually swelled the tone, until the conductor himself came. The audience laughed heartily at the appearance of a triplicate of flautists, one with a mammoth instrument about three yards in length, which emitted deep sounds as much like pig grunts as anything. This served to introduce to the audience the various instruments employed, many of which are obscured in the crowd. The piccolo playing was a pleasing feature of the performances. It only seems now to divide his band into two and then march off at the next performance.



## SOME OF SOUSA'S CHARACTERISTIC ATTITUDES.

and his Band of sixty will open at the Exhibition, Adelaide, June 24.

## Ballarat Star July 8

## SOUSA'S BAND.

A conductor who wielded his baton with an absence of fuss and flourish that seemed to border on nonchalance, but whose every action was as a wave of the magic wand, was the impression that Ballarat got yesterday of Sousa, the world-renowned bandmaster. When his remarkable band appeared in Ballarat on the previous occasion, Sousa was not there to conduct it, but he made a most interesting and striking contribution to the post through his programme, and giving his audience a memorable exhibition of how a band ought to be controlled. Sousa does none of the contortions of body and wild whirling of arms so common amongst bandmasters of lower grades. His beats are very simple, yet so varied and effective that the slightest motion of the white-gloved hand produces a wonderfully instantaneous and sympathetic response from his well-trained band. There appears to be an extraordinary degree of suggestiveness about his modest mannerisms, and he gets a maximum of effect with a minimum of effort. But, after all, it is not how the conductor does it, but what he does, that matters. The music that he produced yesterday was charming in every particular, and the two programmes served to display how remarkably varied is the band's accomplishments. In the afternoon empty seats were numerous in the Coliseum, but there was a very large audience at the evening's entertainment, and intense enthusiasm was aroused by Sousa's delicious feast. The afternoon's gathering was regaled with several particularly choice selections, notably Richard Strauss's "Merry Pranks," in which there was a lively swirling of clarionettes, majestic trumpet work, soothing flute effects—in fact, almost every class of music that the band's extensive capabilities comprise. Liszt's beautiful "Les Preludes," a symphonic poem, was gloriously rendered, and the audience waxed exceptionally enthusiastic over Sousa's tuneful three-part suite, "Maiden's three"—a sparkling, lively thing that showed off the band's

wonderful precision and accuracy, as well as its magnificent tone. The band also gave great revelations in German's fine "Henry VIII," "William Tell," and other items. The three principal items in the evening's performance were Litolli's "Robespierre," Wagner's riotous fantasia, "Siegfried," and Berlioz's "Rokoczy march," in each of which difficulties were made to look simple, and ideal work was done in all departments of the band. There was a liberal supply of Sousa marches at both performances, while Miss Virginia Root, the sweet-toned soprano; Mr Herbert Clarke, the peerless cornetist, the solo clarionettist, flautist, and piccolist each gave some masterly contributions.

## Sydney Eve Sun. July 6

Sousa and his sixty musicians may be heard in two specially selected programmes at the Town Hall to-day, afternoon and evening. Concert goers and lovers of good instrumental music are reminded that the farewell season will end next Saturday evening. Performances of brilliant programmes will be given each afternoon and night at the Town Hall, excepting Saturday, when the band will give a matinee at the Adelphi Theatre, our latest house of amusement, which is noted for its perfect acoustics. Mr. Branscombe announces popular prices. The plan is at Carnegie and Sons' music warehouse, King-street.





COMPOSED AND  
CONDUCTED BY  
JOHN PHILLIP SOUSA.

WITH PEN AND PENCIL  
ACCOMPANIMENT  
BY CHARLES NUTTALL.

"Oh!—Listen to the band!  
How—merrily they play!"

She lifted it sotto voce as she tripped along beside her escort. She and he were units of the crowd that was headed in close-packed order toward the great hall where Sousa and his band were to perform. That is to say, Sousa would perform; the band would play.

Her voice was a light soprano; her spirits and the tune were infectious. When she had passed, I rumbled the ditty on the lower register of a voice which would be an invaluable asset for one of those uniformed major-domos who announce the glories of the show just now about a-going to commence. But that gay air was not written for bassos. So thought an evil-appearing and most ill-bred newsboy, who giggled noisily as I passed him, humming. He skipped out of reach, and from a safe distance he mimicked my chest notes, groaning dismally. Some day, when I have time, I'll start a Society for the Suppression of Newsboys.

#### Sousa Makes His Bow.

The members of the band were in their places. As I went to my seat, the curtains at the back of the stage parted, and a smart, alert man of fifty walked forward with a quick step, bowed front and right and left, mounted a box-thing that set him a foot above the level of the stage, and raised his hand. Straightway the woods and the brasses raised their voices in a slow, deep chant, the opening chords of the Pilgrims' March from "Tannhauser."

We have heard it in suburban drawing-rooms, as a pianoforte solo, as a duet, as a "piece" simplified for little players. Often it is "rendered," with fair or indifferent success, by local brass bands. But, until now, we have not heard it played by Sousa's band, with the famous conductor directing the interpretation of the nuances, the rich, throbbing melody, the dignity and pathos of the great composition, which only perfect performance can transmit in full degree.

Sousa is no lightning-conductor. He does not skip about, he does not wave his arms overmuch. Yet there is something electric

in the man's personality as he stands in his place. In crisp attack, in unison of smooth progression, the band obeys the magic wand as grass moved by the wind.

Emerson wrote that "Every successful business or institution is the lengthened shadow of one man." In this example, Sousa is the man. The band is his material and highly effective "shadow."

#### What Everylady Wants to Know.

All the world is interested in accounts of the lives, the struggles and the successes of the world's famous men. We admire those whose elevation is partly due to genius,

partly to that "infinite capacity for taking pains" which is the handmaid of genius. We like to read newspaper and magazine interviews, and the impulse is a good one—"Lives of great men all remind us," you know.

So, when I "saw" Mr. Sousa in his hotel apartments, I explained that all the readers of "Everylady's" are young women—though some of them have passed the three-score-and-ten mark—that all are ambitious, that most are musical. Then I said something in a very low tone.

"What!" said Sousa, aloud. "Women curious!"

I nodded.

"What would the dear girls like to know about me?"

"They'd like to know how old you are."

"Bless my soul! Not far off fifty."

"And how young you were when first you played the—the—"

"Violin. I was seven. An old friend of my father opened a conservatorium in Washington. He had no students in the beginning, so he asked my father to let me go. I cared much more for guinea-pigs than for music, but I was too young to object effectively. Surely the beneficent Providence that guides our steps led me to that music school! In the first year I won the gold medal for general efficiency. Second, third, fourth year the same. At fifteen I taught in the conservatorium, which had become an important musical centre. At sixteen I published compositions which met with a fair measure of success. At twenty-three I raked in my first 'scoop'—with the 'Resurrection March.' (By the way, the orchestra in this hotel played it at dinner a few nights ago.) In 1885—"

"One moment, Mr. Sousa; you're going too fast for me. My clients, the ladies, wish to know whether your father and mother were musical persons."

He laughed. "Not much. My father had a slight knowledge of music, that's all. My mother didn't know a semi-quaver from a semi-colon. I'm not a believer in the principle or theory of heredity. Weakly parents have bred prize-fighters. Throughout history Shakespeares and Caesars have sprung

from common clay, with no distinguished precedent in their obscure pedigree. Genius is accidental—so many wheat-stalks to become chaff, so small a body of grain to become bread for human nature's brain-food, entertainment, and enlightenment—Where was I when you interrupted?"

"It wasn't an interruption. That was suggestion. There will be more of it as we progress."

"Yes. About those marches. 'The Gladiator,' written in '85, made a big hit, but the thing that made my name world-known was the 'Washington Post March,' published in '88. I'll play it for you."

So Sousa went to the piano, and played his great march for me. That was a quaint

situation—Sousa at the piano, in a red dressing gown, beating out that rousing melody so that I should be able to tell everylady of the pleasure that I had.

But the greatest boom of all followed the publication of the 'Stars and Stripes Forever.' Over a million copies for piano alone have been sold. For other separate instruments—violin, cornet, etc.—500,000; for brass bands, 14,500; for orchestras, 140,055. And I am paid royalty on every copy! The present tour is undertaken with a threefold object. We—my wife and my daughters and I—wished to see these interesting southern lands. We—my orchestra and I—sought fresh fields and pastures new. And I wished to advance the popularity of the Sousa methods."

"And I take it, having had aural and optical evidence of the fact, that there's something other than marches and 'Washington Posts' included in that category?"

Sousa's Ambition.

"Say"—and the cord of the red dressing-gown was hauled in part of a fathom—"let me tell you at this point that if it were only marches, and if I were asked to go round the world playing marches, I'd step out to-morrow. I have made some reputation from the standpoint of versatility and progress, and to follow the traditional line is not for me. I flatter myself I have built up a new instrumental combination that can compare with the best symphony orchestra in the world, and I would never agree to confine myself to one kind of composition or one composer even tho' that composer be myself.

"The band was not built in a day or a year, and when it was finished, it didn't have a set of champion soloists and a lot of poor supports—it was all soloists. In most bands the solo part for any instrument is played by the man in the first chair; in my band all the men play the part together, and if it isn't played as one note, then the fellow that misses it just naturally finds himself down in an inferior band before he knows where he is. Now, the man who sits on the second chair in my band would be in the first chair of almost any other band, so would the third, and the fourth and the fifth and the seventh. That was the first of my ideas to have the best organisation. And as I've spent infinite time and money to acquire the best instrumentation, so I've laid myself out to develop the best kind of music.

#### Building Up a Band.

"Some of the members of this band have been with me for twenty-five years. A long process of selection and weeding-out has sifted the grain from the chaff, and these tried men are the backbone of Sousa's band. Thoroughly trained in my methods, they know my ideals; working as one man, they infuse a spirit and a habit of unity, so that this combination of musical talent has acquired a personality which marks it distinct from all others."

"My turn, Mr. Sousa. As to your programmes: you include arrangements of 'Waiting at the Church,' 'Has Anybody Here Seen Kelly?' and such ultra-modern classics, sandwiching them between Wagner's and Tchaikowski's finest!"

"Well—why not?"

"Why do it? That is what musical folks would like to know!"

Sousa rose and paced the room. Then, leaning upon a high-backed chair, he shook his forefinger at me, and I shrank into my overcoat.

"Now, see here!" he began, sternly. "When you go to a play—say one of Shakespeare's—do you blame the dramatist if you are made to laugh? Do you want your money back on that account?"

"Perish the thought!"

"If you find a joke in a book written by George Meredith (You don't, but—), in a book by Dickens, Balzac, or Thackeray, do you throw the book aside, or even think less of it because of the humour in it? Tell me!"

"Your argument is indisputable."

"Yet Shakespeare, Dickens, Thackeray and Balzac were all tragic writers! And, to say the least, the function of music is not to picture the dark side of life!"

"Mr. Sousa, you have everylady and me begging for mercy. I can't answer for the musicians."

"In the sub-consciousness of every musician lies the conviction that I am expressing now. The prime business of the artist is to entertain, to delight, to bring laughter and colour in a grey and joyless world. Imagine a world without music, painting, books. Think of it! You could not whistle in the bathroom any morning if no one had composed a tune; you would be a dull boor if no book had ever been written; lacking the work of painters and designers, your walls would be barren of interest, your furniture would be more hideous than most of it is now, your houses, clothes, gardens—there would be no gar-



March Time.

dens—no theatres, no pretty dresses in the streets! All life turned drab-colour!

#### The Kipling of Music.

"The artist sits in his study, writing, painting, composing the joy and the colour of life. You know the saying, 'Art is the expression of man's joy in his work.' He works best who works in joy, and his own delights he transmits to a world that is hungry for joy.

"I am proud of the fact that I have been called the Kipling of music and the Mark Twain of music. Kipling is a very great man, a purveyor of infinite pleasure. Mark Twain taught us not to take life too seriously. Even in Twain's works there are tragic passages such as occur in the lives of the merriest of us. But with him the human interest and the comedy prevail; so it should be with us.

"When I was a child, teachers usually threatened and bullied. To-day, thanks to the kindly interest of one, Froebel, the kindergarten of education through play has brought happiness to a



world of little ones, all impatient if kept from their lessons. So with grown-ups; my band performances are kindergarten lessons. Many persons will go to hear 'Waiting at the Church'; some will return to hear Wagner and Liszt. Education is progressive—first the kindergarten, then the primer, then the serious studies. So the excellent writing and the fine illustrations that distinguish the best newspapers and magazines of to-day are leading the civilised world to an intelligent understanding of the works of such writers as Shaw and G. worthy, such painters as Brangwyn and Corot. Every one of us is in the kindergarten of some school. You, it may be, are beginning to discover the beauties of great musical compositions; I may be taking my first step toward rejection of the Swiss oleograph in favour of the Rembrandt print; the bell-boy who showed you up here may have developed a taste for Dickens in preference to Deadwood Dick! You attended one of our performances. Did you think that any of it was vulgar?"

"Not at all. One thing that impressed me was the conductor's self-restraint. Once, in New York, I saw a music-hall mimic in a series of impersonations. He mimicked Sousa, jumping about and waving his antennae like a beetle on a hot stove. The real Sousa disappointed me in that particular."

Sousa smiled. "The man had to do it to raise a laugh. If he had given a faithful imitation of my actions, the audience would have yawned. Lafayette, the poor fellow who was burnt to death in Edinburgh, was the one who mimicked me in clown-fashion. But he and I were the best of friends."

"Having in mind the fact that you are a conductor, it seems foolish to ask whether you think that it is necessary for a band or an orchestra to be 'conducted.'"

"Most assuredly, yes. The art of the conductor is the art of the orator plus a talent for leadership. Just as some orators have no personality and possess very poor diction, and just as some generals are absolutely unfitted to lead their men into a fray, so there are some conductors who are quite as unfit for effective work. Everybody can recite, everybody can carry a sword, therefore everybody can wave a baton and beat time. But that does not constitute musical conductorship. Some so-called conductors (heaven save the mark!) are a clog upon the efforts of their

musicians. The angular automaton who saws the air—up, down, left, right, criss-cross and every other way—with jerky uncertain beat, compels a mechanical, jerky, uncertain playing of the score. However, even with all these drawbacks somebody, able or not, must intimate the tempo for the musicians; but apart from that, some time-beaters are as devoid of magnetism or grace as a boiler explosion is of soporific anaesthetics. By the way, is your notebook nearly full?"

"I have another in my pocket." But I reached for my hat.

"Well—good-bye." We shook hands. "My kindest regards to every lady."

Sousa returned to the warm hearth, folding his dressing-gown about him, and I went out to a cold world. As I went down the steps of the hotel entrance, I said to myself, "This man's philosophy is good—'Let us be merry!'"

But the rain fell drearily, and a cab-horse on the corner, fearing that I was about to employ him, bestowed upon me a look of pathetic entreaty. I walked back to the office, whistling to keep my spirits up.



Pianissimo!



Finale.

## Melbourne Table Talk, July 8<sup>th</sup>

### SOUSA'S BAND.

The performances by Sousa's Band have drawn big audiences to the Exhibition Building this week, who have been delighted with the beautiful tone, full sonorous, rich and organ-like, produced by this famous band. There is only one complaint that anyone has found to make, and that is Mr. Sousa's little vagary of giving as encore to a classic item, or some grandly impressive number, some little ragtime air or a comic song. This undoubtedly grates upon music-lovers. Apart from this one little fly in the ointment, everything is perfect. The performances are about as perfect as they can be, as is to be expected when every member of the big band is a master of his instrument and a soloist. Then with such a past-master as Sousa as leader, who has the magnetic power of drawing the best from the forces under him, and of infecting them with his own enthusiasm. The programmes include a very large number of charming trifles, including many of Sousa's own compositions, which have become wonderfully popular with the audiences. The repertoire of the band seems inexhaustible, for at almost every concert something fresh is given.

## Melbourne Australasian, July 8<sup>th</sup>

Mr. Sousa returned with his band from Adelaide on Saturday last, and gave two concerts on Saturday, Monday, and Tuesday, in the Exhibition-building. The programmes were:—On Saturday, "A Garland of Successes" in the afternoon, and a grand opera selection in the evening; on Monday, "Gems from the Masters" in the afternoon, and a Wagner-Tschaikowsky selection in the evening; Tuesday, being the Fourth of July, was devoted to American composers, the afternoon programme being repeated in the evening by request of many resident Americans.

## Melbourne Leader, July 8<sup>th</sup>

During the week Sousa's Band gave concerts in the Exhibition Building to crowded houses. Classical and popular music were delightfully intermingled, and always executed with remarkable skill.

## Melbourne Herald, July 6

Sousa's Band is to play farewell concert in the Exhibition to-night and on Saturday (afternoon and evening). It visited Bendigo yesterday, and will go to Ballarat to-morrow.



The Kipling of Music.



"No, little one, Mr. Sousa is not angry. He desires that the cornet shall proceed adagio."



Sydney A.M. Herald  
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July 11

## THE SOUSA SEASON.

### RENEWED ENTHUSIASM.

John Philip Sousa and his famous band of musicians returned to this city yesterday by the early morning mail from Melbourne, and, with undiminished vivacity, delighted audiences at the Town Hall both afternoon and evening.

"What care I how fair she be, if she be not fair to me?" It was the conductor himself who spoke in response to a remark that Melbourne was considered to possess a fine climate. "On the average of the whole year, it may be," continued the genial American, "but we encountered a terrible deal of rainy weather during our month's stay there. Miss Zedeler, in particular, drew rain with the certainty of the bombs exploded for that especial purpose in French and Italian wine districts! Every time the accomplished Swedish violinist drew her bow across the strings the rain began to patter on the roof. Fortunately, we were splendidly supported by the public, and after our season at the Glaciarium, we continued at the Exhibition Building, where, on Saturday night, our farewell drew a colossal audience. We were glad to hear of the success of the Sheffield Choir in Sydney during our absence. I had a friendly meeting with Dr. Coward in his own city just before he set out for the United States and Canada, from which region we had just returned; and, after scampering all across the habitable globe, I only missed meeting him on this side by a change of plan which took him to New Zealand first. Our Australian tour has also taken us to Adelaide, where we met the sun again, and had an enjoyable visit of one week, playing to great audiences in the spacious Exhibition Building there. Although there is much talk about the difference between these cities and those in England, and their greater resemblance to towns in America, I find the atmosphere, and general aspect, more English than anything else. The average Australian has a likeness to the average American in this essential, however—both are mentally and physically active and alert, I may add that there are several different types of city in America, which renders a general comparison impossible. Our Sydney return season will be closed on Saturday night, when we leave for Toowoomba and Brisbane, and afterwards we sail for a tour of New Zealand on our homeward journey. The programmes this week, both afternoon and evening, will be very varied. On Thursday afternoon, for example, I shall include Ernest Truman's 'Fugue in F sharp minor,' which should prove of genuine interest."

### THE EVENING CONCERT.

At the evening concert, Mr. Sousa was greeted with renewed enthusiasm when he came forward to conduct selections from "Lohengrin," which included the "Bridal Music," and the entr'acte to the third act. Artistically, the finest contribution of the evening was the Largo from Dvorak's "From the New World" symphony, the pastoral atmosphere of which, with the beautiful theme for cor anglais like a voice from the heart of some deep forest, was beautifully preserved. The wood-wind sweetly breathed their pianissimo charm, and the spell was not broken by the brass, the muted tones of which added to the enchantment of the ensemble. Another captivating number furnished scenes from "Madame Butterfly," opening with the distant, hummed chorus sung whilst the weary women wait for that dawn which is to come "dancing o'er the sea," with the long-absent lover's return, and continuing with the love theme, and many other fine subjects, including Cho-Cho-San's great aria about the ship—all of which was reproduced in close sympathy with Puccini's music under the conductor's inspiring baton. The fantasia on a German song, "A Little Bird Came Flying," arranged by Ochs in the manner of Haydn, Mozart, Strauss (the "Waltz-King"), Verdi, Gounod, Wagner, Beethoven, Mendelssohn, and Meyerbeer, was decidedly clever, the touches from the prelude to "Lohengrin," and from the "Venusberg" ("Tannhauser") easily identifying the great composer of German music-drama. Characteristics of each in turn were more or less apparent. For the large section of the audience devoted to the popular Sousa marches, there was no lack of entertainment, the many encores in response to the applause taking that form, whilst a double-encore after "The Federal" March led to "The Stars and Stripes" and "Manhattan Beach." Miss Virginia Root, who also proved in excellent voice at the matinee, rendered the touching Prayer from Puccini's "La Tosca" (in Italian), making her effect in the passionate outburst on the terminal high passage, followed by the sob at "perche"

at the end. The orchestra, generally so careful in that respect, was, however, too heavy for the singer. The encore was "The Goose Girl." Miss Nicoline Zedeler exhibited a much larger tone than last season in the Wieniawski "Souvenir de Moscow." The young Swedish violinist played it most brilliantly, her high harmonics being especially strong and accurate; and in her encore number, Gossec's "Gavotte," she exhibited a piquant vivacity that delighted the house.

Without following the matinee programme closely something may be said of the fine rendering given of "Siegfried's Death" from "Götterdämmerung," as skilfully arranged for the wind ensemble by the conductor. Mr. Sousa, in all his Wagnerian transcriptions, scores with great care so as to avoid over-emphasis, or blatancy of effect, and in this instance the tragic gloom of the movement was beautifully reproduced. The constantly-recurring passage for 'cellos immediately following the bodiful opening for kettledrum was allotted to bass-clarionets and bassoons, and was played at all times with admirable smoothness. One of the most arresting effects is that in which the cornets make their thrilling entrance, but it is not sunshine which thus breaks through the pall of heavy cloud, but lightning! Many light pieces, including the pretty comedy act, "The Band Came Back" (Sousa), with many encores, formed the basis of this tuneful matinee entertainment.

This afternoon and evening there will be entirely fresh programmes. Matinee and evening performances will be given at the Town Hall throughout the week; but Saturday's matinee will be at the Adelphi Theatre.

Sydney A.M. Telegraph  
July 11

## SOUSA'S BAND.

Mr. Sousa and his band returned to Sydney yesterday, and began a week's series of farewell concerts at the Town-hall. The music was as well interpreted as ever, the fine, well-balanced body of tone and the rich variety of color being again pronounced features of the work of this excellent company. At the same time the personality of the conductor himself remains a dominant factor in the success achieved, for Mr. Sousa undoubtedly imparted something of his own magnetism to his players. Yesterday's programmes, in the afternoon and evening, were notable for an augmentation of the classical music. "Siegfried's Death," the scene from Wagner's opera "Götterdämmerung," the overture to "William Tell," and Elgar's stirring "Pomp and Circumstance" music at the afternoon recital were worthier of the abilities of such a fine band than superficial marches, even though these win the louder applause. In the evening the "Bridal Music" and "Entr'acte" from "Lohengrin," melodies from Puccini's opera "Madame Butterfly," the slow movement from Dvorak's "New World" symphony, with its beautiful theme for the cor Anglais, and the "Martha" overture, in the same way heightened the interest of the concert for serious musicians, and illustrated admirably what the band can do. The "Washington Post," "Stars and Stripes," the "Federal" March, "Manhattan Beach," and the rest were played with rousing cheerfulness, and seemed to please the audience mightily. But, all the same, the merit of Sousa's players is most fitly attested in music of the enduring type. Amongst the lighter works, an amusing fantasia illustrative of the styles of Haydn, Mozart, Beethoven, and others of the great masters in the treatment of a simple melody attracted attention, and a graceful gavotte of stately, full harmonies, the "Amaryllis," of Ghys, was also noteworthy. The songs of Miss Virginia Root and the cornet solos of Mr. Herbert L. Clarke were loudly applauded, and Miss Nicoline Zedeler was imperatively recalled for Wieniawski's "Souvenir of Moscow," in which her technique was exceedingly brilliant.

This afternoon Nicolai's overture to "The Merry Wives of Windsor," part of Moszkowski's suite, "In Foreign Lands," and other excellent music will be played, and the evening programme will include "Siegfried's Idyll," part of the "Lenore" Symphony of Raff, Lacomme's suite "At the Masquerade," and themes from Verdi's opera "Aida."

Sydney Eve News  
July 10th

## SOUSA'S RETURN VISIT.

Sydney music lovers will once again have an opportunity of enjoying the soul-stirring strains of Sousa's Band. Returning from successful seasons in Adelaide and Melbourne this morning by the train, a matinee will be given this afternoon in the Town Hall. Two concerts a day throughout the week will be held, afternoon and evening, with the exception of Saturday's matinee, which, owing to the hall having been previously engaged, will take place at the Adelphi Theatre. The farewell concert at night will, however, be given in the Town Hall. At each concert an entirely fresh programme will be presented, and the soloists, who so favorably impressed Sydney audiences on the previous visit—Miss Virginia Root, Miss Zedeler, and Mr. Herbert Clarke—will again appear. Special facilities have been arranged whereby patrons can book seats at great concessions at Carnegie's music warehouse, King-street, and all who revel in good music, played inimitably, should grasp this opportunity offered by Sousa during the coming week, of listening to the world's masterpieces, rendered as only Sousa's Band can render them.

Sydney Eve Sun  
July 11

## SOUSA'S SIXTY.

### BRILLIANT PROGRAMMES.

Sousa and his ever-ready band made a triumphal re-entry at the Town Hall yesterday. Though the musicians were travelling all night, arriving by the early morning mail from Melbourne, they attacked two formidable programmes with as much freshness as if they had been resting for a week. Evidently Sousa's bandmen do not believe

in the rest cure. Anyway, they have no time to go in for it.

At the afternoon concert the band gave a brilliant performance of the "William Tell" overture, and further showed their delicacy of nuance and rich color tonality in the Siegfried's death scene, from "Götterdämmerung." Lacomme's "La Ferie" (at a Spanish fair) was delightfully rendered. The clarinets deftly suggested the pizzicato of the Spanish guitar and other plectrum instruments. The Sousa wood-wind might well serve as an object lesson to most performers whose earnest wish it is to excel at their various instruments. The clarinet middle voices are particularly good, and in this way the perfect quartet is obtained here as well as in other sections of the band. By the way of emphasising the fact that they had returned, "The Band Came Back" opened the second part of the programme. This cleverly arranged musical joke proved as popular as ever, and the audience wanted the band back an unlimited and altogether unreasonable number of times.

The principal features of the tuneful evening programme were the "Lohengrin" "Bridal Music," scenes from "Madame Butterfly," the Largo from the "New World Symphony" (Dvorak), and overture to "Martha" (Flotow). The Largo from Dvorak's symphony was played with great charm, and in it that beautiful balance which is one of the admirable features of the band was much in evidence.

Mr. Herbert L. Clarke, cornet; Miss Virginia Root, soprano; and Miss Nicoline Zedeler, violinist; were the soloists, and their contributions met with emphatic demands for additional items. Frequent encores were also demanded from the band. These extras were "Hands Across the Sea," "Washington Post," "Manhattan Beach," and other rousing Sousa marches.

Specially selected programmes are announced for to-day's afternoon and evening concerts.

On Thursday afternoon the band will render Mr. Ernest Truman's (the City Organist) Fugue in "F Sharp Minor."

The final concert of the return season will be given on Saturday evening.



## SOUSA'S CONCERT.

The members of Sousa's Band gave two performances in the Town Hall on Monday, submitting attractive programmes, to the delight of encouraging audiences. At the evening concert, the band played the bridal music from "Lohengrin," and the entr'acte to the third act very artistically. The fantasia on a German song, "A Little Bird Came Flying," treated by Ochs in the manner of Haydn, Mozart, Strauss, Verdi, Gounod, Wagner, Beethoven, Mendelssohn, Meyerbeer, and, as a march, proved genuinely enjoyable, and another charming performance was a selection from "Madame Butterfly," opening with the hummed chorus, heard during the long vigil that is kept before the coming of the dawn. The largo from Dvorak's "The New World Symphony" was very nicely given, and other numbers that were heard with pleasure were "The Federal March," which led to "The Stars and Stripes," and "Manhattan Beach," and the overture to "Martha." There were frequent encores, which were generously responded to. Miss Virginia Root gave a charming rendering of the prayer from "La Tosca," and sang as an encore "The Goose Girl." The violin playing of Miss Nicoline Zedeler was much admired, her brilliant interpretation of Wienlawski's "Souvenir de Moscow" leading to an encore. The extra was Ossee's "Gavotte."

## SOUSA AND HIS BAND.

Few opportunities now remain of hearing John Philip Sousa and his famous band, Saturday afternoon at the Adelphi Theatre being the final matinee, and Saturday night at the Town Hall the farewell. Two concerts will be given at the Town Hall to-day. The solos in the afternoon will bring forward that brilliant and expressive cornet player, Mr. Herbert L. Clarke, in "Alice, Where Art Thou," Miss Virginia Root will sing Batten's valse air, "April Morn," and Miss Nicoline Zedeler will play Ogarew's "Caprice Brillante" for violin. Mr. Sousa will conduct excerpts from Berlioz, the "Finlander," tone poem of Sibelius, gems from "La Boheme," Elgar's "Salut d'Amour," and favourite airs from the comic opera, "The Bride-elect" (Sousa), besides popular Sousa marches. Mr. Ernest Truman's new fugue will be rendered.

In the evening, in addition to new solo numbers by the artists named, the list of band pieces will comprise the dramatic overture to Wagner's "Rienzi," a southern suite, "The Creole," by Bockhoven, a tone picture from "The Valkyrie" (Wagner), Glinka's brilliant caprice, "La Zota Aragonaise"; the idyl, "A June Night in Washington," a "Tarantelle," by Elgar; and favourite Sousa marches, including "The Federal" (dedicated to the Australians). The place is at Carnegie's, and as notified.

To-morrow afternoon the band will play Miss May Summerbelle's new composition, "The Blue Pacific March," which is dedicated to Mr. Sousa, who has kindly promised to introduce it in the United States.

Yesterday afternoon over a thousand public school children, including several hundred from Fort-street, attended the Sousa concert, and their vivacious applause testified to their enjoyment of every number. The management has arranged for further relays of children to attend this afternoon and at to-morrow's matinee.

## SOUSA'S CONCERTS.

Though his audience at the Town Hall last night was not the largest he has had, Sousa and his 60 musicians had every reason to feel proud of the reception accorded their efforts at rendering numbers from Grand Opera. The programme opened with "Scenes From Faust," "Directorate" following as an encore. The duet from "Aida," "Oh, Fatal Stone," with obligatos by Messrs. Herbert Clarke (cornet), and Corey (trombone), was well received, and in return for the applause Mr. Clarke gave "The Rosary" in masterly style. Some excerpts from the operas of Wagner were followed by "Diplomat." Wagner's superb fantasia, "Siegfried," was sympathetically given, and to the applause Sousa returned with "The Federal March" (dedicated to Australia). "Hansel and Gretel" (Humperdinck), "I Pagliacci" (Leoncavallo), and "I Guarany" (Gomez) were other items which pleased Sousa's listeners, the humorous, "Has Anybody Here Seen Kelly?" the thrilling "Stars and Stripes," and "The High School Cadets" being sandwiched in between the more serious numbers.

Miss Virginia Root was loudly applauded for her contributions of the prayer, from "La Tosca," and "Miss Industry," while a violin solo by Miss Nicoline Zedler was encored.

## SOUSA'S BAND.

Sousa and his band were rewarded by a much better house yesterday afternoon than for earlier days of the week. The programme was in many respects enjoyable, and the encores were liberally responded to. The conductor took his team crisply through the various compositions, and was generously applauded for the many fine numbers skilfully interpreted. The portion of the programme included "Isabella" (Suppe's overture), a quartette from "Golette" (Verdi), by Messrs. Clarke, Millise, Corey, and Perfetto; a ballad suite, "La Re de Saba" (Gounod) and a grand march "The Ser" (Wagner), the latter composed at the time of the Franco-Prussian war, and dedicated to the aged William I., the founder of the German Empire. Miss Virginia Root was listed for soprano solo, prayer from "La Tosca" (Puccini). The encore numbers were:—"El Capitan," "Across the Sea," and "Fairest of the Fair." The second part included many well-known compositions, among them the freak mode, "The Band Came Back" (Sousa), the final sort of composition that appeals to the member of Sydney concert-goers. Other numbers that were applauded generously and deeply, because of expert treatment, were:—"Gems without Words" (Tchaikowsky), "Federal March" (Sousa), march from the "Prophet" (Meyerbeer), and a violin solo by Miss Nicoline Zedeler, "Gavotte et Musette." The encores were "Baby's Sweetheart" and the inevitable "Stars and Stripes March."

At night there was a larger attendance, and an excellent programme of grand opera music was presented. The night's entertainment was opened with scenes from "Faust" (Gounod), followed by a duet, "Oh, Fatal Stone," from "Aida" (Verdi), the obligatos being played by Messrs. Clark and Corey (cornet and trombone respectively). The band also did well in excerpts from the operas of Wagner, and the fantasia "Siegfried" (Wagner), Vorspiel, "Hansel and Gretel" (Humperdinck), scenes from "I Pagliacci" (Leoncavallo), and an overture, "I Guarany" (Gomez). Miss Virginia Root again effectively rendered the prayer from "La Tosca," as an encore, "Sweet Miss Industry" (Gounod), and Miss Nicoline Zedeler played as an encore, "Dixie," with variations. There were numerous, for the most part, excellent solos, and included:—"Directorate" (Sousa), solo, "The Rosary" (Clarke); "The Diplomat" (Sousa); "Federal" (Sousa); "Has Anybody Here Seen Kelly?" (Sousa); Mendelssohn's "Song," "Stars and Stripes for Ever" (Sousa), and "The High School Cadets" (Sousa). Over 1000 public school children attended the performance, and showed a keen appreciation of the music.

## SOUSA AND HIS BAND.

Sousa's programme for this afternoon is particularly choice, and includes excerpts from the most admired works of Berlioz, the tone poem "Finlandia" (Sibelius), gems from "La Boheme," Hamish MacCunn's "Land of the Mountain and the Flood," and airs from "The Bride Elect" (Sousa) are the principal band numbers.

To-night Wagner's "Rienzi" overture will open the performance, and the interesting programme will further present "The Creole" suite (Bockhoven), "La Zota Aragonaise" (Glinka), "The Federal March" (Sousa), Elgar's "Tarantelle," and excerpts from "Die Walkure" (Wagner). Miss Virginia Root will sing "Elizabeth's Prayer" from "Tannhauser."

The large attendance at yesterday's matinee included many hundred children from the public schools, who hugely enjoyed the excellent programme of grave and gay items. The enthusiasm led to the addition of some of Sousa's stirring marches.

At night there was another full attendance, when the famous band was heard in a grand operatic programme. The items rendered included scenes from "Faust" (Gounod), excerpts from the operas of Wagner, fantasia on "Siegfried," "Vorspiel," "Hansel and Gretel," scenes from Pagliacci, and the "I Guarany" overture (Gomez). Miss Virginia Root's contribution was the prayer from "La Tosca," with "Miss Industry" as an encore; and Miss N. Zedeler gave a brilliant rendering of a fantasia on Gounod's "Romeo and Juliette."

To-morrow afternoon two compositions by local composers will be included in the programme. Mr. Ernest Truman will be represented by his new "Fugue in F Sharp Minor," and Miss May Summerbelle's "Blue Pacific March" will be heard for the first time.

John Philip Sousa and his famous band returned to Sydney on Monday morning, after most successful visits to Melbourne and Adelaide. A matinee performance was given on Monday afternoon, when there was a large and appreciative audience, and in the evening the enthusiasm which distinguished the previous season was again in evidence. Last night there was another excellent attendance. Miss Virginia Root is in fine voice, and Miss Nicoline Zedeler's violin solos are always welcome. The season is to close on Saturday night, and the band will then leave for Queensland.

## THE RACIAL TYPE.

In an interview with Mr. Sousa, he is reported to have said that, although Australian towns are often said to resemble American towns more than English ones, yet he found the atmosphere and general aspect distinctly English. In this Mr. Sousa echoes the opinions held by a good many who have travelled in both countries. The type remains distinctly British, and as far removed from the American as from the German. In a walk down George or King streets one might well imagine oneself in Regent or Oxford street, London. The greatest difference will be that the girls' dresses here are muslin for most of the year, and thick dark cloth in London. Most of the immigrants one sees in Sydney streets are a country type, and the Australian is rather thinner and browner than the Englishman; but, taking town men only, even this difference is not very pronounced. Our vernacular borrows its argot from London and the few American expressions found here have also been adopted in London.

## THE SOUSA SEASON.

Mr. Sousa, whose conducting is always of the magnetic order, obtained excellent results from his band in the Rienzi overture, which opened the programme at the Town Hall last night. The artistic players were also heard in Bockhoven's "Creole" suite, a tone picture from "Die Walkure," "La Zota Aragonaise," "The Federal March" (Sousa), and Elgar's "Tarantelle." Miss Virginia Root gave a pleasing rendition of "Elizabeth's Prayer," from "Tannhauser," and Mr. H. Clarke and Miss N. Zedeler were again the brilliant instrumental soloists.

In the afternoon Mr. J. B. Moutrie had his hands full in finding accommodation for 3000 school children. The youngsters hugely enjoyed the excellent musical banquet provided by the famous march king and his men of melody.

Concert-goers and lovers of instrumental music are reminded that the season closes to-morrow night. Programmes of special interest are announced for to-day's concerts. The matinee to-morrow will be held in the spacious Adelphi Theatre, where, it is said, the band is heard to best advantage, and at night the trumpets and drums of the Sousa combination will resound in the Town Hall for the last time.



## SOUSA AND HIS BAND.

The matinee performance of Sousa's Band, at the Town-hall yesterday afternoon, was again largely attended, there being a big gathering of school-children. The programme was a good one, and encores were frequent. Excerpts from the most admired works of Berlioz served to open the programme, and in these the fine tonal quality of the band was manifest. Mr. Herbert L. Clarke played a cornet solo, "Alice, Where Art Thou?" (Ascher), and, by way of an encore, "Carnival di Venice." "Finlandia," a tone poem by Sibelius, was another of the band's choicest performances, whilst Gems from "La Boheme" (Puccini) were welcome contributions. Miss Virginia Root sang tastefully Batten's "April Morn," and in response to a double encore, "Annie Laurie" and "The Goosegirl," whilst Miss Nicoline Zedeler's violin solo—also artistically performed—was "Caprice Brillante" (Ogarew). Other enjoyable band numbers were: Symphonic Poem, "The Land of the Mountain and the Flood" (Marnish MacCunn); Elgar's "Salute D'Armour," airs from the "Bride Elect" (Sousa), and "El Capitan" (Sousa); "Has Anybody Here Seen Kelly?" (Sousa); "High School Cadets" (Sousa); "Yankee Shuffle" (Sousa), and "Stars and Stripes for Ever" (Sousa), all the last-named being in response to encores.

At night the attendance was fair and the music good. The programme opened with the overture "Rienzi" (Wagner). "Rienzi" was the first of Wagner's operas to meet with general acceptance in Germany, and the first to be published. Mr. Clarke's cornet solo, which followed, was a characteristically fine performance. A suite, "The Creole" (a—Cailinda; b—variations on a Louisiana Creole Song; c—humoresque), a composition by Boekhoven, was capitally presented, the tone color being excellent. A tone picture from "Die Walkure" (Wagner), and a soprano solo by Miss Virginia Root, "Elizabeth's Prayer," from "Tannhauser" (Wagner), gave added strength to a well-selected programme. The second portion of the evening's entertainment was made up of "Caprice Brillante," "La Jota Aragonaise" (Glinka), "A June Night in Washington," the "Federal March" (Sousa), "Tarantelle" (Elgar), and the violin solo, "Souvenir de Moscow" (Wieniawski). Miss Nicoline Zedeler played exquisitely, and was heartily encored. The band splendidly played as extras a number of the best marches on former programmes.

## SOUSA'S CONCERT.

Despite the inclemency of the weather, a large and enthusiastic audience attended the performance of Sousa's Band, at the Sydney Town Hall, last evening. The programme, which opened with "Rienzi" (the first of Wagner's operas to meet with general acceptance in Germany, and the first to be published), and included Boekhoven's "The Creole," the fine picture from "Die Walkure" (Wagner), Gluck's "Caprice Brillant," "La Jota Aragonaise," and Elgar's "Tarantelle." The recalls included "Washington Post," "The Glory of the Navy," "Jolly Fellows Waltz," and "Has Anybody Seen Kelly." The soloists were Miss Virginia Root (soprano), "Elizabeth's Prayer," from "Tannhauser," Mr. Herbert L. Clark (cornettist), Clarke's "The Debutante," and Miss Nicoline Zedeler (cornettist), Wieniawski's "Souvenir de Moscow."

Sydney Town & Country  
July 14.

## The Sousa Season.

Once again John Philip Sousa and his celebrated band are charming Sydney audiences. The famous musicians returned to Sydney from their Victorian and South Australian tours on July 10. In the afternoon and evening of that day they gave concerts in the Town Hall. One of the most enjoyable items of the matinee performance was the excellent rendering given of "Siegfried's Death," from "Gottterdammerung," which has been most skilfully arranged for the wind ensemble by the conductor. The tragic gloom of the movement was most beautifully reproduced. The overture to "William Tell," and Elgar's stirring "Pomp and Circumstance," "The Band Came Back," and many

encores formed the basis of this tuneful matinee entertainment.

At the evening concert, Mr. Sousa was greeted with renewed enthusiasm when he came forward to conduct. Selections from "Lohengrin," which included the "Bridal Music" and the "Entr'acte," to the third act. Most artistic was the "Largo" from Dvorak's "From the New World" symphony, with its beautiful theme for the cor-Anglais. Another captivating number was from Puccini's opera, "Madame Butterfly," opening with the distant hummed chorus sung whilst the weary women wait for the dawn. The "Martha" overture also heightened the interest of the concert for musicians, and illustrated admirably what the band can do. The popular Sousa marches pleased the audience, and encores had to be given. The songs of Miss Virginia Root, and the cornet solos of Mr. Herbert L. Clarke were loudly applauded. Miss Nicoline Zedeler played brilliantly and with great vivacity. Matinee and evening performances will be given all the week.

Sydney Evening News  
July 15

## SOUSA'S CONCERT.

Another successful concert was given by Sousa and his band at the Town Hall last night. Opening with a fine rendition of Tchaikowsky's "1812" overture, the programme went off with a swing, an extra being demanded and generously given after every item. The band was heard at its best in that delightful tone picture of Strauss' "Till Eulenspiegel's Merry Pranks," and later on Wagner's "Ride of the Valkyries," from "Die Walkure." These items were enthusiastically received, as were also Sousa's own marches. Mr. Herbert J. Clarke's cornet solo, "Showers of Gold" was a welcome number, and Miss Virginia Root sang pleasingly Batten's "April Morn," giving "Miss Industry" as an added number. Miss Nicoline Zedeler's violin solo, "Nigunweisen," was warmly applauded.

Mr. Sousa has intimated his intention to play the march, "The Blue Pacific," composed by Miss May Summerbelle, in Sydney. The dedication of the march has been accepted by the famous musician, and he is so pleased with it that he intends to play it throughout the United States. The final concerts are set down for to-day at the Adelphi Theatre in the afternoon, and at the Town Hall at night.

## SOUSA'S BAND.

## FINAL CONCERTS TO-DAY.

Nearing the close of its second visit to Sydney, Sousa's Band had two good audiences at the Town-hall yesterday. At both concerts typical programmes were gone through in that style which has come to be associated with all the work Mr. Sousa's successful combination undertakes.

The evening programme was of the distinctly "popular" type, and every item earned at least one encore. Opening with the "1812," that magnificent tone poem which perpetuates a remarkable disaster, the orchestra followed with very fine renderings of Richard Strauss's merry "Eulenspiegel" and the "Peer Gynt" Suite, the very fine second movement of the latter—a dirge-like, discordant thrill of splendid minors—being wonderfully effective. Several other contributions in lighter vein were played in response to encore demands. The second half was full of splendid Sousaisms. "The Band Came Back," a curious pot pourri of comic song, heavy opera, light opera, glee, and Scotch melody, was a great success, and the "Blue Danube" set everybody a-whirling. As a second encore, "Waiting at the Church" was repeated.

Miss Virginia Root sang "April Moon" (Batten) with great taste, her clear voice being heard to splendid advantage in a fine composition, and she was equally successful in a little staccato song which followed. Similarly Miss Nicoline Zedeler, violinist, scored heavily in her interpretation of a Sarasate solo, wherein she well displayed the effectiveness of the mute, and a second solo, with harp accompaniment, was just to the taste of the audience, which did not hesitate to show appreciation of a charming performance.

The afternoon concert was another triumph for the band, which again went through a well-selected programme. "The Blue Pacific March" was interesting as being the composition of Miss May Summerbelle, of Sydney. The march, based on a very pleasant motif, is gracefully scored, and by its inclusion the programme lost nothing in musical strength.

The final concerts will be given to-day—at the Adelphi Theatre in the afternoon, and at the Town-hall at night. At each concert the programme will be made up of selections that may be regarded as hits of the Sydney season, and a good deal of enjoyment may be anticipated from either one or the other.

Sydney Daily Herald  
July 15

## SOUSA AND HIS BAND.

The final matinee of the Sousa concert season will take place to-day at the Adelphi Theatre, which proved itself on a similar occasion some weeks ago as acoustically perfect for musical purposes. The genial American conductor will conduct the Prelude, and Love's Death, from Wagner's "Tristan and Isolde," his own piquant suite in three movements, "Maidens Three," "The Band Came Back," "The Federal March," and the Soldiers' Chorus from "Faust." Mr. Herbert L. Clarke will render a Rondo Capriccioso of his own for cornet; Miss Virginia Root will sing "Because I Love You, Dear," and Miss Nicoline Zedeler has chosen Alard's violin fantasia on Gounod's "Romeo and Juliet."

In the evening, at the Town Hall, a crowded house is sure to assist at the send-off, when Mr. Sousa will introduce his symphonic poem on a dramatic scene from "Ben Hur," entitled "The Chariot Race," and will conduct favourite Sousa marches. Comedies from the works of Mendelssohn, the overture to "Tannhauser," and introduction to the third act of "Lohengrin," will be included. The soloists will be as before. Mr. Clarke's solo will be "The Lost Chord." The plan is at Carnegie and Sons, and as notified.

The feature in yesterday's matinee programme from a local point of view was the first performance of a "Tugue in F Sharp Minor," by Ernest Truman. Mr. Sousa had evidently taken the greatest care in scoring so as to distribute the tone-colour in such a manner as to maintain the classic animation of the intricate composition, which the city organist originally composed for organ. The subject was rather learned for the general style of the programme, but it won applause, and the compliment so generously paid by the American conductor was amply justified. Mr. Sousa also scored most effectively Miss May Summerbelle's new "Blue Pacific" march, which the composer had dedicated to him. A very vivacious rendering of the march was given, and the pianissimo towards the end gave an unexpected touch of sentiment to the music. The reception was most cordial. Mr. Sousa will make his farewell appearances to-day, as there will be absolutely no return.

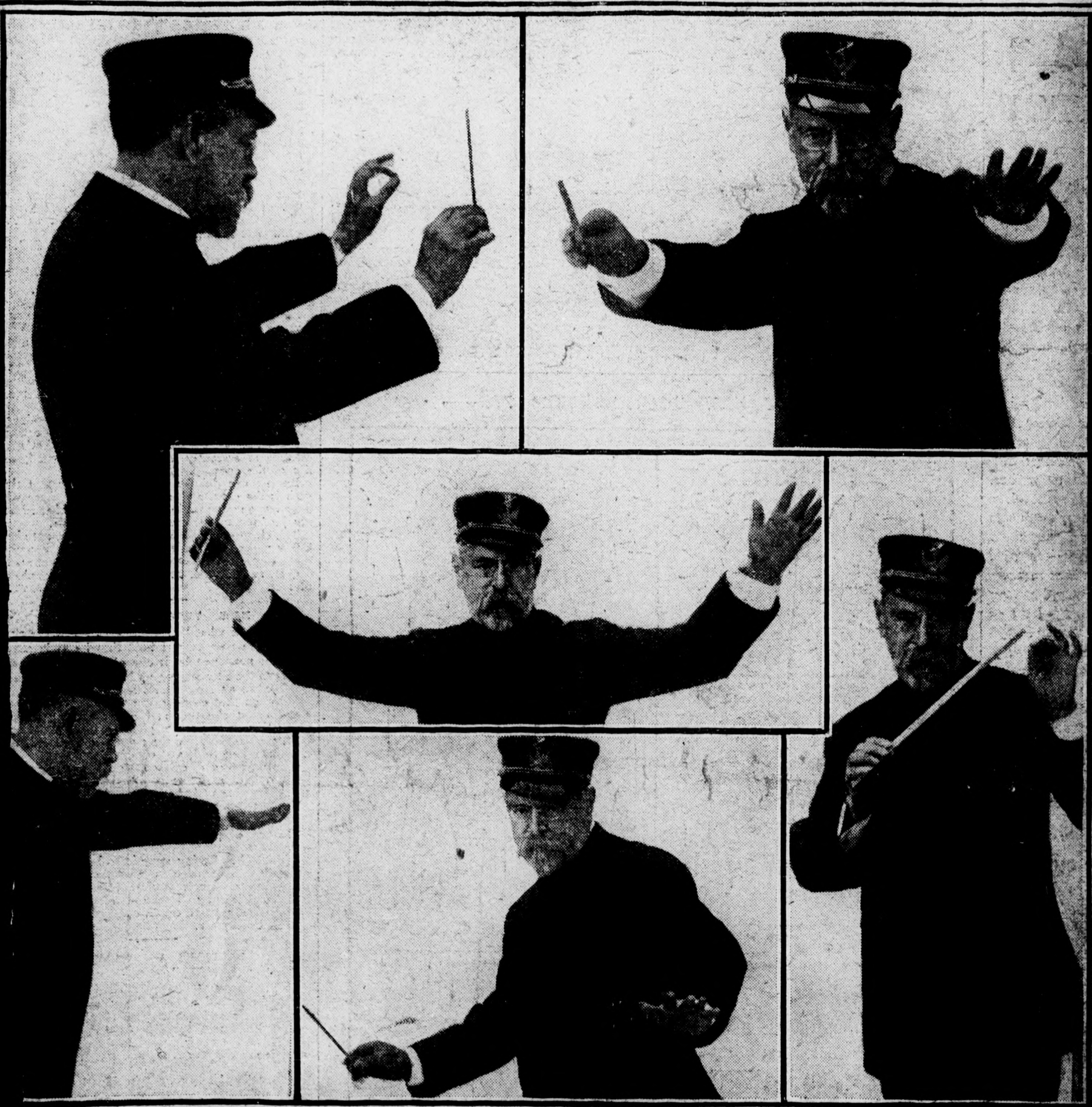
Sydney Weekly Splashes  
July 14

## SOUSA'S BAND.

At Monday evening's concert, Mr. Sousa was greeted with great enthusiasm, and had to bow his acknowledgments several times before he could open the programme. One of the best items listed was the Largo from Dvorak's "From the New World" symphony. In this the wood winds were distinctly good, and altogether this selection was full of charm. The "Madame Butterfly" music, including the great aria, was another most enjoyable number, and in this the conductor got the very best out of his efficient band. This was an exceedingly popular choice, and was most warmly applauded. Miss Virginia Root sang the prayer from Puccini's "La Tosca," and for encore gave the ever welcome "Goose Girl." Miss Nicoline Zedeler again charmed all by her skilful playing, and chose for her solo Wienawski's "Souvenir de Moscow." In her encore number Gossec's "Gavotte," she showed a delightfully crisp style of playing, which quite captivated the audience. This young violinist, without being great, is certainly a most charming violinist. The Town Hall being otherwise engaged, Saturday's matinee will be held at the Adelphi Theatre.



# SOUSA'S BAND PAYS A FAREWELL VISIT TO LONDON.



John Philip Sousa, the popular orchestral conductor, has once more brought his famous band from America to this country, where he is making

a farewell visit to several places. The above photographs, taken yesterday, show Mr. Sousa in some of his "compelling" attitudes.—(D.M.P.)



KEEP SILENCE  
OFFENDERS WILL BE  
PROSECUTED



After Sousa: "O Listen to the Band!"



Sydney Sun July 15

## SOUSA'S SIXTY.

The final concert of the return Sousa season will be given at the Town Hall to-night, when the famous wind orchestra will be heard in a specially-selected programme. Yesterday's matinee Mr. Sousa conducted his band in a clever "Fugue in F Sharp minor," written by Mr. Ernest Truman, the city organist. Miss May Summerbelle's "Blue Pacific" march was also played, and proved very popular with the large audience.

In the evening Mr. Sousa submitted a popular programme, each item of which was greeted with emphatic demands for more. A great gathering of musical enthusiasts and lovers of band music is expected at the Town Hall to-night, and the great March King may expect a most enthusiastic send-off.

During the interval last evening Captain Bentley, on behalf of the State Military Band, presented Mr. Sousa with an address. A little function took place in the artists' room.

Darling Downs Gazette  
July 17

## SOUSA'S BAND.

### ARRIVAL IN TOOWOOMBA.

#### CIVIC RECEPTION.

Mr. Sousa and his band, about which much has been heard, arrived by mail train yesterday afternoon. There was a large crowd on the station to witness the arrival. The "March King" was met by Alderman Redwood, on behalf of the Mayor, and as he left the station the combined Austral and A.L.H. bands played "See the Conquering Hero Comes." Sousa's bandmen were given away in drags while the conductor was escorted by the massed bands and driven to the Town Hall, through streets which were lined with spectators. The Town Hall contained a large assemblage and his Worship the Mayor (Ald. H. K. Alford), who appeared in his robes, escorted Mr. Mrs. Sousa, amidst much applause, to the platform, on which there was a gathering of distinguished guests, included amongst whom were representatives of the various musical societies.

After the loyal toast had been poured the Mayor proposed the toast of Mr. J. P. Sousa. He welcomed him to the city and to Queensland. His ship unhesitatingly said that Australians were music-loving people and continued by mentioning those distinguished in the musical world, and named the many Toowoomba names who had earned fame in the world of music. In conclusion he expressed the hope that both Mr. Sousa and his band would have a pleasant (Applause).

The toast was honoured enthusiastically and cheers were given for Mrs.

The famous conductor in responding that it was not necessary to remind him of the celebrities of Australia because they knew them quite as in America as here. (Applause.) A cordial way that he and his band had been received in Australia was gratifying to them. To him it was more than the mere matter of friendship that existed between Australia and America. (Applause.) "I had a common heritage, America is a little older, while Australia was the youngest nation in the world, and every right to be proud of her sons and mothers. Australia's future must be great, he said. (Applause.) After paying a tribute to the some women he had seen in Aus-

tralia he concluded by thanking the Mayor for his kindness.

Mr. Sousa then proposed the health of the Mayor, to which His Worship briefly responded.

Cheers then were given for the visitors.

### THE BAND CONCERT.

In the Austral Hall at 8 o'clock last evening Sousa and his band gave their concert. Such was the fame of the great March King that people travelled by stock trains from away out the other side of Chinchilla to hear his famous band. The rain which fell in the afternoon, no doubt, prevented many outside people from being present at the performance, but there was a mighty crowd in the great hall when Sousa, punctually at 8 o'clock, stepped on to the platform to conduct the band. He was given a reception befitting a king. We here in Toowoomba have heard "The Besses o' the Barn" on two occasions and the Royal Artillery Band, but it may be said right here that the performance of Sousa and his band was in a class by itself. It was a performance that will long live in the memory of those who were fortunate enough to be present. One would be wanting in tact to criticise the performance of a bandmaster who has appeared before almost all the crowned heads of Europe—a bandmaster who for years has stood on a plane by himself. But in passing one must pay a compliment to the courtesy he extended the audience last evening. Although the programme contained nine items, yielding to the clamours of the audience, he submitted no less than nineteen. From a classical point of view, perhaps, the opening number—Overture Solenne, "1812" (Tchaikowsky) was the most masterly executed. In a few words it described Napoleon's entry to, and retreat from Moscow. It was played as only Sousa's band could play it. In response to an encore, the march "El Capitan" was contributed. This was the march that the local bands played in the afternoon, and no doubt Sousa put it on the programme to give the local bandmen an idea as to how it should be played. Mr. Herbert L. Clarke gave a delightful cornet solo, "The Debutante" (Clarke), his triple tonguing being particularly good. "Killarney" was the encore. This was followed by one of Sousa's light and bright settings, "The Three Quotations," and the encore number was his march "The Federal," which he specially dedicated to Australians. Miss Virginia Root, who has a delightful soprano voice of great range and sweet quality, electrified the audience with her rendition of "The Card Song." In response to a vociferous encore she contributed the old favourite, "Annie Laurie," with even greater success. The first part of the performance concluded with Wagner's masterpiece, "Lohengrin," and as an encore "Washington Post."

Other delightful items in the programme were "Invitation a la Valse" (Weber), the encore number being "Has anybody here seen Kelly." This latter item gave the opportunity to every individual instrumentalist in the band, and the setting was so clever and well given that the "Yankee Shuffle" had to be given as an additional encore. The rhapsody "Slavonic" was another splendid item. Miss Nicoline Zedeler, a clever young violinist, gave Wieniawski's difficult "Souvenir de Moscow." Her tone was particularly good, and the performance was such that she was enthusiastically recalled. Her encore number was "Minuet Beethoven." One has only to hear Sousa's Band play marches to understand the great reputation he has gained the world over for this class of music. They are all so full of stir, life, joy and swing. "The Glory of the Navy" woke the audience up, and when the celebrated "Stars and Stripes" was played the people fairly rose in their seats and cheered themselves hoarse. In response to the enthusiasm the great conductor gave "Mazurka."

"God Save the King" concluded a programme that all would again like to hear in Toowoomba. Sousa and his Band leave for Brisbane this morning.

Brisbane Telegraph  
July 18

## SOUSA'S BAND.

### March King's Arrival.

#### The Bandmaster Interviewed.

Right in the centre of an admiring crowd stood the bandmaster, the famous Sousa. He stepped out of the Toowoomba train shortly after noon to-day. He was attired in the uniform which is known in every clime, and which is recognised as an international signal, preceding the coming of an extra special creation of a concord of sweet sounds.

He is a remarkably striking personality. When interviewed by a "Telegraph" representative, this morning, at the Central railway station, his eyes sparkled with good humour through the inevitable pince-nez. He possesses a charming manner, and speaks with a captivating accent.

"A music-loving country," exclaimed the march king.

The drizzle of rain and the slush in the square outside the station, precluded a long interview.

"What are your arrangements for the continuance of the tour after leaving Queensland?"

"The band," replied Mr. Sousa, "will return to Sydney, and will then leave for New Zealand. The next centre we shall visit will be Vancouver, and thence we shall re-enter the States, and arrive at New York about Christmas. We will then have completed the tour of the world in 14 months."

Mr. Sousa is accompanied by his wife and two daughters, Miss Zeller, violin soloist, and Miss Root, vocalist, Mr. J. N. McCallum met the bandmaster and his party at the Central station, and the Brisbane Municipal Concert Band was also present, and rendered several selections. The party then left for Lennon's Hotel, and numbers of people collected along the route to catch a glimpse of Mr. Sousa. A formal welcome will take place this afternoon at West's Olympia.

Brisbane Telegraph  
July 18

### RECEPTION TO SOUSA.

The Commissioner for Police having declined to grant permission for the bands to march by torchlight through Queen street and Wickham street to the Exhibition to-night, the management therefore has decided to cancel the arrangements for the band procession in the evening. The great band director will, however, be met at the Central railway station at 12 noon to-day, and be escorted by the Brisbane Municipal Band to his hotel, but there will be a slight alteration in the route, which now will be by way of Ann street and George street, and not through Queen street, as previously notified.

### GOOD-BYE TO SOUSA.

#### THE SYDNEY FAREWELL.

##### SYDNEY, Sunday.

At the Town Hall last evening a packed audience and an unlimited quantity of enthusiasm sent Sousa and his "sixty" rejoicing on their way. Two presentations were made to Mr. Sousa during the evening. One was a beautiful baton of Australian red wood, mounted with Australian gold and black opals, the gift of Mr. Percy Marks, and the other a laurel wreath mounted on a lyre, and carrying two miniature American flags and ribbons of red, white and purple, from the bandmasters of the naval and military forces of New South Wales. Mr. Grant C. Hanlon, representative of Mr. Edward Branscombe, handed the baton to Mr. Sousa after the first number. After much cheering Mr. Sousa spoke a few words of thanks.



Toowoomba Chronicle  
68 July 18.

## SOUSA.

### ARRIVES IN QUEENSLAND.

#### TOOWOOMBA'S GREETINGS.

##### THE HISTORIC CONCERT.

Sousa and his band arrived by mail train yesterday, and were met by Alderman Redwood, representing the City Council, and a massed band, consisting of members of the Austral band and members of the 14th Australian Light Horse Regiment band.

#### CIVIC RECEPTION.

The party drove to the Town Hall, where a civic reception was tendered. On the platform besides the "March King" Mrs. Sousa and the Misses Sousa, were his Worship the Mayor (Alderman H. K. Alford), who presided, and Aldermen Webb, Atkinson, jun., Stone and Redwood, the Town Clerk (Mr. F. H. Merritt), Mr. John A. Clark, and Mrs. Redwood and Misses Mina and Eileen Mowbray.

After the usual loyal toast had been honored,

The Mayor proposed the health of Mr. Sousa, known as the "March King." He mentioned that Mr. Sousa was the composer of many marches, and had written novels and a prolific amount of literature, 10 operas and numerous orchestral treats. Mr. Sousa and his band had achieved a world-wide fame, and was one of the greatest and best bands in the world at the present time. The great composer himself had been received by several European monarchs, and by our late beloved King Edward VII.—(applause)—and he (the Mayor) believed it was a fact that the decoration Mr. Sousa was most fond of was the one presented to him by King Edward. (Continued applause.) That decoration was known as the Victorian Order. On behalf of the citizens of Toowoomba, better known as the Queen City of the Downs, he bade Mr. Sousa and his band a hearty welcome. Also, to Queensland, as he believed he was the first Mayor in Queensland to welcome them. He hoped Mr. Sousa would exert all his talents and make the supreme effort of his life by composing something about Australia, or Queensland, or, even about this great city of the Darling Downs. (Laughter, applause, and a Voice: "Good for you, Mr. Mayor.") Continuing, the Mayor spoke of the musical talent Australia had produced, and mentioned, amongst others, Melba (the "Queen of Song"), Ada Crossley (the famous contralto), Mrs. Gilbert Wilson, and from Toowoomba, Miss Eugene Boland, Miss Elsie Stanley Hall, and Miss Dorothy Curran. Effusing on the talent of Australia, though quite young yet, he mentioned the statesman William Charles Wentworth, founder of the Sydney University, Sir Henry Parkes, and others, while of the poets he enumerated Henry Kedall, Adam Lindsay Gordon, Brunton Stephens, and in passing paid a high tribute to the late George Essex Evans, of Toowoomba. In conclusion, he asked them to drink the health of Mr. Sousa and Mrs. and the Misses Sousa.

The toast was quaffed with musical honors.

Mr. Sousa, in response, said there was no necessity to mention the celebrities of Australia, as they are known quite as well in America as they were here. Our great singers they looked upon as some of the greatest in the world, for Madame Melba graced their stages in New York for quite a number of years, and she stood to-day, in America's opinion, as

high as ever. He could assure them the band came to Australia as well equipped in their organisation as if they were making a tour of Europe. They had been told by some people who did not understand Australia, that the people here would not be satisfied with the band of 60, as it was "too small," and when he got to Sydney and heard the fine bands there he felt that it would take nothing less than a band of 60 to satisfy them. (Applause.) Continuing, he said the manner Australians had of taking a little American musician, and patting him on the back and saying nice things to him went to his heart. It showed, he thought, the bond between America and Australia. (Applause.) Both had the same motherhood, and both had a common heritage. America was a little older than Australia, which was the youngest nation in the world. But its future was going to be bright, and Australia must have a great future, for Nature had given it everything, including the raw material, "and a terrible lot of handsome women," added Mr. Sousa amidst laughter. He concluded his address with a humorous story relating to himself, with which all Australians are acquainted and which preceded him here. He thanked them all on behalf of himself, Mrs. Sousa and his daughters, and proposed the health of Mayor Alford, which was quaffed with musical honors.

#### THE MARCH KING.

##### ADMIRE AUSTRALIA.

While "music hath charms," it is well known that the breasts of some musicians have not been soothed. Sousa is not among these. The photographs appearing in the newspapers are true likenesses, but the assertiveness that some of us may, without intimate knowledge, have associated with the original, is most conspicuous by its absence. The genial spirit and human touch of the distinguished visitor may account somewhat for his rare musical insight, for hauteur raises a blank wall from the finest perceptions. Seen after the reception, Mr. Sousa said he had learned, from personal knowledge now, that Australia was decidedly a musical country. The audiences were quite as enthusiastic as in America and there was a good deal of similarity between the Americans and Australians. The amateur and professional bands he had heard in Australia were creditable. Altogether, the visitor is much impressed with the Commonwealth.

#### THE CONCERT.

##### SOME MARVELLOUS MUSIC.

##### AN IMMENSE AUDIENCE.

The afternoon showers did not damp the enthusiasm of Toowoomba music seekers. From before 7 o'clock taxis, cabs, buses and various other descriptions of vehicles were speeding or following to the great Austral Hall that has witnessed so many musical triumphs in its short career in that capacity. By 8 o'clock there were some thousands thronging the auditorium, which holds 8000 persons. The celebrated band, comprising 60 performers, were seated in pairs in a semi-circle. The vast brass instruments, the harp, the kettle drums, the bells, and so on excited considerable attention until Sousa appeared, when the instruments faded and the man and his new became pre-eminent. The famous conductor was accorded an ovation, which he cheerfully acknowledged. We further add the programme "1812" Tchaikowski's superb solenne may be aptly defined in the sentences: "Opening with the rhythm of one of the hymns of the Church, a sort of instrumental story of five goes on to narrate the story of Napoleon's occupation of Moscow. This succeeds the depiction of the fighting between the two armies, the Russian predominance of a distinct theme and the French 'Marseillaise' and finishing one of the most

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## SOUSA AND HIS BAND.

### A REMARKABLE PERFORMANCE.

If Sebastian Bach is the musicians' musician, and Carl Czerny the students' musician, emphatically John Philip Sousa is the musician of the people. The fame of "Sousa and his Band" is world-wide, and the music of the American marching resounds everywhere. The fascination exercised over all sorts and conditions of men by the brass band is acknowledged as supreme, and from the popular point of view the visit of Sousa's great combination to Australia therefore becomes little short of an event which inaugurates a new epoch. Despite the unsettled weather, a large audience gathered in the Exhibition Building last night to welcome the famous bandmaster, and the Brisbane carnival of band music was begun under the happiest auspices. Bands are not unknown in Brisbane—the home of the champion band of Australia—and important combinations have previously visited us, but Sousa's organisation is unique in several respects, and it may at once be conceded that it amply fulfilled the high anticipations which led so many people to the Exhibition Hall last night.

The programme itself was a curious mixture of the classical and the popular, and it says something for the genius of the conductor that contrasts so violent as the juxtaposition of the "Tannhauser Overture" and Sousa's march "El Capitan," or German's "Welsh Rhapsody" and the fantastic "Has Anybody Here Seen Kelly," could be given without the slightest feeling of incongruity being aroused. This was in fact due to the effective composition of the band itself—it was really a most admirably balanced brass and woodwind orchestra, each instrument excellently played and in perfect tune. But more, it was due to the fact that Sousa, with his quiet unostentatious methods, his eloquent left-hand gestures, his eminently sane and clear-sighted musicianship, was able to present each composition at its best.

The programme opened with the arrangement of the overture before mentioned, and the beautiful hymn of the pilgrims, broadening majestically as the work proceeded, gave the fullest scope for sustained tone. The swirling figures for clarionets in the middle section, and the magnificent themes which follow, carried on to a fitting climax a memorable performance. Nothing could better have shown the artistic capabilities of the combination, and the hearty applause led to "El Capitan," given with the most infectious gaiety imaginable. There followed three character studies by Sousa, "Dwellers in the Western World," in which a number of very quaint effects were introduced. The encore, "Hands Across the Sea," gave the four piccolos a fine chance, which they made the most of. The arrangement of Rachmaninoff's "Prelude" was scarcely so successful. This remarkable composition was written for piano, and (so the composer says) has no particular meaning. To call it "The Bells of Moscow" and broaden it for a woodwind orchestra could not be justified on any grounds, and would not be excusable unless its originally intended effects were thereby intensified. As a fact, however, it was in no way remarkable. Quite different was the effect of Helmsberger's "Entr'acte," a pianoforte piece whose main theme lent itself admirably for clarinet treatment, and which was throughout charmingly played. The noble "Welsh Rhapsody" of Edward German, that modern master of sane harmony and diatonic melody, was excellently interpreted, and the vivid climax which led into the martial air, "Men of Harlech," was a very fine piece of work. The remainder of the programme consisted chiefly of encore numbers, and Sousa's own marches were largely drawn upon, each being given with a virility and infectious gaiety which captivated all hearts. There were even cheers—cheers in sober, phlegmatic Brisbane!—on the conclusion of the "Stars and Stripes." An arrangement of Wagner's "Ride of the Valkyries," played with scarcely less success than the overture,

Some variety was introduced—none was needed, since one could not too much of the band—by a cornet "Showers of Gold," by Mr. Herbert Clarke (who displayed a marvellous technique and not a little artistic skill) by a violin solo, "Zigeunerweisen" (sate), by Miss Nicolene Zedeler. tone though not large, was clear, tonation just. The accompanying arpeggios and the more delicate passages. A daintily-played Beethoven minuet harp accompaniment) was the encore. Miss Virginia Root, a lyric singer with much charm "The Maid Meadow," and gave as an encore "Laurie."

Two concerts will be given to-day—noon and evening. The programme include Overture Solenne "1812" (Tchaikowski); cornet solo, "The Debts" (Clarke), by Mr. Herbert L. Clarke "The Three Quotations" (Sousa); solo, "The Card Song" (Sousa); Virginia Root: fantasia, "Lohengrin" (Wagner); Invitation a la Valse (Wagner); Praeludium (Jahnfeldt), and march, "The Glory of the Navy" (violin solo, "Souvenir of M. Wieniawski), by Miss Nicolene Zedeler, rhapsody, "Slavonic" (Friedemann) Save the King." There will also be a number of marches as encore numbers.



## Arrival of Sousa.

### PUBLIC RECEPTION YESTERDAY.

#### BANDMASTER AND SPEAKER.

##### SOME INTERESTING REMARKS.

John Philip Sousa, the world-famous band conductor, arrived in Brisbane yesterday by the midday train from Toowoomba. The Brisbane Municipal Concert Band was in attendance and played several airs of welcome, while Mr. Sousa and his party were met by Mr. J. N. McCallum, on behalf of Mr. E. Manscombe. The party included Mrs. Sousa, Misses Sousa (2), Miss Zedeler, solo violiniste, and Miss Root, vocalist, who are staying at Monon's Hotel.

At 3.30 p.m. a reception was tendered Mr. Sousa in West's New Olympia, the accommodation of the gallery being taxed to its fullest capacity. The Mayor of Brisbane (Alderman J. Diddams) in welcoming Mr. Sousa, referred to the long tour the band had had and the large number of concerts it had given, characterised its advent to Brisbane as one of the principal musical events in the annals of the city. He hoped Mr. Sousa's visit to Brisbane would be one of enjoyment to him and profit to the citizens of Brisbane. The Attorney-General, Hon. T. O'Sullivan, M.C., joined with the Mayor in welcoming Mr. Sousa. Although he had not been in Brisbane before, his musical reputation had preceded him. He was a remarkable musician, was not only known in English-speaking countries, but also on the Continent. He understood that Mr. Sousa was without an equal as a conductor. He was a man of culture and literary ability, and was a striking personality. He (Mr. O'Sullivan) hoped if ever Mr. Sousa arranged another tour to Australia, he would look forward to again seeing Brisbane. (Applause).

Mr. J. W. Blair said he was glad the people of Queensland individually and collectively were to have the opportunity of hearing such a splendid musical combination as Mr. Sousa's band. He was perfectly sure visitors would find that Brisbane audiences were appreciative. He was rather sorry that Mr. Sousa had come when our skies were so ashen and drear instead of seeing them under sunshine and blue skies, but hoped he would see the city under better conditions before he went away. (Applause). Mr. Sousa, on rising, was accorded continuous applause. When the applause had stopped, Mr. Sousa said it was nice of them to give the applause because it would shorten his speech. (Laughter.) He was there as a visitor. He was placed in a very peculiar position, because before he left New York he was a man who was a Queenslander—he knew it because he was such a good fellow. (Laughter.) The Queenslander said: "I understand you are going to Australia?" and he replied, "Yes, the money is up, and we are going." It was Australian gold, too. The Queenslander then said: "Don't miss Brisbane. Adelaide is all right, so are Melbourne and Sydney, but Brisbane, well, it's just next to Paradise." (Laughter and applause.) They were only got to look over the fence and see Paradise." (Laughter).

Continuing, Mr. Sousa said some remarks were made about the weather, but if they had that bad weather then compared with the weather they were used to in New York it was just crack-a-jack (superlative term for weather). The manner in which they had been welcomed everywhere in Australia had showed the strong bond of sympathy between Australia and America. (Applause.) "You are the youngest of the nations of the world, and the most prosperous," said Mr. Sousa, "you ought to pat yourselves on the back. You have got a good big mother on your side, with a 100,000,000 people, and you are on the other side with 50,000,000 people, and no one is going to hurt you while you are looking on." (Applause.) Mr. Sousa related some interesting anecdotes, and in conclusion of his speech he combined the words, under the baton of Mr. C. Ratford, "For He's a Jolly Good Fellow." The band then played "The Stars and Stripes" (Sousa).

"La Vie Bohemienne" (Le Thiere), "Romantic Fancies" (F. Hedges), and "Souviens Toi" (Waldtenfel). Afternoon tea was served by a staff from Rowe's Cafe.

#### LAST NIGHT'S CONCERT.

The band gave its first concert in the Exhibition Hall last night, and in some respects its performance exceeded expectations. The name of Sousa has been so long before the public in connection with march music, and that fact tended to create the impression that this kind of music was the combination's speciality. In a sense it is, but the band plays other music just as well as it does its leader's marches, and last night's programme was admirably selected, as it gave Sousa the opportunity of demonstrating the capabilities of his performers. The band is well balanced, there being about equal numbers of reed and brass instruments, while a harp takes no unimportant part in the performance. Sousa is a remarkable conductor. Absolutely unostentatious, and taking matters with apparent ease, he pilots his men through mazy difficulties with the utmost precision, and is wonderfully alert. He has been named the March King, and he merits it, but one might justly add another epithet, and call him the wizard of the baton, so wonderful and successful is his method.

The overture, "Tannhauser" (Wagner) was the band's first item. This composition is a popular repertoire piece full of tone, colouring, and effect characteristic of Wagner's music. It was treated very artistically, and in the "Pilgrim's Chorus" in the final bars a mighty pean of tone was produced. This first instalment of the band's quality at once created enthusiasm, which was maintained throughout the entertainment. An encore was demanded, and Sousa obliged with the inspiring march "El Capitan." The next item was a cornet solo, "Showers of Gold" (Clarke), played by Mr. Herbert L. Clarke, who produced exceptionally rich tone, and whose various tonguing was cleverly done. In response to the applause, he played "Kil-larney," in which his tone was very pure. "The Dwellers in the Western World," a suite of character studies, by Sousa, at once bore ample testimony to the composer's versatility and resourcefulness. It included three sets (a), "The Red Man," a jaunty, martial-like air, conveying the idea of a native war dance and camp revelry. The second set (b) "The White Man," described the voyage of a ship and a storm, and the ultimate engaging in industries of its passengers after landing. This was a surprising piece of music, and the tonal effects resembled those of Wagner. "The Black Man" was the third set, embracing a series of plantation medleys and coon dances, in which a diversity of novel effects was introduced. The band was heard at its best in German's rhapsody, "Welsh," and their rendering was a treat. Variety seems to be one of Sousa's principles, and he introduces it most humorously. Passing, as it seemed, from the sublime in German's rhapsody, Sousa chose the more commonplace of themes in the popular comic song "Has Anybody Here Seen Kelly?" The band's treatment of this, though provocative of much mirth, showed what is possible by way of elaboration, and a further encore was asked, Sousa giving another of his pieces, "The Yankee Shuffle." The other classic played was Wagner's "Ride of the Valkyries," from "Die Walkure," representing the aerial ride of the legendary warrior maidens. In this selection the band was again afforded an opportunity of displaying its powers. "The Bells of Moscow" (Rachmaninoff), "The Entre Act" (Helmberger), and "The Federal March" (Sousa), were the other programmed items, whilst the encores included Sousa's well-known marches, "Stars and Stripes," "Manhattan Beach," and "The Washington Post."

Miss Virginia Root, a soprano singer with a powerful and sweet voice, sang "The Maid of the Meadow" (Sousa), and gave as an encore "Annie Laurie," the latter being excellently interpreted. A violiniste, Miss Nicoline Zedeler, played "Zigeunerweisen" (Sarasate), an intricate and difficult solo, her bowing and tone being good. She also contributed "Minuet" (Beethoven).

## THE SOUSA BAND.

### Great Concert Last Night.

The world-famed Sousa's band, that collection of musicians under the American "March King," whose light, infectious and joyous compositions have been played here, there, and everywhere, wherever any number of brass instruments are gathered together, began their short Brisbane season in the Exhibition Hall last evening. The conductor, naturally, is a most interesting personality, and his brilliant work with his band, the slightest almost imperceptible movement of the hand, just a slow closing of the fingers, may be, or a rhythmic movement of the arm, and the conductor played upon his men as a musician plays upon the keyboard. There is no wild gesticulating. The platform shows a middle aged man, quietly, but so surely using his baton. His movements are never extravagant. He merely indicates the leads, using now the left, and now the right hand, or at times both. The band was arranged with the brass instruments on the right, and the wood wind—clarionets, oboes, flutes, and bassoons—on the left. There was no waiting between each item. With characteristic Yankee hustle, the programme was given, and some 20 or more numbers were played in a couple of hours. Sousa also employs a harp, triangles, drums, tambourines, and cymbals, and although, at first sight, it savours somewhat of musical claptrap, one quickly realises that the effects gained are unique, and Sousa revels in brilliant and unique effects. The tone of the band is full and rich, at times reminding one of the full organ note. The attack in such a gathering of musicians naturally is perfect, and the release clear cut and decided.

The programme last evening opened with the overture from "Tannhauser," and the Wagnerian music proved a pure delight. Opening with "The Pilgrim's Chorus," the overture is chanted almost by the band, but by and bye this gives place to a broad melody, in turn replaced by the sweeping theme of the opera. Each effect was magnificent. The applause was uproarious, and before it had died down the band were beginning the conductor's "El Capitan" march. Then the audience full understood why the conductor earned his title of "March King." The Pied Piper might be counted out and considered a back number at last. "El Capitan" simply filled the audience with a desire to wave programmes and stamp in time to the music—all compelling it was. The same characteristics marked each of the marches and the insatiable Oliver Twistian appetite for more displayed by an otherwise staid audience resulted in "The Stars and Stripes," "Manhattan Beach," "Washington Post," and a quick time "Yankee Shuffle" being given as encores. There is no wondrous musical ability in the compositions the airs are haunting, and here and there remind one of some forgotten melody, that one might have, but never has known but the sweeping "gloire de vivre" is unmistakable, and one feels a strong desire to attend all the other band concerts. A new march, "The Federal" dedicated to Australia, shows that Sousa has lost none of his inimitable power to please. Another item of note was a descriptive number, "The Dwellers in the Western World" (Sousa), and "Has Anybody Here Seen Kelly," which convulsed the audience. The question is plaintively asked, and echoed by each instrument, and the deep question of the trombone and bassoon piped by the wind instruments becomes most amusing.

The soloists include Miss Virginia Root, a soprano, with a sweet and tuneful voice, who contributed Sousa's "The Maid of the Meadow." As an encore she added "Annie Laurie," in which she probably attained even a greater success. The ballad was charmingly sung. Miss Nicoline Zedeler is a violiniste of exceptional merit. Her number last evening was Sarasate's rather exacting "Zigeunerweisen" which she played with a great deal of technical skill. Her bowing is exceedingly fine, and the tone pure and full. As an encore she added "Minuet" (Beethoven), the accompaniment being played on the harp. Mr. Herbert Clarke, the cornet soloist, is a musician of rare ability, his technique and command of his instrument a marvel to the uninitiated. His solo, "Showers of Gold" (Clarke) was resolutely encored, and the evergreen "Killarney" was added.

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# MEETING THE MARCH KING.

## Civic Reception.

Has given 9,000 performances, has travelled 600,000 miles, has composed 10 operas, has written over 100 famous band marches—a musical record—and John Philip Sousa is the man in whose name is recorded that remarkable record. This interesting and cosmopolitan personality, wields a field-marshal's baton in the army of world-renowned musicians, and his arrival yesterday evoked an enthusiastic welcome from many citizens of Brisbane.

The reception took place yesterday afternoon in West's Olympia (which had been lent for the occasion), and several complimentary speeches were delivered, and a short musical programme was rendered by a combined orchestra, including members of the orchestras at each theatre in the city, conducted by Mr. Charles Ratford. The items of the programme were as follows: March, "King Cotton" (Sousa); descriptive fantasia—"La Vie Bohemienne" (Le Thiere); idylle, "Romantic Fancies" (F. Hedges); waltz, "Souviens Toi" (Waldtenfel).

The first speaker was the Mayor of Brisbane (Ald. H. J. Diddams) who said the famous band, which had given something between 8,000 and 9,000 concerts, and had travelled 600,000 miles, had at last arrived in Brisbane, with the March King, Sousa, at its head. (Applause.) They were there that afternoon to accord Mr. Sousa and his band a genuine Queensland welcome. The visit of his band was a unique incident in the annals of the State. (Applause.) His worship on behalf of the citizens extended a hearty welcome to Mr. Sousa, and expressed the hope that his stay in Brisbane would be enjoyable and profitable. (Loud applause.)

The Hon. T. O'Sullivan (Attorney-General) said he had great pleasure in joining in the welcome to the bandmaster and his band. Although he had not been in Brisbane before, his musical reputation had preceded him, and he (the speaker) did not know of any visitor whose arrival had excited such interest for a long time past as that of Mr. Sousa. His record as a composer was truly wonderful. He had written 10 operas, and over a hundred of those famous marches of which they had heard so much. (Applause.)

The Hon. J. W. Blair, M.L.A., said he was sorry that Mr. Sousa had arrived on a day when the sky was ashen and drear, but he hoped before the departure of the band, that they would see some of the glories of Queensland's sunny skies.

Mr. Sousa, on rising to reply, was greeted with prolonged applause. Before he left New York, he said, he had met an Australian on the Broadway, who advised him on learning that he was coming to Australia not to miss a visit to Brisbane. "If Brisbane," remarked Mr. Sousa, "is as good as this in rain, it is crack-a-jack in sunshine." His tour in Australia had been most remarkable from a musical standpoint, and had also shown that there was a strong bond of sympathy between Australia and America. (Applause.) As the youngest nation of the world, Australia was most prosperous, and had everything in her

favour. Mr. Sousa concluded his speech by expressing his appreciation of the warm welcome accorded him.

During the afternoon the guests were entertained at tea, from Rowe's Cafe, in the dress circle vestibule.

## SOUSA CONCERT AT EXHIBITION.

The first concert given by Sousa and his band at the Exhibition attracted a large and appreciative audience. The lady soloist (Miss Virginia Root) wore a beautiful gown of shell pink nylon with tunic bordered with fur. Those present included Mrs. Digby F. Denham, Misses Denham, Mr. and Mrs. Alf. Stewart, Mr. and Mrs. Forrester Alexander, Dr., Mrs., and the Misses Hardie, Mrs. J. J. Knight, Mrs. and the Misses Sousa, Mr. and Mrs. W. C. Harris, Mr. J. N. McCallum, Mr. and Mrs. Harry Baynes, Miss Wilson, Dr. and Mrs. Orr, Miss Marks, Mrs. James Cowlishaw, Dr. Eric Cowlishaw, Mr. T. O. Cowlishaw, Mrs. W. S. Byrne, Mrs. Chas. Gilbert, Mr. and Mrs. James Ferguson, Mr. and Mrs. Eric Ferguson, Misses Finnigan, Mr. A. Barrington, Mrs. Collins, Mrs. Levy, Dr. and Mrs. Frank Wilson, Mrs. Wilton Love and the Misses Love, Mr. and Mrs. Stanley Chapman, Mrs. Shirley, Miss Lissner, Rev. E. A. Selby-Lowndes, Mr. and Mrs. Leo Horton, Dr. Conric (Innisfail), Mrs. Lightbody, Mr. and Mrs. A. Hertzberg, Miss Pauline Hertzberg, Mr. and Mrs. X. A. Seppelt, Miss Rankin, Miss Phyllis Hobbs, Misses Cuppaide, Mr. Effe, Miss Casey, and Mr. Rees.

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## WOMAN'S WORLD.

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(Continued.)

### RECEPTION TO SOUSA.

Mr. Sousa, "The March King," and his world-famous band, arrived in Brisbane at noon yesterday. The visitors were met at the Central Station by Mr. J. N. McCallum, local manager for Sousa, and were warmly welcomed by a very large crowd of music lovers, while the Brisbane Concert Band played several of the great American bandmaster's stirring marches. Mr. Sousa, who is accompanied by his wife and two daughters, as well as by Miss Zedeler (violin soloist) and Miss Root (vocalist), told the Pressmen that his tour of Australia has been a very pleasant one, the more so because of the music-loving qualities of the people. After the season in Brisbane the band will return to Sydney for a brief space, then visiting New Zealand and Canada, afterwards returning home to the land of the Stars and Stripes. Their tour of the world will have then occupied 14 months.

A large number of invited guests were present at West's Olympia yesterday afternoon at a reception arranged by Mr. Edward Branscombe in honour of Mr. John Philip Sousa. Mr. Sousa was accompanied by his wife and two daughters, Misses Priscilla and Helen.

Mr. J. N. McCallum officially tendered a welcome on behalf of Mr. Branscombe. The Mayor (Alderman H. J. Diddams) expressed his pleasure at welcoming the March King, to whom they desired to give a typical Queensland welcome. He considered this visit a unique event in musical happenings. Sousa's art, he considered, would soften the feelings and raise emotions of an exalted nature.

The Attorney-General (Hon. T. O'Sullivan) joined with his Worship in welcoming the guest, whose musical reputation had preceded him. He referred to his remarkable personality, and to the fact that he was the composer of 10 operas and 100 marches. Sousa was also a man of culture and travel, and he (the speaker) would promise him appreciation from a music-loving people.

The Hon. James Blair also endorsed the welcome.

Mr. Sousa, who was received with continued applause, said he had met a Queensland in New York who, on inquiring the itinerary of his tour, said, "Now, don't forget Queensland—that's next door to Paradise." He was only here two hours, and if it was so charming a place in the rain, it must be a crack-a-jack place in the sunshine. He thought our State wonderfully prosperous, and said we were fortunate in having a great big mother on one side, and a great big cousin on the other. Mr. Sousa interspersed his speech with humorous anecdotes, and concluded with a few words for their courteous

During the afternoon an enjoyable programme of music was rendered by the Brisbane Concert Band. Mr. Sousa complimenting them on their performance. A dainty afternoon tea was served from Rowe's Cafe.

The following guests accepted invitations:—The Attorney-General and Mrs. O'Sullivan, the Mayor and Mayoress of Brisbane, the Mayor and Mayoress of South Brisbane, Mr. Jno. P. Wilson, Dr. and Mrs. Robert Thompson, Mr. and Mrs. Gilbert Wilson, Hon. and Mrs. T. C. Beirne, Mr. and Mrs. Patterson, Mr. and Mrs. Smith, Major and Mrs. Cahill, Mr. H. W. Petty, Mr. J. J. Watson, Mr. T. F. Clacher, Hon. P. and Mrs. Murphy, Mrs. Dunstan Cadden, Mr., Mrs., and Miss Kelly, Mrs. and Miss Striratt, Dr. and Mrs. Spark, Mr. W. B. Wilson, Miss Martha Burns, Mrs. and Miss Philp, Mr. and Mrs. A. Exley, Mr. and Mrs. A. C. Boden, Mrs. Hassell, Mrs. Hogan, Mrs. and Miss Begg, Dr., Mrs., and Miss Jackson, Mr. and Mrs. H. Knapp, Mr. and Mrs. W. R. Parker, Mr. and Mrs. W. H. Bell, Mr. and Mrs. W. R. Wilkie, Mr., Mrs., and Miss Hicks, Mr. and Mrs. Thompson, Mr. and Mrs. Sachs, the Principals Girls' School, Toowong, Dr. and Mrs. Frank Wilson, Canon Ashton, Mr. and Mrs. A. W. Bale, Mr. R. Dunbar, Mr. and Mrs. Cochrane, Mr. E. Exley, Mr., Mrs., and Miss O'Reilly, Mr. and Mrs. Jas. Allan, Mr. A. H. Smith, Mr. and Mrs. H. D. Brennan, Mr. T. W. Wilson, Mr. and Mrs. B. G. Wilson, Rev. F. de Witt Batty, Mr. and Mrs. Denny, Miss Lassell, Mr., Mrs., and Miss Young, Misses Hender, Mr. and Mrs. Sawyer, Mrs. W. D. Reeve, Mr., Mrs., and Miss Mills, Mr. J. S. Badger, Mr. and Mrs. Fish, Rev. W. Thompson, Mr. J. W. Case, Mrs. and Miss Wareham, Mr. T. W. McCawley, Mrs. and Miss Calow, Mr. R. Woodhouse, Mr. Chas. Snow, Mr. and Mrs. Keogh, Mr. and Mrs. Orchard, Mr. P. E. Trundle, Mr. and Mrs. Faulkner, Mr. J. George, Mrs. Eden, Mr. and Mrs. Hamilton, Mr., Mrs., and Miss Twamley, Mr. and Mrs. Dowrie, Mr. and Mrs. Muller, Mrs. and Miss Jeffries, Mrs. G. Marchant, Mrs. Harrop, Misses Greene, Mr. and Mrs. Hollander, Mr. and Mrs. J. H. Grice, Mr. W. R. Moon, Mr. and Mrs. J. Macmillan, Miss Stubbs, Mrs. Hawkins, Mr. and Mrs. G. Hooper, Mr. and Mrs. Mark Harris, Mr. and Mrs. Bartlett, Mr. and Mrs. Uhl, Mrs. and Miss Hunt, Mr., Mrs., and Miss Frost, Miss Nowland, Mr. and Mrs. and Miss Gilbert, Mr. R. Westcott, Mr. and Mrs. Lloyd Hassell, Miss Crawford, Mr., Mrs., and Miss Marshall, Miss Nolan, Mr. and Mrs. Flower, Mr. and Mrs. A. R. Macdonald, Mr. and Mrs. A. M. Hertzberg, Mr. and Mrs. Hollinshed, Mr. and Mrs. W. J. Coakes, Mr. and Mrs. Edwin Pike, Mrs. Kenrick, Dr. and Mrs. Taylor, Mr. and Mrs. J. W. Heckelman, Mr. and Mrs. Jack Fegan, Mrs. Easton, Mr. and Mrs. E. Austin, Mr. and Mrs. E. E. Forth, Mrs. W. Land, Mr. and Mrs. E. Garland Abell, Mr. W. Dennis, Miss Hopkins, Mr. G. W. Carseldine, the Misses Cowell, M.s. and the Misses Unmack, Mrs. and Miss Harrison, Mr. T. Macleod, Mr. P. W. Collins, Mr. and Miss M'Lachlan, Miss Coates, Mr. and Mrs. Parren, Mr. D. F. Maxwell, Mrs. A. A. Davey, Mr. and Mrs. W. H. Vizer, Miss Keen, Mr., Mrs., and Miss Levy, Miss Sleath, Mr. and Mrs. J. J. Trundle, Mr. and Mrs. Harrison, Misses Horstman, Mrs. and Miss Wendt, Mrs. Pearson, Mrs. Wyllie, Mr. and Mrs. Solomon, Mr. and Mrs. G. J. Grice, Mr. and Mrs. Johnson, Mrs. Pointon, Mr. Grigg, Mr. and Mrs. W. S. Biff, Mr. and Mrs. Noyes, Mr. Sinclair, Mr. T. W. Hardy, Mr. and Mrs. Vizer, Mr., Mrs., and Miss Allom, Mr., Mrs., and Miss Blockridge, Mrs. and Miss M'Dermott, Mr. Macrossan, Mr. and Mrs. Hyland, Mr. and Mrs. W. Johnson, Mr. and Mrs. H. Pole, Mrs. and Miss Shirley, Mr. and Mrs. Cleghorn, Mr. and Mrs. Denny Day, Mr. and Mrs. Kennedy, Mr. W. J. Dennis, Mr. H. Mellor, Mr. and Mrs. Maynard, Mr. J. S. R. Wyllie, Mr. F. C. Lea, Mr. W. F. Finlayson, Mr. J. D. O'Hagan, Misses O'Hagan, Mrs. and Miss Birchley, Mr. and Mrs. Hockings, Miss Frazer, Mrs. and Miss Cockburn, Mr. Sabine, Mr. and Miss Lethem, Hon., Mrs., and Miss Denham, Mr. and Mrs. Morgan, Mr. and Mrs. W. S. Anderson, Dr. and Mrs. Hopkins, Mr. and Mrs. T. H. Phipps, Mr. T. H. Brown, Mr., Mrs., and Miss McGee, Mr. W. H. Wallace, Mr. W. Brunckhorst, Mr. and Mrs. W. C. Harris, Miss Wood, Mr. and Mrs. H. Reeve, Mr. and Mrs. Kent, Mr. and Mrs. J. Broadbent, Mr. and Mrs. Robert Kaye, Miss Lena Hammond, Mrs. J. McCallum, Miss Flo McCallum, Rabbi and Mrs. Levy, Mrs. W. S. Byrne, Mr. H. F. Smith, Mrs. and Mr. Lighthody, Mr. and Mrs. Miller, Mr. M. McCallum, Mr. Petty, Mr. P. St. John Smith, Mr. Ted Holland, Miss McDonald, Miss M'Swaine, Mrs. W. S. Byrne, Mrs. Hammond, Mr. and Mrs. W. E. Schlessener, Mr., Mrs., and Miss O'Sullivan, Miss Kelleher, Mr. W. B. Bruce, Mr. C. L. Spargo, Mr. and Mrs. Milligan.

The programme for this afternoon's matinee will include the following:—Symphonic poem, "Les Preludes" (Liszt); suite, "Maidens Three" (Sousa); "Till Eulenspiegel's Merry Pranks" (Strauss); characteristic dances, "Henry VII." (German); valse Triste from "Koulema" (Sibelius); march, "Hands Across the Sea" (Sousa); and overture, "William Tell" (Rossini); cornet solo by Mr. Herbert Clarke, "From the Shores of the Mighty Pacific" (Clarke); soprano solo, "Crossing the Bar" (Willeby), by Miss Virginia Root; violin solo, "Zapateado" (Sarasate), Miss Nicoline Zedeler. The programme for this evening is published in our advertising columns.



MRS. SOUSA IN BRISBANE.

Mrs. Sousa, who with her two daughters accompanied her distinguished husband to Brisbane, is a charming American, a woman who has travelled far, and can relate her experiences with a natural

gift, and with the broad outlook of a cultured woman.

Mrs. Sousa said she came to Queensland prepared to like it and to be charmed with the tropical plants and foliage to be found within her boundaries. She had, however, vague idea of distance so far as Queensland is concerned. "You have here so many fine buildings, which goes to show the march of civilisation—here you are so near New Guinea and the blacks that it would scarcely be surprising to find you living in tents!" And the patriotic Queenslander collapsed.

Mrs. Sousa is a native of Philadelphia. She said that without boasting the best women's universities in the world were in America, and instanced Vassar (New York), and as a good second, Wellesley. The fees being low, Mrs. Sousa claims that the poor girl has a chance with the rich, and that snobbishness is utterly decried.

"Why," she said, "what would be the use of a university for women if it did not broaden her mind?" Our visitor, also like so many of her countrywomen, having spirits of optimism, and quoted Ella Wheeler's fine lines on the subject, and indeed her own pretty thought was worth expressing—"It makes life so much more charming to go about distributing smiles instead of frowns." "Life is too short," she continued, "to be cold and repellent—and I have no time for such people."

Mrs. Sousa had much to say in favour of the Australian. She found her smart, up-to-date, most hospitable, carrying herself well, and wearing her clothes well. She also found her frank and kind.

She discussed the suffrage question in America with a very broad outlook. She thought that in America women have so many rights that they can gain no more. She is always the power behind the throne, and has laws for her protection, both of self and property, that do not exist in England. "If an American girl loses her dollars over to her husband," she said with characteristic humour, "it's her own fault."

Mrs. Sousa wore a smart coat and skirt checked cloth, faced with black, and coming black hat encircled with black and gold bandeau. Miss Priscilla wore a navy blue coat and skirt with revers of astrakhan, and black hat encircled with the blue bandeau. Miss Helen wore a one coloured coat and skirt, and smart black toque. Both girls are musical, and the former has inherited the gift of composition from her father.

"VESTA."

SOUSA'S BAND.

The second performance by Sousa's band at the Exhibition Hall attracted a large and appreciative audience last evening. Miss Virginia Root, the lady soloist, in a beautiful gown of embroidered lace pale blue satin, the sleeves and corset defined with silk; bouquet of pink in her coiffure. Miss Nicoline Zedler, the violinist, wore a graceful of pale blue satin charmeuse, the dress defined with richly-worked embroidery.

Those present included Sir Arthur Lady Rutledge, Hon. Lewis Thomas Mrs. Thomas, Hon. J. Blair, Mr. A. Hertzberg, Mr. Marcus Hertzberg, Mr. Mrs. R. M'Nab, Miss Tully, Mr. and C. Patterson, Mr. and Mrs. F. K. Gibb, Mr. Grieve, Mr. and Mrs. Nett White, Captain and Mrs. Craig, and Mrs. Frank Wilson, and Mrs. Ferguson, Miss Mrs. T. C. Beirne, and the Beirne, Mr. Hooper, Mr. and Mrs. Wilson, Mrs. and Miss O'Reilly, and Mrs. Mark Harris, Mr. and Mrs. Hicks, Miss Hicks, Mr. and Mrs. Mr. and Mrs. Robertson, Miss Mrs. Misses Page, Mr. and Mrs. C. W. Mrs. Chambers, sen., Miss Ida Mrs. Mr. A. Barrington, Mrs. Miss Dewing, Miss Bolton, Miss Mr. and Mrs. J. P. Orr, Mr. and Mrs. J. A. Philp, Mr. Woodcock.

SOUSA'S BAND.

YESTERDAY'S CONCERTS.

Two concerts were given by Sousa's Band in the Exhibition Hall yesterday, both performances being well attended—although not nearly so well as this unique musical treat undoubtedly deserves from Brisbane's lovers of music. At the matinee the famous Tchaikowsky overture, "1812," descriptive of the siege of Moscow by Napoleon, and the ultimate defeat and retreat of the French forces, was played, the band displaying a fine conception of the majestic grandeur of the theme, and their interpretation won them very enthusiastic applause, to which Sousa responded by rendering his march, "El Capitan." Wagner's "Lohengrin" fantasia was the second principal selection, its demands for exceptional tonal demonstrations being fully complied with by the band. "Invitation a la Valse" (Weber), was a dainty number, while the Sousa suite, "Three Quotations" (a) "The King of France Marched Up the Hill," (b) "And I, too, Was Born In Arcadia," (c) "Nigger In the Wood Pile," showed the composer in a happy frame of mind. The band's playing of this item was exceptionally fine. Other numbers were (a) "Praeludium" (Jahnfelt), (b) "The Glory of the Navy" (Sousa), "Slavonic" (Friedemann), "Baby's Sweetheart," "Stars and Stripes," "Washington Post," and "High School Cadets" (Sousa), the three last-mentioned marches being encores. Mr. E. L. Clarke contributed the cornet soli, "The Debutante" (Clarke) and "Every Little Movement," his playing evoking much applause. Miss Virginia Root's soprano voice was put to the test in "The Card Song" (Sousa), but she acquitted herself well. As an encore she selected "All Through the Night." The violinist, Miss Nicoline Zedler, played "Souvenir de Moscow" (Wieniawski), overcoming the technical difficulties with ease, maintaining an even tone, and producing the harmonics very clearly. Her playing delighted the audience, who recalled her, and she responded with a pretty gavotte by Gossig.

The programme at night was the strongest presented so far, and a finer performance by a band of a similar number of musicians would hardly be possible. The outstanding feature of the performance was their interpretation of the overture "Robespierre" (Litolff), a most remarkable work, probably ranking with, if not surpassing, Tchaikowsky's "1812." Descriptive of the conditions ruling in Paris at the time of the Revolution when Robespierre was in power and at his downfall, it is a triumph conveying a vivid impression of the subject upon which it is based. At its conclusion there was quite a storm of applause, and in response to the requests for an encore Sousa presented "The Bride Elect." Each concert has served to demonstrate the versatility of Sousa as a composer, and a further instalment was provided in the suite "Looking Upward," (a) "By the Light of the Polar Star" (b) "Under the Southern Cross," and (c) "Mars and Venus." All three were excellent, embracing some elaborate phrasing and climaxes. In "Mars and Venus" some very heavy and difficult work devolved upon the side-drummers, who gave an astonishing exhibition of rolling, the close of the suite being the signal for a prolonged outburst of cheering. Extra interest attached to the music by reason of the fact that the composer wielded the baton and thus ensured the correct interpretation. This may be the most important point about the band's playing of Sousa's marches, but there is a peculiar fascination about his methods that seems to influence those under his control, and certainly rivets the attention of the audience on him. Included in the other items were the descriptive tonal fantasia, "Siegfried" (Wagner), in which the horn solo "Siegfried's Call" was played by Mr. Herman Hand, and the Rakoczy march from "The Damnation of Faust" (Berlioz), both being capitally rendered. Liszt's rhapsody "The Second" (a) "Song of the Nightingale" (b) "The Fairest of the Fair" (Sousa), and a number of Sousa's popular marches were also submitted. Miss Root sang "Where is Love?" and "Miss Industry" (Sousa), the latter being an encore, while Miss Zedler again played Wieniawski's "Souvenir de Moscow," and being recalled executed some variations on an American song. Mr. Clarke's cornet soli were again a popular feature.

SOUSA AND HIS BAND.

SECOND CONCERT.

The second evening concert of Sousa's Band was given last night in the Exhibition Hall in the presence of a large and delighted audience. The programme, generous in its original length, was added to with a gracious liberality, until practically it was doubled. There was not a number but which aroused enthusiasm, or one in which the wonderful sympathy between the conductor and his band, and the superb qualities of both, were not transcendently evidenced. In precision, absolute subservience to the will of the conductor, and in many other important respects, the performances were at once an education and a revelation. There were no effects which fell short of what was desired—nothing which robbed either the really great numbers or those of lesser consequence of artistic completeness. One felt that the period of striving to attain certain results had long passed, and the band intuitively did the right thing, and had insensibly merged individuality into the unity of a great and varied instrument, which responded to the lightest touch or the most comprehensive command. Readiness was stamped on all that was done, and there was an entire absence of any preparatory tuning up or arrangement. The conductor scarcely took his place amid the applause of the audience, before the first notes of the first number were sounded, and it was the same right through the concert. Nothing was hurried or scamped, but there was no waste of time. The programme, as on the first concert, was adapted to the varied tastes of a popular audience and introduced in response to encore were many of the stirring marches which have made the name of Sousa a household word all over the world. The more serious material was represented first by Litolff's dramatic overture "Robespierre," a remarkable composition which essayed to describe the rise and fall of "the incorruptible"—a vivid tone picture of a tragical and turbulent period. It was interpreted with truly extraordinary descriptive power and intensity. Opening gloomily as befitted a time of desolation and mourning over victims sacrificed and ideals unfulfilled, it passed on to picture the wild revolt of the Sans-Culottes, and the triumph of Robespierre invested with dignity by a majestic rendering of "The Marseillaise." Then weird harmonies heralded the decline of the popular idol's favour, his fall, and his death on the guillotine. At this stage there was a dramatic climax. In the height of the musical impetus there was a sudden silence. A crash was heard, the knife descended, and the drums grimly suggested the falling head. The whole composition closed with a brilliant march, expressive of the rejoicing over the death of the tyrant and the close of the reign of terror. Another superb number was "The Siegfried" fantasia (Wagner), which stirred the audience to enthusiasm. Following it came a Liszt Rhapsody, cleverly elaborated into an orchestral piece; and the stirring "Rakoczy March" from Berlioz's "The Damnation of Faust." All these were so extremely well done that it would be almost invidious to draw a line of distinction. Between them came, as already indicated, several of those crisp, spirited marches which are associated with Sousa and his band, and which derive a wonderful vitality from the splendid manner in which they are played. The band was not heard much in music of a less robust character, but the infinite delicacy and finish in portions of the delightful "Looking Upward" suite (Sousa) were eloquent of possibilities in the subtle and emotional side of music. Mention must be made, too, of Mr. Herbert L. Clarke's wholly admirable cornet solo, "Sounds from the Hudson" (Clarke), which stamped him as a performer of great skill, and of singular beauty and sweetness of tone. Miss Virginia Root sang "Where is Love?" a pretty vivacious song by Mr. Sousa, with pleasing effect, and Miss Nicoline Zedler, in her violin solo, "Souvenir de Moscow," fully confirmed the favourable impression already made of her technique and tone. Robt ladies were warmly recalled.

Virginia Root; violin solo, "Zapateado" (Sarasate), Miss Nicoline Zedler. The programme for this evening's concert is published in our advertising columns.

One of the features of Tuesday afternoon's reception to Mr. J. P. Sousa was the gathering together of about 50 of the professional musicians in Brisbane, most of them members of theatre orchestras, for the purpose of doing honour to the eminent conductor. Under the conduct-

ship of Mr. C. Ratford (of West's Pictures Orchestra), the organisation played Sousa's "King Cotton" March, the fantasia "La Vie Boheme" (Le Thiere), the waltz "Sou Vient Toi" (Waldteufel), and an idyll, "Romantic Fancies," composed by Mr. F. Hedges, clarionetist in West's Orchestra. Afterwards the conductor (Mr. Ratford) was complimented by the guest of the afternoon on the music. Mr. Sousa also took occasion to compliment Mr. Hedges on his composition, and paid him the honour of asking Mr. Hedges to score it for the Sousa Band. This Mr. Hedges very gladly consented to do.

The programme for this afternoon's matinee will include the following:—Symphonic poem, "Les Preludes" (Liszt); suite, "Maidens Three" (Sousa); "Till Eulenspiegel's Merry Pranks" (Strauss); characteristic dances, "Henry VIII." (German); valse triste, from "Koulema" (Sibelius); march, "Hands Across the Sea" (Sousa); and overture, "William Tell" (Rossini); cornet solo by Mr. Herbert Clarke, "From the Shores of the Mighty Pacific" (Clarke); soprano solo, "Crossing the Bar" (Willeby), by Miss

At the matinee performance yesterday afternoon the audience, though not large in number, was by no means wanting in expressions of appreciation of the excellent programme. The overture number, entitled "1812" (Tchaikowsky), introduced many pretty effects, dealing as it did with the story of Napoleon's occupation of Moscow. The other items were the same as on the previous night, and all were thoroughly enjoyed.



## SOUSA'S BAND.

### Last Night's Performances.

Two performances were given yesterday at the Exhibition Hall by Mr. Sousa and his band. The attendance in the evening was larger than on Tuesday evening. Both audiences yesterday were very enthusiastic and quick to appreciate the brilliant musical work of the whole band. In the afternoon the works which gave full scope for the performers were the overture "Solenell" (Tschakovsky), the fantasia "Lohengrin" (Wagner), the "Invitation a la Valse" (Weber), and the rhapsody "Slavonic" (Friedman), all of which were splendidly interpreted and loudly applauded, as were also the stirring marches which were given as encores. The lighter numbers were just as well received. Mr. Herbert Clarke's cornet solo "The Debutante" and Miss Virginia Root's soprano solo, "The Card Song," pleased the audience immensely. Miss Nicoline Zedeler gave a violin solo, "Souvenir de Moscow" (Wieniawski), and was compelled to appear again. The evening concert opened with the overture, "Robespierre" (Litolff), and a better exposition of a tragedy in music could hardly be expected anywhere. "Looking Upward" (Sousa) contained three pieces bracketed, each of them being full of almost surprising effects. Wagner's fantasia, "Siegfried," in which Siegfried's call was played by Mr. Herman Hand from the gallery, was a masterpiece. Liszt's rhapsody, "Second," and the "Rakoczy March," from "The Damnation of Faust" (Berlioz), were the other classical numbers in the evening's programme. The "Song of the Nightingale" (Filipposki), with a piccolo obligato by Mr. Paul Senno, and the march, "Fairest of the Fair" (Sousa), pleased the audience mightily, and a double encore followed. The encore pieces were given without any hesitation, and included "The Bride Elect," "If I had the World to Give You," "King Cotton," "Washington Post," "Has Anyone Here Seen Kelly," "Stars and Stripes," and "The High School Cadets." Miss Nicoline Zedeler's delightful violin solo was a repetition of that given in the afternoon. "The Souvenir de Moscow," and the encore piece was "Dixie's Land." Miss Virginia Root sang "Where is Love," and was loudly applauded, her encore piece being "Miss Industry." Mr. Herbert Clarke's "Sounds from the Hudson" was a splendid effort on the cornet. There are not many more opportunities of hearing this inimitable band and full houses should be the rule.

The programme for this afternoon's matinee will include the following: Symphonic poem, "Les Preludes" (Liszt); suite, "Maidens Three" (Sousa); "Till Eulenspiegel's Merry Pranks" (Strauss); characteristic dances, "Henry VIII." (German); valse triste from "Kontema" (Sibelius); march, "Hands Across the Sea" (Sousa), and overture, "William Tell" (Rossini). Cornet solo by Mr. Herbert Clarke, "From the Shores of the Mighty Pacific" (Clarke); soprano solo, "Crossing the Bar" (Wilhelm), by Miss Virginia Root; violin solo, "Zapateado" (Sarasate). Miss Nicoline Zedeler. The programme for this evening's concert is published in our advertising columns.

## SOUSA AND HIS BAND.

### THIRD DAY'S CONCERTS.

The chief characteristic of the programme at the evening concert of Sousa's Band was the brightness and popular character of the music. There was almost an absence of dramatic or descriptive compositions. The large audience evinced a warm appreciation of each and every number, and encores were as numerous and hearty as at the preceding concerts. The opening number was "The Imperial Overture" (Haydn-Westmeyer), an impressive theme, built so to speak, around the fine "Austrian Hymn." This was a very striking composition, and its rendering was rich in beautiful effects. With this may be ranked the familiar, but ever-welcome "Poet and Peasant" overture (Suppe), which Sousa treated in an absolutely masterly way. So skilful was the rendering that the absence of stringed instruments was scarcely noticeable, and the tone colouring was simply wonderful. "Songs of Grace and Glory," described as religious excerpts, was a linking together of a number of hymns, mostly well known. These were interpreted with marked devotional feeling, and with remarkable organ-like effect. In response to an outburst of applause, the conductor, with a characteristic taste for humorous contrasts, added "Waiting at the Church," which he invested with the very spirit of drollery. The audience laughed and laughed again at the quaint suggestions and audacities of the interpretation. Liszt's fourteenth rhapsody was not an ideal choice. It was certainly very finely played, but it sounded strange through the medium of a brass and wood-wind band. In the other numbers the spirit of gaiety reigned. There was what Sousa termed a geographic conceit, entitled "People who live in Glass Houses," which brought together in musical fellowship the champagnes, the Rhine wines, the whiskies, and Pousse Cafe. The movement which described the royal wine, was sparkling and dancing with gaiety. The Rhine wines were tasty but rather more thoughtful, while the whiskies veritably rioted in Scotch, Irish, and Kentuckian dances. This was a very popular item, as also was "The Diplomat" march, another of Sousa's compositions. The latter evoked a double encore, and "Stars and Stripes" and "Manhattan Beach" were added, much to the delight of the audience. Miss Nicoline Zedeler was very successful in her interpretation of Hubay's "Hejre Kati," albeit the accompaniment was not sufficiently subdued. Being recalled demonstratively, she played a Canzonetta to which a delicate harp accompaniment was played. Miss Virginia Root sang "O Ye Lilies White" (Sousa) with sweetness and expression, and was also warmly recalled, when she contributed with even greater acceptance "The Goose Girl."

There was a very fair attendance at the matinee in the Exhibition Hall in the afternoon, when the band gave a lengthy programme, which, when swelled with a generous measure of encores, assumed grand proportions. The selection was varied, and covered everything in music from light "Dances from Henry VIII," by Edward German, to Liszt's "Les Preludes," the third of that great composer's 13 symphonic poems. Sousa's own marches figured largely among the encore numbers, and had a cordial reception from the audience. Mr. Herbert L. Clarke contributed a cornet solo, "From the Shores of the Mighty Pacific" (Clarke), and was vigorously encored, and Miss Nicoline Zedeler did well with her rendering of "Zapateado" (Sarasate). The other items worthy of mention included the suite,

## SOUSA'S BAND.

### YESTERDAY'S CONCERTS.

Unbounded enthusiasm prevailed at both concerts given yesterday by Sousa's band, and there was every reason for it, as the music played was of a high standard. The matinee programme included Liszt's symphonic poem, "Les Preludes," a meditative work founded on a passage from Lamartine's "Meditations Poetiques," describing in the richest of music the joys and tribulations of life, and abounding in those striking climaxes peculiar to Liszt. The effect obtained by some of the instruments, especially the clarionets, remarkably resembled the phrasing of a master pianist. It was an exacting task, and one which the players performed magnificently. Many interpretations of Rossini's "William Tell" have been heard in Brisbane, including some which were very excellent, but there seemed to be something new in the overture as rendered by Sousa's band yesterday afternoon. They took the concluding portion of it at a very rapid rate, while the whole performance was, to say the least of it, a revelation. The Sousa suite, "Maidens Three, and three dancers, "Henry VIII." (German), were also given, the encores including the humorous treatment of "Has Anyone Here Seen Kelly," which was most amusing. Miss Nicoline Zedeler contributed the violin soli, "Zapateado" (Sarasate), "Le Cygne" (St. Saens), in her accomplished style. Miss Virginia Root was unable to sing owing to illness, and her items were supplemented by piccolo soli by Mr. Paul Senno, which were much enjoyed. At night the "Peer Gynt" suite—(a) "In the Morning," (b) "Death of Ase," (c) "Anitra's Dance," (d) "In the Hall of the Mountain King" (Grieg), was the chief item, the band interpreting the Norwegian composer's work beautifully. Perhaps the best of Sousa's descriptive compositions so far presented was the suite, "The Last Days of Pompeii"—(a) "In the House of Barbo and Stratonice," (b) "Nydia," (c) "The Destruction of Pompeii and Nydia's Death," and in the last-mentioned movement he has attained remarkable dramatic effect. "The Golden Legend" (Sullivan), scenes from "Carmen" (Bizet), "On the Banks of the Beautiful Blue Danube" (Strauss), "Rococo" (Meyer Helmund), and "King Cotton" (Sousa) were other items contributed. Miss Zedeler gave an excellent rendition of "Introduction and Rondo Capriccioso" (St. Saens), while the cornet soli by Mr. Herbert L. Clarke were fully enjoyed.

The programme for this afternoon's matinee will include the following numbers:—Overture, "Oberon" (Weber); suite, "At the King's Court" (Sousa); tone picture, "Finlandia" (Sibelius); fantastic episode, "The Band Came Back" (Sousa); idyl, "Sizilietta" (Von Blom); march, "The Federal" (Sousa); entree, "Triumphale des Boyards" (Halvorsen); cornet solo, "Rondo Capriccioso" (Clarke). Mr. Herbert Clarke: soprano solo, ballad, "I Wonder" (Sousa), Miss Virginia Root: violin solo, "Caprice Brillante" (Ogarew). Miss Nicoline Zedeler. The programme for the evening is published in our advertising columns.

### SOUSA'S BAND AT THE EXHIBITION.

A very large and appreciative audience availed themselves of the opportunity to hear Sousa's band at the Exhibition Building, both afternoon and evening. His Excellency the Governor, Lady MacGregor, and Miss MacGregor, accompanied by Miss Sydney Jones and attended by Captain Scarlett, A.D.C., occupied the Vice-regal box in the afternoon. Others present included Hon. E. J. Stevens, Hon. G. W. Gray, Mrs. Gray, Miss Keene, Hon. F. T. Brentnall, Mrs. E. B. Harris, Mrs. A. J. Thynne, Miss Thynne, Miss Scales, Mrs. H. S. F. Moran, Mrs. Frank Corrie, Mrs. John Flower and Miss Clara Flower, Mrs. Graham Hart, Mrs. Gilbert Wilson, Mrs. Goertz, Mr. and Mrs. James Cowlishaw, Mr. H. Perry, Miss Hall, Miss Florence Michell, Mrs. John Reid and Miss Eileen Reid, Mrs. Mark Harris, Mrs. and Miss Real, Mrs. and Miss Bodkin, Mr. Dickson, teachers and pupils of the Blind School, Mrs. C. Hughes, and Miss Hughes. Mr. and Mrs. Scott Liff, Dr. and Mrs. Orr, Mrs. G. Marchant, the Mayor and Mayoress of South Brisbane (Alderman



**SOUSA AND HIS BAND.**

**Exhibition Hall.**

"Perfection in instrumental playing," was the generally expressed opinion of the large audiences at the matinee yesterday and again in the evening at the Exhibition Hall, where John Philip Sousa and his famous American band gave two more of their charming concerts. The matinee concert was very well attended, and it is almost idle to add, the audience was very enthusiastic. Although in every item the band's playing was magnificent, nevertheless it was in the marches that they seemed to realise the full measure of their power. In the march, "Hands Across the Sea," they were particularly successful. "El Capitan" was followed by notable applause, and the programme, which was of varied character, concluded with the playing of the popular overture to Rossini's "William Tell." It was given magnificently, and the vigorous finale, which was taken in unprecedentedly rapid time, was a triumph of timing and harmony. Mr. Herbert Clarke gave the cornet solo, "From the Shores of the Mighty Pacific," and Mr. Paul Senno (piccolo soloist) filled the place on the programme which was to have been filled by Miss Root, who was ill. Miss Zedeler's violin solo was "Zapatado," but the audience naturally preferred the encore, "The Swan." The concert last night drew a larger crowd than had yet appeared. The boom evidently is continuing. The overture "Imperial" was the opening number, the playing of which warmed up the enthusiasm of the audience, and prepared them for the good things to come. "The Bride Elect," was the encore. "The Carnival of Venice," arranged as a cornet solo by himself, was then given by Mr. Herbert L. Clarke, who put some wonderful double-tonguing into the varied tempo; an undeniable encore drew "The Lost Chord," in which the thread of the melody stood out clear and distinct, amid the organ-like accompaniment of the band. A geographical conceit, "People Who Live in Glass Houses," by Sousa, followed, in which the French, German, Scotch, Irish, and American quaint settings, raised a ripple of merriment. Religious excerpts, "Songs of Grace and Glory," which included "Abide With Me," and "Nearer, My God, to Thee," were played with a reverence and grandeur of melody that captured the admiration of the audience, whose demand for an encore was met with the famous "Washington Post." The rhapsody "The Fourteenth," which there is some good work for the cornets and oboes, drew as an encore "Waiting at the Church," a composition played in a manner more expressive than words. The Spanish idyl, "The Gipsy," bracketed with "The Diplomat," a stirring march, which so took the fancy of the audience that a double encore, "Stars and Stripes," and "Manhattan March," resulted. Suppe's "Poet and Peasant," was the last number on the programme—an overture that is on the repertoire of nearly every band, professional and amateur—but it is necessary to hear Sousa's band play it to realise the beauty of the composition. Miss Virginia Root's soprano solo, "Oh, Ye White," a rippling melody by Sousa, had to be augmented by a charming rendering of "The Goose Girl," Miss Zedeler's violin solo, "Heure," so gratified the audience that she had to add "Canzonetta," a dainty morceau with harp accompaniment.

**MATINEE THIS AFTERNOON.**

The programme for the matinee this afternoon will include the overture "The Band Came," cornet solo, "Rondo Capriccioso" by Clarke; suite by Sousa, "At the King's Court"; tone picture, "Finlandia," fantastic episode, "The Band Came"; idyl, "Sizilietta"; march, "The Stars and Stripes"; and the "Triumphale des Boyards" by Sousa's band. Miss Root will sing "I Wonder," and Miss Zedeler will play "Caprice Brillante." The evening programme appears in our advertising columns.

Last two concerts are announced for this afternoon and evening. In response to the request of many Ipswich, the Railway Department will run a special excursion train on Saturday morning, leaving Brisbane for the south, at 10 a.m.

Brisbane Courier  
July 22

**SOUSA'S BAND.**

His Excellency the Governor, Sir William MacGregor, Lady MacGregor, Miss MacGregor, and Captain Scarlett, A.D.C., were among the large audience which attended the matinee performance of Sousa and his band at the Exhibition yesterday afternoon. The programme selected was a particularly enjoyable one, and the performers were vigorously applauded for their work. The first number was Weber's overture to "Oberon," and the interpretation of this delightful fairy work was indeed charming. "Finlandia" was the only other ambitious piece in the selection, but the rendering of this bewildering work was little short of the marvellous. Mr. Herbert L. Clarke gave a cornet solo, "Rondo Capriccioso" (Clarke), and as an encore, which was well deserved, he gave "Silver Threads Among the Gold." "The Federal," a march written by the conductor specially for the Australian tour of the band, was also one of the features of the afternoon, and in response to the demands for an encore "The Stars and Stripes" was given, and loudly applauded. A fantastic episode, "The Band Came Back," in which, after the interval, the bandmen return, each contributing his portion to a very mixed, and yet withal harmonious medley, caused great amusement, while the solo by Miss Virginia Root, "I Wonder," was exceptionally well received. Among the other numbers rendered were: "At the King's Court" (Sousa), "Sizilietta" (Von Blom), and "Triumphale des Boyards" (Halvorsen). The violin solo by Miss Nicoline Zedeler was also much enjoyed.

In the evening they were greeted by a bumper house, numbers being unable to gain admission. The programme presented was a most popular one, including some of the choicest numbers from Sousa's mammoth repertoire. Grieg's tone poem, "Peer Gynt Suite"—(a) "In the Morning," (b) "Death of Ase," (c) "Anitra's Dance," (d) "In the Hall of the Mountain King," formed a delightful opening piece, and was well received. The cornet solo, "Bride of the Waves" (Clarke), as played by Mr. Herbert L. Clarke was a masterpiece of clever execution, calling for an encore, to which he responded with "Love's Old Sweet Song." The rendition of Sousa's suite, "The Last Days of Pompeii," a descriptive tragedy in music, was grandly effective, a great tribute being paid to the composer by the large audience. Miss Virginia Root sang in charming manner "Will You Love Me when the Lilies are Dead?" and for encore, "Annie Laurie." A fine prologue, "The Golden Legend," terminated the first part of the programme. The opening piece of the second part was Strauss' "Beautiful Blue Danube," and it is safe to say that no grander interpretation has ever been essayed in Brisbane. It is a pity that Brisbane's music-lovers should only have been afforded one opportunity of hearing such delightful numbers as this "Blue Danube" and the "William Tell" overture. The serenade "Rococo" (Meyer Helmund), and march, "King Cotton" (Sousa), called for rapturous encores. Miss Nicoline Zedeler's violin solos, "Rondo Capriccioso" (St. Saens), and "Gavotte" (Gossec), the latter for encore, were tastefully played. The closing item, "Scenes from Carmen" (Bizet) was by no means the least enjoyable of a most attractive collection of items.

There will be the usual performances this afternoon and evening.

The programme for this afternoon's matinee will include the following:—Prelude, "Hansel and Gretel" (Humperdinck), Suite, "L'Arlesienne" (Bizet), "Siegfried's Death," from "Götterdämmerung" (Wagner), ballet music to "Yedda" (Metra), "Idyl" "Sizilietta" (Von Blom); march, "The Invincible Eagle" (Sousa); overture, "Stradella" (Flotow); cornet solo, "The Debutante" (Clarke); Mr. Herbert Clarke, soprano solo, "Will You Love Me when the Lilies are Dead?" (Sousa); Miss Virginia Root; violin solo, "Zigeunerweisen" (Sarasate), Miss Nicoline Zedeler. The programme for the evening concert appears in our advertising columns.

Brisbane Daily Mail  
July 22

**SOUSA'S BAND.**

**YESTERDAY'S CONCERT.**

The whole-hearted enthusiasm and elan of the playing, the brilliance of the colouring, and the remarkable tonal effects secured by Sousa and his band were features which impressed the very large audience that gathered in the Exhibition Building last night, and held it fascinated and pleased almost beyond measure. The programme was a thoroughly interesting one, and calculated to reveal to the fullest the resources of the wind orchestra, as it has been styled. Opening with Grieg's "Peer Gynt Suite," the American bandmaster secured a thoroughly musicianly rendering of the attractive tone poem, the "Death of Ase" being portrayed with remarkable feeling, while "Anitra's Dance" and the concluding movement were full of lively movement and vigour. In "The Last Days of Pompeii," an interesting suite from Sousa's pen, the band was afforded scope for some bold and vivid colour painting, and it rose to the occasion. Nothing finer was done during the evening than the prologue to Sullivan's "Golden Legend," rendered familiar by orchestras to Brisbane concert-goers, in which the stormy and wild night, the impotent shrieking of the wind, and its mad rush were reproduced with startling fidelity, the whole prologue coming in for thoroughly impressive treatment. The bright, rhythmic, and infectious music of Bizet's "Carmen" formed a satisfactory ending to a list of musical numbers. Mr. Herbert L. Clarke, the brilliant cornetist, displayed splendid technique and produced a beautiful tone in a solo of his own composition, "Bride of the Waves," and was enthusiastically recalled. Miss Virginia Root pleased with her well-controlled soprano voice, singing two numbers, the second being an encore, while Miss Nicoline Zedeler in "Introduction and Rondo Capriccioso" (Saint-Saens) displayed enviable facility of execution, and secured a sweet tone on her violin, which led to a demand for a second contribution, which was given. The concert as a whole was most enjoyable, and evoked great enthusiasm.

The audience which assembled in the Exhibition Building yesterday afternoon to hear Sousa's band was extremely appreciative, and in every instance encores were insistently demanded. His Excellency the Governor, Sir William MacGregor, was present, being accompanied by Lady MacGregor, Miss MacGregor, and Captain Scarlett. Immediately the eminent conductor mounted the platform the band rose and rendered the National Anthem in honour of the Governor's presence. The programme submitted was lengthy and varied, but in spite of this it was practically doubled before its conclusion. The principal item was the famous overture, "Oberon," by Wagner. This was rendered with much delicacy and feeling, and the audience were delighted with the mellow-voiced French horn which is so charmingly introduced at the opening of the overture. Miss Virginia Root's fine soprano voice was heard to advantage in a pretty ballad, "I Wonder" (Sousa), and as an encore she sang "Goose Girl." Miss Nicoline Zedeler gave a very fine rendering on the violin of "Caprice Brillante" (Ogarew), responding to a recall with a gavotte by Bach. Mr. Herbert L. Clarke's playing on the cornet gave considerable pleasure, and for his rendering of "Rondo Capriccioso" (Clarke) he was encored.

The programme for this afternoon's matinee will include the following:—Prelude "Hansel and Gretel" (Humperdinck); Suite, "L'Arlesienne" (Bizet); Siegfried's Death, from "Götterdämmerung" (Wagner); ballet music to "Yedda" (Metra); idyl, "Sizilietta" (Von Blom); march, "The Invincible Eagle" (Sousa); overture, "Stradella" (Flotow); cornet solo, "The Debutante" (Clarke); Mr. Herbert Clarke; soprano solo, "Will you love when the lilies are dead" (Sousa); Miss Virginia Root; violin solo, "Zigeunerweisen" (Sarasate), Miss Nicoline Zedeler. The programme for the evening concert appears in our advertising columns.



74 Brisbane Eye  
July 22 Telegraph

# SOUSA BAND BOOM.

Crowd at Exhibition.

Two Last Concerts To-day.

His Excellency Sir William MacGregor, was amongst the hundreds who, yesterday afternoon, availed themselves of the opportunity of hearing Sousa's celebrated band. A number of blind children, from the Blind, Deaf and Dumb Institution, under the supervision of Mr. I. Dickson, also were present, through the kindness of his Excellency the Governor, whose guests they were, and the frequent illumination of their countenances showed how much the rich musical treat thus afforded them was appreciated. The programme opened with Weber's famous overture, "Oberon," in which the completeness of the combination and the skillfulness of the players of the great wind orchestra was amply illustrated. Other concerted pieces were a suite entitled "At the King's Court," a fantasia episode, designated, "And the Band Came Back," which caused roars of laughter and applause. Already we have heard requests for its repetition to-night. Sousa's "Federal March" was very popular. The latter item has been dedicated to the Australian people. Mr. Herbert L. Clarke contributed as a cornet solo, "Rondo Capriccioso," written by himself. Miss Virginia Root sang "I Wonder" (Sousa), and Miss Nicoline Zedeler played the violin solo, "Caprice Brillante" (Ogarew). Every item was enthusiastically encored.

The large audience in the evening, when another concert was given, was a striking testimony to the growing popularity of the band. Nearly every part of the building was filled, and many were unable to obtain admission to the lower priced seats. The programme, as usual, was that mingling of classical and descriptive numbers, that has contributed largely to the success of the band, and created great enthusiasm. It opened with Grieg's tone poem, "Peer Gynt Suite," in which the excellent balance of the band and its confident attack were strikingly exemplified. As an encore the march, "El Capitan," was given. Sousa's suite, "The Last Days of Pompeii," was artistically interpreted, and in response to an undeniable encore, the band played "The Federal" march composed by Sousa, and dedicated to Australians. The beautiful prologue to Sullivan's "The Golden Legend" afforded good scope for the bandmen's talent and at its conclusion the applause was so prolonged that "The Washington Post" was added. The "Beautiful Blue Danube" waltz was sweetly played, the light and shade being in evidence throughout, and as an encore the band again played the descriptive fantasia, "Has Anyone Here Seen Kelly?" The bracketed numbers—serenade, "Rococo," and march, "King Cotton"—to which "Stars and Stripes" and "The Diplomat" were added as a double encore, and scenes from "Carmen," completed the band numbers. Miss Virginia Root sang "Will You Love When the Lilies are Dead?" (Sousa) sweetly and effectively, and by way of encore, "Annie Laurie." Mr. Herbert L. Clarke played a composition of his own, "Bride of the Waves," in a charming style, and gave "Love's Old Sweet Song" as an encore. Miss Nicoline Zedeler's violin solo, an "Introduction and Rondo Capriccioso," by Strauss was played skilfully and tunelessly, and an encore was promptly demanded. She responded with a pretty gavotte. The last two concerts will be given to-day—in the afternoon and in the evening.

The programme for this afternoon's matinee will include the following: Prelude, "Hansel and Gretel" (Humperdinck), suite "L'Arlesienne" (Bizet); "Siegfried's Death," from "Gottterdammerung" (Wagner); ballet music to "Yedda" (Metra); idyl, "Sizilietta" (Von Blon); march, "The Invincible Eagle" (Sousa); overture, "Stradella" (Flotow); cornet solo, "The Debutante" (Clarke); Mr. Herbert Clarke; soprano solo, "Will You Love when the Lilies are Dead?" (Sousa); Miss Virginia Root; violin solo, "Zigeunerweisen" (Sarasate); Miss Nicoline Zedeler. The programme for the evening concert appears in our advertising columns.

Sydney Sun  
July 18

# NAVAL AND MILITARY BANDS.

Annual Dinner.

The Union Jack and the Stars and Stripes appeared conspicuously side by side on the toast lists and menu cards at the tenth annual dinner of the military bandmasters and non-commissioned officers last evening. The United States flag was used as a compliment to Mr. Sousa, the famous bandmaster, who was a special guest, though he, of course, was unable to be there until after his recital in the Town Hall.

At the dinner the chair was taken by Captain W. G. Bentley, who had on his right Brigadier-General Gordon, C.B. (Military Commandant) and Commander Brownlow (Naval Commandant), and on his left Colonel Bartlett (Chief of the District Military Staff).

The toast of Brigadier-General Gordon and the headquarters staff, coupled with the name of Commander Brownlow, was heartily drunk and responded to by Brigadier-General Gordon, Commander Brownlow and Colonel Bartlett.

Other toasts honored were: "Comrades of the Sister States," "The Visitors," and "The Chairman."

Mr. Sousa was enthusiastically received, and made a happy response to the toast of "The Visitors."

The secretarial duties were ably carried out by Sergeant W. Lane.

Melbourne Argus  
July 10

# SOUSA'S BAND.

FAREWELL CONCERTS.

Mr. Sousa and his band returned from Ballarat on Saturday morning, after giving two concerts there to immense crowds, and appeared twice in the Exhibition-building in the afternoon and evening. There was a good attendance in the afternoon, and in the evening the whole available space was occupied from the platform to the east door. The programme was made up of the pieces that have proved most popular during the tour, and encores followed every number. Three extracts from Wagner were magnificently rendered—the Bridal Music from "Lohengrin," a selection from "Tannhauser," and "The Ride of the Valkyries." Mr. Clarke and Mr. Norrito aroused much enthusiasm by their cornet and clarinet solos; and Miss Virginia Root sang Sousa's "Maid of the Meadow," and, being encored, added "The Goose Girl." A fine selection from Giordano's "Andrea Chenier" concluded the first part of the programme. Jahnfeldt's "Praeludium" went as well on the wind band as with the full orchestra, and several of Sousa's marches were played with tremendous go and energy. "The Stars and Stripes" was greeted with shouts of applause. At the end of the concert, after the National Anthem, "Auld Lang Syne" was played, and cheers were given for Mr. Sousa. He said that he could not attempt to address such an audience without a megaphone. All he could say was that he had spent a month in Melbourne, and had enjoyed every minute of it. He wished them all a hearty good-bye. The band goes now to Brisbane via Sydney. They return in a fortnight via Melbourne to Tasmania, and thence proceed to New Zealand for a month's tour there.

Brisbane Weekly  
July 20

Sousa the triumphant, Sousa the interesting, Sousa the unassuming, also Mrs. Sousa the charming, and the entrancing Sousa Band. That which is good needs no paragraphic puff; wherefore, more than "huff sed."

Brisbane Sunday July 23

# SOUSA AND HIS BAND.

Very regretfully Brisbaneites said good-bye last night to the wonderful "March King" and his talented orchestral band.

The musicians of Brisbane rolled up in great force last Tuesday, at the reception to Sousa, the great "March King," at West's Olympia Theatre, to do honour to the great American composer. The large orchestra, numbering nearly fifty of the leading musicians of Brisbane, was composed of members of the orchestras from West's Pictures, King's Pictures, Holland and St. John's Empire, Brennan's Theatre Royal, and H.M. Opera House, and also many other members of the Musicians' Union of Australia. Mr. C. Ratford conducted, and the musical numbers were thoroughly enjoyed by the large audience present. The orchestra was certainly one of the very best ever heard in Brisbane, and the various pieces were played in a manner that reflected the greatest credit on the conductor and the members comprising his orchestra. "Sousa" music and other items enlivened the speech-making. The conductor was complimented by Mr. Sousa on the excellent manner in which the numbers had been played, and the musical visitor said that he was very much astonished to find such a number of talented musicians in Brisbane. The orchestra was composed of the following:—Conductor, C. Ratford; first violins, H. S. McCallum, J. Elkind, H. Eckstein, T. Williams, A. Truda, R. Kickowski; second violins, W. G. Dearlove, sen. (leader), W. S. Drover, N. P. Larsen, R. J. Whitley, R. Carlstrom, R. Jacobson, E. Capner; violas, P. McDonald, J. R. Brown; cellos, D. La Grutta, W. Allen; basses, C. Russell, W. Kylatt, A. Hargreaves; oboes, G. Catanzaro, D. Lamacchia; flutes, L. McCallum, J. S. Marlor; piccolo, H. Hall; clarionettes, F. R. Hedges, A. F. Minton, C. Clarke, J. W. Case; cor. anglais, H. Hawkins; cornets, W. Adams, W. A. Langford; horns, J. Gubbins, R. Dearlove; trombones (tenor), J. R. Price, V. Di Luca; trombone (bass), C. F. Kokkinn; euphonium, W. H. Butland; tympani, C. B. Newham; drums, etc., W. G. Dearlove, G. Green; harp, G. G. Lamacchia.

Their season was all too short, each afternoon and evening the audiences expressing their enthusiastic appreciation of the very full programmes that were presented. Mr. Herbert L. Clarke, cornetist; Miss Virginia Root, soprano; and Miss Nicoline Zedeler, violinist, each maintained the high musical standard of the concerts in their contributions. To Edward Branscombe Ltd. must be tendered very warm expressions of gratefulness from all music lovers for affording the opportunity of hearing all these talented artists under the conductorship of such a renowned man as Sousa. Mr. J. N. McCallum must be largely credited with the success attained by the excellence of his arrangements. The company leave this morning for Sydney, en route for New Zealand.



Sydney eve News,  
July 24

## SOUSA SAYS 'GOOD-BYE'

### A SOB IN HIS HEART.

### LIKES AUSTRALIA AND HOPES TO RETURN.

### COUNTRY OF CLEVER MUSICIANS AND ATTENTIVE AUDIENCES.

### HANDSOME BOYS AND BEAUTIFUL GIRLS.

"I say 'good-bye,' with a great many sobs in my heart."

These words, uttered in tones which revealed their sincerity, fell from Mr. John Phillip Sousa, the peerless conductor, this afternoon, during the course of an interview which he granted an "Evening News" representative. Accompanied by his accomplished band of magical music workers, he reached Sydney this morning, from Brisbane, en route for Melbourne, for which city he will leave this evening, after giving a concert this afternoon in the Adelphi Theatre.

Asked regarding his impressions of Australia, the distinguished visitor talked readily, and showed that he had been keenly observant during his travels in the Commonwealth.

"In the long experience of a man who has travelled over the greater part of the civilised world," he said, "views of a country sometimes undergo a change after being in that country. Sometimes you go into a country with, perhaps, false ideas of it, and personal observation changes the ideas you got from someone else."

"In the case of Australia, Australia is a young country, like America, and consequently it is before the public. Interest, of course, is always taken in youth, whether of a nation or of individual people. I had a fairly good idea of Australia. Since we have been here we have covered territory from Adelaide to Brisbane, and through that amount of mileage we have had a very fair idea of the genius of the Australian people; what they hope for in the future, and what they hope for their country. And I'll say, in all candor, that I think more of the country to-day than before I came to it."

#### AUSTRALIA IS MODEST.

"It is very modest in letting the world know about itself," the March King went on. "For instance, I think the average person knows the country only in a superficial way, yet there is the enterprise of the country which is far ahead of anything else. That is the soul growing. And that is only one of several great things you have here. With your geographical position, and your climate, and the tremendous amount of raw material, are producing, this must, in the course of time, become one of the great countries of the world. As to the climate, you can get sorts by a very little travel. In Brisbane, for instance, it was very pleasing. An overcoat was unnecessary. Here, well—" a glance through the window at the falling rain seemed sufficiently eloquent.

#### AUSTRALIANS AND MUSIC.

Asked regarding Australians and music, Mr. Sousa said:—"I have met some very clever musicians out here and Australian audiences have the one quality that makes them very close to the heart of the performing musician. It is to say, they are good listeners. I do know that there is any quality that impresses itself so much on the man who gives great performances as the fact that he is listened to thoroughly. I have found that in every city in Australia I have been in. I have often said in private, and I maintain that no nation has a monopoly of delicacy or brightness, any more than of ice and snow, but I think Australia has every reason to be proud of its artistic nature."

"Have you looked at any Australian compositions?" asked the reporter.

"I heard a very charming string quartet last Sunday week, written by Mr. Alfred I was so much interested in it that I wrote to an American publisher, advising him to secure it for his company. I also heard some

"What about our singers? Have you heard any?"

"Yes, I heard two; and very good singers they were."

#### "QUICK, MARCH."

"The opinion has been expressed that your march time is too quick."

"If you play my marches for troops to march to in the streets," was the reply, "they must, of necessity, be played slower than I play them on the stage. But anyone who attends my concerts, must, unless there is sawdust in his veins, see that the whole idea is of terrific musical force. Contemplation must be after the battle, not during it. The whole idea is that the musical atmosphere must be brought up to a great tension, as it were. My marches, with the exception of one, are used entirely as encores. They are the greatest favorites, and I know whereof I speak, for I have my royalty statements to show. When you have a march of mine of which there have been perhaps, a million and a half for the piano, perhaps another million for other instruments, and which goes into 160,000 for orchestra, and 25,000 for bands, well, you get evidence that it is known."

"I play them at a quick step rather than keep them down to a slow patter. The American regulation step is 120 to the minute. There are possibly no troops, save some in Italy, that march to that. With others the cadence is brought down to from 108 to 98. Of course, no one would march to the tempo I play on the stage. But I try to quicken up the circulation of the blood, and exhilarate people. I have been giving concerts for 30 years, and I would be willing to stake my life that there has been less coughing, or rustling of programmes, at my concerts than at other forms of entertainments during that time. I hold them; I appeal to their imagination. I have heard people say they would like me to play my marches slower. Well, if I had to play in front of a regiment, I would do so; but never on the stage."

"It has been said that some of your band have determined to stay in Australia?"

The remark was greeted with a hearty laugh.

"I have heard about it," he said. "Love is a very peculiar thing, and it may be that some of our boys—we have some very handsome boys in the band—and there's a terrible lot of very beautiful Australian girls—have been smitten. But I should imagine they would wait to fulfil their contracts, and then come back. Indeed, I saw where one, in a speech, said he intended to come back."

"The statement is that it is the country that appeals to your men."

"Ah! yes; but," with another laugh, "girls have something to do with such a thing. The girls are very fine; very beautiful; and so is the country. It's a fine country; still—" The sentence was lost in another hearty laugh.

#### FAREWELL.

"We have been here 11 weeks," concluded the March King, "and we have thoroughly enjoyed it. I say 'Good-bye' with a great many sobs in my throat. But I hope to come back again some time. I would like to come back. Our organisation is a 'repeater,' that is to say, we always go back. I have been to Europe five times. I would like to come back to Australia."

Launceston Examiner  
July 27.

#### SOUSA'S BAND.

En route to New Zealand, after a lengthy series of concerts on the mainland, Sousa's Band is playing a return Tasmanian season. The famous musical combination reached Launceston by the Rotomahana from Melbourne yesterday, and gave the first of two concerts in the Albert Hall in the afternoon. It might perhaps be regarded as a satisfactory matinee audience. The higher priced seats were but sparsely occupied, but those patrons at the rear of the hall would certainly have constituted an assemblage of respectable dimensions in a less commodious building. What can one say of the performance? It was more than a musical treat; it was a musical feast, and one feels really much the better for having heard Sousa and his highly-trained and proficient company of performers. A remarkable overture, handled in a truly masterful manner, was "Robespierre," the magnificent composition by Litolff, descriptive of the French Revolution, and no less wonderful was the concluding number, Berlioz's Rakocsy March, from "The Damnation of Faust," two in-

tricate works, exacting much. Just as masterly in its handling of the superb classical music was the band in its magnificent interpretation of rhapsodies, fantasies, and marches, and the whole performance may briefly and concisely be presented as an exemplification of band music in its most exalted paths. Misses Virginia Root (soprano soloist) and Nicoline Zedeler (violinist) graciously responded to insisting encores, and there could be no underestimation of the unparalleled quality of Mr. Herbert L. Clarke's cornet solos, and the piccolo obbligatos by Mr. Paul Senno.

There was a very big house at the evening concert, at which a magnificent programme was presented, and roused the audience to a high pitch of enthusiasm. It was a triumph for Sousa in more ways than one. Much of his own music was played, and, seeing how the band reflects the strong personality of its leader, the whole performance was unmistakably stamped with the impress of the great American conductor. A fine entertainment was opened with the "Tannhauser" overture, beautifully played. No sooner had the last note of its powerful conclusion been sounded than the large house burst into tremendous applause, which was acknowledged by "El Capitan," full of bright, rippling melody. "The Dwellers in the Western World," described as character studies of the red man, the white, and the black, proved distinctly Sousaian. The conductor, who is also the composer, brought out some of the popular and quaint effects that so appeal to him, and as an encore submitted "The Diplomat," a charming morceau. Another enjoyable selection by the full band was "The Bells of Moscow," to which the "Washington

Post" was added. Edward German's Welsh rhapsody, culminating in the inspiring strains of the "Men of Harlech," created a profound impression. By way of change the audience was indulged as an encore in the swinging and alluring air of the "Blue Danube" waltz, and still the applause rang out. Sousa was generosity itself. Not one of a sequence of demonstrations went unheeded or unacknowledged. In this instance he called on his men for a third time, and entertained the house with a humorous presentation of "Has Anybody Here Seen Kelly?" The next item on the programme was an entracte by Helmsberger, a very pretty theme, and then Sousa gave a telling display of what he and his band can do in the march line. First came the "Federal," dedicated to Australians, which was very well received, then the "Stars and Stripes," and the "High School Cadets." In all of them the reeds played a very prominent part. The concert was concluded with "The Ride of the Valkyries." It was a worthy conclusion, too, for in a fine programme nothing was finer or better played. The soloists were three. Mr. Herbert L. Clarke, an accomplished cornetist, gave a delightful display of his art in "Showers of Gold," and was good enough to play the "Lost Chord" in return for the ovation he received. Miss Virginia Root, who has a sweet soprano voice, sang "The Maid of the Meadow" and "Annie Laurie," while Miss Nicoline Zedeler showed herself a brilliant vocalist in "Zigennerweisen" (Sarasate) and Beethoven's minuet.

Sousa and his band go on to Hobart to-day.



**MAGNIFICENT PERFORMANCES.**

beautiful soprano voice of full register, her upper notes being excellent. Responding to a recall, she gave "All Through the Night." The first part concluded with Wagner's fantasia, "Siegfried." The horn solo, "Siegfried's Call," was played by Mr Herman Hand from the back of the hall, and the effect was charming. The band took up the refrain, and then gave the composer's eloquent voicing through spirited rhythms to the hero's buoy-

The band leaves for Hobart by special train this morning.

**SOUSA'S BAND.**

Sousa, with his "most famous band in the world," arrived in Hobart yesterday by special train from Launceston, and gave performances in the afternoon and evening at the King's hall. The hall was crowded in the afternoon, excepting the reserved seats in front. The programme consisted of a blend of classical and popular numbers, ranging from Wagner's "Lohengrin" fantasia to Sousa's extravaganza, "Has anybody here seen Kelly?"

The opening number was the most imposing in the programme, being the celebrated Tschaiakowsky descriptive overture, which illustrates the disaster to Napoleon's army in Russia. It was brilliantly interpreted, with all the dramatic climaxes; vivid light and shade, and other effects that made it a graphic story. In response to vociferous applause, Sousa's "El Capitan" march was added. The "Lohengrin" fantasia was magnificently rendered. "Three questions" (Sousa) contained much pretty and lively music, including the farcical "Nigger on the woodpile." The audience loudly applauded, and without any delay the conductor started an extra, which was "Baby's Sweetheart." All the tonal beauties of Weber's "Invitation a la valse" were brought out, and as an encore came the conductor's musical joke, "Has anybody here seen Kelly?" Every section of the band seemed to ask the question in turn, coyly or with screeching emphasis. Flutes, English horn, cornets, and trombones asked the question, the bassoons putting in some comments of their own in the matter which provoked general merriment. Jahnfeldt's "Praeludium," and the stately march, "The Glory of the Navy," followed, and as an encore "The Stars and Stripes for ever," written by Sousa, with many imposing chords, closing instrumental pyrotechnics by the piccolo, cornets, and trombones, marching to the front of the platform and blowing out their full tones. Friedemann's "Slavonic" rhapsody was the last number, crowded with beautifully brought out harmonies. Miss Nicoline Zedeler, the violiniste, displayed good technique and a decided temperament in playing Wieniawski's bravura, "Souvenir de Moscow," and, being loudly encored, added Beethoven's minuet, which was superbly interpreted. Mr. Herbert L. Clarke, the cornetist, gained very enthusiastic applause in playing "The Debutante" (Clarke), producing a beautifully even, rich, and round tone, and displaying an extraordinary range. The organ-like accompaniment of the band added much to the good effect produced. He gave a brilliant rendering of "Killarney" as an encore. Miss Virginia Root displayed a big, round soprano voice, a wide range, and much culture in singing Sousa's "Card Song," involving a lot of rapid legato singing, and being loudly encored, added "The



## SOUSA'S BAND.

### TWO DELIGHTFUL CONCERTS.

#### FAREWELL TO AUSTRALIA.

As far as Sousa and his musical combination is concerned, Hobart was their place of entrance to and exit from Australia. Arriving here only a few months ago the great musician and his band were accorded a reception which proved a happy preliminary to their triumphal tour of Australia. Unfortunately on their arrival here it was found impossible to give a concert through the boat arriving behind time. The large numbers of people who were waiting anxiously for their arrival were sadly disappointed, for at the time it seemed as if they were going to be denied the pleasure of hearing this world famous combination. Fortunately circumstances ordered otherwise, and yesterday afternoon and evening lovers of band music were afforded their long deferred chance of listening to the glorious interpretation of the great American and his followers.

The band arrived here by special train from Launceston at 1.15, and was accorded a fine reception. Little time, however, was lost in making new acquaintances or renewing old ones, as the afternoon concert had to begin at 3 o'clock, and the bandmen had their work cut out to be at the hall at that hour after their long train journey. Hobart audiences are not greatly enamored of matinees or afternoon performances of any kind, and it was a surprise to find the King's Hall all to overflowing with a keenly expectant and highly enthusiastic audience. When Sousa stepped on to the platform he was accorded an ovation, and it was some minutes before the concert could be proceeded with.

The band represents a departure from any other musical combination which has been seen here. Some people endeavored to compare it with the Besses of the Barn band, but such comparison is impossible, as in their sense both bands are different. Sousa's organisation is a band and orchestra drilled and trained into one magnificent whole, while the Besses are a brass band first, last, and always. Both certainly could play the same music, and while the treatment would be essentially the same, still Sousa's great reed effects allow of the light and shade, and would induce hosts of delicate and intricate variations to the general effect. Many of the pieces rendered at the afternoon and evening concerts have been familiar to Hobart people; but have never been played here before.

Sousa's countrymen have treatment and customs which bore impress of ages in a light and airy tone. Following out their bent they have broken rules and maxims in a way that suggested sacrilege to people brought up in the schools of the old world, and imbued with the ideas of the new. This characteristic of getting out of the beaten track has endeared itself in almost everything, and it is strikingly typified in their music. They have got away from the old world which characterised old world music, and have introduced a freshness of touch and an airiness of movement into the most majestic compositions. Perhaps the majesty of music suffers on account of this, but it is made more acceptable to educated ears. They have broken ground also in other directions.

but an American, for example, I think of lifting that bedraggled old hall melody, "Has any one here seen Kelly?" to the dignity of a beautiful band number, and who but an American would think of playing an encore to one of Weber's pieces? The concert was all the better for this charming versatility. The long music of the greater composers stirred the audience heart and but the piquant inquiry about the drone out from a trombone, or bassoon excited a smile which betokened a deepened

The afternoon concert opened with the overture Solenne "1812" (Tschickowsky). This depicts the occupation of Moscow by the French army, the fighting between the two armies, and the final jubilation in the Russian capital over the retreat of the enemy. The music is glorious, and its portrayal by the band was magnificent. Following this was the cornet solo, "The Debutante" (Clarke), by Mr. Herbert L. Clarke. His masterly handling of the cornet and superb tonal effects raised the audience completely, and as an encore he gave a delightful rendition of "Killarney." "The Three Quotations," a suite setting by Sousa, of "The King of France Marched up the Hill," "And I, too, was Born in Arcadia," and "Nigger in the Wood Pile," was also charmingly rendered. One of the great successes of the afternoon was the march, "Stars and Stripes," played as an encore to the march, "The Glory of the Navy." Both numbers and particularly the encore were fine examples of the band's masterly playing of march music. The other selections given in the programme in chief were "Lohengrin" (Wagner), "Invitation a la Valse" (Weber), Jahnfelt's Praeludium and Friedeman's Rhapsody, "Slavonic." The encore numbers were "El Capitan," "Baby Sweetheart," "Has Any One Here Seen Kelly?" and "Stars and Stripes." Miss Virginia Root, the soloist, accompanying the band, sang, "The Card Song" (Sousa), and as an encore "Goose Girl." She possesses a fine soprano voice, and sang both songs very naively. Miss Nicoline Zedeler, the violinist, played Wieniawski's "Souvenir de Moscow," and as an encore Beethoven's minuet. She has perfect mastery over her instrument, and rendered both pieces with great delicacy and sympathy.

#### THE EVENING CONCERT.

In the evening the hall was packed to the doors. The band was received with the utmost enthusiasm, and every item was encored. The performance marked an absolutely new departure in the musical annals of Hobart, the effects obtained being remarkable in the extreme. The programme was a varied one. Several of the items were popular marches, and were rendered admirably. The difficult overture, "Tannhauser" and the character studies, "The Dwellers in the Western World," were produced with equal artistic skill, the last named being a representation of three races of men—the Red man, the White man, the Black man. The representation was carried out with extraordinary skill, every instrument blending with perfect harmony in the development of the design. "The Ride of the Valkyries," a weird piece of music, descriptive of the flight through the air of long-haired wild-eyed maidens of legendary fame, was rendered with remarkable fidelity to the main idea, and at times was terrible and awe-inspiring. The programme was as follows:—Overture, "Tannhauser" (Wagner), and encore "El Capitan;" character studies, "The Dwellers in the Western World" (Sousa); and encore "Liberty Bell;" prelude, "The Bells of Moscow" (Rochmaninoff); and encore march, "Washington Post," Rhapsody, "Welsh" (Gerinau), and encores "Jolly Fellows Waltz," and "Has Anybody Here Seen Kelly;" entracte from Helmsberger and march "The Federal" (Sousa); also encores "Stars and Stripes," and "Manhattan Beach;" "Ride of the Valkyries" from "Die Walkure" (Wagner). The following also contributed to the programme:—Cornet solo, "Showers of Gold" (Clarke); Mr. H. L. Clarke, and encore "The Lost Chord;" soprano solo, "The Maid of the Meadow" (Sousa), Miss Virginia Root; and encore "Annie Laurie;" violin solo, "Tiger-waltz" (Sarasati), and encores "The Swan" and "Gavotte."

## SOUSA INTERVIEWED.

### THE AUSTRALIAN TOUR.

Mr. Sousa, the founder and conductor of the band, was interviewed by a reporter after the conclusion of the evening concert. He appeared somewhat fatigued after his exertions, but willingly gave a few minutes to the interviewer. He proved to be a pleasant mannered man, but as one spoke to him he gave the impression of being a dreamy character, wrapped up in his own thoughts. He spoke in an easy, calm tone, and with evident pride of his band or "organisation" as he preferred to call it.

"You ask me if I have anything to say about Australia. Well, there is one quality the people here possess which every musician loves to find in an audience—the people are excellent listeners. They appreciated to the full every effort of ours; and anyone who has performed in public knows how much easier it makes his task. We have been touring Australia for the past three months, and have been very pleased with the receptions which have been given us everywhere. We go on to New Zealand to-morrow by the Ulmaroa; we leave there again for Vancouver on September 1 and tour the Pacific Coast. Then we hope to be back in New York in time to eat our Christmas dinner at home."

"You are a New York band?"  
"Well, our band has been organised since 1892 in New York, but there are all nationalities in it. There are Germans, and Italians, and Bohemians—in fact, there are some of every nationality. But they are all naturalised American subjects. They have come to New York in opera or something like that, and have joined our organisation there. But they are all stars—every one of them. They are all fine musicians. Ours is possibly the only band organised as a company in the world. I started the band in 1892. Since then we have toured Europe five times. We have given nearly 9000 concerts in all countries, and we have gone something like 600,000 miles in our travels. We have played in all the principal countries on the face of the earth. Before organising this band I was conductor of the National Band of Washington."

"Is there anything distinguishing Australian audiences as audiences? Well, no. Everywhere we go we are well received, and we certainly get as much pleasure in playing before an Australian audience as any other. The programme we have given to-night is precisely the same as we give in Paris or London or Berlin or anywhere. The members of our band are all real musicians, and they play for the love of it. They are all well paid. In playing it is not with them just a question of playing to the public for two hours or so. They take a pride in their work. They are all the very best men who could be got. We play such a very wide range that a man must be remarkably receptive or he is no use. We play the most difficult music and light humorous stuff, too—in fact, every kind of music which a band could play. So you see" added Mr. Sousa, with a laugh, "a man must be able to go the whole 20 rounds. It is no use if he can only go five, however well he may do that five."

"I think our band—if you can call it a band—is the only unsubsidised organisation of its kind in the world. Most bands and orchestras are either assisted in some way or else subsidised by the Government. But our band rests entirely on the public for its support. I know no such organisation in the world except ours. I have been asked several times here in Australia to make a return trip in 1914, and it is very probable that we shall do so. We have been very pleased to see what we have of Australia, and would be pleased to see it again."

## SOUSA.

### THE KING AND HIS FATHER.

Mr Sousa was at the head of the National Band—or the President's Band as it is called, for twelve years. It played on all State occasions, and gives the official concerts in the course of the year. In 1891 this band made its first tour under his direction, going right across the States to California. When he got back, a syndicate of capitalists told him that the opinion was that he ought to have his own band, and made him a handsome offer.

"Thus we formed the present band," said Mr Sousa. "It gave its first concert in September, 1892, and since then it has given between 8000 and 9000 concerts, and has travelled between 500,000 and 600,000 miles."

"Yes, we played twice before the King Edward, and I believe I am the only American who has been decorated with the Victorian Order. It was pinned upon my coat by the present King, who was then Prince of Wales."

"How do you get through so much work?" Mr Sousa was asked.

For he has written not only more than 250 musical pieces but he has nine operas to his credit—including "El Capitan," "The Bride-Elect," great successes in America, and "The Charlatan," performed at the London Comedy in 1898 as "The Mystical Miss"—and he has written the novels, a book of reminiscences, and scores of magazine articles.

He attributed it all to his system.

"When I was a little coddler at school started to train myself to this system. The secret is to adopt a method, and to use the spare minutes. I heard the teacher once say, 'While other fellows are hunting for their pens and paper, Sousa's got his work finished.' The I have been blessed by another faculty. I have never been called upon to use an instrument without composing. Other men have to seek the assistance of the piano, but this has never been the case with me. One of the greatest marches I have written was composed when I was pacing the deck of the White Star liner Teutonic, on my way across the Atlantic. That was 'The Stars and Stripes.'"

There promises to be a packed house this evening and the management has made arrangements to accommodate the hundred of an overflow on the stage. The reserved section closes at 6 p.m. at the Dresden and the day sales at the same hour at Double Bros.

Star Times.  
Dresden August

#### SOUSA BAND TO-NIGHT.

For some weeks past not only those interested in band music, but a large section of the public, have been eagerly awaiting the arrival of Sousa, the "March King," and his famous band, whose season commences to-night at the Garrison Hall, and extends to the end of the week, with daily matinees. His Worship the Mayor (Mr. Burnett) will officially welcome the famous bandmaster on his arrival from the coast by the first express this morning, and the local bandmen will assemble at the station and escort, with musical honours, the Sousa Band to the Town Hall. In view of the fact that the reserved portion of the gallery has been fully booked, the management will open another row this morning. Invercargill message states that the band had a fine reception from a crowded audience last night. Treble encores were numerous, and the responses were Sousa's own marches, when the enthusiasm was more marked than ever, the largest burst following "The Stars and Stripes."



## THE GREAT SOUSA.

### HIS ARRIVAL AT BLUFF.

Residents of Bluff were on the tip-toe of expectation to-day in anticipation of the arrival of John Philip Sousa, conductor of the famous combination of instrumentalists known by his name. It was known that the Ulimaroa, which was bringing the combination to Bluff, had left Hobart at 5 p.m. on Friday, and that there was a possibility of the steamer missing the 11.30 a.m. tide. When her approach was signalled early in the morning all anxiety on this score was at once set at rest, and when at 11.5 a.m. the big steamer rounded the Point Bluff residents flocked to the wharf to get a glimpse of the man who is known so well.

The Mayor of Bluff (Mr A. E. Nichol), accompanied by Mr A. A. Paape, Mr Sousa's local agent, awaited the descent of the famous conductor to the wharf, and the Mayor then addressed a few words of welcome to Mr Sousa, and hoped that his tour through the Dominion would be a pleasurable and profitable one.

The Band then trooped off the steamer and embarked on a special train which was in waiting to convey the party, consisting of sixty-nine all told, to Invercargill, where a matinee was to take place this afternoon.

### RECEPTION IN INVERCARGILL.

#### MAYORAL WELCOME.

Sousa and his band arrived in Invercargill by the 12.40 train and the conductor drove to the Municipal Hall preceded by a combined band consisting of members of the Garrison, Hibernian, and Dominion, who had previously played the march "New Zealand" at the railway station. On the way to the municipal hall they performed the march "Invercargill," both by the same author, Mr Alex. Lithgow, formerly of this town. On arrival at the Town Hall, the Mayor (Mr W. A. Ott) gave him a welcome to Invercargill, and when the proceedings in the Municipal Chambers commenced fully 200 had assembled. On appearing our distinguished visitor was accorded a round of enthusiastic applause.

The Mayor said it was very gratifying to see such a large assemblage at so inconvenient an hour and that it was an indication to Mr Sousa of the fact that Invercargill was a band music loving community. They had had the pleasure of listening to their bands playing marches which Sousa had composed and had enjoyed them immensely, which made them feel disposed to accord him a warmer welcome than would otherwise perhaps be the case. In this small community they had five bands and when he said that the population was about 16,000, their visitor would see they were fairly musical. They always felt that those at the top rung of the ladder in the various walks of life, when they came amongst them would teach them a lot and they liked to learn as they did not feel they knew everything, quite. They hoped, as a result of Mr Sousa's visit, that band music would improve. They did not feel that there was no room for improvement, though their bands did exceedingly well. As a result of the tour of the Besses o' th' Barn Band music in New Zealand had improved, and he believed it would make a greater step forward by reason of the lessons learnt from the organisation at present touring the Dominion. He hoped the band's stay in New Zealand would be an exceedingly pleasant one and was satisfied it would be productive of good, not only to the New Zealand bands, but to New Zealand because the visitors would see that the country was not largely unpopulated. There was sufficient room for 40,000,000 people, while they had only 1,000,000, and they wanted more.

home. He would like to make a suggestion. He felt satisfied it would be very much appreciated if the band were to give them a rendering of that famous march which the local bands had played from time to time "King Cotton." It was a very popular march amongst them and they would like to hear how the composer's band played it.—(Applause).

Mr Sousa, who on rising, was greeted with hearty applause, said that "King Cotton" would be played twice during their Invercargill visit.—(Applause.) Mr Sousa then proceeded to relate several incidents in his career as a composer and band conductor, and proved himself a humorous raconteur, a fact to which the good humour of his audience testified. He then went on to say that one of the things he noticed while wandering round the world, was the pleasant way in which they were met everywhere. It was a very beautiful experience to be bandmaster of a popular band. There was a feeling that they were not going to shoot or do anything of that sort—that he was a music man—and they had had a lot of nice things said of them, perhaps more than they deserved. He again thanked the Mayor and citizens for their kind reception.

The proceedings concluded with a round of applause for Sousa, who then drove to his hotel.

### INTERVIEW WITH MR SOUSA.

On board the special train a representative of the SOUTHLAND NEWS sought for, and was courteously granted, an interview with the world-renowned composer and conductor.

Mr Sousa expressed himself highly delighted with his tour through Australia, this despite the extremely wet spell of weather experienced.

Yes, said Mr Sousa, it is just nine months since the combination set out from New York on the present round-the-world tour. We went through Great Britain and Ireland, and from there to South Africa, where we spent four weeks. We put in eleven weeks in the Commonwealth, and will complete our New Zealand tour at Auckland in time to catch the steamer for Vancouver, which leaves on September 1. I hope to complete my run through the States in time to permit of my having my Christmas dinner at home in New York.

How was your combination received in the Commonwealth? asked the interviewer.

Mr Sousa replied that their tour through that country was something in the nature of a triumphal march. He was particularly struck with the knowledge of music possessed by Australians. He referred in glowing terms to the criticisms of his band's performances by the musical critics on the staffs of the principal newspapers in Australia. It was exceedingly gratifying to him to find his performance criticised in such an able manner by the members of the press, which indicated pretty clearly that music was one of the arts which was highly cultivated.

"Before going any further I should like to make it clear," said Mr Sousa, "that although the combination of instrumentalists associated with my name is known as a band, it must not be confounded with a band as known in this country. The company is really a wind orchestra." He mentioned that whilst at one time in the United States brass bands were fairly common, they had now ceased to exist, and he questioned whether there was a single brass band in that huge country at the present time. Shortly prior to leaving New York on the present tour he made enquiries from the publishers of the "Stars and Stripes" march, composed by him as to the number of copies sold, and he found that 180,000 copies of the orchestral settings had been disposed of as against 20,000 for bands. That, he thought, fairly indicated the decline of the brass band, and the development of the orchestra. The music interpreted by his combination of instrumentalists which included selections from Mozart, Beethoven, Handel, Bach, and others, lent itself admirably to orchestration.

Mr Sousa said the musical combination of which he was the head had been in existence for a period of twenty years, during which time they had made five tours

as proof of the bona fides of the combination Mr Sousa added that it depends entirely on public favour for its support.

The famous conductor said he had been looking forward to a visit to the Dominion of New Zealand, and this expectation was enhanced from the fact that he was led to understand that New Zealanders were keen musical critics, and enthusiastic lovers of music.

Southland Times  
Invercargill Aug. 1st

## SOUSA AND HIS BAND

### MAYORAL RECEPTION.

The year 1911 will live long in the recollection of musical New Zealanders, marked as it is by the coming to our isolated shores of two of the world's greatest musical combinations. Hardly had the Sheffield Choir harmonies ceased to ring in our ears when came the announcement that the famous Sousa and his band of instrumentalists would be in Invercargill. Yesterday they came. To-day they are gone; but it will be long before they are forgotten.

Bluff residents turned out in force yesterday morning to witness the disembarkation from the s.s. Ulimaroa. His Worship the Mayor (Mr E. A. Nichol) welcomed Mr Sousa on behalf of the residents of the most southerly municipality of the world, to New Zealand. He said that there was no doubt that the expectations of the promoters would be fully realised, and he trusted that the tour through the Dominion would be as pleasing to Mr Sousa and his men as it would be profitable. Mr Sousa, in thanking the Mayor for his cordial welcome, said that he had been looking forward to his trip to New Zealand, and was certain that it would be a pleasant one. The band then boarded a special train for Invercargill. Bluff residents were a little disappointed at the fact that they were not given an opportunity of hearing a selection from the famous band's repertoire; but this was no doubt due to the fact that there was no time to spare between the arrival of the boat and the departure of the special train, which arrived in Invercargill at 12.30. Here a combined band, composed of members of the Garrison, Hibernian, and Dominion Bands, met the train and played the visitors to the Town Hall, where they were given a civic welcome.

The Mayor (Mr W. A. Ott) extended to Mr Sousa and his band a hearty welcome on behalf of the citizens. Their visitors would see that Invercargill was a fairly musical town as it possessed six bands of its own. These bands had played Sousa's marches, thus he did not come into their midst exactly as a stranger. As a result of the visit of Mr Sousa and his band they all expected to note an improvement in the music of local bands. Such results had been derived from the visit of the Besses o' th' Barn, therefore they could look for a similar result of the visit of Sousa's Band. Many would be pleased if "King Cotton" were included in the programme that night.

Mr Sousa rose to reply amidst tumultuous applause. "King Cotton" would be given by his band twice that day. He thanked the Mayor and citizens for their kindly welcome. He then went on to recount several humorous incidents in connection with his career as a composer and band conductor, and his salaries were received with hearty laughter. Everywhere he went, he said, he was cordially received, and he had come to the conclusion that the most pleasant experience in life was to be the conductor of a popular band.

### THE MATINEE.

Yesterday afternoon was not observed a holiday; therefore very few townspeople were able to attend the first performance given by Sousa's Band in New Zealand. The stalls and circle were not filled, but the gallery overflowed with expectant country folk. The afternoon trains had all been delayed, consequently, despite the fact that every number on the programme was encored, every seat was filled to enjoy the whole

programme:—Overture, "The Nutcracker" (Tchaikowski); cornet solo, "The Dainty," Mr Herbert Clarke; flute, "Three Quotations" (Sousa); soprano solo, "The Card Song," Miss Virgil Root; fantasia, Lohengrin (Wagner); Invitation a la Valse" (Weber); Prædium (Jahnfelt), and March, "The Glory of the Navy" (Sousa); violin solo, "Serenade de Moscow," Miss Nicoline Zedeler; and the Slavonic Rhapsody.

### LAST NIGHT'S CONCERT.

A crowded house was in evidence last night when the band gave its second performance. Everyone expected much. The reputation of the conductor; glowing reports of the band's doings elsewhere and the promising aspect of the programme all lent zest to the expectation of the crowd. No superlatives are needed to describe the performance. That it came up to the expectation, evident from the outbursts of applause that followed the main numbers, the encore numbers alike. The programme was opened with the overture to "Tannhauser." New Zealanders been led to believe that Sousa's stood in much the same relation to orthodox musical combinations as musical comedy and grand opera. A fallacy was soon exploded as the influence of Wagner's overture unfolded itself from the "Pilgrim's Chorus" the gorgeous finale. The conclusion of that overture as played by Sousa's Band will live long in the memory of those who heard it. No sooner had applause subsided than the band burst out in the hilarious "El Capitan," of the famous composer's best known marches. A Sousa March, played by Sousa's Band and conducted by himself needs to be heard to be appreciated. During the evening several of these popular compositions were heard and included "King Cotton," "Washington Post," "A Yankee Ship," "Manhattan Beach," "Federal," "Has Anybody Here Seen Kelly?" last-named is a most fantastical arrangement and introduces some effects. The number concludes with foundation phrase grunted out by lowest notes of the bass trombone repeated by the oboe in the upper register of the instrument. Another series of the conductor's own compositions "Dwellers in the Western Valley" was well received, and served to give some idea of his versatility as a composer. The final number was Sousa's "Ride of the Valkyries," "Die Walkure," which again showed the band, revelling in the difficult glorious harmonies of this masterpiece. Mr Herbert L. Clarke, deputy master is a cornet player who has few equals on that instrument. Both at the matinee and at the evening's performance he played his admirably. His solos are of high composition; they are of a very nature, full of difficulties, and are often so as to provide an exacting test for any instrumentalist. At the conclusion of each solo Mr Clarke received an ovation. The programme was aided also by the introduction of and violin solos with full band accompaniment, and given by Miss Root and Miss Nicoline Zedeler respectively. Each of these was enthusiastically received.

The arrangements for the visit capably carried out by Mr A. A.



## SOUSA AND HIS BAND.

### A MUSICAL EVENT.

The advent of John Philip Sousa and his Band is a happening that should give Dunedin a week of musical gladness. There are bands and bands, but it is a poor company of brass or reed instrumentalists or of both combined that cannot stimulate the populace and attune its sentiments to those of the familiar ditty—

"How merrily they play!  
Oh! Don't you think it grand!  
Hear everybody say!"

And if this be so in the case of an ordinary town band, the imagination may grasp at the heights of ecstasy to which Sousa and his company have it in their power to put the impressionable on the wings of sonorous melody. The opening concert, given in the Garrison Hall last evening, aroused the enthusiasm of a very large audience, and amply realised the high expectations based on the reputation of the well known composer as well as that of the musical organisation with which his name has been long associated. The band is numerically a very strong one, being composed of 60 players or thereabouts, and it is equally strong in proficiency. It appears to know its work down to the last letter, and reels off marches and operatic ventures with a business-like efficiency and absence of preliminaries that is refreshing. It scarcely seems ever to need breathing space, and its conductor certainly does not allow it much, for in a matter of time—Sousa—it is seemingly a penalty of fame to be denied the complimentary "Mr."—

evidently a stickler in more ways than one. The band platform itself is a very interesting study. This is not a brass band purely, such as was the "Besses O' the Barn," but a fully military band, one section of which is composed of players of brass instruments—cornets, horns, baritone, euphoniums, trombones, and bass tuba—and another section of players of wood instruments—clarionets, oboes, bassoons, flutes, and piccolos. Then as auxiliary aids percussion instruments in unusual variety are utilised, so that it seems that the possibility of arriving at pretty well every domestic effect of sound has been achieved, from the unexpected entrance of cannon-ball to the shuffling of a nigger's feet in a sand-jig. Some of the instruments are themselves weird and imposing. The huge double bassoon would excite the envy of a dervish carabineer, while the great double tuba or bombardon looks as if it could comfortably engulf a small boy. The utility of all is realised in the efficient results which the band either as a whole or in its individual sections is able to produce. As for the personality of the conductor himself, this is inseparably associated with the performance as an felt guiding influence. Sousa, it may be said, is one of the quietest of conductors, and those who are accustomed to great results and efficiency in proportion to the sequence and extravagance of gesture find in his methods a pretext for a sneer in their views. But the ways of the musician are his own. The picture of a conductor producing thrilling effects with apparently a minimum of effort has assuredly been met in it than meets the casual eye. The conductor's alertness is conspicuous, and the sympathy existing between himself and his band is most agreeably apparent. The proficiency of the musicians under his control there is no question. The part of the individual instruments cannot excite admiration, and the balance, precision, and confidence of the playing leave room for criticism. A truly magnificent effect of sound is produced when the band as a whole, and the gradations of tone are beautifully managed. The band, as to its attack as one man, and at a word of the conductor's baton will cut an off with a suddenness that will make the confidential whisperer in the crowd look foolish.

The initial programme presented was an interesting one, and particularly calculated to the popular taste. It is no surprise to find a band conducted by Sousa to have a repertoire particularly rich in vivaciousness, and assuredly the public will be of the circumstance. These Sousa bands are highly popular, and, as played by his Band, possess a new interest and

exhilaration. Their brightness and sparkle made them a happy feature of the programme. This, however, possessed otherwise an excellent degree of variety. It opened with the overture to "Tannhauser," the rendering of which was an admirable test of performers, from which they emerged with flying colours. The contribution was thoroughly stimulating, and the effect of the clarionets in the figure so much more commonly heard interpreted by the violins was most interesting and satisfying. The striking Venusberg music and the imposing conclusion were finely treated. As an encore number Sousa's march, "El Capitán," was given, with exhilarating results. The three "character studies" by Sousa, entitled "The Dwellers in the Western World," which followed, proved entirely interesting as examples of descriptive music. The first, depicting "the red man," was conspicuous for its semi-barbaric rhythm, which would assuredly delight a Choctaw chief. In the third the happy philosophy of "the black man" found apt expression; while the second, and more important, dedicated to "the white man," was remarkable for some extraordinarily realistic effects of storm and tempest, exhibiting all the resources of the orchestra, with which the flowing opening melody is succeeded. As an encore the band gave very daintily a pretty little composition familiar as a most effective pizzicato piece for strings. Next came Rachmaninoff's prelude "The Bells of Moscow," thoroughly interesting in its band version, and admirably interpreted, a fine effect of reverberating sound being obtained in the climax. The inevitable encore took the form of the popular "Washington Post" march, after which Edward German's "Welsh Rhapsody" came in agreeable contrast. This somewhat elaborate and intricate composition was most skilfully presented, and the joy of the audience was manifest when at the close it simplified itself into the "March of the Men of Harlech," the martial theme being triumphantly enunciated. A diverting extra number, entitled "Has Anybody Here Seen Kelly?" followed, which was rich in weird interpolations, and the audience being enthusiastic and the conductor indulgent, the march "Rose, Shamrock, and Thistle" and the selection "Yankee shuffle" followed in quick succession. Sousa's new "Federal" march, dedicated to Australasians, was next contributed, and proved decidedly attractive, and two more marches "Stars and stripes" and "Manhattan Beach" had to be added before the audience was satisfied. A lengthy programme concluded in excellent time with Wagner's "Ride of the Valkyries," which gave opportunity for the production of some glorious instrumental results, and was a fitting climax to the concert.

The programme was varied by the contributions of three solo performers. Miss Virginia Root, a prepossessing lyric soprano, sang Sousa's "Maid of the meadow" very artistically, and, being emphatically recalled, was heard to even better advantage in "Annie Laurie." Miss Nicoline Zedeler, in her rendering of Sarasate's "Zigeunerweisen," showed herself an accomplished violinist, displaying marked excellence of technique and producing an agreeable tone from her instrument. Emphatically recalled, she gave a minuet by Beethoven to an accompaniment from the harp. By his brilliant playing of "Showers of gold" (Clarke), Mr Herbert Clarke demonstrated his claim to be considered a cornettist of the first rank, and his cadenzas were beautifully executed. Mr Clarke further delighted the audience by playing "Killarney" as an encore number.

The band will give a matinee performance this afternoon and another concert this evening.

Dunedin Eve Star  
Aug 1<sup>st</sup>

### FIRST CONCERT TO-NIGHT.

The band will give their first concert in Dunedin this evening at the Garrison Hall, and it will be under the patronage of His Excellency the Governor. The programme will include selections from "Tannhauser" and the "Ride of the Valkyries." Three soloists, all of excellent quality, assist in the entertainment provided by the band. Miss Virginia Root is a pleasant soprano; Miss Nicoline Zedeler, a violinist with a sweet tone and specially clever technique; and Mr Herbert L. Clarke, a cornettist of quite the first rank.

## SOUSA'S BAND.

### A CIVIC RECEPTION.

The name and fame of John Philip Sousa, the American conductor and composer, is known all over the world where the English tongue is spoken, and in many places where it is not. To this far-flung southern city Sousa has come at the head of his band of 60 performers. The arrival was anticipated by a large and eager crowd, who assembled at the Railway Station and its immediate vicinity on the arrival of the first express from Invercargill yesterday morning. Members of the various city bands also assembled to bid welcome to the "March King," and under the leadership of Mr H. Davie played Mr Sousa up to the Town Hall, where he was tendered a civic reception.

His Worship the Mayor (Mr W. Burnett), in extending a welcome to Mr Sousa on behalf of the citizens, said that he was grateful also for the opportunity to recognise the work of the city bandsmen, whose services had been given so willingly at public functions—notably on the occasion of the recent Coronation celebrations. To Mr Sousa and his band he extended a hearty welcome to Dunedin, and hoped the visit would be of infinite pleasure and delight.

In a quaint speech, garnished with humour, Mr Sousa made reply. He had been told in Australia that the New Zealanders were awfully nice people, and that they would be perfect did they only belong to the Commonwealth. He thought New Zealand should become part of the Commonwealth if but to gain that perfection. Everywhere he and his band had been received with the utmost kindness, and although he had been only a few days in the Dominion he had already had proof, and realised what had been told him in Australia—that the New Zealanders were awfully nice people. He thanked his Worship and the citizens of Dunedin for the cordial reception.

Mr J. McDonald referred to the fact that Mr Sousa was the first American citizen of note to set foot in Dunedin since the declaration of the Anglo-American arbitration treaty, and for that reason, if for no other, he was pleased that his Worship the Mayor had accorded Mr Sousa a civic welcome.

Dunedin Eve Star  
Aug. 1<sup>st</sup>

## MR J. P. SOUSA.

### A CIVIC WELCOME.

Mr John Philip Sousa and his company of bandsmen arrived by the 11 o'clock express from Invercargill to-day. A mixed band in civilian dress, under the conductorship of Mr H. F. Davie (Kai-korai Band), preceded Mr Sousa's carriage to the Town Hall, where the Mayor (Mr W. Burnett) formally welcomed him. There was a big crowd at the station, and the council chamber was full.

His Worship said that when the request was made to him to receive their honored guest he had felt very pleased indeed that an opportunity had occurred of recognising the work of city bandsmen, who were always willing to give their services to the citizens on public occasions. He was very pleased to see Mr Sousa, whose visit, he hoped, would be pleasant and agreeable, and to whom he extended a very hearty welcome to the City of Dunedin.

Mr Sousa, in the course of his reply, said that when he was in Australia he had believed that New Zealand was part of the Commonwealth, but he had found that it was an entirely independent country. They found in Australia their own people, speaking the same language, and had enjoyed themselves wherever they went; and here they found the same kind criticism, the same people, and the same enthusiasm. They were very happy to be here. He had realised before he left America that he was great, but he had not realised until he came to Australasia that he was quite as great as he was. (Laughter and applause.)

Mr J. McDonald also spoke.



## SOUSA AND HIS BAND.

That is the phrase used in the advertisements, and its meaning can be understood as one sees and hears what takes place at a concert. It is not that Sousa is one power and his band another, nor that any gulf separates them, nor that praise or blame is to be severally dealt out. The idea is rather this: that Sousa is a commanding personality, with ways of his own as a conductor, and that, whilst the band without him would no doubt play well, with him it rises to distinction. His ways are invariably ways of pleasantness. He cuts fuss to a minimum. He abjures the conventional aids to dignity. He is a strict economiser of time. On the moment that the audience ceased from rustling, at the initial concert last night, he quick-marched from the rear of the platform, and to spring to his box, to bow, and to call his men to attention were formalities that he combined almost in one movement. So that before some in front had time to glance at the programme he was well under way with the 'Tannhauser' overture.

The andante maestoso of this composition hardly satisfied those present who expected wonders. The brass was good, but the solid organ tone that people say they like was not by any means out of the ordinary, and instead of preserving the legato we heard the air chopped into distinct phrases. Sousa is an authority, and we do not question his treatment further than to say that it is unusual in New Zealand. The reeds began well, and the trombones quite as one. But it was not till reaching the allegro that the playing really inspired the listeners. The lovely accord of the clarinets avoided the necessity for overblowing, and thus we got quite a new quality of tone from that section. Some exhilarating effects came, also in the Venusberg music, from the freedom of the piccolos in their shrill soarings, and the blending of bassoons and oboes that are well worth their places in the band gave splendid coloring to the woodwind. A novel bell effect following the trumpeting of the leading motive was also noted as a novelty, and if the first heralding of the final subject found the euphoniums a little weak, the strengthening of the pilgrims' chorus gave the brass generally an opportunity to establish itself firmly in the affection of the listeners, for the argument on the righteous side was nobly sustained, and as the reeds were equally clever in their graded surrender of the diabolic position, the finale became a perfect triumph. The executive work all through the overture was, of course, just about perfect. Sousa seemed to feel no fear as to what his men would do. Now and again he actually dropped his gloved hands, not troubling to divide the bars, and he called for the individual entrances with the mere bending of a finger or some other small signal, implying absolute confidence as to what would be done. Probably the men know this and all the rest of their music by heart, but they had the book in front of them and used it, so that the accord was not purely automatic, but the result of reading and attention in combination, therefore encouraging to our amateur bands and orchestras as showing what can be done by ordinary means.

Sousa did not waste time about the encore. Two seconds of the hand-clapping sufficed to assure him that the applause indicated a desire to hear more, and without any preliminaries the band started playing 'El Capitan,' one of Sousa's marches that almost forced the audience to get up and walk. The people were very much pleased at the business-like way in which this and other encore pieces were made known. One of the trombone players had alongside him a pack of big cards, each inscribed with the name of a piece, and as the order of the encores was arranged it was a simple matter to draw a card, hold it up, and then put it on a music stand for everybody to read. We thank Mr Sousa for this innovation.

The next item on the programme was a march by Mr Herbert L. Clarke, who

own composing entitled 'Showers of Gold.' Mr Clarke gets a marvellously pure and light tone, he is sure as to his liping right up to the top C, and it was a great treat to hear his fine command over the instrument. The only fault about the solo was that the accompanying woodwind did not always soften down sufficiently. A simple nod of the head from the conductor signified that the demand for an encore was granted as soon as asked, and Mr Clarke obliged with 'Killarney,' treated as a show-off for the cornet rather than as a song, for it was too slow for singing.

A series of three character studies composed by Sousa gave the band a great chance in description, and they made use of it. Helped by the programme, one was easily able to recognise the barbaric note in "the red man" section, the intellectual suggestions in "the white man," and the heathenish happiness of "the black man," and, though at a first hearing one cannot expect to fully explore such a work, the result was such as to impress one with the power and resource of the composer and the cleverness of the band. The imitation of a storm was highly realistic, and possible only by professionals who are constantly together. This time the trombone man could not find the encore placard. They said afterwards that they call the piece 'Baby's Sweetheart.' It has been played in Dunedin by strings in pizzicato and under another title. This time *much* was left to the first flute, and he did not falter.

By way of a change Miss Virginia Root next came on to sing a song, 'Maid of the Meadow,' by Sousa. Her voice hardly came through. She was merely one of the band. And she had to pinch twice to get the last high notes. A lighter accompaniment would have given this young lady a better chance. Her encore was 'Annie Laurie,' sung very, very slowly. It is not suitable for a lady, excepting to show the voice.

The first part concluded with Rachmaninoff's prelude 'The Bells of Moscow,' remarkable for the bell imitations and the flawlessness of the final diminuendo, and we heard the famous 'Washington Post' as the encore.

The great success of the second part was the 'Welsh Rhapsody' by E. Geiman—a long piece with fine opportunities for independent and ad libitum playing. Each section of the band thus came up for a great test, and the result must have been such as to surprise the critical. All the effects came with certainty, and yet Sousa himself seemed to have not a moment's anxiety. The finale, approached through 'Men of Harlech' in the minor, and leading to a burst of trumpeting as the major key was reached, will be long remembered. Two encores were supplied this time: 'The Rose, Shamrock, and Thistle' and 'Yankee Shuffle,' each played with much animation and sureness.

Next we heard a light and dainty entracte by Helmsberger, followed by 'The Federal March' and 'The Stars and Stripes.' In the last-mentioned march four piccolos, six cornets, and six trombones ranged up in front and gave us a sample of their double fortes without crack or quiver. One more encore being insisted on, Sousa obliged with 'Manhattan Beach,' another stirring march.

Of Miss Nicoline Zedeler's violin solo, 'Zigeunerweisen,' it is easy to write in terms of high praise. Though quite a girl, Miss Zedeler has a great fund of technical knowledge, and she gets a very pure if somewhat thin tone, but the chief point about her playing is its breadth of feeling—quite rare in a young player. Her encore piece was a minuet by Beethoven, to harp accompaniment.

'The Ride of the Valkyries' ended the concert. It was given with great strength all through, and some may have thought it would have been an advantage to have heard occasional relief as to weight, so as to supply clearer definition of the inner scoring. To be plain, the top and the bottom of the band took charge. Their playing, however, was simply magnificent, and as a revelation of strength nothing more could have been desired.

An attractive programme is prepared for this evening.

We may add that the Garrison Hall is efficiently warmed for these concerts, and that the management of the crowd last night was such as to make the visit a pleasure except for the stick in the door.

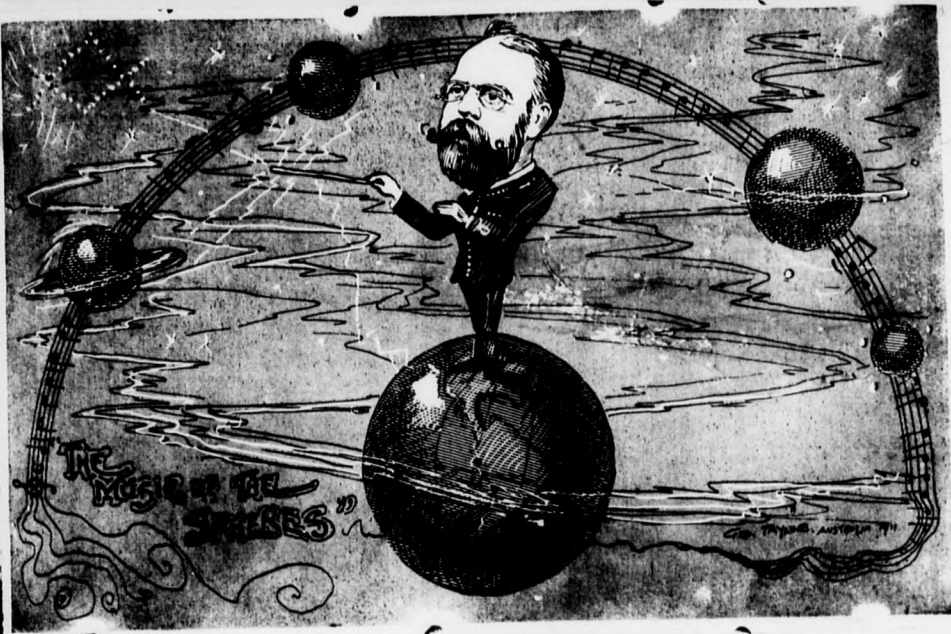
Otago Times  
Dunedin Aug 3

## SOUSA'S BAND.

With a large influx of visitors to the city, and a well-known predilection among the residents of Dunedin for band music, the attendance at the second concert given by Sousa's Band in the Garrison Hall last evening was a numerous one, if not quite sufficient to fill the whole of the seats in the more expensive parts of the building. Litolf's remarkable overture "Robespierre," written in descriptive style of the "Reign of Terror," formed the opening item of the concert, and was done full justice to. The foundation of the overture is to a considerable extent the Marseillaise Hymn, which is frequently in evidence, but there is much music quite apart from it of a weird and tragic character, requiring artistic interpretation, and this it received at the hands of the conductor and his famous band. Responding to an encore, the band played "The Bride Elect," at the conclusion of which Mr Herbert L. Clarke, the chief cornet soloist, gave a particularly fine rendering of a composition, "Sounds from the Hudson," after which appeared his own name. It was a pretty piece of music, with a waltz refrain running through it, and it, and the manner in which it was treated, so captivated the fancy of the audience that Mr Clarke had to supplement it with "The lost chord." One of Mr Sousa's own compositions was next presented, and with this those present were, not without good cause, perfectly delighted. It was entitled, "Looking Upward," and was of a descriptive order. The music in the suite was decidedly pretty, and the effectiveness of its treatment was heightened by a judicious use of instruments perhaps not strictly belonging to a band. The march "King Cotton" was given as a re-demand number. The fantasia, "Siegfried," was magnificently performed. The music is truly Wagnerian in character—full of tremendous outbursts of crashing sound that never fails to carry away those who admire it. The "Siegfried Call" was sounded outside the hall by Mr Herman Hand. Liszt's Second Rhapsody was distinctly one of the most acceptable items played, and was splendidly performed, more especially as the work advanced. "Song of the Nightingale," by Filipposki, might be expected to win the recognition it did, and Mr Paul Senno is to be complimented upon his piccolo playing, which was a prominent feature of the performance of this tuneful and graceful composition. Mr Sousa's march, "The Fairest of the Fair," written in the fine, bold, vigorous style which marks Mr Sousa's marches, proved a source of complete satisfaction to the audience, and "The Stars and Stripes," given in acknowledgment of the emphatic plaudits, paved the way for a still further demand upon Mr Sousa's good nature. This demand was responded to with "The High School Cadets," both the supplemental items being conspicuously bright and sparkling. With Liszt's Rhapsody may be bracketed Berlioz Rakoczy's march from "The Damnation of Faust" for telling effect. It was superbly performed, and was a fitting climax to as fine a band concert as anyone could desire to hear. During the time that should have been an interval the band, by request, played a humoresque composed by Mr Sousa, the suggestive title of which was "The Band Came Back." It was started by the harpist, and after that the bandsmen strolled in, sometimes singly, and sometimes in twos and threes, each in turn playing what were almost entirely well-known airs. There were fragments of the Christy Minstrel melodies, Scotch airs, English airs, American airs, the music from the prison scene in "Il Trovatore," the "Merry Widow Waltz," and many other selections introduced into this very cleverly, the whole concluding with a bit of Mr Sousa's marches. Miss Virginia Root's singing of "Where is love?" earned for her a recall, and Miss Nicoline Zedeler gave a nice rendering of "Souvenir de Moscow" on the violin, and received the compliment of an encore.

Two concerts are announced for to-day, and the programmes promise to be attractive.





Bro. JOHN SOUSA.

Above is a print of picture on Lodge Thespian's invitation card for Emergency Meeting held on Tuesday, 11th inst.

## THESPIAN, No. 256.

The Emergency Meeting held by Lodge Thespian on Tuesday, 11th inst., was further evidence of the utility of a Day Lodge. Lodge Thespian provides an opportunity for brethren whose profession and avocation preclude them from attending lodges held in the evening, of doing so during the day. Without an opportunity of the kind it might be years before some Masons would

have the privilege of attending a Masonic ceremony.

Learning that a number of instrumentalists in John Philip Sousa's Band were members of the Craft, the Wor. Master (Wor. N. W. Montagu) determined, if possible, to give them an opportunity of meeting brother Masons on this side of the line, since the meeting of the 11th inst. It must have been gratifying to the W.M. and Offi-

cers of Thespian as it must also have been cheering to the Freemasons of Sousa's Band, to see such a large number of members and visiting brethren present to meet in open Lodge assembled. The following members of the Band were present:—Philip Sousa, Lodge Hiram, Washington, U.S.A.; Herbert Clarke, Edwin Clarke, Lodge Kampe, and Arthur Berry, Lodge Cecile, No. 568, New Jersey; Emil M. Piatt, No. 194, New Jersey; Solomon Stein, Lodge Stephen Girard, No. 450, Philadelphia; Francis A. Snow, Lodge Zet, Boston; Francis Haynes, Lodge Lakewood, No. 174, Lakewood; Carl Schraeder, Beethoven, No. 661, New York; Wil. Robinson, Lodge Parish, No. 292, New York; Ross Millhouse, Lodge Hobacco, No. 716, New Jersey; Edward Williams, No. B. B. French, No. 15, Washington; Ward Gatlery, Lodge Atlantic, No. 81, New York; Stanley Lambton, Lodge Corinthian, No. 13, Hamilton, Canada, E.C.; George Cunningham, Lodge Arthur Sullivan, No. 2156, Manchester, England.

Lodge Thespian lays claim to good ritual in the lodge room and it certainly does so with the brethren in the South with the

best of good things, both as regards ritual and musical harmony. Everything possible was done at the Emergency Meeting to impress the visitors with the beauty of the ceremony, and to entertain them at the emergency board.

The Degree Work consisted in raising a member to the Sublime Degree of a M.M., the Worshipful Master being ably assisted by the officers as follows:—Retrospection,

and F.C., Wor. Bro. Shaw Montgomery, Raising, Wor. Bro. Phillips; T.H., Bro. J. C. Keene; T.B., Bro. Gates, E.S.'s, Wor. Bro. Phillips; W.T.'s, V. Bentley.

The Lodge was represented by Very Wor. Bro. Thompson, G.I.W., Rt. Wor. Dr. Burne, P.D.G.M., and R. P.S.G.W.

In welcoming Grand Lodge Officers, Wor. Bro. Montagu, W.M., on behalf of the Lodge, congratulated Very Wor. Bro. Thompson on his appointment as G.I.W. The Very Wor. Bro. Thompson should pay his first visit as G.I.W. to Lodge Thespian, the W.M. said, he regarded as a very great compliment to the Lodge and himself. Very Wor. Bro. Thompson, in reply, said he felt extremely grateful for the kind words of the W.M. He had taken the first opportunity to visit the Lodge he dearly loved and to pay homage to the W.M.

The W.M. gave kindly welcome to the members of Sousa's Band.

A very pleasant time was spent at the festive board. The usual loyal and Masonic toasts were submitted and honored.

Wor. Bro. Montagu, on behalf of the Lodge, gave the visitors a hearty welcome. He expressed his regret at the absence of Bro. Sousa at the banquet table, his business engagements having compelled him to leave at the close of the Lodge meeting. The W.M. asked Wor. Bro. Cunningham to accept for Bro. Sousa a small memento of their visit to Lodge Thespian. He then handed him an enlarged copy of the picture which appeared on the invitation cards, issued by Wor. Bro. Montagu, for the meeting of that day. Wor. Bro. Cunningham expressed the pleasure it had given Bro. Sousa and the Freemasons of his Band in attending Lodge Thespian. It would be a very pleasant reminiscence in after years of their visit to Sydney, N.S.W.

An excellent musical programme was rendered by the following artistes:—"A Song of Andalusia" and "Love's Pleading," Mr. Godfrey James (Tivoli); cello solo, Bryce Carter; duet, "Annie Laurie," Bros. Brown and Robinson.

*Dunedin Star*  
Aug 3.

## SOUSA'S BAND.

Sousa and his band have made good in Dunedin. It was inevitable that they should, for a reputation such as theirs, it may be supposed, has been built on a firm foundation. The public of Dunedin, bearing in affectionate remembrance the playing of the Besses, had it in their minds, possibly, to make comparisons, but that idea has been dispelled, for they realise now that each band, apart altogether from the character of the instruments employed, has an individuality of its own, and that to institute comparisons, except in a very general way, would be futile. Sousa's Band are remarkable for originality, and the novel and bizarre effects they produce, without in any way offending the canons of good taste, are little short of marvellous. Even in this young country life at times seems flat and unprofitable, and anyone who can lift us right out of ourselves is hailed as a friend and brother. A person who can listen without emotion to the playing of Sousa's Band in

force of the hand is engaged, must be in quite a different mould from the average man or woman.

Concert No. 4 yesterday afternoon was made memorable for the magnificent playing by the band in the Strauss and Liszt selections and the cornet and violin solos by Mr H. L. Clarke and Miss Zedeler.

In the evening the fifth concert attracted a splendid house. It is a significant fact that each evening the audience has been larger than that of the preceding night. This happens in cautious Dunedin when anticipations have been fulfilled or exceeded, and naturally the process is reversed when a company fails to reach the standard claimed by its heralds. The work of the band in this concert confirmed the ideas already formed—certainty of effect, restraint, balance, and beautiful tone, all a tribute to the master hand wielding the baton. The programme contained plenty of variety, but there is one class of music in which we should like to hear this band, and that is in light standard pieces so familiar to Dunedin audiences. Without going into detail, it may be said that the band achieved their greatest successes last night in Liszt's rhapsody, 'The Fourteenth,' though in 'The Gipsy' (Ganne) and the well-known 'Poet and Peasant' (Suppe) the audience showed a good deal of enthusiasm.

A fine programme has been arranged for this evening.

*Sydney Evening News*  
July 26

## SOUSA AS A HOST AND HUMORIST.

Those who have had the pleasure of conversing with Mr. Sousa, the famous bandmaster, in Sydney, have found him one of the most pleasing and entertaining of men, and especially so in the capacity of a host, a position which he fills with excellent judgment, and apparently with great pleasure to himself. Interviews with famous men—musical or otherwise—are not always easy, racy as they may be made to appear under the influence of a soft pencil or a fountain pen, and a little stretch of imagination; but to interview Sousa is a real pleasure. A hint, a suggestion, is all that is required to influence his mind to run in the direction desired, and the rest may, with perfect confidence, be left to the bandmaster. No doubt there is a good deal of repetition in the utterances of people who are constantly faced with the necessity, or desirableness, of giving expression to their views, or relating their experiences, for the public benefit; but the "March King" is not given to that fault. It is quite probable that if a dozen men were to interview him separately on the same morning, he would have something new to say to each. His humor is original and unforced; his stories and illustrations apropos. He relates these with a true humorist's appreciation of the points, and his felicity of expression is admirable.

Those who have had the pleasure of being entertained by him and his family at his hotel in Sydney will always remember his interesting chat. On one of these occasions, when Mr. Alfred Hill and Mr. Downs Johnstone were present, Mr. Sousa, in a quaintly humorous style, spoke of his experiences in attempting to get one of his early operas produced. The authorities did not, it appeared, take kindly to the experiment, and, after numerous failures, he decided to organize a company, and endeavor to place his work before the public in that way. In these early days money was not too plentiful, and Mr. Sousa asked his librettist the question: "Have you any money?" "A little," was the reply. The composer said he had a little, too. Then a third man was induced to go into the venture, with the result that the total was brought up to about £1800, and with this the trial was made. But alas! it ended in a big financial loss. The critics were particularly "rough" on the opera, and advised the librettist never to do it again. There was, however, the comforting advice that Sousa might "have another try." But the composer was not "downhearted."

Mr. Sousa was rather puzzled because he was quite unable to discover a "bond of union" between Melbourne and Sydney, but he had a number of stories to relate concerning the rivalry of some of the States of America, which evidenced that Melbourne and Sydney were not novel examples in that respect.

Mr. Sousa anticipates that when Mr. Hill's music is exploited in America, it will be a big success, and he has also complimented Miss May Summerbelle upon her latest march, to which reference has already been made.



## SOUSA'S BAND.

The Dunedin public is being afforded a quite exceptional treat in the way of band-music these days, thanks to the presence of Sousa, and, it is satisfactory to see, is not neglecting its opportunities. Two performances a day with a new programme on every occasion means an unusually liberal catering for music-lovers, and fairly strenuous work for the members of the band who evidently knew their very extensive repertoire, however, perfectly, and give their last item with the same proficient care and freshness as their first. A very enjoyable matinee programme was submitted yesterday afternoon, features of which were the renderings of Liszt's symphonic poem "Les Preludes," the suite "Maidens Three" (Sousa), "Eulenspiegel's Merry Pranks" by Strauss, which in its fascinating colour fully justified its titular description as a "tone picture," Edward German's stimulating characteristic dances to "Henry VIII," played with fine effect, and the ever-welcome overture to Rossini's "William Tell."

In the evening, when the fifth concert of the season was given, the Garrison Hall held a great audience, being crowded to the limits of the gallery and to the very front seats. Front seats, it may be added, are naturally enough not entirely popular with those of normal hearing as points of vantage from which to listen to a band of such strength as this. The enthusiasm of the audience was on a par with its dimensions, and the performers were accorded a great reception, encores single, double, or treble, being invariably asked for and generously given. The programme was one of excellent variety. It opened with the overture "Imperial" (Haydn-Westmayer), remarkable for the fine even enunciation of the patriotic anthem theme which is its leading characteristic. Very bright and taking proved a composition by Sousa which he has styled "a geographic conceit," and which consists of a series of short sparkling pieces descriptive of the wines or national liquors of different countries. The "cork-popping" effect of "The Champagnes" could not fail to exhilarate. In contrasting vein was the "Song of Grace and Glory," consisting of a number of well-known sacred airs as arranged for the band by its conductor. The selection was admirably played, and the delight of the audience in listening to such themes as "Lead Kindly Light," "Nearer My God to Thee," and "Les Rameaux" was manifest. The second part of the programme began notably with a memorable rendering of Liszt's "Fourteenth" Rhapsody, which was succeeded, after due indulgence had been given the enthusiasm aroused, by a taking composition entitled "The Gypsy," by Ganne, and Sousa's own stirring march "The Diplomat." The concert was brought to a happy conclusion with Suppe's time-honoured "Post and Peasant" overture, which, played in the band's very best style, was a joy to listen to, the familiar and exhilarating music leaving the brightest of impressions. Needless to say the programme was liberally leavened with other contributions adding immensely to its popularity. The conspicuous feature of the Sousa Band concerts is their prevailing brightness. The audience is never allowed a dull moment, and the programmes are kept popular in character with that evident end in view. The Sousa marches figure liberally among the extras to the great satisfaction of the audiences. The zest with which the band plays these sparkling compositions is something it will be widely remembered by. As every concert yet given here has shown, it is quite impossible for an audience not to respond in enthusiasm to the wonderfully stirring rendering which the band gives of such a number as "The Stars and Stripes." Among other marches given last evening were "The Invincible Eagle," "Hands Across the Sea," and "Temptation," while the "Blue Danube" waltz also figured pleasantly among the encore numbers. As usual the programme was varied by a few solo contributions. Mr Herbert Clarke's brilliant rendering of the "Carnival of Venice" as a cornet solo evoked and deservedly a furore of applause, and he was constrained to furnish further evidence of his exceptional skill as an instrumentalist. Miss Virginia Root, whose voice is somewhat light to stand a band accompaniment, sang tastefully the ballad "O ye lilies white" (Sousa), and, as usual, pleased her audience very much with her rendering of "The Band Came Back."

Miss Nicoline Zedeler again demonstrated her capability as a violinist by a finished interpretation of Hubay's "Heire Kati," to which, in response to an imperative recall, she added a "Canyanetta."

The band gives another matinee performance this afternoon, and another concert this evening, the programmes for each occasion promising numerous fresh attractions.

Dunedin On Star  
Aug. 4

## SOUSA'S BAND.

Except a few rows of seats immediately in front of the platform all the accommodation of the Garrison Hall was utilised by the audience that attended the third concert of the season last night. The people were delighted and amazed, and some perhaps were overwhelmed by the performance. They obtained as many encore numbers as could be crowded into the programme. Many, if not all, of these extra numbers were Sousa's own celebrated marches. At one stage three of these were played in succession. "Fairness of the Fair" was supplemented by the "Stars and Stripes," and this raised such a furore that the "High School Cadets" was added. In these the piling up of effect on effect was such that "inspiring" is far too mild a term to use. "King Cotton" was another of these unique numbers, this being added as an encore to a suite by Sousa entitled "Looking Upward," in which the third and last section was notable for an extraordinary crescendo and diminuendo by the drums only.

The heavier numbers comprised the "Robespierre" overture (Litolff), in which the "Marseillaise" was most dramatically introduced; a Wagnerian fantasia "Siegfried," in which the opening "call" for the horn was given by Mr Herman Hand from the rear of the gallery; the second of Liszt's Hungarian rhapsodies; and the Rakoczy march from Berlioz's "Faust." All were magnificently played. That goes without saying. After hearing the band in one item only, the possibility of any technical errors is banished for once and all. One cannot, for instance, imagine the half-dozen or more clarinets playing the most ornate passages with other than machine-cut uniformity. It is not for us here to argue whether in the opening of the rhapsody they were perfect substitutes for the violins. One point is worth mention; which is that Sousa evolves from somewhere among his performers effects that incite one now to looking to see if a cello is not on the stage, and again (especially in staccato passages) to search for the source of the plucked string of the double bass.

Some insight into the structure of the band was given in Sousa's humoresque entitled "The Band Came Back." During the brief interval the band left the stage, except for the harpist in the centre. Presently he begins a solo. The first oboe strolled in, and the harp drifted into an accompaniment to the oboe's solo. Then the bandmen came on in little squadrons—the bass brass, the trombones, clarinets, piccolos, the horns, more brass (who "built up" on the tune "Massa's in the Cold, Cold Ground"). Finally, when joined by the bassoons, the whole band is there, and it announces Sousa's entry by breaking into the "Washington Post." This episode comprised both fun and virtuosity, but the gem of the quaint medley was the quartet of horns in "Sweet and Low."

The soloists were again Mr Herbert Clarke, on the cornet; Miss Virginia Root, who sang one of Sousa's songs; and Miss Nicoline Zedeler, who played Wieniawski's "Souvenir de Moscow." All were encored, and the audience would also have encored Mr Paul Senno's piccolo obligato in the "Song of the Nightingale" if they had had the chance. The solo items heightened the impression that Sousa likes his accompaniments full, but to Miss Zedeler's finely-executed violin solo there was provided in places a background of surpassing beauty, the wood-wind producing effects that were incomparable. The band gave a matinee performance this afternoon, and appear again to-night in an attractive programme.

## SOUSA'S BAND.

The two concerts given by Sousa's Band yesterday were thoroughly in keeping with the standard of their predecessors, each affording excellent opportunities for hearing the performance of a number of fresh selections at the hands of this talented organisation. Features of the matinee programme were Weber's well-known overture to "Oberon," played in masterly style, a suite by Sousa entitled "At the King's Court," full of florid interest and variety, and the symphonic poem "Finlandia," by the Finnish composer Sibelius, which was recently performed by the local Philharmonic orchestra. The rendering of the last-named composition was finely impressive and little short of a revelation in tone colour. The humorous episode, "The Band Came Back," completely upset the gravity of the audience, and the stirring entree "Triumphale des Boyards," by Halvorsen, with numerous march pieces, added to the admirable value of the musical fare submitted.

The popularity which the band has already won in Dunedin was manifested in striking manner at the evening concert, when the Garrison Hall was crowded to its utmost capacity, many being unable to gain admission. The enthusiasm of the audience was effervescent, and the concert was one of the most successful of the season. The programme submitted was a particularly good one, comprising selections calculated to suit all tastes. It opened with Grieg's "Peer Gynt" Suite, the four contrasting movements of which were finely interpreted. The first ("Morning") almost entirely for wood-wind and horns, was treated with charming delicacy, a quality further accentuated in the touching pianissimo of the lament, "The Death of Ase." The sparkle of the succeeding dance movement paved the way for the reverberating clash and clamour of the finale, "In the Hall of the Mountain King." Highly interesting proved the suite by Sousa descriptive in three widely contrasting movements of "The Last Days of Pompeii," decidedly effective as tone pictures. The transition from the touching movement descriptive of the House of Night, the dwelling of the blind girl Nydia, to that suggestive of the earthquake was startling, the latter being weirdly realistic in its impressiveness. The prologue to Sullivan's oratorio "The Golden Legend" provided a further most acceptable illustration of the remarkable proficiency of the band in all departments, and was worked up to a telling climax, while the inclusion on the programme of scenes from Bizet's famous opera "Carmen" was particularly welcome. In lighter vein the band gave particular pleasure to the audience in its seductive rendering of Strauss's "Blue Danube" waltz, while the serenade "Rococo," by Meyer Helmund, was given with altogether charming effect, the tone of the solo instruments being beyond reproach. Among the marches, given with their usual stimulating effect, were "The Diplomat," "Dixie's Land," "Stars and Stripes," and "High School Cadets," while the diverting interlude "Has Anybody Here Seen Kelly" provided equal enjoyment and amusement. The demand for extra numbers was anything but modest, but these were forthcoming with the utmost liberality. Mr Herbert Clarke's cornet solo "Bride of the Waves" was a brilliant effort that evoked a most demonstrative recall, which elicited a further solo entitled "Every Little Movement," particularly pleasingly accompanied by the band. Miss Virginia Root sang the ballad "Will you love when the lilies are dead?" by Sousa, very tastefully, and gave "Annie Laurie" as an encore selection; while Miss Nicoline Zedeler played as a violin solo Saint-Saens' "Introduction and Rondo Capriccioso" with much refinement of expression, being likewise constrained to contribute another item.

The public will be afforded two further opportunities of hearing Sousa and his band. A matinee will be given this afternoon, for which an attractive programme is announced, and for the final concert in the evening a special farewell programme is promised which will contain (by request) a number of selections of Scottish character, and include fantasias on Scottish and English national airs. At the request of the Dunedin Philharmonic Society, the great Tchaikovsky overture "1812" will also be given, while the suite "The Three Quotations" (Sousa) and the diverting re-arrangement "The Band Came Back" will also be included.



## SOUSA'S BAND.

### THE FIRST CONCERT.

The name of Sousa has not grown into world-wide fame without reason. A very little time suffices to impress you with his personality, and proves the absolute control he exercises upon every unit of his band. As Johann Strauss, with his irresistible and unerring ways, was crowned as Valse King, so Sousa has raised himself to the pedestal of the March King of our time. His energy and power, his temperament and skill combined produce an ensemble it would be difficult to equal with the personnel of a military band. Yet, as he stands at his desk, alert, self-possessed in his movements, his figure always erect, a swing of the arms one way or other, a stretching forward of the left hand, suffice to indicate and enforce his will. And undoubtedly he rules over a congregation of artists, both in the woodwind and brass. The composition of his orchestra is interesting. It contains four flutes, two oboes, English horn, sixteen clarinets in B, and one each of E flat alto, bass, two bassoons, one contra bassoon, four cornets, two trumpets, four French horns, four trombones, two saxophones, two euphoniums, four tubas, and the usual complement of instruments of percussion, including sand-wood, coconut shells, and other novelties of the age. The tone-volume produced at full force by the united effort, which is recruited from all parts of the world, out of hundreds of applicants, is simply tremendous. In the big hall the resonance of the heavy deep-toned brass instruments predominates somewhat, at the expense of the wood-wind and the lighter brass. Hardly ever the slightest mishap in tone or pitch occurs in difficult brass instruments; the cornets, the trombones particularly excelling in a combination which is artistic to the last man. The homogeneity, the oneness of tone of the wood-wind, may well be described as remarkable; among others the bassoons very fine indeed. When one is struck by the orthodox effects of the Strauss Overture by the full orchestra the ear requires some time to adjust itself to the difference in tone-quality produced by a military band. Already the opening strains of the "Mars" Chorus sound fine and richly textured, especially in the depth. The weird violin passages, so characteristic in the original setting, appear intentionally mellow in the hands of the wood-wind, the Venusberg theme, on the other hand, doing full justice, the grand finale developing gorgeous masses of sound. A very fine imitative performance of Wagner's "The Valkyries" can be heard, although again the difference in the prescribed instrumentation is startling and pronounced. Edvard Grieg's "Welsh Rhapsody," by combining national airs, the "March of the Men of Harlech" among them, and the well-known Prelude by Tchaikovsky were given with much effect, though the theme of the latter hardly introduced with sufficient variety of tone at the opening. Very effectively rendered appeared the charming "Entr'acte" by Hellmesberger. Mr. Sousa's "Dwellers in the Western" depicting the red, the white, the black man, in striking contrast indeed interesting character well worked out and splendidly. Indefatigably courteous, the conductor complied with every wish of the audience, giving an opportunity to introduce among other selections a variety of some of his most famous compositions, notably, the "Washington Post," "Manhattan Beach," the "Federal," dedicated to Australasia, and the best of all, "The Stars and Stripes." In the latter a quartet of piccolos came to the front, playing splendidly, by-the-by, and were followed in turn by cornets and trombones, the rest of the band accompanying, and the whole resulting in a most stirring tone-picture. "Has Anyone Seen Kelly?" must be heard to be fully appreciated, both as regards its clever make and inimitable execution.

Summing up, last night's concert fully justified in every respect the high reputation throughout the world of Mr. Sousa and his band. The repertoire they will present during the season in Christchurch is in itself marvellous and unprecedented as regards the number and variety of musical works, including more than fifty masterworks of the highest rank, whilst the total number appears to exceed two hundred. The soloists are placed at a great disadvantage in the huge building of King Edward's Barracks. Nevertheless, Miss Nicoline Zedeler introduced herself well with Sarasate's "Gipsy Tunes," displaying purity of tone, and good command of her instrument, combined with taste, as she did in the Beethoven "Minuet." Miss Virginia Root sang, with much approval, a tasteful song by Mr. Sousa, and in response to an encore, reaped hearty applause with "Annie Laurie." Since the days of Levy, more than thirty years ago, we have not heard a cornet player equal to Mr. Herbert L. Clarke. His tone is not as mellow as Levy's, but is of fine quality, and his manipulation and power are deserving of high praise. He also received an enthusiastic encore. Thanks to the radiators installed by the Gas Company, the temperature of the Hall permitted the enjoyment of the music without the discomforts of the freezing atmosphere prevailing during the presence of the Sheffield Choir.

### INTERVIEW WITH MR. J. P. SOUSA.

Mr. John Philip Sousa, who has been called the "March King," arrived in Christchurch last evening, accompanied by Mrs. Sousa and their two daughters. With them were Miss Virginia Root, vocalist, Miss Nicoline Zedeler, violinist, Mr. Herbert L. Clarke, solo cornetist, and sixty members of the band. Owing to the altered time of arrival of the first express from the south the idea of a reception by a representative massed band had been abandoned at the request of the visitors, who went quietly to their hotels.

A "Press" reporter called upon Mr. Sousa at his hotel, and was granted a brief interview. The present tour was commenced, he was told, exactly nine months before, the band leaving New York on November 6th. So to speak, it was "blazing the trail," for it was the first organisation to attempt such a tour. Already they had visited Great Britain, Ireland, and Australia, and later they would return to the United States of America, via British Columbia. Christmas should see them back in New York.

One thing Mr. Sousa has noticed about Australasian audiences—they were good listeners. As to taste, well, it was a difficult matter to say anything. The liking for music was world-wide—Russia or Victoria, those who were cultured preferred the heavier work; but one and all welcomed the lighter encore numbers, such as the marches. They held the place in the programmes that salted almonds held in a menu—"they weren't solid, but they were mighty acceptable between courses."

Asked as to his marches, he remarked that he had heard them on the gramophones, which had given them so that he might know what to expect when he came. Recently he had looked through the catalogue and had noticed that

that it had been played by 5,000 persons. Besides that, 25,000 bands or orchestras had bought arrangements of the work. Mostly, he believed, orchestras, because his marches, while they were light and popular, were not the most easy to play. Incidentally,

he added, he had written ten light operas, and when he got back to New York he would begin the preparations for an eleventh. He knew that the others had been comic because the people had laughed. He would not say anything about the one he had not yet heard—"people are always liable to laugh in the wrong place."

The reiteration of the rumour of his coming retirement brought forth a protest and an explanation. He was only fifty-six years of age—just past the half-century—and there was much before him yet. The facts were that Mr. Quinlan, who was interested in the present tour, had asked him to undertake another in 1913, and he had declined. At once the present trip had been announced as a farewell tour. Now that was not his idea of a farewell. To him, a "farewell" meant that a performer realised that the public was growing weary. Farewells were good business; Patti's thirty-second farewell had been the most successful that she had ever had.

Mr. Sousa turned to criticism. He had found good brass bands in Australia, and in those towns of New Zealand which he had visited. Brass bands, to him, seemed to be merely the threshold of the building of music—as the village choir was the seed of grand opera. In the United States of America they were all mixed bands; it had been realised that, despite its excellences, the brass band pure had only one tone colour. He liked to hear a brass band, but that did not prevent his being ignorant of its limitations.

And so he came to the matter of his own band. It was unique, in that each individual member played upon the instrument that had the whole of his attention; the band was a band solely, while practically all of the State bands were asked to act in a dual capacity—out of doors they were bands, while indoors they were requested to do the work of orchestras. Curiously, it seemed that some nations produced players upon one instrument, and others upon another. For example, the French and Belgians make excellent oboe players, the Germans were best on the French horn, the English upon the cornet, and Italians, Germans and Americans upon the clarinet.

*Sydney Times*  
*Christchurch Aug 8*

### SOUSA'S BAND.

It is a sporting week, and people naturally talk sporting, so it is not surprising to hear of one enthusiastic critic who attended the Sousa Band concert last night remarking confidently to a companion that the band could "give the Besses o' the Barn ten seconds in a mile and beat them out of sight." There is a whole lot of truth in this rough and ready estimate, and the large audience that assembled at the Drill Hall last night came away unanimously satisfied that for once the enthusiastic superlatives of the man in advance had been fully justified. The American invasion has made itself felt in several forms in New Zealand, mostly where the arts are concerned, and its drama, its literature and its music have all won a host of admirers. Its "high finance" has still to be exploited, but that is the inevitable "other story." In the meantime, musically it has impressed Christchurch very considerably. It may be argued that what Christchurch thinks of the band is of less importance than what the band thinks of Christchurch, but after all the local point of view must count for something, even with a galaxy of such



## Times Concluded,

assured musicians as Mr Sousa has collected. It sounds almost like an impertinence for a band to play the "Tannhauser" overture, and to respond to an encore with "Has Anybody Here Seen Kelly?" but this audacious band of musicians did this nonchalantly, and with the easy confidence of a perfection that challenged criticism. The methods of the band and of the conductor were purely American, and in the present instance this must be accounted rather as a virtue than as a reproach. So far as the performers were concerned the band "delivered the goods," for there must have been fully sixty performers on the platform. Purely military in its constitution, the tone secured was delightfully bright and crisp. The balance was perfect, and it is hard to say whether the sweet and accurate woodwinds or the triumphant brasses were the better. A personal predilection would probably favour the magnificent brass, reserving particularly a warm corner for the trombones. But it is quite impossible to analyse the constituent parts in an organisation that provided a revelation in band music. There are plenty of people who, not having heard the band, regard it as a sort of Darktown combination that confines its attention to rag-time and cheap march music. There was never a greater fallacy. Its playing is certainly always flamboyant, picturesque and dramatic, but the magnificent tone and the certainty of cohesion raise it into the very highest rank. Last night's programme could not fail to suggest something of the American "rush," for it switched "from grave to gay, from lively to severe" with a brilliant alternation that was almost bewildering. A good deal of this was due to the personality of the conductor, for Sousa held his band in the hollow of his hand. He is no pyrotechnic conductor, and the easy nonchalance with which he gathers in its component parts with a mere wave of his finger is one of the mysteries of the magnificent result. The moment one number is finished, the conductor is off his stand, and in a mere breathing space back again with the band swinging into the succeeding item. This crispness is particularly impressive, and in itself is an object-lesson that might well be taken to heart by many less modern entertainers. So far as the programme was concerned, it was dramatically diversified. There were two glorious Wagner selections which showed the full band at its delightful best, and interspersed were lighter items, ranging from seductive waltzes to the most stirring of the typical Sousa marches and characteristic compositions from the pen of this master of the glittering mosaic of light music. Encores were as numerous as the hips and haws of autumn, and they were generously responded to. The soloists, who varied the programme delightfully, were Mr Henry Clarke, who played a brilliant cornet solo; Miss Virginia Root, a sweet and sympathetic soprano who sang several ballads charmingly; and Miss Nicoline Zedeler, a brilliant violinist who showed herself to be a finished executant.

To-day programme No. 3 will be played at the matinee, and programme No. 2, which includes Tchaikowsky's great "1812" overture, will be the bill of fare for the evening recital.

## SOUSA,

### THE MAN AND HIS WORK.

John Philip Sousa, who was discovered putting a rug on his bed by a reporter last evening, is a most modest-looking and simple-spoken person. He is not a tall man, and he speaks with the musical drawl of the Southern American. Clad in a uniform, some whiskers and a welcoming smile, he told short stories of his experiences and chatted of the musical possibilities of Australasia, besides denying all sorts of rumours and fairy tales, all with an unaffected ease that showed him to be

quite the most approachable musical "lion" that has visited Christchurch.

"I know one thing," said the great conductor, when he was asked for some impressions. "I am going to eat my Christmas dinner in New York." Then he said casually that the people of New Zealand and Australia were certainly good listeners, and that was a thing that appealed to the music caterer. In larger centres, where people were more conversant with orchestral work, he had found that they were more deeply appreciative of the "solid stuff," but it was a characteristic of all the world that it encored the lighter stuff. His marches could speak for themselves. They had been talking so many revolutions on the talking machines that they were sufficiently advertised. He had sold over two million piano parts of the "Stars and Stripes" march, and 180,000 orchestras had bought the band parts.

"I am looked upon as such a march person," he said, "that people think I do nothing else but compose and conduct marches. But I have written ten operas, which have all had vagues in America, Britain and the Continent. Yes, they are light. I know that they are light, because the people say so. 'The Free Lance,' 'The Charlatan' and 'El Capitan' are among the best known. It is humbug to say that I am going to retire? What would I do? Buy a phonograph and sit in the yard? Patti once said that her best farewell was her forty-second, and I have not had my first yet. If the public don't want me I must retire, but I would be a fool to do so yet. I never look a gift country in the mouth.

"I have found some good brass bands in Australasia, but you are only on the band threshold yet. When you get higher you will want the real military band. Its possibilities are so much better. There is not a brass band worth hearing in the States to-day. They are all mixed. You will outgrow them here just as we did. Mine is a band of all nations, and as there are several instruments that seem to reach perfection in different countries, I claim that I have the best. I have an Australian playing the cornet, and I find the English peoples the best on that instrument. I have twenty odd clarionets, and they are from all nations. The Italians are fine on the euphonium. But anyway, genius is not confined to geographical lines."

*Christchurch Star*  
Aug. 8<sup>th</sup>

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*Sydney Times*  
Christchurch Aug. 9<sup>th</sup>

## AMUSEMENTS,

### SOUSA'S BAND.

John Philip Sousa and his famous band appeared before large audiences at the King Edward Barracks yesterday afternoon and evening. The programme submitted bore out to the full the great reputation which the organisation has earned for its interpretation of the classic, the popular, and the frankly amusing in music. In the afternoon the programme opened with Litolf's "Robespierre" overture, in which the full band depicted the wild spirit of the final scene in the remarkable overture with wonderful effect. The pianissimo passages and the sombre and despairing music describing the madness of Paris roused the audience to a high pitch of appreciation. The band, with the insouciance that always characterises its leader, responded to an insistent encore with a trifle entitled "The Bride-elect." A suite composed by Mr Sousa, "Looking Upward," was another very attractive item, and in the third number the drummers showed the public quite a number of things the Christchurch public had never dreamed of before. A fantasia on Wagner's "Siegfried," Liszt's "Second Rhapsody," the "Rakoczy March," "King Cotton," "Stars and Stripes," and the waltz "Der Lustige Bruders" followed each other to the delight and at times the astonishment of the audience. Mr Herbert L. Clarke played cornet solos that climbed astoundingly high and were always artistic, and Miss Virginia Root in a soprano solo and Miss Nicoline Zedeler on a violin gave pleasing performances.

At the evening performance the work of the band was most enthusiastically received, the principal item being Tchaikowsky's "1812" overture. In this the band gave a performance



little sport or marvellous. The solemn opening hymn leading to the bizarre strains depicting the battle was beautifully played, and the concluding allegro theme displayed the artistry of the players to the full. A suite by Mr Sousa, entitled "Three Quotations," included several quaintly pretty effects, and a fantasia on Wagner's "Lohengrin" was received with many marks of appreciation from the audience. Weber's "Invitation a la Valse," Friedemann's "Slavonic Rhapsody," and several other popular classical numbers showed the band to the best advantage, and for encores Mr Sousa delighted his audience with an entirely original and thoroughly effective setting of "Waiting at the Church," besides several of his best-known marches, played as only his own band could play them. Miss Root sang "The Card Song" (Sousa), and Miss Zedeler played Wieniawski's "Souvenir de Moscow," a series of pleasing variations on the air "The Red Sarafan." Mr Clarke played another cornet solo of his own composition, "The Debutante," in a masterly manner, his triple-tonguing and sustained power displaying great technical ability.

This afternoon the band will play programme No. 5, and at the evening performance programme No. 4 will be given, including the overture to "William Tell" and Edward German's incidental dances to "Henry VIII."

*Sydney Daily Press,  
Aug 9, 1904*

## SOUSA'S BAND.

### THE MATINEE.

The attractions of Riccarton and the Grand National meeting no doubt had their effect on the attendance at the matinee performance given by Sousa's Band in the King Edward Barracks yesterday afternoon. The audience was not a large one, but the people who did attend were treated to a musical feast of excellent quality. The programme opened with the overture to "Robespierre," which is one of the most vivid of descriptive compositions. It is a musical epitome of the rise and fall of the outstanding figure in the Reign of Terror. One could conjure up the whole tragedy, picturing the triumph of the majestic notes of the "Marseillaise," and the dramatic climax which was suggested by the thud of the falling knife of the guillotine. The interpretation of Wagner's "Siegfried" was a masterly one, the majestic theme standing out from the wonderful embellishments in a manner which is reminiscent of the "Pilgrim's Chorus." One of the most delightful items was the Rhapsody (the second), which was treated with rare delicacy and taste. A suite of three parts, composed by Mr Sousa, was also a most attractive number. In the concluding movement the work of the drums electrified the audience. One could not realise that that wonderful crescendo and diminuendo, something like the resistless rush of a mighty host, could be produced on two kettledrums. Then the large drums portrayed the advance of a horse battery and the firing of cannon in a fashion which was not less realistic. The Band was most generous in its encores. The cornet soloist, Mr Herbert L. Clarke, performed to the entire satisfaction of everybody. The vocalist, Miss Virginia Root, and the violinist, Miss Nicoline Zedeler, were both handicapped by the immensity of the building. The band accompaniments overweighed them, and their contributions could not be heard sufficiently well to make them enjoyable.

A superb interpretation of Tchaikowsky's overture, "Solonelle," opened the programme of last night's concert. It counts among the great orchestral show pieces of the present day. Intended as a tone picture of the great Napoleonic struggle and final defeat at Moscow in 1812, it is a colossal idea, almost impossible to describe in music, in spite of Tchaikowsky's great technical and instrumental skill and the clever introduction of the "Marseillaise" and the Russian National Hymn. One expects every moment a battery of real guns. The magnificent body of Sousa's brass players makes possible a clearness of effect where only a hazy din can emanate from a full orchestra, owing to the preponderance of the strings. We can freely express our unstinted admiration of Mr Sousa's leading of the extremely difficult work. Strangely enough it was composed for the opening of a church in Moscow. Almost equally well sounded the selection from "Lohengrin," the artistry of the brass players again shining in the brightest light. A great feature of it was the splendid euphonium solo by Mr Prefetto. Another of Mr Sousa's quaint descriptive Suites was admirably given, the first of the quotations, "The King of France Marched Up the Hill," being particularly attractive and finely played. The transcription of Weber's "Invitation to the Valse" can hardly be accepted as appropriate, the grace and lightness being lost in the heavier setting for the military band. A long list of marches, foremost among them "Semper Fidelis," "Glory of the Navy," and a repetition of the impressive "Stars and Stripes," were again given with the irresistible swing and power to which the band owes its great popular reputation. Jahnfeldt's "Praeludium" and a bright Slavonic Rhapsody completed the orchestral contributions with fine effect.

Mr Clarke again distinguished himself as a great virtuoso of the cornet. Wieniawski's "Souvenir de Moscow" was charmingly played by Miss Zedeler, the first beautiful Russian air especially with genuine feeling, and the encore number, "The Swan," enhanced by a pretty harp accompaniment, revealed the same characteristics. Miss Root's soprano solis, an interesting song, "The Card Song," followed by a quaint air, "The Goose Girl," were again highly approved by the audience, the voice at times filling effectively even the huge hall.

Two concerts will be given to-day, at 3 p.m. and 8 p.m.

*Christchurch  
Evening News, Dec. 9*

## Sousa's Band.

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### SECOND CONCERT.

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## AMUSEMENTS.

### SOUSA'S BAND.

There was a good attendance at the King Edward Barracks yesterday afternoon, when Mr J. P. Sousa and his band presented their programme No. 5. The audience was an appreciative one, and the applause which followed each number was spontaneous and hearty. The programme opened with the Haydn-Westmayer "Imperial" overture, in which Haydn's "Austria" air was dealt with in an interesting and impressive manner. Liszt's "fourteenth Rhapsody" was played in a spirited and dramatic manner, and von Suppe's "Poet and Peasant" overture was interpreted with a simply wonderful vigour, the closing movement being taken with whirlwind speed, yet with unerring accuracy. The Sousa numbers, given mostly as encore pieces, were the well-known marches "Washington Post," "Stars and Stripes," "El Capitan," and "The Diplomat," a brightly written suite entitled "People Who Live in Glass Houses," and an arrangement of hymn tunes entitled "Songs of Grace and Glory." Mr Herbert Clarke played his own variations on the "Carnival of Venice" in a masterly manner, and Miss Nicoline Zedeler gave a very clever performance of Hubay's fine violin solo, "Hejre Kati." Miss Virginia Root sang Sousa's lyrical composition, "Oh, Ye Lilies White," in a pleasing manner, but her voice was at times not sufficiently powerful to contend against the band's accompaniment.

At the evening performance there was a very large audience, and, so far as the set numbers were concerned, the programme was an entirely new one. The two "star" features were Liszt's symphonic poem, "Les Preludes," and Rossini's "William Tell" overture. Both of these, varied in style as they are, were delightfully played. The Liszt composition was played with the utmost taste and delicacy, and at the same time with a strength of reserve that was more than suggested. The wood-wind and the lighter brass were naturally the most effective features of the performance. The "William Tell" overture was brilliantly played, the massive composition affording an opportunity for the display of the magnificent tonal force of the band. The tone pictures in the Sousa suite "Maidens Three" were also happily conceived. The Strauss selection, "Till Eulenspiegel's Merry Pranks" was a pretty illustration of the manner in which music can describe, and it was one of the most effective numbers on the programme. In the second part the Sibelius "Valse Triste" was a charming number and the "Hands Across the Sea," march was spiritedly played. The encores, which were as numerous as ever, included several of the breezy Sousa marches, which were played as only his own band can play them, and quite a number of other popular selections of the "Turkish Patrol" order. The soloists were as acceptable as ever, Mr Clarke's brilliant cornet playing, Miss Virginia Root's sweet soprano, and Miss Nicoline Zedeler's easy manipulation of the violin being all warmly appreciated.

For to-day's concerts programme seven is billed for the matinee, and programme six for the evening recital. At both performances a fantastic composition entitled "The Band Came Back," will be played. This particular item is described as a clever fantasy which has won world-wide appreciation.

## SOUSA'S BAND.

### THE MATINEE.

The attendance of the public at the performance of Sousa's band yesterday afternoon was fairly good. The opening item was the Haydn-Westmayer "Imperial" overture, a composition of a stately nature, the leading characteristics of which were well brought out by the band. The cornet solo, "Carnival of Venice," was magnificently played by Mr Herbert L. Clarke, the final note being quite a revelation. A quaint musical mixture composed by Mr Sousa, described as a "Geographic Conceit," and entitled "People Who Live in Glass Houses," consisted of four sections, representing respectively "the champagnes," "the Rhine wines," "the whiskies," and "Pousse cafe," each being interpreted by appropriate music. Miss Virginia Root sang a Sousa song, "Oh, Ye Lilies White," very artistically. A series of religious excerpts, arranged by Sousa under the title "Song of Grace and Glory," included a very fine rendering of "Lead, Kindly Light," with bell accompaniment. Other enjoyable numbers were the overtures, "Poet and Peasant" (Suppe), the "Fourteenth" Rhapsody (Liszt), "The Diplomat" march (Sousa), and the popular "Stars and Stripes" march, into which such a striking piccolo effect is introduced.

### FIFTH CONCERT.

Last night's programme may be regarded as so far the most interesting of the series, and its first number, Liszt's "Symphonic Poem," was the greatest triumph in workmanship as yet achieved here by the Sousa Band. Poetic always, meditative, sombre and elated in turns, the prelude is steeped in affecting form without a trace of what a famous American critic wittily says of Liszt, that he kneels either before a crucifix or a woman. It was produced by the band with an artistic refinement, by the conductor with a perspicacity that calls forth the loudest praise. The wood-wind of all denominations, from the initial bars onward, played most exquisitely as regards tone, phrase, and skill of treatment. The soaring passages of the strings were child's play to Sousa's men of the wood-wind. Again, in Rossini's masterly overture to "William Tell," in the lovely middle movement, oboe, flute, clarinet, and bassoon all indeed outbid each other for premier place, whilst the finale was aglow with life and spirit.

Last night's "Suite of Maidens Three," from Sousa's skilful and fertile pen, moved in gayest dance rhythms, well invented and artfully orchestrated. And his stirring marches, "Hands Across the Sea," "Stars and Stripes," "Washington Post," "El Capitan," among others, with "Has Anyone Seen Kelly?" and Michaelis's "Turkish Patrol," roused the utmost enthusiasm of an appreciative audience. They have, indeed, "marched" over the globe. Perhaps as the most interesting novelty of the season may be designated Richard Strauss's "Tone Picture," "Till Eulenspiegel," that Richard Strauss who is the most belauded as he is the most abused composer of the age. The subject of his picture is a famous figure in German folk-lore, a merry, witty knave, with a philosophical turn of mind, a sort of mediaeval sun-downer to boot, ever ready for pranks and for drinks. Fate in the end overtakes him. For, in the words of the annotator, when he is being hanged, his last struggle "is indicated by the flutes." The music is as full of pranks as the departed "Till." The Sousa Band, in spite of missing strings, played admirably. Their delivery, bearing in mind the immense difficulties of the work, bespoke infinite care, but producing finish in every detail. The excellence of the important horn part, as given by Herr Hand, was most pronounced. But, for that matter, it is to be regretted that the limitations of space forbid personal reference to not a few of the artists comprising this fine organisation. Mention must be made of the spirited and characteristic dances by Edward German, already known here, and of a peculiarly effective "Valse Triste," by Silenius, a Finnish composer of high merit, and a co-founder of a national school of Finnish music. Mr Herbert Clarke continued his virtuoso career as cornetist with an irrepressible admiration for the musical products of Mr Herbert Clarke. The solitary exception, a very fine rendering of Nevin's "Rosary" found us truly grateful. Miss Root sang Willeby's "Crossing of the Bar" very tastefully, hampered by too heavy accompaniment; as encore, a pretty song of Sousa. The delicate shades of Sarasate's "Zapateado" were largely absorbed in the wilderness of the hall, and the audience failed to appreciate to the full the skill required and shown by Miss Zedeler in its interpretation. The gavotte following as encore was pretty and prettily played by the talented young lady.

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The programme to-night will include the "Peer Gynt" suite, suite "Last Days of Pompeii" (Sousa), prologue "Golden Legend" (Sullivan), scenes from "Carmen," and, by special request, the popular fantastic episode, "The Band Came Back." A selection of Sousa's marches and waltzes will also be played.

Christchurch News  
Aug 10.

## Sousa's Band.

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## SOUSA'S BAND.

### THE MATINEE.

The most notable feature of the afternoon concert was the delightful presentation of Weber's overture to "Oberon." This is one of the most tuneful and charming of overtures, and the light and fanciful melodies give the wood-wind instruments a fine opportunity for effective work. The audience must have found "Finlandia" (Sibelius) a remarkable contrast, with its vivid picture of storm or battle, its noble hymn, and its grand finale, in which the hymn triumphed so gloriously. Sousa's suite, "At the King's Court," though dainty enough, was not particularly impressive. The fantastic episode, "The Band Came Back," induced both amusement and enjoyment, the Prison Duet from *Il Trovatore* being particularly pleasing. The idyl, "Sizilietta," was a very pretty number, the xylophonist carrying away some honour as the soloist. Encores were very generously given, Sousa's well-known marches being drawn on. One wonders if the band could give a good British march by way of a change. Mr Herbert Clarke again astonished and delighted with his cornet solos, and Miss Virginia Root and Miss Nicoline Zedeler were as satisfactory as the dimensions of the hall would let them be as vocalist and violinist respectively.

### EVENING PERFORMANCE.

As the days pass, the splendid repertoire of the Sousa Band expands before us more and more, embracing almost every type of modern music except, for obvious reasons, the symphony. Last night the Norwegian Grieg, the English Sullivan, two great Frenchmen, Saint Saens and Bizet, the value-king Johann Strauss, and the American Sousa stood side by side; Arthur Sullivan with the magnificent prologue to the "Golden Legend," facile princeps, both as regards intrinsic merit of his composition and the magnificent effect of its presentation by the band. A great tone-picture, born of the most vivid artistic imagination, it is painted with a mastery and a restraint almost beyond compare in our days. The lurid, demoniacal scene, enhanced by the elemental forces of nature and the clang of the bells of hope and promise, is perfect in design and craft, towering high above the hollow, theatrical means so commonly found. Again Sousa swayed his plastic forces, unerring of brain and hand, delineating the weirdest effects without exaggeration, yet attaining at last a climax of tone-volume almost phenomenal. That yell of the hellish clarinets, the blare of horns, trombones, and monstrous tubas, will not be readily forgotten. And when victory is at last achieved, proclaimed in hymnal melody, the effect is not less great, a full rich organ-tone emanating from the splendid brass body.

Grieg's first Suite to Ibsen's "Peer Gynt" cannot adapt itself so well to the resources of the military band, the strings being too important a factor in its up-building. Especially by the absence of the pizzicato effects in "Anitra's Dance," and the insistent lead of the violins in the Funeral March, a void is left impossible to fill. But in the first idyllic and jocular scene of nature's morning concert, some most beautiful work was due to the musicianship of the woodwind. And the interpretation of the weird final sketch "In the Hall of the Mountain King," was admirable, and worthy of the band. Another solo of "The Last Days of Pompeii," and Sousa's march, "The Stars and Stripes."

It is thoughtful, full of finely scored realistic surprises of not inconsiderable melodic beauty, especially in the "Nydia" scene, and free from honeyed trivialities. In the first scene even the rattle of the dice can be heard; in a tantalising way without the score. The horrors of destruction, the flying crowds, the quake that rents the earth, are portrayed in striking realism, and at last the rest and peace is found in death. The last scene, particularly, added to the laurels of the Band. Monsieur DePhilebert's solo on the English horn proved delightful. A gay procession of Sousa's marches, including the "Fantastic Episode," "The Band Came Back," very amusing and original; the little Serenade by Meyer-Helmund, and an effective selection from "Carmen," powerfully played, completed the orchestral programme. Mr Herbert Clarke contributed another brilliantly-played "Fantasia," and, as an encore, "Robin Adair," with much feeling. From Miss Zedeler's very fine repertoire we were treated to a clever exposition of a Rondo by Saint Saens, as attractive as it was difficult, and Miss Root sang very acceptably two songs by Mr Sousa, both ladies suffering, as before, from the locale.

For the matinee this afternoon the programme will be No. 8, which will include the "Looking Upward" suite, in which the extraordinary drum movement occurs; Elgar's "Pomp and Circumstance," Rubinstein's "Staccato," and the Angelus from "Scenes Picturales" (Massenet).

Programme No. 10 will be submitted to-night, the chief items being overture "Thuringa" (Lassen), cornet duet "Sounds from the Alps" (Arban), symphonic poem "The Chariot Race" (Sousa), soprano solo "Soldier take my Heart with You" (Willeby), "Grand Chorale and Fugue" (Bach), ballet suite "Les Erinnyes" (Massenet), "The Federal" march (Sousa), violin solo "Scene de la Czardas" (Hubay), and a selection of plantation songs and dances.

Christchurch,  
Press, Aug. 11

### SOUSA'S BAND.

Weber's overture to "Oberon," with its charming melodies and its oft-repeated theme, was the principal item at the matinee concert given by Mr J. P. Sousa and his band yesterday. The King Edward Barracks was well filled. The Weber overture was excellently played, the wood-wind throughout playing splendidly, especially the clarionets in the pianissimo portions. For an encore Sousa's "Invincible Eagle" march was given. "At the King's Court," a suite by Sousa, was composed of three distinct movements, of which the third, "Her Majesty the Queen," was the best. In the first the wood-wind quite overshadowed the rest of the band, and in the second movement—a captivating waltz—they were again especially good, but the last portion was a special field for the brass, and the stately music working up into a characteristic finale was triumphant. "Finlandia," a tone picture by Sibelius, was also a good number, and for the encore it obtained, the march "Fairest of the Fair" was played. The second part of the concert commenced with the musical joke, "The Band Came Back." The number starts with a harp solo, and gradually all the instruments come on to the stage, each set of instruments playing a solo melody or part song, and the whole ending finally with the entrance of Sousa and the finale to the "Stars and Stripes" march. This was followed by "Baby's Sweetheart," an unrehearsed effect being obtained by the unrestrained weeping of a child that had strayed from its mother during the intermission. Then came Von Blon's "Sizilietta" and Sousa's march, "The Stars and Stripes."

The band concluded with the entree "Triumphale des Boyards." Mr Herbert Clarke's cornet solos were his own "Rondo Capriccioso" and "If I had the World to Give You." Miss Virginia Root sang Sousa's "I Wonder," and Miss Nicoline Zedeler's violin song was Ogarew's "Caprice Brilliant."

At the evening performance there was a huge audience and the band was greeted with great enthusiasm, culminating at times in cheers. The programme was quite as versatile and all-embracing as the others, and opened with Grieg's "Peer Gynt" suite. Mr Sousa's players gave a masterly reading of the wonderful music, the demoniacal closing number depicting the scene in the hall of the mountain kings, in which Peer Gynt finds himself among raving lunatics, being a triumph. One of the most attractive items on the programme was a suite by Mr Sousa entitled "The Last Days of Pompeii," and it elicited prolonged encores. Opening with a bright theme illustrating the life of the Pompeiians, it went into a quiet and beautifully orchestrated poem, "Nydia." The delicacies of tone shading and expression placed the number among the best of the compositions by the famous composer, and the concluding portion, the destruction of the city, was little short of marvellous. The band interpreted the bizarre music in its own inimitable manner, the suite finishing with a tasteful slow diminuendo movement descriptive of Nydia's death. The "Prologue" to Sullivan's "Golden Legend" was another fine piece of work, and a setting of Strauss's famous "Blue Danube" waltz met with popular appreciation. Meyer Helmund's dainty serenade "Rococo," a series of stirring scenes from Bizet's "Carmen," and a number of the swinging marches, "The Diplomat," "Directorate," and "Hands Across the Sea" and others completed a very varied programme. The band delighted the audience with the clever fantasy "And the Band Came Back" and "Has Anybody Here Seen Kelly." Mr Herbert Clark gave another remarkable exhibition of triple-tonguing and technical flawlessness in the cornet solo "Bride of the Waves," and responded to an encore with "Robin Adair." Miss Virginia Root sang a pretty ballad by Mr Sousa, "Will You Love when the Lilies are Dead?" and gave a most attractive performance of "All Through the Night" for an encore, and Miss Zedeler played Saint Saens's dashing "Introduction and Rondo Capriccioso" with wonderful skill and sympathy.

This afternoon programme No. 8, including the popular "Looking Upward" suite, Rubinstein's quaint "Staccato" etude, and the "Federal" march, will be played, and in the evening programme No. 10, including Lassen's "Thuringa" overture, and a series of plantation melodies will be played. On Saturday evening a special "request" programme of the most popular numbers during the season will be given.

In connection with the matinees this and to-morrow afternoons, arrangements have been made for the admission of school children at a charge of sixpence, concession tickets being obtainable from the headmasters of schools.

Sousa, like Caesar, has come, has seen and has conquered. It was almost a welcome disappointment to find that the common talk of Sousa's eccentricities as a conductor had been exaggerated. His gestures were certainly unconventional, judged by the standard set by New Zealand conductors, but they were for the most part restrained, and were directed more towards musical effect than ostentation. I was fortunate enough to hear this great organisation in Wagnerian extracts, which were played with a truly marvellous effect, the "Ride of the Valkyries" being a particularly brilliant performance. Sousa's compositions are given a rather prominent place in the programmes but we should not complain of this, for, after all, they are works of genius in their own sphere, and their orchestration is full of colour, though with a distinct leaning to effects of the scintillating order. His song compositions are frankly impossible, and throughout all his works there is a feeling of restriction which suggests that the "March King" cannot keep away from the march rhythm. But there can be no question at all as to the executive ability of Sousa's instrumentalists. The soloists are all of a very high standard, and contribute their share of the programme with excellent effect, in spite of the obvious disadvantages of having to perform in such an unsuitable hall.

Sousa's methods are all his own in many respects, and in none more so than in the celerity with which his programmes are pushed through. If he leaves his desk it is only to bow to the audience and in a moment he is back again and the band has been swung into the encore number or the next item. This briskness is in marked contrast to the conventional concert manner, but frankly I think he carries it to excess. One wants a minute occasionally to take a deep breath after listening to the "Peer Gynt" suite, for example. And I confess that there have been times when I wanted to heave a brick at the hustling conductor. To bracket the Valse Triste from "Kuslema" and "Hands Across the Sea," for instance, is a sheer atrocity. It is like grouping a passage from Shelley's "Prometheus Unbound" with the barrack-room ballad about the "Oont." The Valse Triste, from the incidental music to Yarnfeldt's drama is a tragic poem, depicting a mad scene in a ballroom, interrupted by the entrance of the figure of Death. It is a weirdly mystical composition, and the transition to the comparatively cheap pyrotechnics of the hustling American school was barbarously violent.

Sibelius's music is little known in these parts. This Finnish composer was born in 1865, and studied under Wegelius, at Helsingfors, and under Becker in Berlin. He was subsequently given his old master's appointment at the Conservatorium at Helsingfors, a substantial annuity from the Government enabling him to devote all his time to the cultivation of music. His work is characteristically Finnish, and most of it is intensely national in spirit. It has a strange admixture of northern vigour and mysticism, and its strong individuality gives it a rare distinction.

Sousa's Band is not like most organisations of a similar nature that visit New Zealand, in that it hangs together. Many of the members have been with their leader for practically the whole of their musical lives. One player has a record of twenty-six years, others nineteen, fifteen, twelve and ten years, and there are among the sixty-two players, only about a dozen "infants," and they have been with the band for over a year.



## Sousa's Band.

### THE MATINEE.

The most notable feature of the afternoon concert was the delightful presentation of Weber's overture to "Oberon." This is one of the most tuneful and charming of overtures, and the light and fanciful melodies give the wood-wind instruments a fine opportunity for effective work. The audience must have found "Finlandia" (Sibelius) a remarkable contrast, with its vivid picture of storm or battle, its noble hymn, and its grand finale, in which the hymn triumphed so gloriously. Sousa's suite, "At the King's Court," though dainty enough, was not particularly impressive. The fantastic episode, "The Band Came Back," induced both amusement and enjoyment, the Prison Duet from *Il Trovatore* being particularly pleasing. The idyl, "Sizilietta," was a very pretty number, the xylophonist carrying away some honour as the soloist. Encores were very generously given, Sousa's well-known marches being drawn on. One wonders if the band could give a good British march by way of a change. Mr Herbert Clarke again astonished and delighted with his cornet solos, and Miss Virginia Root and Miss Noline Zedeler were as satisfactory as the dimensions of the hall would let them be as vocalist and violinist respectively.

### EVENING PERFORMANCE.

As the days pass, the splendid repertoire of the Sousa Band expands before us more and more, embracing almost every type of modern music except, for obvious reasons, the symphony. Last night the Norwegian Grieg, the English Sullivan, two great Frenchmen, Saint Saens and Bizet, the valse-king Johann Strauss, and the American Sousa stood side by side; Arthur Sullivan with the magnificent prologue to the "Golden Legend," facile princeps, both as regards intrinsic merit of his composition and the magnificent effect of its presentation by the band. A great tone-picture, born of the most vivid artistic imagination, it is painted with a mastery and a restraint almost beyond compare in our days. The lurid, demoniacal scene, enhanced by the elemental forces of nature and the clang of the bells of hope and promise, is perfect in design and craft, towering high above the hollow, theatrical means so commonly found. Again Sousa swayed his plastic forces, unerring of brain and hand, delineating the weirdest effects without exaggeration, yet attaining at last a climax of tone-volume almost phenomenal. That yell of the hellish clarinets, the blare of horns, trombones, and monstrous tubas, will not be readily forgotten. And when victory is at last achieved, proclaimed in hymnal melody, the effect is not less great, a full rich organ-tone emanating from the splendid brass body.

Grieg's first Suite to Ibsen's "Peer Gynt" cannot adapt itself so well to the resources of the military band, the strings being too important a factor in its up-building. Especially by the absence of the pizzicato effects in "Anitra's Dance," and the insistent lead of the violins in the Funeral March, a void is left impossible to fill. But in the first idyllic and joyous scene of nature's morning concert, some most beautiful work was due to the musicianship of the woodwind. And the interpretation of the weird final sketch "In the Hall of the Mountain King," was admirable, and worthy of this band. Another suite of "The Last Days of Pompeii," shows Mr Sousa's powers as a composer in a very favourable light. It is thoughtful, full of subtly scored realistic surprises of not

from honeyed music. In the first scene even the rattle of the dice can be heard; in a tantalising way without the score. The horrors of destruction, the flying crowds, the quake that rents the earth, are portrayed in striking realism, and at last the rest and peace is found in death. The last scene, particularly, added to the laurels of the Band. Monsieur DePhilebert's solo on the English horn proved delightful. A gay procession of Sousa's marches, including the "Fantastic Episode," "The Band Came Back," very amusing and original; the little Serenade by Meyer-Helmund, and an effective selection from "Carmen," powerfully played, completed the orchestral programme. Mr Herbert Clarke contributed another brilliantly-played "Fantasia," and, as an encore, "Robin Adair," with much feeling. From Miss Zedeler's very fine repertoire we were treated to a clever exposition of a Rondo by Saint Saens, as attractive as it was difficult, and Miss Root sang very acceptably two songs by Mr Sousa, both ladies suffering, as before, from the locale.

For the matinee this afternoon the programme will be No. 8, which will include the "Looking Upward" suite, in which the extraordinary drum movement occurs; Elgar's "Pomp and Circumstance," Rubinstein's "Staccato," and the Angelus from "Scenes Pittoresques" (Massenet).

Programme No. 10 will be submitted to-night, the chief items being overture "Thuringa" (Lassen), cornet duet "Sounds from the Alps" (Arban), symphonic poem "The Chariot Race" (Sousa), soprano solo "Soldier take my Heart with You" (Willeby), "Grand Chorale and Fugue" (Bach), ballet suite "Les Erinnyes" (Massenet), "The Federal" march (Sousa), violin solo "Scene de la Czardas" (Hubay), and a selection of plantation songs and dances.

*Christchurch Evening News*  
Aug. 12th

### SOUSA'S BAND.

Maorilanders during the late sixties and middle seventies were treated to high opera. In 1882, at the Exhibition held in the South Park, we Christchurch residents were treated to the alleged Austrian Band. They were uniformed in the colour of our native swamp-hens, delighted us with their music and their appearance, and made the starting point of something musical from beyond the confines of the city. In 1901 the Ophir's Band under the late Mr Wright gave Maorilanders a taste of English musical quality. It was an era that certainly left behind the band fruit of their excellent work. The Highland Light Infantry Band was only a small team under Conductor Evans, who now fills an enviable position at Chatham. They were another welcome sample of English bands. The International Exhibition of 1906-07 was a double-jointed period, for we had our peerless Exhibition orchestra, and the visit of the "Besses-o'-th'-Barn." Recollections of the above mentioned simply accentuate the interest felt by many at the coming of Mr John Philip Sousa and his excellent band.

Circumstances alone prevented our local bands paying a merited tribute to the renowned composer and conductor and his band, but the intention and preliminary measures taken are duly assessed at their genuine value by Mr Sousa and his men. Monday's concert, including the "Overture to Tannhauser" (Wagner), the Rhapsody "Welsh" (German), the "Besses," and Wanganui Garrison's pet, "Ride of the Valkyries" from Wagner's "Die Walkure," thoroughly established the band's reputation here. The woodwind section came like a revelation in style and sweetness, and the brasses—trombones especially, taught all a lesson that should have practical results here. The overture is one which was first played

was exceedingly welcome. Its repetition by this world-famed combination was a musical treat to all. The crispness and tone, and general treatment of it earned generous applause, and Sousa's Band thereby established a permanent record here. There was no error plenty of virtues, and the overture gave a lesson, viz., that from conductors to tyro all can learn and improve. The opening number was a splendid sample of the band's ability, and their worldwide reputation for finished work in music of the highest calibre was splendidly exhibited.

The character studies, "Dwellers in the Western World" (Sousa), the Prelude, "The Bells of Moscow" (Rachmaninoff) and the remaining items, together with the numerous encores responded to, made Monday night's concert a meritorious and highly enjoyable one.

Amongst the numbers which have been of special interest to bandmen and instrumentalists were Tschai-kowsky's Overture "Solenelle"; A fantasia from Wagner, "Lohengrin"; Litoff's weird overture, "Robespierre"; "The Fourteenth and Second"; Rhapsodies (Liszt); the selection from Berlioz "The Damnation of Faust," and the "William Tell" overture. These will long be remembered by those present. Suppe's well-worn "Poet and Peasant," an item which the "Besses" scored with, was one of the most enjoyed numbers.

Sousa's Band has given unalloyed pleasure to all, and the high standard of the players, the excellence of the big combination, and the virtues of the renowned conductor, are another object-lesson for all instrumentalists and bandmen that have had the privilege of hearing our clever visitors.

### CHRISTCHURCH BANDSMEN.

Mr Sousa's style in conducting is quite his very, very own. It is effective to a degree, and there is not a sign of undue excitement or vigorous stick-wagging. No doubt the virtue is born with the conductor, but it must be plain to all aspirants to such positions that they can benefit by his example. A quiet style may result in some conductors showing less fatigue after a night's programme on our local rotunda.

The Christchurch Garrison Band kindly obliged members of Sousa's Band with the use of their bandroom for storage of the instruments, etc.—a privilege much appreciated. Sousa's Band and the Christchurch Garrison Band—like the Besses—have formed pleasant acquaintances. The two bands will part with mutual good feelings and the pleasantest of memories.

The excellent tympani which Mr E. Norden, of His Majesty's Theatre, the well-known local player, imported from Hawkes and Son, have been used by Sousa's Band during their stay here. Sousa's men say that it is the finest set they have seen.

## TERRITORIAL BANDS

### THE "MARCH KING'S" IDEAL

#### AN INTERVIEW WITH MR J. P. SOUSA.

A "Star" representative who called upon Mr J. P. Sousa at his hotel to-day to elicit the visitor's views on the proposals which are about to form military bands in connection with the New Zealand Territorial forces, found the world-famous bandmaster busy with his correspondence. Mr Sousa, however, set aside his work and enthusiastically discussed the possibilities of the movement.

Mr Sousa, although he studiously refrained from mentioning himself throughout the interview, has acted as the conductor of many of the foremost military bands in America, and was largely instrumental in raising them to a very high state of musical efficiency. He was also conductor of the National Band, at Washington, which is the President's special band.

In the course of a long and interesting talk he made many suggestions. He said that the American system of organising military bands should be adopted here. A city like Christchurch, with perhaps four regiments of troops, should have a band for each regiment. These bands should each comprise not less than forty-two performers, as the notion that an efficient band could be formed with twenty-five or thirty-five men was quite exploded. The smallest regimental band in Germany, "the musical workshop of the world," contained forty-two members, and some of the bands had as many as sixty.

In America, the military authorities engaged Mr Pat Gilmore, one of the most famous bandmasters in the States, paying him a bonus of £2000 a year and giving him carte blanche to form the best regimental band he could get together. The result was the formation of the Twenty-second Regiment Band, which attained enormous fame and popularity. Such men as Capper, Herbert Clarke, Wallace Reeves, Weldon, Beck and Campbell had been similarly employed and had brought their bands to a high pitch of perfection.

Mr Sousa suggested that it would pay New Zealand to import such a man as Gilmore to form a national band and direct the organisation of military bands in the dominion. The result of the formation of good bands would be to encourage friendly rivalry among the regiments, and a feeling of esprit de corps. That had been the American experience, for the bands had materially increased the efficiency of the fighting forces.

"I do not believe in building a serious band out of amateurs," added Mr Sousa, speaking very seriously, "because it is a terribly hard thing to fight under two banners. The man who has to work eight hours a day as a plasterer, and then tackle Wagner and Debussy and Strauss at night, has little chance of being a skilled performer."

Mr Sousa went on to suggest that any bands formed should be professional bands. In America the bandmen had an industrial union. The regiments paid them at union rates for their services, and saw that they got plenty of outside engagements. While the regiments found the uniforms, the men themselves found the instruments, as it was recognised that every musician of ability should possess his own instrument.

*Christchurch Evening Star* Aug 12



## Christchurch Civ. Star, Aug 12

The Tame Poet was permitted, one day last week, to go and hear Sousa's Band. For years he had hidden in his bosom a secret and reprehensible predilection for Sousa marches, and after hearing that entirely delightful band perform the aforesaid marches with abandon and impunity, he cast shame to the winds and composed a beautiful tribute, which is something like a ballade and something like a rondeau, and something like a trombone solo. The tribute is intended to be of a complimentary nature. Here-with tribute:

### SOUSIANA.

When Sousa's Band with tuneful drone,  
A placid pastoral intone,  
The mind is drawn to rippling brooks,  
To gentle shepherds with their crooks,  
To bosky dells and shady nooks,  
And thoughts to melt a heart of stone.

When Sousa's Band on tragic theme  
Echoes pain's throb and terror's scream,  
Dire thoughts of death obsess the mind,  
Luck, fate and fortune look unkind,  
To doom we seem to be destined,  
And horrors crowd the fearsome dream.

When Sousa's Band on drama bent,  
Assaults the startled firmament  
With rhapsodies and tours de force,  
Although there are some folk, of course,  
Who say: "The treatment's rather coarse,"  
Most of us cheer until we're hoarse,  
And drown all critical dissent.

When Sousa's Band, to soothe the stings  
Of more severe, pedantic things,  
With practised ease, unpausing, pipes  
Into the strains of "Stars and Stripes,"  
With bangs and blares and biffs and swipes,  
Well then, my friends, 'tis then, be Cripes!  
We know he and his band are kings;  
'Tis then the roof with plaudits rings.

### Envoy.

When Sousa's Band is sore maligned  
By folk who do not understand,  
That to the simple, cheerful mind,  
His marching themes sound simply grand,  
Right there I'm not to hold or bind,  
I'm neither civilised nor kind,  
When Sousa's banned.

Christchurch Press  
Aug 12

## SOUSA'S BAND.

### THE MATINEE.

The programme played by Sousa's Band at the King Edward Barracks yesterday afternoon was a very interesting one, and included some very fine numbers. Elgar's "Pomp and Circumstance" was brilliantly played, and was received with quite a storm of applause. Sousa's suite "Looking Upward" was another popular number, the drum effect being most striking. Other splendidly-played numbers were the overture "In Spring" (Goldmark), Rubenstein's "Staccato" study, the Angelus from "Scenes Picturesque" (Massenet), and Sousa's new march, "The Federal." Mr Clarke played the cornet solo "The Great Beyond" (Carrington), Miss Root sang "April Morn" (Batten), and Miss Zedeler played the violin solo "Ober-tass" (Wieniawski).

### LAST NIGHT'S CONCERT.

Last night's programme contained much, and much that was delightful. Lassen, of song fame, opened the dance with that crisp overture "Thuringia," which weaves together attractively and with consummate skill the lovely "Volkslieder" of that lovely spot of earth. It proved a perfect feast for the wood-wind, and, amongst others, the clarinets, oboes and bassoons playing most exquisitely. Mr Sousa's symphonic poem, "The Chariot Race," one can scarcely believe to be, as in reality it is, a youthful work of the gifted musician and splendid conductor. The music of the mad race the clatter

ing crowd, all are drawn lifelike, with intangible touch and ablaze in gorgeous tints. Though the resources even of the Sousa orchestra are taxed in it to the utmost, they responded finely and brilliantly. Next, Bach's Organ Fugue in G minor rose, under Sousa's lead, to the height of a bravura performance of first rank. The noble themes, taken up with fiery precision, brought out with a fine clearness of outline and phrasing by every voice on every turn, sounded bewilderingly grand when coming from the subterranean depths of the tubas and from the men behind them. The band is clearly entitled to lavish praise and notes of admiration. The fanciful Ballet Music by Massenet opened a glimpse of another world. The genius of the French school, picturesque, brainy, and intent on matchless finish, glows through its pages and exhilarates like champagne. "Les Erinnyes" are a finely cast example. A dainty prelude by Jahnfehlz excels in almost equal lightness of touch and flow. Charming-ly tripping and bustling toward a quaint scale figure, climbing skywards at the end, we are listeners with pleasure. Plantation songs and dances, some, we fear, of foreign brand, cleverly orchestrated by Mr Herbert Clarke, were greatly admired on their own merits, and for the mode of their presentation by the Band. Apart from many of the favourite Sousa Marches re-demanded last night, "Temptation" attracted special attention for its brightness and vivacity. Messrs Clarke and Millhouse introduced an acceptable novelty in the shape of a Cornet-Duetto, playing splendidly together, and Mr Herbert Clarke has never given a more artistic performance than last night in the transcription of "The Lost Chord." Miss Virginia Root sang feelingly "Soldier, Take My Heart," and added with grace Sousa's "Goose Girl." Technique and spirit, in Hubay's "Czardas," as well as in the Bach encore, were alike heartily commendable in Miss Zedeler's contributions. Mr Ralph Corey, on the trombone, and Herr Spindler as flautist, again won golden opinions last night as before.

A matinee performance will be given this afternoon, children being admitted at special rates. In the evening a "request" programme will be submitted.

Lyttelton Times  
Christchurch Aug 12

## AMUSEMENTS.

### SOUSA'S BAND.

There was a very good attendance at the King Edward Barracks yesterday afternoon, including a large number of school children, when Mr J. P. Sousa and his band of instrumentalists presented their programme, No. 8. The audience was a very appreciative one, and gave frequent demonstrations of its approval by hearty applause. The programme opened with Goldmark's overture, "In Spring," a composition which was only saved from banality by the superb effectiveness of the orchestration. In response to a hearty encore the band played "El Capitan." The suite "Looking Upward," by Sousa, was a very effective bracketed number, "Mars and Venus" giving the drummers an opportunity to display their wonderful technique. Elgar's "Pomp and Circumstance" was played in an inspiring manner, and, contrary to the custom of some conductors who have had occasion to conduct that number, it was played at the correct tempo, and not madly galloped through. Rubinstein's "Staccato" was a study in which the trombones again showed to the greatest advan-

tage. The Angelus, by Massenet, was a selection from the classical school, in which a fine effect was secured by muted trombones. Fletcher's "Polly Bergere," and a number of Sousa's marches made up the remainder of the band's programme. Mr Herbert L. Clarke played "The Great Beyond," as a cornet solo, and in response to an enthusiastic recall, responded with his own variations on the "Carnival of Venice." Miss Virginia Root sang "April Morn" in a very pleasing manner, and responded to an encore with the evergreen "Annie Laurie." Miss Nicoline Zedeler contributed as her share of the programme Wieniawski's "Obertass," a dainty trifle, and as an encore gave an excellent performance of St Saen's "The Swan."

There was again a very large attendance at the Drillshed when the band played last night, and the players were accorded a thoroughly hearty reception. The programme was judiciously diversified, for the repertoire of the band is apparently endless. The principal numbers were Lassen's "Thuringia" overture, a characteristic German composition that was charmingly played, Bach's "Grand Chorale and Fugue," a severe classic which served to illustrate the band's purity of tone and magnificent precision, and a delightful "Ballet Suite" by Massenet, which was full of colour. Another clever item was Sousa's "Chariot Race," a musical tone picture that was intensely dramatic and impressive. The numerous inevitable encores found the band playing a number of the favourite Sousa marches in its customary spirited manner. Miss Virginia Root sang two pretty ballads sweetly and expressively, and Miss Nicoline Zedeler once more showed what a brilliant executant she is on the violin. A cornet duet by Messrs Clarke and Millhouse was a happy variation in an interesting programme, and the soloists evoked almost as much enthusiasm as the band itself.

There will be a matinee this afternoon, and at night a special request programme will be given, embodying a series of the most popular items played during the Christchurch season. These will include Tschaiakowsky's "1812" overture and Liszt's "No. 2 Rhapsodie," as well as the now famous marches and fantasies so inseparably connected with the name of Sousa. In the afternoon, as a special concession, children will be admitted to all parts of the house at a charge of sixpence.

Christchurch  
Spectator Aug 12

### SOUSA'S BAND.

The concerts given by Sousa's Band at King Edward Barracks this week have been a feast of music. That the playing of the band is a revelation goes without saying, and Sousa is certainly a wizard, for what he draws from the band is marvellous. There are no "fire-works" about Sousa. He is the calmest, most self-contained musician one can imagine; by the lifting of a finger, the opening out of a hand merely, he sways his men. It is the wood-wind of all denominations who have carried all before them during these concerts. Their playing is exquisitely beautiful. The programme of Wednesday night exemplified this, particularly in the Liszt Symphonic Poem and in the overture to "William Tell." The beauty and delicacy of their work was remarkable, and the audience quickly recognised the fact. The same evening the Strauss Tone Picture, "Till Eulenspiegel," was a remarkable performance, the whole band sharing the triumph with the conductor. The outstanding performance of Thursday's concert, when a wonderfully varied programme was put on, was the band's interpretation of "The

Golden Legend" prologue. It received magnificent treatment and may be regarded as one of the musical triumphs of the present season. It is impossible here to deal fully with the many concerts given this week, but music lovers cannot say too much for the wonderful ability of the famous conductor and the treat he and his band have given us. The last concerts take place this afternoon and evening.

### (BY "MARMION.")

Sousa's Band arrived by the first express from the South on Monday, and have been playing twice daily to good houses all the week. The playing of the band is quite up to expectation, the soloists being star artists. The visit of this world-renowned band will create more than a passing interest in reed instruments and military bands.

The local bands had all arrangements complete for a massed band, comprised of representatives from all the city bands, besides Woolston, New Brighton and Salvation Army bands, to meet Sousa's at the railway station, and march the visitors to Cathedral Square. But the committee's plans were all upset by an advertisement in the local dailies by Sousa's management to the effect that the reception was off. The bandsmen received the intimation somewhat as a shock, and some who did not see the notice referred to, went to the King Edward Barracks on Sunday last, expecting a rehearsal as arranged.

Dominion Wellington  
Aug 14

## THE MUSIC OF ALFRED HILL.

### EULOGISED BY SOUSA.

John P. Sousa, the head and front of Sousa's Band, thinks very highly of the compositions of Mr. Alfred Hill. "We were met in Sydney," says Sousa, "by a thousand musicians, who gave a great welcome to Australia. After a reception we were escorted to the Town Hall where an orchestra, under Mr. Hill, played a number of selections. Mr. Hill conducted most ably, and I was pleased to meet him personally. Later he treated me to a morning of his music, assisted by Miss Amy Murphy, Mr. Neil Illingworth, and a string quartet. I was charmed with everything and particularly with a new quartet for string on Maori themes. On the strength of this I wrote to Scheirmer's, of New York, urging them to get into communication with Mr. Hill, whose compositions, I am sure, be popular in America. If they do not do so, I will make it a personal matter when I get back."

Wellington News Aug 14

### SOUSA'S BAND.

John Philip Sousa and his famous band of sixty performers will commence their Wellington season to-night in the Town Hall. They will be here all the week, and during their stay will give six evening performances and five matinees. The band is accompanied by three soloists of exceptional merit, viz. Miss Virginia Root (soprano), Miss Nicoline Zedeler (violinist), and Mr Herbert L. Clarke (cornetist). A very attractive programme has been arranged for the opening performance to-night, including the overture "Tannhauser" and the "Ride of the Valkyries" (Wagner), Rachmaninoff's "Bells of Moscow," Mr Herbert Clarke's cornet solo "Showers of Gold," Miss Virginia Root's song "The Song," Miss Nicoline Zedeler's violin solo "Zugenerweisen," and a selection of Mr Sousa's own compositions, including the famous "Federal" march and others. The band will conclude the season with a performance of the "Pomp and Circumstance" march.



## JOHN PHILIP SOUSA

## ARRIVAL IN WELLINGTON.

A formal welcome to Wellington was extended by Councillors R. Fletcher and J. E. Fitzgerald, on behalf of the city, to Mr John Philip Sousa and his band, on their arrival from south yesterday afternoon.

Sousa's story is an interesting one. His father came from a famous Portuguese family, and lived for some time in Spain before settling in America. Sousa, now fifty-seven years of age, was born in Washington, where he was educated and gained his first musical successes. He learned music from George Felix Benkert, and, beginning as a violinist, he was but seventeen years of age when he was conducting a theatre orchestra. Racing on towards proficiency, he was offered and accepted the post of leader of Offenbach's orchestra when it visited America in 1876.

Then came the "Pinafore" craze, when New York was described as practically going mad over Gilbert and Sullivan's opera. Over 200 companies were playing it at the same time. Sousa was appointed conductor of the Philadelphia Church Choir "Pinafore" Company, which consisted of singers from the various churches, and he achieved a considerable reputation for a re-orchestration of the score, written in something like record time.

At the age of 24, Sousa was appointed conductor of the Marine Band, which had its headquarters in Washington, and acted as the president's private orchestra; and this gave him the first idea of the combination he now controls. The band was the usual military group when Sousa took it up. When he left it was probably the finest band of its kind in the States. For eleven years he continued to conduct it, finally gathering together the performers who now make up his world-famous contingent.

In the course of an interview, Sousa, in reply to a query as to how his band differed from other organisations, said: "In the predominance of the wood instruments. My aim has been to create a wind orchestra, and I have succeeded. The leading instrument in an ordinary military band is the cornet; in my band, it is the B flat clarinet; consequently, the tone is much more delicate and much more like that of an orchestra led by violins. There are no string instruments of any sort. I get my bass from four immense tubas. The orchestra consists of fifty-five players—thirty-four winds and twenty-one brass and percussion."

Sousa's compositions are well known. Perhaps the most popular march ever sold with the phonograph or gramophone was the "Washington Post." Of over 300 compositions, he has turned out seventy-five marches, six operas, and no end of other trifles. He regards as his best marches, however, "Stars and Stripes for Ever" (the very name of which would serve to popularise it with the excitable people of the United States), "El Capitan," and "The Cotton King."

## MILITARY BANDS.

Speaking to a southern interviewer on the subject of military bands, Mr Sousa suggested that the American system of organising military bands should be adopted here. These bands should each comprise not less than forty-two performers, as the notion that an efficient band could be formed with twenty-five or thirty-five men was quite exploded. The smallest regimental band in Germany, "the musical workshop of the world," contained forty-two members, and some of the bands had as many as sixty. In America, the military authorities engaged Mr Pat Gilmore, one of the most famous bandmasters in the States, paying him a bonus of £2000 a year and giving him carte blanche to form the best regimental band he could get together. The result was the formation of the Twenty-second Regiment Band, which attained enormous fame and popularity. Such men as Capper, Clark, Clarke, Wallace Reeves, Wel-

Mr Sousa suggested that it would pay New Zealand to import such a man as Gilmore to form a national band and direct the organisation of military bands in the Dominion. The result of the formation of good bands would be to encourage friendly rivalry among the regiments, and a feeling of esprit de corps. That had been the American experience, for the bands had materially increased the efficiency of the fighting forces.

"I do not believe in building a serious band out of amateurs," added Mr Sousa, speaking very seriously, "because it is a terribly hard thing to fight under two banners. The man who has to work eight hours a day as a plasterer, and then tackle Wagner and Debussy and Strauss at night, has little chance of being a skilled performer." Mr Sousa went on to suggest that any bands formed should be professional bands. In America the bandmen had an industrial union. The regiments paid them at union rates for their services, and saw that they got plenty of outside engagements. While the regiments found the uniforms, the men themselves found the instruments, as it was recognised that every musician of ability should possess his own instrument.

## SOUSA AND HIS BAND.

## THEIR ARRIVAL.

## TALK WITH THE GREAT CONDUCTOR

## A LAW UNTO HIMSELF.

Sousa and his band—they are (according to every poster and play bill) separate identities—arrived from Lyttelton by the Tarawera at 2.30 p.m. yesterday. The steamer was berthed at Jervois Quay, where Captain Monro, wharfinger, had made proper provision for checking the enthusiasm of the crowd. As the reception by the local bands had been declared "off," and the band itself was undemonstrative, there was only about a thousand people on the wharf, and the landing was quietly in keeping with the day.

The members of the band travel in uniform, with which goes a semi-military overcoat of black cloth, bedecked with black braid and tassels, and black peaked caps, with a badge, the design of which consists of the word "Sousa" over an eagle. They are a laughing, jolly crowd, with spirits in keeping with the hilarity of a Sousa march, and the first to land was greeted with a roar of laughter, and shouts of "The Dark Horse." There had been talk as to who would be the first to negotiate the gangway. The honour rested with a little man with a Captain Kettle expression, who was greatly tickled at his feat, and laughed a jerky cadenza as he "beat the band."

Without demonstration of any kind the bandmen tailed off to their hotels, and Sousa himself—a little black-eyed man in spectacles, with a black beard veined with grey—drove away with his wife and two daughters to the Grand Hotel, where they are staying the week.

## Universality of Music.

The talk was of the difference in appreciation of music. "Look here," said John Philip Sousa, beaming through his glasses, "for the life of me I can't see any difference in what you call appreciation of music that is good music. It doesn't matter if it be Labrador or the South Pole (in both of which places one would fancy the audiences to be cold), the appreciation is about the same. There may be a few who come to hear our concerts out of curiosity, much the same as people who go to see a prize fight for the first time, but afterwards it is the lover of music, and he is everywhere. I find little difference, and I think I ought to know something about it, seeing that I have been travelling the world for the last twelve years with this organisation."

## "The Birth of the Band."

Before that—well, I had the National Band—sometimes known as the United States Marine Corps Band—which was

mission from President Harrison to make a tour with it. Its performances attracted the attention of impresarios, who made me an offer to organise a band on any lines I liked, and the outcome was the present organisation which, in my judgment, was the class of band which would make the widest appeal.

Even then America had outgrown the ordinary brass band, and the constitution of the English military band did not meet my ideas—that class of band is elastic to a degree in one sense—that is to say, that the military band of Germany is not constituted on English lines, and the French is different from either, and so it is in other countries. In no two is the instrumentation alike. Germany divides them up into infantry and cavalry bands, and alters the constitution for indoor and outdoor performances. The French bands consist largely of reed instruments, and are not so effective in the open air, and do not compare with the best of English bands—the Grenadier Guards, Second Life Guards, and others.

So I decided to construct my own band in my own way, and you will have an opportunity to sit in judgment on them tomorrow evening. I felt that my combination would be more attractive than an orchestra, and, after having given between 8000 and 9000 concerts, and travelled 600,000 miles, I am still of that opinion.

Here it may be illuminating to interpolate that Sousa's Band has only four cornets, and four trombones, yet has twenty clarinets, three saxophones, three flutes, two bassoons, and a harp among the sixty instruments.

"I do not argue that it is the best combination for all classes of music, as, for instance, the works of Beethoven, Handel, Haydn and Mozart, which were written for the orchestra composed mostly of strings, with slight woodwind and brass departments. Such works are for the big symphony orchestras of America, England, and Germany—that is why you will seldom see a Beethoven number on my programme."

## For a Specific Purpose.

"My band is the only wind combination in the world which sits on a stage and gives concerts in that manner only, and that accounts largely for the order of its constitution. The men are not asked to split their lips in the open air trampling over the cobble stones, and ruining their ability to get the finer effects. They are not asked to turn out to a review or camp one day, play for the King or President the next, and at a ball or concert the next. I learnt what that meant when I was at Washington. A band may be a good band even under such conditions, but it is not to be compared with a carefully-nursed band restricted to one class of work. It is relatively like a finely-trained prize-fighter being pitted against a man whose ordinary vacation is lifting logs. The log-lifter might have a big punch, but he is not up to the finer points, and will not last like the man trained to the business."

## Not All Sousa Marches.

"You must understand," said Sousa, "that this organisation was not made to play Sousa Marches, as some people have an absurd notion is the case, but it shows what a really fine organisation of wind-instruments can accomplish in the performance of a very wide range of the world's greatest composers. If the Archangel Gabriel himself were to arrange a programme which didn't include one of the marches I would never be forgiven. So I go from serious music to marches and humoresques, and so make my peace with all the world. I fancy I was one of the first to write these humoresques, and they are extremely popular. I played one in Christchurch called 'The Band Came Back,' and do you know I had to play it at every subsequent concert."

## His First Hit.

"My first hit was away back in '78, when, in honour of the resumption of specie payment, I wrote the 'Resumption March.' That only made a little ripple, however. Then in '79 I wrote 'Flirtation,' which is still very popular. This is it—." And, without further ado, Sousa rattled off a few bars of the march on the piano. "The first big hit came in '85, when I wrote 'The Gladiator,' which really made a big popular stir. Then later 'Semper Fidelis,' 'The Washington Post,' 'High School Cadets,' and other marches that you know of. They call me the March King, and I think I am master of that."

we are all very much struck with New Zealand—we all like it immensely. Soon after we arrived to-day we went up to Kelburne, and there enjoyed the beautiful view. The fine purple shades of the distant hills, and the snow-ridge away at the head of the bay was just fine."

## JOHN PHILIP SOUSA HONORED ABROAD.

Washington's own John Philip Sousa, who played his way into the hearts of the people of the District when leader of the Marine Band, and whose genius as a bandmaster is now recognized wherever the blare of the cornet or the rumble of the drum is heard by man, has been receiving unusual honors in foreign lands. Last winter Mr. Sousa and his band started on a tour of the world, and they are now about halfway round. Copies of newspapers published in South Africa and Australia just received in Washington, tell the story of his triumphs.

The Sydney Telegraph, on May 10, treated the arrival and concert of Mr. Sousa in a fashion which must have been extremely gratifying to the composer of "The High School Cadets" and in a fashion, too, calculated to make any Washingtonian proud of Mr. Sousa and his band. The four columns in the middle of one page were devoted to a picture of the crowd which greeted Mr. Sousa, and it is no exaggeration to state that it looked like an inaugural crowd in Washington. Below this was a two-column portrait of Mr. Sousa, and in the same issue was published a column interview with the bandmaster and a column review of his concert.

Examination of the newspapers published along the route taken by Sousa's band reveals the fact that the tour has been a triumphal march. Everywhere knowledge of Mr. Sousa and his band had evidently preceded their arrival by several years, and everywhere large crowds turned out to hear their music. The financial success of the trip is already assured, but it will be equally as noteworthy as a musical event and as a recognition of Yankee genius and enterprise.



## SOUSA.

AND A REMARKABLY FINE BAND.

AN ENTHUSIASTIC AUDIENCE.

No one with the love of music in his heart should miss Sousa's Band. At the Town Hall it played with such an electric action, verve, and power, that the applause grew and grew until it roused something very near to an ovation. "Bravos" mingled with cheers after the big works, and in the case of the Sousa marches there was a vim and hilarity in the performance which tempted one to laugh for pure delight. The organisation is not a band as we in New Zealand know bands. Sousa has brushed aside the cobwebs of tradition and given the world a band which is a full-bodied orchestra and brass band welded into a musical substance capable of expressing the tone colours of both or either. There are times when with closed eyes the illusion is conveyed of a very able brass band, and at others—particularly in the accompaniments to some of the soloists—one could very easily be persuaded that a full family of strings occupied a place on the platform, such is the power of expression this remarkably fine band possesses. There is no weakness. Wellington has never heard such a quartet of French horns as that which breathed out with dulcet roundness the soft solemn chords at the opening of the "Tannhauser" overture; the trombones are an awakening body; the little army of clarinets play as one man; and the bass contingent of brass and wood-wind (including a huge contra bassoon) form a noble base for a fine structure of artistic instrumentation. The "Tannhauser" (Wagner) is familiar to all concert-lovers, but not exactly as it was played last evening. The muffled opening of the horns was given out in full, round, yet subdued, tones, in admirable contradistinction to the same theme (the Pilgrims' chant) when taken up by the trombones, who picture the strength and grandeur of the pilgrims' faith in conflict with the whirl of things material, given expression to by the clarinet battalion in a veritable orgy of sustained chromatic runs, played with delightful unanimity. The crashing finale chords were something to remember, and made a deep impression. The applause was convincing, but before it reached its zenith the band had dashed into Sousa's march, "El Capitan," played at least a third speedier than we are used to hearing it, and with a spirit and dash which fairly captivated the audience. "The Dwellers in the West" is a suite which Sousa calls "Character Studies." It characterises the red man, the white man, and the black man, and here one gets an insight into the resource and musical strategy which has made the conductor-composer famous. To the beat of the tom-tom and the shriek of the flutes, in the peculiar rhythm and the silent beat, Sousa has embodied the spirit of the lines:—

And they stood on the meadows  
With their weapons and their war-  
gear,  
Painted like the leaves of autumn,  
Painted like the sky of morning.

The white man movement, with its storm effect, is more impressive and less unique, and for Brother Sambo there is a light-hearted lilt, with quaint effects. It is not intended as a composition for a symphony orchestra, but it is entertaining and novel music. "King Cotton" followed as the encore. When everything was so well played it is difficult and quite unnecessary to single out what the band particularly excelled in, but if the question had to be answered it would certainly be the Rachmaninoff prelude, "The Bells of Moscow," and Ed. German's "Welsh Rhapsody." The former we all know, and because of that we are inclined to be over-  
sensitive in our criticism of it.

through the test unscathed, and respect was added to admiration for the tonal qualities of this wind orchestra. Edward German's Rhapsody is a florid composition of distinct merit, well worth a place in the library of our best orchestras. The effects are broad throughout, the orchestration is original, and the blending in of the old Welsh airs, culminating in a mighty setting of "The Men of Harlech," was quite inspiring. In pleasant contrast came a delicately-orchestrated Entr'acte by Helmsberger, a burbling melody of velvety voluptuousness for the flutes and clarinets. The marches "Federal" (new), "Stars and Stripes," and "Manhattan Beach" followed in rapid succession in response to the enthusiasm aroused. "The Ride of the Valkyries," from "Die Walkure," was played very much quicker than is usual, but with wonderful facility and impressive effect. In response to a request, the Sousa humoresque, "The Band Came Back," introduced the second part. It is the quaintest hotch-potch ever known, and supplied a note of comedy to the programme. The harpist enters solus, and plays a solo, he is joined by a single clarinetist, who, after looking round, joins in, then in drops a flute and takes a hand. Then more clarinets, followed by the bass contingent, including the man-encircling tuba (a weird and wonderful piece of machinery), which gives out "Ben Bolt." A euphonium plays a familiar air; he is joined by a cornet, who plays something entirely different at the same time; which act is repeated by another cornet and euphonium. Four horns come forward and play "Sweet and Low" beautifully; the orchestra chants the introduction to the "A Che la Morte" duet from "Il Trovatore," and the solo cornet and euphonium (located at the back of the gallery) play out the duet faultlessly. Finally, the whole band breaks into the "Washington Post," and Sousa, coming in last of all, takes up the baton and finishes the strangely comic medley. If it served no other purpose "The Band Came Back" showed that each member of the band is a soloist and an artist.

Sousa, the presiding genius of the organisation, is a fascinating personality. He is the most placid and unemotional of conductors, and quite contrary to all preconceived ideas of the man. Even in the most tumultuous passages of Wagnerian selections he is quite unmoved, at times merely using his baton in a radius of inches, at others executing graceful curves, and occasionally beckoning gently to the leads. At all times he is graceful, debonair, yet commanding. He loses no time. As soon as he steps on to the rostrum the number begins, and each encore is given promptly—the band is always ready. It is a pleasant innovation.

The organisation is fortunate in its soloists. In Miss Nicoline Zedeler it possesses a violinist of great talent. She played the "Zigeunerweisen" of Sarasate very well indeed. Added to a rich, full tone, she is well equipped technically and temperamentally. The audience was quick to recognise the artist's ability, and honoured her with a double recall, which produced a Beethoven "Minuet" and a Bach "Gavotte," both played with convincing skill and expression. Miss Virginia Root, the only vocalist, has a fine free soprano voice of excellent texture, and also made a good impression. Her songs were "Maid of the Meadow" (Sousa) and "Annie Laurie." Mr. Herbert L. Clarke is a brilliant and finished cornet soloist, whose performances alone are worth a visit to the Town Hall. He produces a fine resonant tone, which with the full breadth takes on the festal character of the trumpet, whilst his top notes are as clear and reedy as a clarinet. He played the solo, "Showers of Gold," and for an encore "Killarney," much to the delight of the audience.

This afternoon's concert programme will include Litoff's overture "Robespierre," a fantasia on Wagner's opera, "Siegfried," Liszt's "Rhapsody" (the second), and the Rakoczy march from "The Damnation of Faust" (Berlioz), and Sousa's suite, "Looking Upward."

This evening the programme will include that favourite overture, Tchaikowsky's famous "1812," a fantasia on Wagner's "Lohengrin," Weber's "Invitation a la Valse," Friedmann's "Slavonic" Rhapsody, and a number of Sousa's own popular works.

## SOUSA.

A GREAT BAND POORLY WELCOMED.

We have become so accustomed to speaking of Wellington as a musical community that at times we are apt to overlook the obvious, and so to jump to still other false conclusions. Wellington seems to be at best a community musically inclined. It rushed Paderewski, and it starved Carreno; and if any great unknown arrived to-morrow, it is scarcely possible that he would be discovered in three weeks. Still, Sousa should not be unknown. His compositions have been popular all over the world for many years past. He directs what is by general acclamation reckoned to be the finest private band in the world. He has been said to be the most popular man in America. Our own folk, visiting the United States, have come back full of talk about the enjoyment they had on those nights when they heard Sousa. And yet! when Sousa comes, he opens to a house half empty. There is some mystery about this. There is no accounting for it by any reference to average human stupidity. It is colossal.

For Sousa's band is all that we have been led to expect. Comparisons are odious, but in this case comparisons have been made freely—in advance. In this Dominion all our geese are swans. We heard the Besses of 'th' Barn some years ago. They were very fine, we applauded violently after our manner, and that ended it. We tacitly decided that we should never hear anything so good again. But Sousa's band is better than that; better because it is gayer, brighter, more original, more sprightly, more interesting, and because it mostly confines itself to legitimate band music. It does not give us "Abide with Me" and "Lead, Kindly Light"; but it does give us all that we desire and have a right to expect from such an organisation. Incidentally, it introduces us to John Philip Sousa. A quiet, compact, graceful, restrained man, one of the quietest conductors we have seen anywhere; but with that, the essential soul and justification of the delightful composite thing that bears his name. For in a very positive and vital sense, the band is Sousa, and Sousa is the band. It plays much of his characteristic music, it lies in complete docility beneath his thumb; in him it lives and moves and has its being. The note of the Sousa music is hilarity tempered with sweetness, gladness springing stalwart to the heights of joy. There is nothing on earth more characteristically American in the best sense.

To start with last night, we had the "Tannhauser" overture superbly played. At once the wonderful qualities of the band were made plain, its colour, its smoothness of tone, its essential brilliancy. The quality is throughout orchestral. The interpretation was fine. This is one of the Wagner things that you may at any time try with a certain confidence on the general audience, and the Wellington audience rose to it at once; although later the "Ride of the Valkyries," which has been heard so often here that it proves perfectly unfamiliar when played well, troubled them quite a lot. However that be, the rendering of the Wagner music was masterly. There was an enthusiastic encore, and the band dashed into the first of the Sousa pieces, "El Capitan." You know, we will suppose, something of Sousa music, because it has been for some years now popular with the makers of gramophones. It ripples with laughter, and sometimes there is a delicate suggestion of a sob behind it. It leaps and skips and prances, it chuckles and it sings. Its originality is sometimes most delicious when most daring. It is not like any other music, for its imitators only get a pale reflex of it. Its colour is, in short, the colour of a personality: Sousa music is merely Sousa expressing himself. He is neither by heredity nor preference one of the grey people. In the matter of his music, he lives in a world all sunlight. It is so easy to be vastly superior and to pretend that

cally serious people. In point of the Sousa music is notable music, great music, because it goes right to the heart of men of widely varying temperaments and temperaments. The lilt in it appeals to everybody. Apart from what we have come to regard as Sousa music were the "character studies," billed as "The Dwellers in the Western World." The composer tempts to express the red man, the quering white, and the black man. The expression of the red is remarkable, striking, and the black fellow is delicately suggested; the white is a complicated person, and here Mr. Sousa becomes a trifle chaotic and vague. The music is attractive and fine, but it does not tell its story as it does when the man is in hand. Still, having heard it, one would like to hear Mr. Sousa express the American woman. It probably too much to ask because he wants to go back to America. Characteristic Sousa was the fantastic episode "The Band Came Back." After the interval, the harpist wanders on and plays in a desultory fashion for a bit. The a clarinet flits on and joins in. So on by one the others slide along. Four huge brass instruments range themselves at the brow of the platform, and play a trifling sentimental ditty. The trombones make their entry and blare ecstatically. The horns glide along and tootle "Sweet and Low." And so the thing goes: always new arrivals, and always a sustained harmony, expanding and fine. Till in the end Mr. Sousa himself smiles in and conducts the few closing bars. Up till then although much of the music is intricate this item has not been conducted at all. There were many of the famous Sousa marches, mostly in response to recalls "Stars and Stripes" and "Manhattan Beach" were especially fine. Mention due to perfect renderings of Rachmaninoff's prelude, "The Bells of Moscow," and Edward German's Welsh Rhapsody.

In plain fact, Sousa is lost in the description. Music may not be expressed in words. One might say a thousand things in the praise of this American, all cordial and all just, and yet somehow leave unsaid the things most merited. The band has a singular quality of charm, and a certain charming singularity. That may be because of the large wood-wind section; an experiment in this case entirely successful, because of the qualities of the players and the leader. But there is more behind, so we come back to the beginning, the more is Sousa. He seems to create this wholesome, joyous music just as it is played; for the band has a something rare and excellent of spontaneity only possible in the case of a band that has found itself by the natural process of first finding its master.

Of the soloists, two instrumentalists are wonderfully good. Mr. Herbert L. Clarke's cornet work is exquisite, and Miss Nicoline Zedeler's performance of the violin was memorable. She plays Sarasate's appealing and difficult "Zigeunerweisen" with delicious feeling and elan, and in response to a vociferous double recall gave Beethoven's popular minuet and (unaccompanied) Bach's gavotte. Miss Virginia Root, the vocalist of the combination, has a full measure of good general quality, and would doubtless have been heard to advantage were it not that her first song, "Maid of the Meadow" (Sousa), was drowned by an over-heavy accompaniment. Being encored, she sang "Annie Laurie" audibly. She took some scarcely legitimate liberties with the score of the favourite. Or it may be that she sang "Annie Laurie" in the American manner. If so, somebody ought to go over from Scotland and teach America something. The sustaining to grotesque exaggeration of a note falling on a perfectly unimportant preposition is not justified by musical tradition or warranted by good taste.

However, certain facts stand. First, all that people who like band music, its highest and best should make haste to get seats for the Sousa season, so help to redeem our imperilled reputation as a would-be musical community. Secondly, that Mr. Sousa deserves cordiality properly due to a man of public note who proves even better his excellent reputation. There changes of programme nightly, and night's is headed by Tchaikowsky's "1812," which was played here creditably by the Professional Orchestra some time ago. To miss



92 Aug 14  
Wellington Eve Post

## SOUSA'S BAND.

### ARRIVAL IN WELLINGTON.

Yesterday J. P. Sousa and his band arrived from Lyttelton by the Tarawera, and a formal welcome to Wellington was extended by Councillors R. Fletcher and J. E. Fitzgerald, on behalf of the city.

Noted as one of the world's leading conductors, John Philip Sousa began at the early age of seventeen, when he conducted a theatre orchestra. At the age of twenty-four he was appointed head of the Marine Band, which had its headquarters in Washington, and acted as the President's private orchestra. To an interviewer Sousa stated that his band differed from other organisations in the predominance of wood instruments. His aim has been to create a wind orchestra. The leading instrument in an ordinary military band is the cornet; in Sousa's band it is the B flat clarinet; the tone is much more delicate and much more like that of an orchestra led by violins. There are no string instruments of any sort. Four immense tubas provide the bass. The orchestra consists of fifty-five players—thirty-four winds and twenty-one brass and percussion. It may be added that Sousa's compositions number over 300. These include seventy-five marches and six operas.

The Wellington season begins to-night in the Town Hall, and during the band's stay there will be six evening performances and five matinees. A very attractive programme has been arranged for the opening performance, including the overture to "Tannhauser" and the "Ride of the Valkyries" (Wagner), Rachmaninoff's "Bells of Moscow," Mr. Herbert L. Clarke's cornet solo "Showers of Gold," Miss Virginia Root's song "The Card Song," Miss Nicoline Zedeler's violin solo "Zugenerweisen," and a selection of Mr. Sousa's own compositions, including the famous "Federal March," and others. The box plan is open at the Dresden.

Wellington Eve Post.  
Aug 15

### SOUSA'S WONDERFUL BAND.

John P. Sousa has marched into Wellington at the head of his world-famous band, and bids fair to capture the city at the point of his baton. Before a large audience—it might have been much larger, so far as space was concerned—in the Town Hall last evening, the American band virtuoso laid siege to Wellington music-lovers with a programme splendidly diversified and a performance that delighted and excited at the one time. As has been noted, the audience was large in a comparative sense only. Such is the fame and achievement of this great conductor and the equally great combination of instrumentalists that the Town Hall, capacious as it is, should prove all too small for those who would hear in future the best known (at least) band in the world. Still, last night's assemblage, when it could recover from its astonishment of what a man like Sousa can do with a band of between fifty and sixty expert instrumentalists, wonderfully equipped, it did not stint a whole-hearted appreciation. Without doubt, the combination deserved it every whit.

It would be but faint praise to say that Sousa's Band was the best that, so far, had visited Wellington, for the only other combination that can be mentioned in the same breath is the Besses o' the Barn, and the Besses o' the Barn was a brass band, pure and simple. Sousa's is full military, with the wood wind instruments predominating. And what marvellous little touches

he gets with his various percussions, tympani, cymbals, tambourines, and bell effects! Undoubtedly, Sousa's Band is a wonderful collection of expert musicians with wonderful instruments, and in appraising the fame of the leader one must not forget the men that follow so marvellously well. The worth of the individual units of this band may easily be calculated from a quaint medley entitled "The Band Came Back." It comes back in very small sections, and from the big bass tubas to the silver cornet each instrument does something that few people believed it capable of. It has taken many years to build up this Sousa's Band, but its present excellence is a tribute to Sousa's wonderful judgment in the selection of men and the intuitiveness with which he has perfected the balance of the wood wind, the bass, and the extras. In the subtlest of sforzandos, in the gentlest pianissimo effects with the harp twanging mysteriously and the clarinets taking on almost a violin thrill, the balance is perfect. Nothing jars. When the alert figure, very unobtrusively, lifts the band sweepingly to a roaring crescendo with a crossed sweep of his hands, and the clarinets, petulantly, are leading the thundering brass; then, when the movement has reached culmination, Sousa cuts it off suddenly; and the "towers of music" topple down ever so deliciously in an ever-diminishing flutter of pure melody to die away, in a thrilling pianissimo, on the full orchestra's bated breath, as it were. Sousa is a master-builder, truly enough, but truly enough he directs an astonishingly fine lot of workmen. Their response to his every movement—one likes to believe that they all follow every movement of those gloved hands, though obviously the players know the music too well to need to bother overmuch—is in electric, and so, too, the release. The fiercest brassy sink down muttering when the master scowls at them, and the flutes and clarinets and oboes retire melodiously at the left hand that moves discreetly towards them. So it goes on: perfect balance, perfect understanding, perfect verity of tone in the most crashing outbursts and the flutiest motives.

The opening number last evening was the Tannhauser overture, with the chant-like opening theme expanding into an anthem, the brassy and clarinets providing a notable contrast of light and shade. The culminating movement of the overture fairly shook the building. Before the audience had got to halfway in its applause Sousa opened out with his "El Capitan" composition, a throbbing march movement, thrillingly interpreted. With Sousa and his merry men in front, one can well imagine even the testiest anti-militarist leading a charge for one's country. "The Dwellers in the Western World" (Sousa) is a series of character studies, suggesting the red man, the white man, and the coon, and the studies demonstrate clearly the composer's powers of clever orchestration. The unanimous recall was followed by "King Cotton," a humorous full of vigour and interpreted with a roystering abandon. Possibly the finest item of the evening, from a musical point of view, was Rachmaninoff's prelude, a composition whose movements are replete with warm tone colour. The band combined splendidly in what was really a gem. The encore number, "Hands Across the Sea," is not notable in itself, but Edward German's rhapsody was well worth while. "The Band Came Back" was comedy with cleverness, but "The Federal," a march dedicated to Australians by Sousa, was not, as a composition, startlingly original, though vivacious. Wagner's "Ride of the Valkyries" displayed the band's power of sustained effort and capacity to appreciate atmosphere, in a high degree, the contrast being thrillingly sustained. Two characteristic encores dashing rendered were "Manhattan Beach" and the "Washington Post," while at the "Stars and Stripes" the house simply roared. It was march music in excelsis.

Mr. Herbert L. Clarke, solo cornetist, is an artist to his finger tips. At his will the cornet takes on an unthought-of fluency of expression; his top tones are not less than superb, while his

double and triple tonguing places Mr. Clarke right in the front. His items, "Showers of Gold" and "Killarney," were received clamorously. Miss Virginia Root, soprano, gave Sousa's "Maid of the Meadow," displaying a voice of excellent timbre and culture, though her encore number, "Annie Laurie," could well have been sung without florid tricks. The other soloist, Miss Nicoline Zedeler, proved herself a violinist of temperament and technique, her encore number especially rousing the audience. The band, whose programme is advertised elsewhere, will appear again to-night.

Wellington Dominion  
Aug 16.

## SOUSA'S BAND.

### YESTERDAY'S CONCERTS.

Judging by the attendance at the second concert given by Sousa's Band yesterday afternoon, it appears that Wellington has not arrived at a just computation of the standard of this famous organisation. One result of the sparse attendance was the presence of irritating echo, about which much has been written of late. The programme was most interesting. It began with Liszt's great overture, "Robespierre," which pictures with rare power and alarming expression the riot of blood in Paris at the time of the French Revolution, the rise of Robespierre, and his fatal fall and end under the blade of the guillotine. The music is fascinatingly descriptive. The clarinets, oboe, and piccolos join in the savage shrieks of a demented people, and as Robespierre passes, the tumult is increased by the blaring of "The Marseillaise" by the trombones, acclaiming him the saviour of France. Then follows an eerie passage, depicting the turn of the tide, the murmuring clarinets chatter and scream, the brassy growl and threaten, and a big crescendo is piled up and up until there is a grand discordant crash, followed by a drum-roll—Robespierre has paid the full penalty. An impressive dirge is followed by a paean of joy, which takes the form of a triumphant march in which the blaze of "The Marseillaise" is still heard. The performance of this intricate overture was really magnificent. The descriptive suite "Looking Upward," by Sousa, gave further evidence of the versatility of the composer.

The spirited playing of a "Siegfried" fantasia brought back the Homeric grandeur of Wagner, at whose altar lovers of the great German master of inspired instrumentation may worship gloriously during the present week. The call at the opening was admirably played by Mr. Herman Hand, solo French horn player of the band. In the second half the band played Liszt's "Second Rhapsody" with a verve and freedom rather astonishing to those used to the deliberate and reverent treatment accorded this work by colonial orchestras. It was played with all the dash and elan of a Sousa March, an interpretation open to question, but, as we said on Monday, Sousa is a law unto himself, and his dynamics make everything attractive. Finally Sousa gave us the Rakoczy March from "The Damnation of Faust" (Berlioz), written round an old Hungarian air. It is a battle piece in which the thunder of cannon and the crash of arms reverberate, but ever through the succession of harmonic shocks rings the motif, which is said to have "set the Hungarians on fire" when first played at Buda-pest. Sousa Marches, gaily, snappily played, were served up as encores. Miss Virginia Root sang Sousa's pretty song, "Where is Love?" and for an encore "Miss Industry," from the same prolific pen. The violinist, Miss Nicoline Zedeler, played Wieniawski's "Souvenir de Moscow," in which she was smothered by an over-exuberant accompaniment, and "Le Cygne" (Saint-Saens) nicely accompanied on the harp.

Tschaikowsky's "1812" is one of the few compositions written to order which have lived. Sousa's Band did not, perhaps, realise all that is in the work, but its interpretation was extremely good, and stirred the big audience which assembled for the evening performance to great enthusiasm. A full orchestra, supplemented by a brass band, is the usual combination for "1812," and is certainly the most

lucky indeed to hear it at all, and it is hoped that it will be played again before the present season ends. "Three Quotations" is the quaint name of a Sousa suite played last evening. The middle one, "And I, too, was Born in Arcadia," is a particularly melodious number embodying a pretty pastoral motif (for the clarinets and oboe), which caught the ear pleasantly. In the "Lohengrin" fantasia the band once more emphasised its facility in the performance of Wagnerian music, and here again the cross section covered itself with glory. Weber's "Invitation to the Waltz" cries aloud for strings, and it only gets wood-winds, one might add, which do not quite convey the tonal delicacy of a violin division. The encore provided the opportunity to revel in the grotesque comedy "Has Anybody Here Seen Kelly?" in which the question is asked by every instrument in the band with most laughable contrasts. Further his induced the national fantasia "Rose, Thistle, and Shamrock," which concludes with a thunderous blast of "Rule Britannia." Every heart throbbed, and nearly everybody cheered, and so the audience got the "Yankee Shuffle," and liked it immensely. The band also played Friedemann's "Rhapsodie Avonice," the "Washington Post," the "Army and Navy," and "Hands Across the Sea," and the "High School Cadets" marches, all of which were rapturously received. Mr. Herbert L. Clarke played the cornet solo "The Debutante" most attractively, exhibiting a surprising range and unquestionable tone. Miss Virginia Root sang Sousa's somewhat bizarre "Card Song," and for an encore trilled "The Goose Girl," a very pretty trifle, gaily sung. Miss Nicoline Zedeler played Wieniawski's "Souvenir de Moscow" soundly, but was rather overpowered by the accompaniment in the passages played in harmonics. As an encore she played Gosses's "Gavotte."

This afternoon's programme will include Liszt's symphonic poem "Les Preludes," Richard Strauss's tone picture "Till Eulenspiegel's Merry Pranks" (new to Wellington), German dances from his "Henry VIII" music, and Rossini's "William Tell" overture. To-night the programme will include the Haydn-Westmayer overture "Imperial," the "Geographic Concert," "People Who Live in Glass Houses" (Sousa), Liszt's "Fourteenth Rhapsody," and Suppe's "Poet and Peasant" overture.

## THREE AMERICANS.

### SOUSA, MILLS, AND NICOLA.

#### AT THE NEW ZEALAND CLUB.

The New Zealand Club yesterday entertained at luncheon three prominent American visitors, Mr. John P. Sousa, Professor Mills, M.A., and Nicola. About one hundred members were present, and Mr. P. C. Freeth, president, occupied the chair. Among those present were: The Hon. G. Fowlds, Mr. H. C. Tewsley (chairman of the Chamber of Commerce), and a number of members of Parliament, including Messrs. F. M. B. Fisher, J. F. Arnold, D. M'Laren, C. H. Poole, J. A. Hanan, and J. T. Hogan.

The chairman very briefly introduced the guests, who were received with loud applause.

Professor Mills gave a twenty-minute address. He was pleased to be here, he said, because for a number of years in the United States he had been very interested in political and economic problems, towards the solving of which New Zealand had made earnest and sincere endeavours. When a social or economic question was discussed in America, it was generally said, "Oh, they do so-and-so," or, "They don't do so-and-so in New Zealand." (Laughter.) It was primarily with the intention of finding out for himself what we really did in New Zealand in regard to certain social and economic problems that he had visited here. He referred to the opportunities that young countries had of experimenting with new economic measures for the good of humanity, and New Zealand was one of the most progressive countries in that respect.

He referred to the welding of the English and the American nations together, and the evidences of good feeling that existed between Canada and the United States. The treaty between the United States and England was going to—(applause)—and its permanent



dependencies, and France, the United States, and Japan—these great countries—had decided that there shall be no war until arbitration had been attempted, not only would war become impossible between these countries, but between any other countries. (Applause.) In regard to economic advance in New Zealand, he believed that economic and industrial questions were going to be solved quicker in New Zealand than anywhere else, and when a question was solved in one country it would be solved in all countries. (Applause.) America, he concluded, regarded us not as strangers, but as friends belonging to the one great common cause. (Loud applause.)

Mr. Sousa made a few humorous remarks regarding America and himself that kept the gathering highly amused. As a wit and humourist Mr. Sousa ranks very high, and the ten minutes allotted to the famous musician yesterday will long be remembered by the members of the club.

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## SOUSA AND HIS BAND

### THE SECOND CONCERT.

The first Sousa matinee yesterday merely tended to confirm and intensify the disappointment reasonable people felt the night before. The musical fare was varied and right excellent, but the attendance was worse than paltry. It was a pitiable and amazing thing to see that splendid band performing to those empty benches.

For the opening number, Litolf's "Robespierre" overture was admirably played. It is a striking thing, and a fine specimen of "descriptive" music in its best development. In the synopsis we were assured, of course, that "Robespierre" passes on his way to the meeting of the convention, where hundreds of innocent people will be summarily condemned and sent to execution. That view of the great revolution is so popular—and so absurd. Most of the aristocrats executed under Robespierre were of the general class of corrupt parasites and fashionable trulls. Still, Litolf's music is very interesting and fine, and Sousa's band made the best of it.

Mr Herbert L. Clarke again did delightful work on his cornet, and Miss Nicoline Zedeler confirmed our first opinion of her. Miss Virginia Root was once again drowned by her accompaniment.

Of the other band performances special mention must be made of a striking Sousa suite, of which the third section, "Mars and Venus," contained a magnificent crescendo and decrescendo of the drums that literally shook the house—and the audience. These Sousa bandsmen play as accurately and as harmoniously as the Sheffield Choir sang—never a loose end or a jarring note.

Thanks partly to the number of empty spaces, an occasional horrid echo has marred some of the best passages at the concerts so far. In such matters the City Council seems to be rather beyond reach of suggestion; but it is again suggested that similar grave defects in the acoustics of other halls have been remedied, and the council might well take expert advice as to what can be done with sounding-wires or something of the sort. As matters stand, the echo in that hall is a damning defect.

At night the house was much better, but still not nearly as good as it should have been.

For the opening at night Tchaikowsky's famous "1812." We had something to say about that when it was so creditably rendered by the Professional Orchestra here a while ago. This "1812" is great music, even though it may not rank quite as great as Tchaikowsky. The band played the big thing nobly incidentally proving how well it was played by our own people. There was delightful and characteristic Sousa suite "Three Quotations"—one of the suite that some of us like so much better than the more celebrated and popular march.

First quotation—  
"The King of France marched up the hill  
With a thousand men;  
And down the hill  
He came."

That is just the thing that Sousa can hint at so beautifully. He loves purple patches, and his effects are daring, but he never loses the thread of his melodic intent. One really appreciated the position of this king of France, before Sousa had done with him. Second quotation—

"And I, too, was born in Arcadia."

An exhilarating stream of delight subdued by a touch or hint of melancholy. The use of the wood-wind was exquisite and masterly. Sousa, one decides, has the brain of a man, the heart of a musician, and the soul of a poet. All his ideals matter tremendously, and he never loses sight of them. He was born in Arcadia, and (despite all palls and allurements of a naughty world) he has stayed there. Third quotation—

"Nigger in the wood-pile."

Still Sousa, but Sousa in a rollicking humour. In these suites you get a far better idea of the genial humanity and variety of the man than the marches give you. But always he is gentle and modest. There is nothing to suggest the woful body-contortions and extravagant display of white gloves we have seen in some of the weird performances of certain other conductors.

Miss Virginia Root was heard to better advantage, though the band accompaniment was still rather formidable. These Sousa songs she sings are bright and catchy, and when it is possible to hear her, it is noticeable that her voice is fresh and charming and her phrasing and enunciation are uncommonly good. Miss Nicoline Zedeler scored another triumph in Wieniawski's "Souvenir de Moscow."

The Wagner item last night was from "Lohengrin," and at times was slightly lacking in Wagnerian subtlety. Individual instrumentalists were, as usual, very adequate and fine. In Weber's "Invitation a la Valse" the general effect was excellent, but for once the strings were notably missed. Here it may be well to mention the possibility that Sousa occasionally overworks or overdoes his effects. For an encore number here we had the whimsical and interesting Sousa grotesque, "Has anybody here seen Kelly?" Sousa has a shrewd taste for striking and audacious contrasts. Yesterday afternoon he gave us his "Washington Post" hot atop of Wagner's "Siegfried."

Further detail of reference is not needed. Sousa is generous and never refuses a recall. Enthusiasm rose to fever pitch once or twice last night, till it seemed that, apart from the band, the only cool man in the hall was Sousa.

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## NEW ZEALAND CLUB.

### AMERICANS ENTERTAINED

#### GREAT BRITAIN AND UNITED STATES.

The New Zealand Club yesterday entertained three American visitors at luncheon—Professor W. T. Mills, Mr John Philip Sousa, and Mr Nicola. The principal speaker was Professor Mills, who, inspired by the sight of the Union Jack and the Stars and Stripes displayed in a prominent position, delivered an eloquent address on the possibilities for social reform in young countries and the prospects of the world's peace made possible by an alliance of the English-speaking race. Sousa followed in distinctly humorous vein, telling stories that were for the most part new, and keeping members in merry mood for a quarter of an hour. Mr P. C. Freeth, president of the club occupied the chair. The large company present included several members of Parliament.

Professor Mills, in the course of his speech, said he was particularly delighted with his visit to New Zealand for many reasons. In discussing social and political economic reforms in America he was not long before they heard the expression, "That's the way they do it in New Zealand." Therefore, primarily his visit to this country was to see "how

that, that was that New Zealand was worth visiting, and worth studying. I had been said, "Westward the star of Empire takes its sway." It was historically true that the most aggressive and progressive people had come out of the pioneer fringe of civilisation. The progressive idea was easiest adapted in new communities. This was notably so in their newest State in America—Oakhama. The same thing was true of New Zealand and Australia, the most progressive of all the young countries to be found anywhere. In all new countries men had stamped their peculiar personalities upon them. In New Zealand we had had our George Grey, Ballance, and Seddon, men who had been able to appreciate the opportunities afforded in a new country and to build up institutions far in advance of older land. New Zealand was to be congratulated, first because it was a new country, and, secondly, because while being new the people had "made good." Another thing which had interested him here was their land policy, public ownership of railways, and public services. He was gratified to discover that, following the aspirations of the men who were the early settlers of New Zealand, these things had not been lost sight of by their children and their children's children. (Applause.) The United States and Canada had the longest international frontier anywhere on earth, without a single cannon across their border, and with the least military equipment for defence, existing under the most peaceful and kindly relations. He had discovered no reason why the same thing should not occur between the United States and Great Britain. (Applause.) The treaty between the United States and Great Britain was going to stand. That meant France came in. It meant Japan was coming in also. It meant that with Great Britain and her dependencies, the United States, France, and Japan united; when they had agreed that there shall be no more war until arbitration had first been tried, and to take time enough with regard to arbitration so that the passions excited by the incidents of the moment had calmed down—when once this was realised war not only became impossible between these countries, but impossible between any other countries. (Applause.)

Christchurch  
Weekly Press  
Aug 15.

## SOUSA'S BAND.

### FAREWELL CONCERTS.

The last chord has died away, alas! but Sousa and his band will live long in our grateful remembrance. We have discovered, many perhaps too late, that a combination of musical talent like theirs has never before been assembled on our shores. And we have realised that many of its members stand upon the highest plane of instrumental proficiency, and that some are wonderful; but all have proved themselves artists without exception. What they gave us in Saturday's last two concerts made parting doubly hard.

We have learned to admire Mr Sousa to the full as conductor and composer. He will never forget that he owes names and fame to a wide public, and he will be with them and glory in their appreciation as long as he lives. He is impatient of the cant and intolerance that flourishes so gaily in music, and he denies the claim of the musical connoisseur for sole consideration. To him the butterfly of a day is a joy, as well as the imperishable beauty of monumental creations. He aspires to the highest, in time and place, and attains a full measure. Stern of purpose, to him in his own words, "music is not an amusement, but a very serious matter." Simple, versatile, modest, proud rather of his own than of his own remarkable gifts and achievements, amiable and lovable, such is a faithful pen-picture of the man, John Philip Sousa, the March-King.

Wellington 93  
Dominion  
Aug 17.

## SOUSA'S BAND.

### YESTERDAY'S CONCERTS.

The small audience at the Town Hall yesterday afternoon made it apparent that the Wellington public either has no inclination, or no time to spare—the latter suggestion is more than probably true—to attend week-afternoon band performances, even on the very special occasion when that particular band happens to be world-famous, and its conductor the celebrated March King, John Philip Sousa. The programme for the matinee was a very fine one, worthy of a full hall. To what has already been said of Sousa's magnificent company, there is nothing to add, save that at each concert the extraordinary versatility of the band, and its splendid repertoire, is more strongly emphasised. The opening number was the Haydn-Westmayer "Imperial" overture, which, with the Liszt rhapsody ("The Fourteenth"), were the classic items of the series. The Liszt number was especially impressive, and its eloquent theme and brilliant flashes of tone-colour called forth the highest efforts of the fine band. An eccentric sketch, entitled "People Who Live in Glass Houses" (Sousa), dwelt, in musical parlance, upon "The Champagnes, the Rhine Wines, the Whiskies (Scotch, Irish, and Kentucky) and Pousse Cafe." Suppe's sparkling overture to "Poet and Peasant," which concluded the programme, was another number which afforded generous scope for the capacities of the band. Miss Nicoline Zedeler, the accomplished violinist, who accompanies the band, played Hubay's characteristic "Hejre Kati," and as an encore added a dainty canzonetta. Miss Virginia Root, the soprano, sang the Sousa number, "Oh, Ye Lilies White," adding "The Goose Girl." Mr. Hubert Clark's cornet solos, "Carnival of Venice" and "Robin Adair," completed the solo numbers. Most acceptable were the Sousa marches, "The Diplomat," "The Charleston," and "The Washington Post," and the favourite valse "Jolly Fellows."

At the evening concert remarkable enthusiasm reigned. Every item was enjoyed, and on two occasions there were third recalls: while now and again the audience broke into loud cheers. Last night's principal item was a tone picture, "Till Eulenspiegel's Merry Pranks," by Richard Strauss, composer of "Electra," the "Rose Cavalier," etc., who has recently been so much in evidence in the musical world, and about the originality of whose orchestral treatments so much has recently been written. The tone picture was characteristically descriptive, making remarkable demands upon the band for its effects, and its treatment was in every sense artistic and masterly. We are fortunate indeed to have had the advantage of hearing such a great interpretation of this composer's work. A symphonic poem, "Les Preludes," by Liszt, had strong, broad treatment—a revelation in tone values—and at the end of the programme came the well-known ever-popular "William Tell" overture, which was one of the gems of the evening. Nothing more delightful could be desired than the centre depiction—of the quiet village life—and again the fiery character of the Swiss people was finely caught in the greatly-accelerated final movement. Among the other items was a suite in contrasts, "Maidens Three," which the composer, Sousa, has written round a three-stanza poem. This was a cheery number, delightfully played. In fact, during the whole concert, Sousa's compositions were largely drawn upon, and for encores his world-famous marches were submitted. Mr. Herbert Clark aroused enthusiasm with his pure-tone cornet solo, apparently one of his own compositions, and Miss Nicoline Zedeler again proved herself a violinist far above the average. Miss Virginia Root, though rather over-shadowed by the band accompaniment, sang very effectively W. Leby's setting of "Crossing the Bar," which was recalled.



94th Street, New York, N.Y.

## SOUSA.

## The Man and His Work.

John Philip Sousa, who was discovered putting a rug on his bed by a porter last week, is a most modest looking and simple-spoken person. He is not a tall man, and he speaks with the musical drawl of the Southern American. Clad in a uniform, some whiskers and a welcoming smile, he told short stories of his experiences and shattled of the musical possibilities of Australasia, besides denying all sort of rumours and fairy tales, all with an unaffected ease that showed him to be quite the most approachable musical "lion" that has visited Christchurch.

"I know one thing," said the great conductor, when he was asked for some impressions. "I am going to eat my Christmas dinner in New York." Then he said casually that the people of New Zealand and Australia were certainly good listeners, and that was a thing that appealed to the music caterer. In larger centres, where people were more conversant with orchestral work, he had found that they were more deeply appreciative of the "solid stuff," but it was a characteristic of all the world that it encored the lighter stuff. His marches could speak for themselves. They had been talking so many revolutions on the talking machines that they were sufficiently advertised. He had sold over two million piano parts of the "Stars and Stripes" march, and 180,000 orchestras had bought the band parts.

"I am looked upon as such a march person," he said, "that people think I do nothing else but compose and conduct marches. But I have written 12 operas, which have all had

vogues in America, Britain and the Continent. Yes, they are light. I know that they are light, because the people say so. 'The Free Lance,' 'The Charlatan' and 'El Capitan' are among the best known. It is humbug to say that I am going to retire? What would I do? Buy a phonograph and sit in the yard? Patti once said that her best farewell was her forty-second, and I have not had my first yet. If the public don't want me I must retire, but I would be a fool to do so yet. I never look a gift country in the mouth.

"I have found some good brass bands in Australasia, but you are only on the band threshold yet. When you get higher you will want the real military band. Its possibilities are so much better. There is not a brass band worth hearing in the States to-day. They are all mixed. You will outgrow them here just as we did. Mine is a band of all nations, and as there are several instruments that seem to reach perfection in different countries, I claim that I have the best. I have an Australian playing the cornet, and I find the English peoples the best on that instrument. I have twenty odd clarionets, and they are from all nations. The Italians are fine on the euphonium. But anyway, genius is not confined to geographical lines."

## SOUSA'S BAND.

## Last Week's Concerts.

It was a sporting week, and people naturally talk sporting, so it was not surprising to hear of one enthusiastic critic who attended the Sousa Band concert on August 7 remarking confidently to a companion that the band could "give the Besses of the Barn ten seconds in a mile and beat them out of sight." There is a whole lot of truth in this rough and ready estimate, and the large audience that assembled at the Drill Hall came away unanimously satisfied that for once the

enthusiastic superlatives of the man in advance had been fully justified. The American invasion has made itself felt in several forms in New Zealand, mostly where the arts are concerned, and its drama, its literature and its music have all won a host of admirers. Its "high finance" has still to be exploited, but that is the inevitable "other story." In the meantime, musically it has impressed Christchurch very considerably. It may be argued that what Christchurch thinks of the band is of less importance than what the band thinks of Christchurch, but after all the local point of view must count for something, even with a galaxy of such assured musicians as Mr Sousa has collected. It sounds almost like an impertinence for a band to play the "Tannhauser" overture, and to respond to an encore with "Has Anybody Here Seen Kelly?" but this audacious band of musicians did this nonchalantly, and with the easy confidence of a perfection that challenged criticism. The methods of the band and of the conductor were purely American, and in the present instance this must be accounted rather as a virtue than as a reproach. So far as the performers were concerned the band "delivered the goods," for there must have been fully sixty performers on the platform. Purely military in its constitution, the tone secured was delightfully bright and crisp. The balance was perfect, and it is hard to say whether the sweet and accurate woodwinds or the triumphant brasses were the better. A personal predilection would probably favour the magnificent brass, reserving particularly a warm corner for the trombones. But it is quite impossible to analyse the constituent parts in an organisation that provided a revelation in band music. There are plenty of people who, not having heard the band, regard it as a sort of Darksound combination that confines its attention to rag-time and cheap march music. There was never a greater fallacy. Its playing is certainly always flamboyant, picturesque and dramatic, but the magnificent tone and the certainty of cohesion raise it into the very highest rank. The programme could not fail to suggest something of the American "rush," for it switched "from grave to gay, from lively to severe" with a brilliant alternation that was almost bewildering. A good deal of this was due to the personality of the conductor, for Sousa held his band in the hollow of his hand. He is no pyrotechnic conductor, and the easy nonchalance with which he gathers in its component parts with a mere wave of his finger is one of the mysteries of the magnificent result. The moment one number is finished, the conductor is off his stand, and in a mere breathing space back again with the band swinging into the succeeding item. This crispness is particularly impressive, and in itself is an object-lesson that might well be taken to heart by many less modern entertainers. So far as the programme was concerned, it was dramatically diversified. There were two glorious Wagner selections which showed the full band at its delightful best, and interspersed were lighter items, ranging from seductive waltzes to the most stirring of the typical Sousa marches and characteristic compositions from the pen of this master of the glittering mosaic of light music. Encores were as numerous as the hips and haws of autumn, and they were generously responded to. The soloists, who varied the programme delightfully, were Mr Henry Clarke, who played a brilliant cornet solo; Miss Virginia Root, a sweet and sympathetic soprano who sang several ballads charmingly; and Miss Nicoline Zedeler, a brilliant violinist who showed herself to be a finished musician.

The band appeared before large audiences at the King Edward Barracks on the afternoon and evening of August 8. The programme submitted bore out to the full the great reputation which the organisation has earned for its interpretation of the classic, the popular, and the frankly amusing in music. In the afternoon the programme opened with Litolff's "Robespierre" overture, in which the full band depicted the wild spirit of the final scene in the remarkable overture with wonderful effect. The pianissimo passages and the sombre and despairing music describing the madness of Paris roused the audience to a high pitch of appreciation. The band, with the insouciance that always characterises its leader, responded to an insistent encore with a trifle entitled "The Bride-elect." A suite composed by Mr Sousa, "Looking Upward," was another very attractive item, and in the third number the drummers showed the public quite a number of things the Christchurch public had never dreamed of before. A fantasia on Wagner's "Siegfried," Liszt's "Second Rhapsody," the "Raczky March," "King Cotton," "Stars and Stripes," and the waltz "Der Lustige Bruders" followed each other to the delight and at times the astonishment of the audience. Mr Herbert L. Clarke played cornet solos that climbed astoundingly high and were always artistic, and Miss Virginia Root in a soprano solo and Miss Nicoline Zedeler on a violin gave pleasing performances.

At the evening performance the work of the band was most enthusiastically received, the principal item being Tchaikowski's "1812" overture. In this the band gave a performance little short of marvellous. The solemn opening hymn leading to the bizarre strains depicting the battle was beautifully played, and the concluding allegro theme displayed the artistry of the players to the full. A suite by Mr Sousa, entitled "Three Quotations," included several quaintly pretty effects, and a fantasia on Wagner's "Lohengrin" was received with many marks of appreciation from the audience. Weber's "Invitation a la Valse," Friedemann's "Slavonic Rhapsody," and several other popular classical numbers showed the band to the best advantage, and for encores Mr Sousa delighted his audience with an entirely original and thoroughly effective setting of "Waiting at the Church," besides several of his best-known marches, played as only his own band could play them. Miss Root sang "The Card Song" (Sousa), and Miss Zedeler played Wieniawski's "Souvenir de Moscow," a series of pleasing variations on the air "The Red Sarafan." Mr Clarke played another cornet solo of his own composition, "The Debutante," in a masterly manner, his triple-tonguing and sustained power displaying great technical ability.

There was a good attendance at the King Edward Barracks on Wednesday afternoon, when the band presented its programme No. 5. The audience was an appreciative one, and the applause which followed each number was spontaneous and hearty. The programme opened with the Haydn-Westmayer "Imperial" overture, in which Haydn's "Austria" air was dealt with in an interesting and impressive manner. Liszt's "Fourteenth Rhapsody" was played in a spirited and dramatic manner, and Von Suppe's "Poet and Peasant" overture was interpreted with a simply wonderful vigour, the closing movement being taken with whirlwind speed, yet with unerring accuracy. The Sousa numbers, given mostly as encore pieces, were the well-known marches "Washington Post," "Stars and Stripes," "El Capitan," and "The Diplomat," a brightly written suite entitled "People Who Live in Glass Houses," and an arrangement of

hymn tunes entitled "Carnival of Venice" in a masterly manner, and Miss Nicoline Zedeler gave a very clever performance of Hubay's fine violin solo "Hejre Kati." Miss Virginia Root sang Sousa's lyrical composition, "Oh, Ye Lilies White," in a pleasing manner, but her voice was at times not sufficiently powerful to contend against the band's accompaniment.

At the evening performance there was a very large audience, and, so far as the set numbers were concerned, the programme was an entirely new one. The two "star" features were Liszt's symphonic poem, "Les Preludes" and Rossini's "William Tell" overture. Both of these, varied in style as they are, were delightfully played. The Liszt composition was played with the utmost taste and delicacy, and at the same time with a strength of reserve that was more than suggested. The wood-wind and the lighter brass were naturally the most effective features of the performance. The "William Tell" overture was brilliantly played, the massive composition affording an opportunity for the display of the magnificent tonal force of the band. The tone pictures in the Sousa suite "Maidens Three" were also happily conceived. The Strauss selection, "Till Eulenspiegel's Merry Pranks" was a pretty illustration of the manner in which music can describe, and it was one of the most effective numbers on the programme. In the second part the Sibelius "Valse Triste" was a charming number and the "Hands Across the Sea," march was spiritedly played. The encores, which were as numerous as ever, included several of the breezy Sousa

marches which were played as only his own band can play them, and quite a number of other popular selections of the "Turkish Patrol" order. The soloists were as acceptable as ever, Mr Clarke's brilliant cornet playing, Miss Virginia Root's sweet soprano, and Miss Nicoline Zedeler's easy manipulation of the violin being all warmly appreciated.

Weber's overture to "Oberon," with its charming melodies and its oft-repeated theme, was the principal item at the matinee concert given by the band on Thursday. The Weber overture was excellently played, the wood-wind throughout playing splendidly, especially the clarionets in the pianissimo portions. For an encore Sousa's "Invincible Eagle" march was given. "At the King's Court," a suite by Sousa, was composed of three distinct movements, of which the third, "Her Majesty the Queen," was the best. In the first the wood-wind quite overshadowed the rest of the band, and in the second movement—a captivating waltz—they were again especially good, but the last portion was a special field for the brass, and the stately music working up into a characteristic finale was triumphant. "Finlandia," a tone picture by Sibelius, was also a good number, and for the encore it obtained, the march "Fairest of the Fair" was played. The second part of the concert commenced with the musical joke, "The Band Came Back." The number starts with a harp solo, and gradually all the instruments come on to the stage, each set of instruments playing a solo melody or part song, and the whole ending finally with the entrance of Sousa and the finale to the "Stars and Stripes" march. This was followed by "Baby's Sweetheart," an unrehearsed effect being obtained by the unrestrained weeping of a child that had strayed from its mother during the intermission. Then came Von Blon's "Sizilietta" and Sousa's march "The Federal," and as an encore "Stars and Stripes." The band concluded with the entire "Triumph des Boyards." Mr Herbert Clarke's cornet solos were his own "Rondo Capriccioso" and "If I had the World to Give You." Miss Virginia Root sang Sousa's "I Wonder," and Miss Nicoline Zedeler's violin



At the evening performance there was a huge audience and the band was greeted with great enthusiasm, culminating at times in cheers. The programme was quite as versatile and all-embracing as the others, and opened with Grieg's "Peer Gynt" suite. Mr Sousa's players gave a masterly reading of the wonderful music, the demoniacal closing number depicting the scene in the hall of the mountain kings, in which Peer Gynt finds himself among raving lunatics, being a triumph. One of the most attractive items on the programme was a suite by Mr Sousa entitled "The Last Days of Pompeii," and it elicited prolonged encores. Opening with a bright theme illustrating the life of the Pompeians, it went into a quiet and beautifully orchestrated poem, "Nydia." The delicacies of tone shading and expression placed the number among the best of the compositions by the famous composer, and the concluding portion, the destruction of the city, was little short of marvellous. The band interpreted the bizarre music in its own inimitable manner, the suite finishing with a tasteful slow diminuendo movement descriptive of Nydia's death. The "Prologue" to Sullivan's "Golden Legend" was another fine piece of work, and a setting of Strauss's famous "Blue Danube" waltz met with popular appreciation. Meyer Helmund's dainty serenade "Rococo," a series of stirring scenes from Bizet's "Carmen," and a number of the swinging marches, "The Diplomat," "Directorate," and "Hands Across the Sea," and others completed a very varied programme. The band delighted the audience with the clever fantasy "And the Band Came Back" and "Has Anybody Here Seen Kelly." Mr Herbert Clark gave another remarkable exhibition of triple-tonguing and technical flawlessness in the cornet solo "Bride of the Waves," and responded to an encore with "Robin Adair." Miss Virginia Root sang a pretty ballade by Mr Sousa, "Will You Love when the Lilies are Dead?" and gave a most attractive performance of "All Through the Night" for an encore, and Miss Zedeler played Saint Saen's dashing "Introduction and Rondo Capriccioso" with wonderful skill and sympathy.

There was a very good attendance on Friday afternoon, including a large number of school children, when the band presented their programme, No. 8. The audience was a very appreciative one, and gave frequent demonstrations of its approval by hearty applause. The programme opened with Goldmark's overture, "In Spring," a composition which was only saved from banality by the superb effectiveness of the orchestration. In response to a hearty encore the band played "El Capitan." The suite "Looking Upward," by Sousa, was a very effective bracketed number, "Mars and Venus" giving the drummers an opportunity to display their wonderful technique. Elgar's "Pomp and Circumstance" was played in an inspiring manner, and, contrary to the custom of some conductors who have had occasion to conduct that number, it was played at the correct tempo, and not madly galloped through. Rubinstein's "Staccato" was a study in which the trombones again showed to the greatest advantage. "The Angelus," by Massenet, was a selection from the classical school, in which a fine effect was secured by muted trombones. Fletcher's "Folly Bergere," and a number of

Sousa's marches made up the remainder of the band's programme. Mr Herbert L. Clarke played "The Great Beyond," as a cornet solo, and in response to an enthusiastic recall, responded with his own variations on the "Carnival of Venice." Miss Virginia Root sang "April Morn" in a very pleasing manner, and responded to an encore with the evergreen "Annie Laurie." Miss Nicoline Zedeler contributed as her share of the programme Wieniawski's "Obertass," a dainty trifle, and as an encore gave an excellent performance of St Saen's "The Swan."

There was again a very large attendance in the evening, when the players were accorded a thoroughly hearty reception. The programme was judiciously diversified, for the repertoire of the band is apparently endless. The principal numbers were Lassen's "Thuringia" overture, a characteristic German composition that was charmingly played, Bach's "Grand Chorale and Fugue," a severe classic which served to illustrate the band's purity of tone and magnificent precision, and a delightful "Ballet Suite" by Massenet, which was full of colour. Another clever item was Sousa's "Chariot Race," a musical tone picture that was intensely dramatic and impressive. The numerous inevitable encores found the band playing a number of the favourite Sousa marches in its customary spirited manner. Miss Virginia Root sang two pretty ballads sweetly and expressively, and Miss Nicoline Zedeler once more showed what a brilliant executant she is on the violin. A cornet duet by Messrs Clarke and Millhouse was a happy variation in an interesting programme, and the soloists evoked almost as much enthusiasm as the band itself.

A special matinee, to which children were admitted at reduced rates, was given on Saturday afternoon. The attendance was very large, all save some of the front seats being occupied. The programme included the Prelude to Humperdinck's "Hansel and Gretel," Bizet's "L'Arlesienne" suite, in which the fourth number, the "Carillon," was played with particularly pleasing effect, Von Blon's "Sizilietta," the death scene from Wagner's "Gotterdammerung," and the overture to Flotow's "Stradella." The Sousa items, which were played with inimitable dash and vigour, included the marches "Bride Elect," "Rifle Regiment," "Thunderer," and "Invincible Eagle," and the clever and amusing fantasia "The Band Came Back." Mr Herbert L. Clarke played the cornet solo "The Debutante," his own composition, in faultless style, responding to an encore with "The Holy City." Miss Virginia Root was encored for her singing of "Will You Love when the Lilies are Dead" (Sousa), and sang "All Through the Night." Miss Nicoline Zedeler played Sarasate's fine violin solo "Zigeunerweisen," and was encored.

The successful season was concluded on Saturday evening, when a request programme was played. The band had the largest audience of its season and was accorded a most enthusiastic reception. The concert was commenced with Tschalkowsky's overture "Sole-nelle, 1812," and this was followed by Liszt's "No 2 Rhapsody," and then Wagner's "Prelude and Love's Death" from "Tristan and Isolde." The second part opened with the humorous number "The Band Came Back," "Ronde d'Amour" and "The Federal March" following, the concert concluding with Bonnisseau's "Gems of England." For the encore numbers many of Sousa's marches, including "Stars and Stripes," were played. Mr Herbert L. Clarke played "The Debutante" as his cornet solo, and Miss Nicoline Zedeler's violin solo was the large from Handel's "Xerxes." Miss Virginia Root sang Batten's "April Morn." The band left for Wellington after the concert.

## TERRITORIAL BANDS.

### The "March King's" Ideas.

#### An Interview with Mr J. P. Sousa.

A representative of the "Canterbury Times" who called upon Mr J. P. Sousa at his hotel on Saturday to elicit the visitor's views on the proposals which are afoot to form military bands in connection with the New Zealand Territorial forces, found the world-famous bandmaster busy with his correspondence. Mr Sousa, however, set aside his work and enthusiastically discussed the possibilities of the movement.

Mr Sousa, although he studiously refrained from saying much about his work in this connection throughout the interview, has acted as the conductor of many of the foremost military bands in America, and was largely instrumental in raising them to a very high state of musical efficiency. He was also conductor of the National Band, at Washington, which is the President's especial band.

In the course of a long and interesting talk he made many suggestions. He said that the American system of organising military bands should be adopted here. A city like Christchurch, with perhaps four regiments of troops, should have a band for each regiment. These bands should each comprise not less than forty-two performers, as the notion that an efficient band could be formed with twenty-five or thirty-five men was quite exploded. The smallest regimental band in Germany, "the musical workshop of the world," contained forty-two members, and some of the bands had as many as sixty.

In America, the 22nd Regiment National Guard engaged Mr Pat Gilmore, one of the most fam-

ous bandmasters in the States, paying him a bonus of £2000 a year and giving him carte blanche to form the best regimental band he could get together. The result was the formation of the Twenty-second Regiment Band, which attained enormous fame and popularity. If the New Zealand Government could get hold of such a man as Gilmore to organise the military bands in the dominion it would do much to help the Territorial movement.

Gilmore, Mr Sousa added, was with a Volunteer regiment in the Civil War. At the end of the war he went back to his home in Boston and had a band there for some years. Then he organised the famous Peace Jubilee, probably the biggest thing in the way of an appeal to the masses musically in the history of the world, and subsequently came his engagement by the 22nd Regiment. Among other great bandmasters who had been instrumental in raising the status of the military bands in the States, and who had become the idols of their day, were Capper, of the 7th New York Regiment, Wallace Reeves, of the Providence Regiment, J. Meissard, of the Salam Cadets, Beck, of Philadelphia, and Weldon, of Chicago.

"You know," said Mr Sousa, "there is nothing perhaps so strong among men, especially English-speaking men, as the sentiment for 'ours.' I was in the service for twelve years, and 'ours' was always the best on earth. It's the same nationally. 'Our' girls are the best, 'our' boys are the best, 'our' football teams are the best. 'Ours' as a regiment has a 'crack-jack' band. I think the band has a wider influence in keeping up the roster than any other half-dozen things."

In reply to a question as to how he would suggest that the cost of paying and equipping a number of full military bands in New Zealand should be met, Mr Sousa said that in America the regimental bands were run in an inexpensive manner. When the band paraded with the regiment it was paid the regular rates fixed by its union, and when it went into camp with the regiments its members received the ordinary allowance according to rank, and the difference between this and union rates was made up by the officers. All the influence the regiment and its officers could command was exerted to get the band outside engagements. The State or the regiment provided the uniforms. All military bandmen were professionals. They did nothing else, and every professional ought to possess his own instrument. It should not cost the State a dollar on that score. The music was always provided by the bandmaster, and if an officer of the regiment wanted some waltz or overture played that was not in the band's library it was very proper that he should buy the music for it and give it to the band.

"You want a National Band?" continued Mr Sousa. "If you have a regiment in each town, each one should have a regimental band, and at the head quarters there should be a Brigade band, its bandmaster ranking as an officer. Clarke, my solo cornet player, was bandmaster of the Naval Reserve of Massachusetts, with rank as a lieutenant, and when I was bandmaster at Boston I held the same rank. Bentley, in Sydney, is, I understand, ranked as captain. You could rank your regimental bandmasters as second lieutenant, with the bandmaster of the senior band a full lieutenant, in all cases of course without right of promotion in rank. The rank is necessary to give proper authority and proper responsibility."

"What they should do here," Mr Sousa continued, "is to give the citizen soldiery a social side, as we do in the States. In Washington we have five or six corps of the National Guard, including the High School Cadets—one of my famous marches was written for them—the Corcoran Cadets, the National Fensibles, and the National Rifles. Each corps has its social side, and, although the members may reside in various parts of the city, they are united socially by their membership."

It was suggested by Mr Sousa that the idea of purely professional bands would hardly meet with favour in this country.

"I do not believe in building a serious band out of amateurs," added Mr Sousa, speaking very seriously, "because it is a terribly hard thing to fight under two banners. The man who has to work eight hours a day as a plasterer, and then tackle Wagner and Debussy and Strauss at night, has little chance of being a skilled performer." "Whatever they do here in New Zealand," he added, "let them have a clean musical instrumentation, so that the musical part of the business shall start on a sound basis."

Wellington News  
Aug 17th

## SOUSA'S BAND.

### A BRILLIANT CONCERT.

Sousa's Band becomes more popular the longer it stays here. Last night's concert was of a brilliant description, following a matinee which gave delight to many people. The reception accorded the band at the evening performance was quite extraordinary. It thoroughly gripped the audience. There was such a genuine demonstration of pleasure at the close of the Sousa march, "Hands across the Sea," that the band was thrice encored. It played the popular "Stars and Stripes" and "Manhattan Beach" in the famous Sousa style, the three pieces being a revelation in brilliancy of execution and mastery of control. The audience crowded all parts of the front and back stalls—a decided improvement on previous patronage. Nothing finer in the way of band music was to have been desired than the symphonic Liszt poem "Les Preludes," founded on a passage from Lamartine's "Meditations Poetiques," marked throughout for its beautiful harmony and making a deep impression on the listeners. The characteristic dances "Henry VIII." (Edward German) added pleasing variety to a programme full of gems. No less effectively played were the "Koulema" waltz (Sibyllius), the Sousa suite, "Maidens Three," and the "Washington Post," the latter appealing strikingly to the popular taste. The "William Tell" overture (Rossini), the concluding selection, created quite exceptional enthusiasm.

The soloists had all to double their programme pieces. On the cornet Mr H. L. Clarke played "From the Shores of the Mighty Pacific" (Clarke); Miss Virginia Root sang Willeby's "Crossing the Bar"; and on the violin Miss Nicoline Zedeler gave a Sarasate solo, "Zapateado," followed by "The Swan" and a Grand Two performance will be given to-day.



Wellington Post  
96 Aug 17.

# SOUSA'S BAND.

## LAST EVENING'S CONCERT.

Far too rarely has the New Zealand public the opportunity of enjoying such a musical treat as was listened to at the Town Hall last evening, when Sousa's Band gave programme No. 4. The attendance was good. The band was in excellent form throughout the performance, and thorough appreciation of its efforts was marked by the emphatic applause accorded each contribution. Closing the eyes whilst listening to the band, the illusion of one great organ, or musical combination instead of many co-related parts composing the one great whole, is overwhelming and complete. Not the faintest suspicion of a discord, or the slightest variation of the time, occurred to mar the effect produced on the mind by the nervous tension of the concentration in assimilating this materialised "music of the spheres." Altogether, the technique of the band bordered on the marvellous. The entertainers were exceedingly generous in the matter of encores, and on two occasions when the double encore was demanded the request was cheerfully acceded to. A programme of nine items was thus increased to twenty. The opening item was Liszt's symphonic poem, "Les Preludes." For an emphatic recall "The Invincible Eagle" was given. A revelation in cornet playing was laid bare by Mr. Herbert L. Clarke in "From the Shores of the Mighty Pacific." He does know the instrument. The tone picture, "Till Entenspiegel's Merry Pranks" (Strauss) was greatly appreciated. The oboes, clarinets, and bassoons take up the theme to a certain point, when the full orchestra, with the exception of the trumpets and trombones, takes command. The overture to "William Tell" (Rossini) was charmingly played. Miss Nicoline Zedeler was twice recalled for her exquisite violin solo, "Zapateado," and Miss Virginia Root sang "Crossing the Bar" acceptably, and "Miss Industry" (Sousa) as an encore. Two items, perhaps as popular as any, were the marches, "Stars and Stripes" and "Manhattan Beach." The characteristic dances from "Henry VIII." (German) were very pleasing. An item that was heartily applauded was "Waiting at the Church." It must be heard to be appreciated.

The attendances at the afternoon performances are disappointing. The programmes submitted are admirable, and the conductor is exceedingly generous in the matter of recalls. Yesterday the audience was very enthusiastic, and every item was encored, the request in each case being cheerfully complied with.

Wellington Post  
Aug 16.

# SOUSA AND HIS BAND.

## LAST NIGHT'S PERFORMANCE

Wellington seemed to have realised last evening the greatness of Sousa and his Band, for there was a large and intensely enthusiastic audience at the Town Hall, when the second concert was given. "Standing room only," was announced early in the evening in the cheaper parts. The band is unlike any other; comparisons are impossible. It resembles only—Sousa's Band. The performance opened with Tchaikowsky's "1812," which has been heard in Wellington lately by an orchestra. It was magnificently played. The well-known "hymn" motive was allotted to reed instruments. Then followed some really wonderful work for the brass. In this, as in succeeding numbers, the orchestration was exceedingly clever, showing a profound knowledge of the possibilities and limitations of every instrument from the cornet to the glockenspiel. It is this arrangement and allotment of parts that counts for so much in all the performances. But not for all. There is Sousa himself. His band played as one vast instrument, and Sousa played it alone.

Such perfect discipline, such time, such serious attention to every detail must (and did) make for perfection. The "1812" was but the prelude to a performance, considered as a whole, that was beyond the range of ordinary criticism, requiring rather a careful, technical, and above all competent analysis. Weber's well-known "Invitation a la Valse" and "The Slavonic Rhapsody" (Friedmann) should stand out for those who heard them amongst the things ever to be recalled with pleasure. The majestic "Lohengrin" Fantasia was played with remarkable precision, splendid light and shade, and an opulence of tone that should have fully satisfied Wagner himself. The "Prelude" by Jahn Felt—a singularly beautiful number—was most warmly applauded. For the matter of that every other piece was, and Sousa was particularly generous with his encore numbers. His own compositions predominated among them. Those who were familiar with them per photograph or other medium, were naturally anxious to learn their composer's ideas of how they ought to be played. They were a revelation. Sousa's own works on the programme were "Three Quotations," or musical settings of them. They were exceedingly quaint. In "The King of France," for instance, narrating how he marched "up the hill with twenty thousand men," the "coming down again" was described as graphically as it was possible for music to do it. But for description, "Has anybody here seen Kelly," surpassed anything else. There was a touch of American-Irish humour in the piece. Kelly seemed to be present in it in disembodied form; Kelly seemed even to go—for the time went into the minor with long wails or keening by the bassoons; and then it seemed that Kelly's wake was being held, when a more joyous note was struck, and Kelly seemed to sit up in his coffin. The encore pieces included the famous "Washington Post," "Bride-elect" (loved by the Germans), "High School Cadets," "Stars and Stripes," "Rose, Shamrock, and Thistle," introducing English, Scottish, and Irish airs, and the dashing "Yankee Shuffle."

Miss Virginia Root sang "The Card Song" (Sousa), and "The Goose Girl," when recalled. Miss Nicoline Zedeler played the exacting "Souvenir de Moscow" of Wieniawski, and as an encore the Gavotte of Gossec with harp accompaniment. Mr. H. L. Clarke gave a fine cornet solo, "The Debutante," and, when recalled, "If I had the World to Give You."

The soloists were as efficient as the band as a whole, and the band as a whole played as if it were (as it obviously is) composed entirely of artists, each on his own particular instrument; yet all as one, strictly disciplined, and rendering unquestioning, prompt, cheerful obedience to the one man with the baton—Sousa.

The band performs this evening, and the programme will include among other items the overture to "William Tell," and "Dances from Henry VIII." by Edward German.

Wellington Dominion  
Aug 18

# SOUSA'S BAND.

The attendance at the afternoon concerts given by Sousa's Band must be taken as pretty convincing evidence that the enthusiasm of Wellington for good music is either extraordinarily fitful and wayward or else a mere fiction. It may be said, of course, that the city is too busy to go to afternoon after afternoon to hear even the best of concerts, but if there were any deep and lively musical feeling there would be of people able to escape from business a number sufficient at any rate to half fill the Town Hall. Yesterday afternoon the attendance was comparatively microscopic. Those who did attend, however, were quickly able to forget their troubled thoughts about the waste of good music and even about the

with the Oberon overture, so enchantingly melodious and full of the spirit of faerie. Mr. Herbert Clarke was again splendidly successful with his cornet solos, the first a long and intricate rondo and the second "Love's Old Sweet Song." The Sousa suite that is generally the most delightful feature of each concert, was this time a bigger and more serious study than usual. It was practically a connected trilogy, "At the King's Court," the chapters being "The Countess," "The Duchess," and "The Queen," rising from a light and airy stateliness to a final rather heavy majesty of colour and movement. Miss Virginia Root sang one of Sousa's songs "I Wonder" very delightfully and repeated with "Miss Industry." The first part concluded with a Sibelius tone-picture, which opened very startlingly with flashes of decorative brass thrilling up and down a ringing and thunderous background of heavy black. A cool andante movement followed and the final movement was a quasi-reversal of the opening play of tones. The second part was brought on with a whimsical and altogether delightful trick. "The Band Came Back" was the name given to the "fantastic episode." A harp solo, so good as to make one wonder whether the harpist could not have a number to himself, opened the episode, and in twos and threes and fours the other members of the band strolled on to the stage carrying on a chain of airs, the volume of each increasing as the episode went forward to its conclusion—a swinging Sousa march. Miss Nicoline Zedeler again showed what a clever violinist she is with an Ogarew "caprice." The marches given as encores were greatly enjoyed.

The enthusiasm at the evening performance was, if anything, more warmly demonstrated than on the previous occasions, and again every item was encored, and some were cheered. A great deal of interest centred in a suite written by Mr. Sousa, "The Last Days of Pompeii." It is in three movements and is descriptive of scenes from Bulwer Lytton's novel. The opening movement depicts a scene in the house of Burbo and Stratonice, where gambling and drinking are in progress. The music is passionate, with strong contrasts; and the game varies and the abandonment to its influences increased. Then, in beautiful, calm contrast the blind girl Nydia is depicted. The third movement represents all the horror and awfulness of the destruction of Pompeii, the drums and bassoons in weird combination presaging the eruption, the noise and crash of which and the growing consternation and despair of the people, gradually increase into a great wild body of orchestration. The descriptive passages move rapidly, and then, at the end, comes the death of Nydia, and the noise of the tumult sinks gradually until the movement ends in peace and calm repose. The suite was a new phase of Sousa's, and the audience were exceedingly glad to have heard it. The "Peer Gynt Suite" had a masterly rendering, and other popular pieces were Strauss's well-known "Blue Danube" waltz, and "Scenes from 'Carmen.'" The prologue to Sullivan's "Golden Legend" was a noteworthy performance and one of the features of the concert. The power of the great final fortissimo was in some senses a revelation. In all his effects, however, Sousa is "strong." There is nothing weak or sentimental about his art. The soloists, Miss Nicoline Zedeler (violinist), Miss Virginia Root (soprano), and Mr. Herbert L. Clark (cornet) were as much in demand as ever. So were Sousa's numerous stirring, throbbing marches.

# SOUSA'S BAND.

Encouraging support, in spite of a wet night and strong counter attraction, was accorded to Sousa's Band last night. Although the circle seats can still accommodate many more patrons, the spacious front and back stalls held a large audience. The band grows on one; people who have gone once, go again, for the popular music played is presented with such consummate skill and finish that to renew acquaintance with it gives still further delight and pleasure. If enthusiasm counts for anything, then Sousa and his artistic performers have certainly captured the public. If the Town Hall has not been crowded every

have gone away disappointed, indeed the band's performances will remain as a very agreeable remembrance.

The programme, as usual, was of the brightest. If it only contained the brilliant Sousa marches, now so familiar where band music is at all known, it would be worth hearing, but there is, besides, an admirable selection of pieces from some of the best composers, played in a style only possible with Sousa. There was, for instance, the grand Sullivan prologue, "The Golden Legend," with its impressive finale, deeply stirring the audience, whilst the "Peter Gynt Suite" (Greig), and Sousa's "Last Days of Pompeii" suite, descriptive of "The House of Burbo and Stratonice," "Nydia," and "The Destruction of Pompeii and Nydia's Death," were given with splendid effect. In the scenes from "Carmen" (Bizet) the band attained to great heights of musical excellence. Then there was a whole budget of attractive miscellaneous items—"Stars and Stripes," "High School Cadets," "The Fairest of the Fair," "Has Anyone Here Seen Kelly," "The Federal March," and an exceedingly clever and humorous improvisation of popular melodies. Mr Herbert Clarke, as a cornet solo, played "Bride of the Waves" (Clarke), a fine piece of work for which he was encored. Miss Virginia Root sang "Will You Love When the Lilies are Dead?" (Sousa), and as an encore "All Through the Night," and Miss Nicoline Zedeler's violin solo, "Introduction and Rondo Capriccioso" (St. Saens), elicited "Dixie" in response.

A matinee and evening concert will be given again to-day. The season closes to-morrow night.

Wellington Times  
Aug 19.

# SOUSA'S BAND.

The afternoon performance yesterday and last evening's concert by Sousa's band drew large attendances at the Town Hall. Lady Islington was present at both concerts. The selections by the band included overture "Thuringa" (Lassen), symphonic poem "The Chariot Race" (Sousa), fantastic episode "The Band Came Back" (Sousa), Russian peasant dance "Kukuska" (Lehar), "The Federal March" (Sousa), "Plantation Songs and Dances" (Clarke), "Grand Choral and Fugue" (Bach), and the ever-popular budget of Sousa marches. At the conclusion of each item there were clamorous demands for encores, which were readily conceded. Messrs Clarke and Millhouse's cornet duet, and Mr Herbert L. Clarke's cornet solos evoked enthusiastic recalls. Miss Nicoline Zedeler gave a musicianly interpretation of the violin solos "Scene de la Czardas" (Hubay), and as encore numbers "Minuet" (Beethoven), and "Gavotte" (Gossec). Miss Virginia Root sang "Soldier, Take my Heart with You," and was required to add "Goose Girl." The last performances of Sousa's Band are announced to take place this afternoon and evening.

Wellington Post  
Aug 19

Mr. and Mrs. Sousa lunched at Government House on Thursday. Mrs. Sousa and her daughters left for a tour in the North yesterday, and intend to see all our show places. They have visited the Southern lakes, and seen a good deal of the South Island. Her Excellency, Lady Islington, attended the Sousa concert last evening. This evening His Excellency the Governor and Lady Islington will be present.



**SOUSA'S BAND.**

**FAREWELL CONCERTS.**

The last chord has died away, alas! but Sousa and his band will live long in our grateful remembrance. We have discovered, many perhaps too late, that a combination of musical talent like theirs has never before been assembled on our shores. And we have realised that many of its members stand upon the highest plane of instrumental proficiency, and that some are wonderful; but all have proved themselves artists without exception. What they gave us in Saturday's last two concerts made parting doubly hard. First of all appeared the "Prelude" to Hansel and Gretel, Humperdinck's musical fairy story, that has captured young and old wherever produced. The Prelude, finely melodious and illustrative of its purport, is beautifully designed and ambitious enough in form and substance for Grand Opera. The originality and "esprit" of the French school shone brightly once more in Bizet's wholly charming suite, "L'Arlesienne," most daintily played. In the Adagietto the reeds, clarinets first, displayed again the beauty of tone and expression that could hardly be surpassed, but all the four movements exhibited the usual skill, influence, and finish of Sousa's baton. Under his care the eloquent, deeply affecting music to "Siegfried's Death," moved us powerfully, its mournful strains finely interpreted. The graceful Ballet Music by Metra, the French Johann Strauss; a "Sicilietta" by Blon, the old, but still effective Stradella Overture, and the usual liberal allowance of Sousa's clever marches and extravaganzas filled the matinee programme of the band. In the evening a "request" concert contained again Tchaikowsky's marvellous "Overture Solonelle." In weight and impressiveness the unisonous entry of the beautiful Russian National Hymn seemed to surpass even the previous reading. The sparkling Hungarian themes of Liszt's second Rhapsody in brilliant orchestral setting were again highly successful. But as the surpassing event of the evening, indeed of the whole concert season, must be chronicled, the presentation of Wagner's "Prelude" and "Love's Death," from Tristan and Isolde, which in its emotional poetry and depth of feeling knows no equal in music. How it heaves and soars in passionate desire and outburst, entrancing in its shimmering wealth of harmony; and how it was set before us, well-nigh perfect, by Mr Sousa and his followers, out-shining even the best of their previous deeds. A pretty "idyll," a telling "Fantasia on English Airs," Sousa's usual abundant martial appeal and—the end. Mr Clarke's brilliant soli, Miss Virginia Root's pretty songs, attractively sung, and Miss Zedeler's violin pieces, notably the Handel "Largo," brought out with fine pathos and splendidly played variations on a plantation tune, comprised the acceptable contributions of the soloists.

We have learned to admire Mr Sousa to the full as conductor and composer. He will never forget that he owes name and fame to a wide public, and he will be with them and glory in their appreciation as long as he lives. He is impatient of the cant and intolerance that flourishes so gaily in music, and he denies the claim of the musical connoisseur for sole consideration. To him the butterfly of a day is a joy, as well as the imperishable beauty of monumental creations. He aspires to the highest, in time and place, and attains a full measure. Stern of purpose, to him in his own words, "music is not an amusement, but a very serious matter." Simple, versatile, modest, proud rather of his men than of his own remarkable gifts and achievements, amiable and lovable, such is a faithful portrait of the man, John Philip Sousa.

**SOUSA AND HIS BAND.  
FOURTH CONCERT.**

The fourth evening concert of Sousa's Band was given last night in the Town Hall in the presence of a large and delighted audience. The programme, generous in its original length, was added to with a gracious liberality until practically it was doubled. There was not a number but which aroused enthusiasm, or one in which the wonderful sympathy between the conductor and his band, and the superb qualities of both, were not fully evidenced. In precision, and in many other important respects, the performances were at once an education and a revelation. Readiness was stamped on all that was done, one felt that the band intuitively did the right thing, and had insensibly merged individuality into the unity of a great and varied instrument, which responded to the lightest touch. Nothing was hurried or scamped, but there was no waste of time, and the conductor scarcely took his place, amidst the applause of the audience, before the first notes of the first number were sounded. The programme was adapted to the varied tastes of the audience, and introduced in response to encores were many of the stirring marches which have made the name of Sousa a household word all over the world. The more serious element was represented by Grieg's dramatic "Peer Gynt" suite, and the vivid tone-pictures painting the experiences of the quaint Norwegian scamp were interpreted with wonderful descriptive power and intensity. "The Death of Ase," depicting the passing away of Peer Gynt's mother, the "Dance of Anitra," the Arabian dancing girl, with whom Peer Gynt falls in love, and who wheedles all his jewels from him, leaving him alone in the desert, and the weird melodies of the extraordinary finale, in which Peer Gynt finds himself furiously attacked by imps and brownies in the hall of the Mountain King, were splendidly and eloquently played. Another splendid number was Strauss's Introduction and Valse, "On the Banks of the Blue Danube," which stirred the audience to enthusiasm. A double encore was demanded. Following came serenade "Rococo" (Meyer Helmund) and "King Cotton" (Sousa), which derived a wonderful vitality from the splendid manner in which they were played. The delicacy and finish in portions of the suite "The Last Days of Pompeii," and in Sullivan's "Golden Legend," were eloquent of possibilities in the emotional side of music. Mention must be made of Mr. Herbert L. Clarke's admirable cornet solo, "Bride of the Waves," which stamped him as a performer of skill and of singular beauty of tone. Miss Virginia Root sang "Will You Love When the Lilies are Dead?" a pretty song by Mr. Sousa, with pleasing effect, and the technique and tone displayed by Miss Nicoline Zedeler in her violin solo, "Introduction and Rondo Capriccioso" (St. Saens), were excellent. Both ladies were warmly encored.

At the matinee performance yesterday afternoon the audience, though not large in number, was by no means wanting in expressions of appreciation of the excellent programme.

Wellington Dominion Aug. 19.

**SOUSA'S BAND.**

The glad riot of music was continued at the Town Hall yesterday by Sousa and his famous band. The more one sees of Sousa the more one is forced to admire the man and the band under his control. So perfect is the sympathy between them that he does not need to drive or coax them by heated appeals, he rather holds them with silken reins, the least touch of which means the response he desires. His methods are born of perfect confidence in these under him.

There is some great deal of change in the broad treatment afforded Goldmark's rather colourless overture, "Spring," which needs the strings to give it that lightness, delicacy, and variety which should be associated with the spirit of such a composition. The band was again very successful in Sousa's own popular suite, "Looking Upward." Elgar's "Pomp and Circumstance" was played with dignity and martial grandeur, uplifting to hear. The second half opened with the humorous conceit "The Band Came Back," now so popular with Wellington audiences, and in response to an encore "The Blue Danube" waltz was played. "The Angelus" movement from Massenet's "Scenes Picturalesques" was quite one of the finest numbers the Band has given. Sousa marches were played in abundance, and were as welcome as flowers in the spring. Miss Virginia Root sang Batten's "Spring Morn'" against an accompaniment which was altogether too loud. Many of the singer's notes were completely lost owing to the aggressiveness of the band. The same fault, which could be very easily remedied, was in evidence during the "Obertass" mazurka of Wieniawski, played by Miss Nicoline Zedeler.

The largest audience of the season was present last evening. Not only was it the largest but it was the most enthusiastic, and after some of the Sousa compositions, which are in great favour, cheers were substituted for applause in several instances. A very well diversified range of composers was included in the programme. Lassen's overture "Thuringia," a composition which makes an exhausting demand upon the full band, has a fine symphonic breadth, and streams with melody lavishly orchestrated. Sousa's claim to be a composer of descriptive music is more than justified in his symphonic poem "The Chariot Race," the idea of which is taken from "Ben Hur." A trumpet blast, the scurry of preparation conveyed by agitation among the basses, and an occasional shriek from a piccolo; another trumpet blast—crash—the gates are open, and forth dash the chariots. On, on they fly to the clatter of the maddened horses' hoofs (cleverly imitated with a couple of coconut shells cut in half), as the race progresses a grand crescendo is piled up and up, and to a final crash the race is over. The classical item last evening was Bach's "Grand Chorale and Fugue," which to many was a rich delight. The number opens softly with the wood-winds only—a quiet stately measure, with a slight fugal embellishment, which broadens and swells up to the chorale, a devotional movement blazed by the trombones, horns, and trumpets in magnificent style. This is followed by the fugue, led by the wood-winds and joined later by the brasses, which work up in perfect order to an impressive finale characteristic of the composer. Lehar's wild Russian peasant dance, "Kokuska," a bizarre work breathing the spirit of the murky Slav peasant, was admirably played. Other numbers played were the medley, "Plantation Songs and Dances" (Clarke), "The Band Came Back," the "Jolly Fellows" waltz, "Has Anybody Here Seen Kelly?" and a crop of Sousa marches.

Miss Virginia Root sang Willeby's "Soldier, Take My Heart With You," which is not so attractive or tuneful as is the usual run of that composer's songs. "The Goose Girl" was much better, though the clacker evidently had the idea that he was the soloist. Miss Nicoline Zedeler played Hubay's vivid "Scene de la Czardas" with plenty of fire and understanding. Her tone will broaden with the years.

This afternoon the programme will include the overture, "Grand Festival" (Leutner), the tone poem, "The Old Cloister Clock" (Kunkel), the Rubinstein nocturne, "Kamennoi Ostrow," and the prelude to Act III of "Lohengrin" (Wagner). The last performance will be given this evening, when among other numbers the band will play the prelude to Humperdinck's "Hansel and Gretel," Bizet's "L'Arlesienne" suite, Siegfried's death from "Gottterdammerung" (Wagner), and the overture to Flotow's "Stradella."

**SOUSA'S BAND.**

(Per Press Association.)  
PALMERSTON N., Aug. 21.  
Sousa's Band gave two performances a good success to.

**SOUSA'S BAND.**

It was, we think, an American comedian whose popularity, resulting in many encores whenever he made an appearance on the stage, caused him to demand of an audience, in a grievous tone, "Have you no homes?" Sousa's Band might well have put the same query to the hundreds who attended the tenth concert, given in the Town Hall last evening. The audience was a very large one; as early as a quarter to 8 o'clock the notice "Standing-room only" was given in the downstairs portion of the auditorium. What an enthusiastic audience it was! And what excellent ground for enthusiasm it had. The programme was, like every one that has been submitted by Sousa's Band in Wellington, suited to all tastes; one diversified enough to please the most critical. The playing of the band is a revelation of what emotions may be conjured up by trained musicians interpreting the works of talented composers. In some of the more popular selections the audience may find beauties hitherto undreamt of, and the band's playing of the higher-class pieces fills with joy the soul of the true music-lover.

Yesterday afternoon those, and they were numerous, who attended the matinee heard many of Sousa's own compositions, which, judging by the great applause, proved very popular. Another matinee is being given this afternoon.

This evening the last performance will take place. The programme will include the prelude to Humperdinck's "Hansel and Gretel," the overture to "Stradella," and other items by well-known composers.

Wellington Dominion Aug. 21

This business of the New Zealand mutton has touched our hearts through our pockets, and even in the exciting frivolities of spring shows, and the delightful realisations of Sousa's band, the question of the strike, pointed by its bearing on New Zealand mutton, made itself felt.

"This is a nice thing at Home, isn't it? I forget how many carcasses of New Zealand mutton are held up at the docks," said a tiny little woman snatching her thoughts for a moment from an enormous picture hat under which she dreamt of hiding during the summer. Her companion, a tall, loosely-garbed person who was fingering with longing a cooly-delectable motor bonnet in oyster grey, regarded her with patient indifference. "Of course, my dear, it is just what you might expect in a country where they deny women the vote. No doubt they will see their mistake now, and realise that such a thing would never have happened if women were taking their proper part." And so the topic penetrates everywhere, for as we waited for Sousa's graceful, active presence on the stage, two quiet women in grey delved deep into the topic of the strike, and "My heart aches for the women and children," said one; "it is they who suffer: and when you read of a hundred thousand men being idle, you know there will be double that number of hungry and sorrowful women and children." "But it is surely wonderful that the Government which could plan so perfectly for pleasure and magnificence should be powerless to cope with a crisis that arises from poverty and labour," said the other. "I heard no more. So was bowing to an applauding audience one second, the next he was on the drum and that wonderful left hand—his—so eloquent, so magnetic, so dramatic—was guiding a flood of sound absolutely scintillated with colour, that last sentence had set my feet off on a new track."



Wellington 98  
Palmerston Standard Aug 21  
Auckland 24  
Herald Aug 21

## BRILLIANT SUCCESS.

### SOUSA'S FINAL CONCERT.

Sousa and his magnificent band scored a brilliant triumph at the Town Hall on Saturday evening, when the final concert of a memorable series was given before an immense audience, which was fairly carried off its feet, so to speak, by the splendid performance of the distinguished company. The audience was extremely fortunate with a special "request" programme, comprising the most popular tit-bits in the band's repertoire, and to these were generously added encore items enough and to satisfy. The opening number was Tchaikowsky's celebrated "1812," which created such a furore of enthusiasm at one of the earlier concerts. A Chopin suite—a mazurka, a waltz, and the "Marche Funebre"—was the next item of note, and here the band took a higher flight, interpreting the characteristic music of the great French composer with a performance which left nothing to be desired. Another memorable number was the selection from Puccini's "Madame Butterfly," and the audience was especially grateful for the "Peer Gynt" suite, given as an encore number—the encore numbers, taken as a whole, were a concert in themselves, by the way—the brilliant and ever-popular "Zampa" overture, the whimsical items "The Band Came Back" and "Has Anybody Here Seen Kelly?" and the favourite "Blue Danube" waltz. The celebrated Sousa marches figured largely in the concert, one of the most popular being "The Federal," while the old favourite, "The Washington Post," received its due share of plaudits. The solo numbers included "April Morn" and "The Goose Girl" (the latter an encore number), by Miss Virginia Root, soprano, the violin numbers "Zigeunerweisen" (Sarasate) and "The Swan" (Saint-Saens), and Mr. H. L. Clarke's cornet solo, "Showers of Gold" and "Killarney." Just as the audience rose to go, the band played "The Star-Spangled Banner." His Excellency the Governor and Lady Islington attended the concert.

There was also a good attendance of the public at the matinee concert which was given in the afternoon, when a very fine programme, generously augmented by indulgent responses to encore calls, was presented.

Sousa, the eminent conductor, has two great hobbies—horse-riding and shooting (game and from the traps), in both of which he is most proficient. His managers on the present world's tour (the Quinlan International Musical Agency) were evidently well posted on the point, as in his contract it is stipulated that he must neither ride a horse or shoot a gun. He is looking forward keenly to the end of the tour.

### SOUSA SEASON ENDS.

Saturday brought the end of the Wellington season of Sousa and his justly famous band. Two concerts were given, a matinee in the afternoon, and a "special request" performance in the evening. The latter drew an audience which crowded every part of the Town Hall, and included their Excellencies

His Excellency the Governor and Lady Islington, accompanied by Miss Stapleton-Cotton and Mrs Guise, with Captain Shannon and Captain Escourt in attendance, were present at Sousa's band concert on Saturday evening.

the Governor, Lady Islington, and suite. The programme was of a most popular character, and every individual item on it was encored with the greatest enthusiasm. More than once a double encore was insisted upon.

## SOUSA'S BAND IN PALMERSTON.

### THE MATINEE CONCERT

An event of considerable interest was the arrival of John Philip Sousa's famous band by the express from Wellington. The visit of this talented combination, headed by America's foremost instrumental composer, has been the subject of much pleasurable anticipation during the past few days, and its performances will rank among the most notable musical events in local history. The band was met on arrival at Palmerston by Mr Muller, manager of the Opera House, and arrangements were made for the accommodation of the sixty performers, Mr Sousa and leading members of the company going to the Grand Hotel.

The Opera House held an enthusiastic audience this afternoon, when a matinee concert was given. The programme is one of thirteen which comprise the band's repertoire. It opens auspiciously with Tchaikowsky's overture solenne, "1812," a magnificent melodic description of the Battle of Moscow. The introductory movement is of a sacred character, and there follows a recitative illustrating the occupation of the city by Napoleon. The military theme proper is then entered upon, and the alternations of a Russian conception and the "Marseillaise" dominate a remarkable descriptive set. The retreat of the Napoleonic army, represented by a diminishing strain, is then succeeded by the triumphant hymn with which the selection opened. The finale is an allegro embodying a Russian patriotic rendering. Mr Herbert L. Clarke, the cornet soloist, revealed a masterly knowledge combined with skilful execution, in "The Debutante," a composition by Clarke presenting a difficult setting. Sousa's own suite "Three Quotations," is characteristic and what one might term Americanesque. The band interpreted it to perfection. Miss Virginia Root, a gifted soprano soloist, sang "The Card Song" with immediately popular effect. The ever-new "Lohengrin" fantasia (Wagner) was treated admirably by the assembled instrumentalists. In Weber's "Invitation a la Valse" and the bracketed numbers, "Praeludium" (John felt) and "The Glory of the Navy," a march by Sousa, the players gave a comprehensive exhibition of their extraordinary resources, rendered brilliant by training and inspired by the magnetic personality of their conductor. Miss Nicoline Zedeler, who rendered Wieniawski's "Souvenir de Moscow," proved herself a violinist of high order and created a profound impression. The concluding item "Slavonic," a rhapsody by Friedmann was rendered in excellent accord by the band.

To-night an altogether typical programme will be given, including the "Tannhauser" overture, Sousa's character study, "Dwellers in the Western World," "The Bells of Moscow," and "The Ride of the Valkyries."

### SOUSA'S BAND TO-NIGHT.

Sousa and his band of 60 performers arrived by this morning's train from Palmerston North, and were welcomed on arrival by a large number of local musical enthusiasts. This afternoon, at 3 o'clock, a performance was given in the Opera House to a large audience, and a second recital will be given this evening, at 8 o'clock. Sousa is a world-famous man, and his band is equally famous. Consequently one is not surprised to hear of the enthusiasm with which they have been greeted wherever they have appeared, and that the Dominion tour is a repetition of the success which attended them in Australia. Under the circumstances a crowded house to-night is assured, to listen to one of the finest band programmes ever submitted here, including some of the "March King's" own compositions.

## ENTERTAINMENTS.

### SOUSA'S BAND.

LAST night was a red-letter occasion in the musical annals of Auckland, when John Philip Sousa and his world-famous band inaugurated their brief Auckland season in the presence of a fairly large and highly-enthusiastic audience. Everything on the programme was encored, and in some instances treble recalls were insisted upon by the delighted auditors.

The combination of instruments over which Sousa wields his masterful baton is the result of years of consideration and experience. Ignoring the hidebound rules which govern the construction of the ordinary brass or military band, the famous conductor and composer has evolved an aggregation of executants specially fitted to cope with the complexities of modern instrumentation, and particularly works of the romantic school on the one hand, as well as those of the obviously popular type on the other. Many of the effects obtained at last night's concert would, of course, be practically unattainable by everyday band combinations. In the melodic parts the delightfully buoyant quality of the reeds was much in evidence, while in rapidly moving passages the brilliancy of tone was the theme of universal remark. The balance of the band is superb, while the individual excellencies of each performer from the piccolo exponents down to the gentleman who pours his musical soul into the colossal Sousaphone, are beyond question. The mobility and precision of the large concourse of players is surprising, at times giving the impression of a huge organ being manipulated by one pair of hands. Under the baton of its conductor the band is as subservient to every gesture as is the plastic clay beneath the hands of the skilled potter.

Of Sousa himself, as director, much might be written. His method of conducting, while masterful, never assumes the exaggerated proportions which certain caricaturists have frequently suggested. Where occasion demands it, his beat is strenuous, and his players are galvanised into uncommon activity, but on the other hand Sousa not infrequently lets the band "have its head," as it were, only cutting in with a decisive wave of the baton as a certain climax approaches. Certain expressive effects are sometimes secured in a novel way. Take for example, the diminuendo close of the "Manhattan Beach March," which was delightfully presented as the composer holding his hands aloft gradually lowered them while the tone receded.

The band gained a big reception for its masterful and finished interpretation of Wagner's now well-known "Tannhauser" overture. After the subdued opening by the bass players in the sedate "Pilgrims' Chorus," the tone was gradually augmented until the melody was declaimed by the trombones against an insistent semi-quaver figure by the clarinets. Then the volume dropped again, until the tranquil course of the music was interrupted by a swirling figure in the wood-wind, which displayed unanimity of idea among the executants. The "Tannhauser" and "Venus" themes, with their picturesque orchestral background were skilfully presented, while closing ensembles with the "Pilgrim" theme renewed, were striking in every way.

Sousa's character study, "Dwellers in the Western World"—one of his most recent compositions—proved an enjoyable suite, in which much delineative music was presented under the respective headings of (a) "The Red Man," (b) "The White Man," and (c) "The Black Man." Rachmaninoff's famous piano prelude, "The Bells of Moscow," was picturesquely given, and well received. Much rapid articulation, as well as control of nuance

"Welsh" rhapsody.

After a double encore the next programme number, "Entre Act," was proceeded with. This displayed great suavity of treatment and artistic finish. Sousa's new march, "The Federal" (dedicated to Australasians), followed. It is a piece in the composer's most popular style, with its rhythms well marked. Wagner's "Ride of the Valkyries," from "Die Walkure," was graphically depicted as the closing item. There was a multitude of encore pieces, most of them being the famous Sousa marches, "El Capitan," "King Cotton," "Manhattan Beach," and "Stars and Stripes." The latter received a sensational reading which hugely appealed to the audience. Towards the final stages of development four piccolo players advanced to the front and indulged in a brilliant counterpoint against the principal theme. Then six cornets and the same number of trombones came forward, the former declaiming the theme against moving harmonies by the latter, the whole effect being supplemented by the remainder of the band upon the stage. That humorous upon the familiar "Has Anybody Here Seen Kelly?" also fairly captured the house, the musical interrogation being made by all the instruments in turn, and occasionally it took on a "tired feeling" which was distinctly humorous. Miss Virginia Root (soprano) was well received and encored for her capable vocalisation of "Maid of the Meadow" (Sousa), and Miss Nicoline Zedeler proved herself a highly-accomplished violinist in her number "Zigeunerweisen" (Sarasate), and on being recalled submitted Beethoven's "Minuet" with harp accompaniment. A veritable tour de force was Mr. Herbert L. Clarke's brilliant cornet solo, "Showers of Gold," written by himself, and which made demands upon the full range of the instrument. His encore selection was "Killarney."

The first afternoon performance of the band takes place at the Opera House to-day, and there will be another performance in the evening. A change of programme will be given in each instance.

### SOUSA BAND.

To-night at the Opera House, John Philip Sousa and his famous band will commence a short season which will terminate the Dominion tour of this wonderful musical combination. The closing performance in Wellington will be remembered for many a day by the thousands of people who packed the Town Hall. At the close of the last number the audience cheered the band and number the conductor, and it was some time before the hall could be emptied. The last three concerts in Wellington were honoured by the presence of Lady Islington, who was charmed with the musical gems submitted by the band. The programme for to-night's concert, which commences at 8.15 will include two Wagnerian numbers, overture "Tannhauser," and "Ride of the Valkyries," and in addition to the ever popular Sousa marches the band will present their conductor's latest work, which is a series of character studies entitled "The Dwellers in the Western World." In three soloists who accompany the band will be heard to advantage in the numbers set against their names. Miss Virginia Root will sing "Maid of the Meadow," Miss Nicoline Zedeler in Sarasate's grand violin solo, "Zigeunerweisen," and the "star" cornet player, Mr. Herbert L. Clarke, will present his own work, "Showers of Gold." In another column special attention is drawn to matinees, one being given each day of the season, and on Saturday and Wednesday special school matinees will be given, when children will be admitted at special rates. The box plan of reserve seats is now open at Wildman's, and as sales at A. Eady and Co.

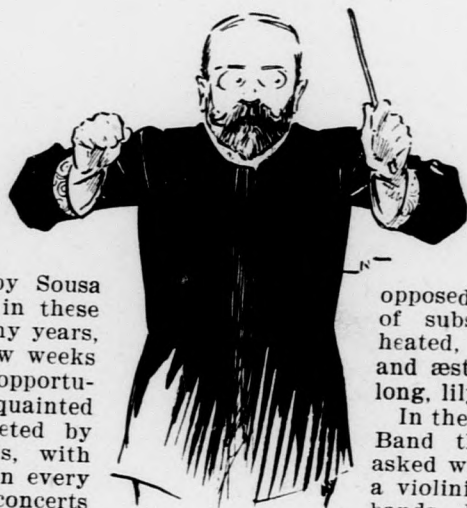


# How I Built the Sousa Band.

## A Development in Instrumental Music.

WRITTEN  
FOR  
"LIFE"

BY  
JOHN  
PHILIP  
SOUSA.



[Music as written by Sousa has been well known in these Southern lands for many years, and during the past few weeks Australia has had the opportunity of becoming acquainted with Music as interpreted by Sousa—in other words, with Sousa and his Band. In every city where a series of concerts has been given, considerable interest has been aroused, not merely in the programmes as arranged in sequence, but in the composition of the band itself. Mr. Sousa, who is a fairly prolific writer, was asked to explain something of his ideals and methods to the readers of "Life," and replied with the following article.]

The company of musicians which have been advertised throughout Australia under the term "Sousa and his Band," represents just about as near my ideal combination of performers as I hope to see brought together, both as regards numbers and quality. The term I have just used probably suits the bill-board best, but it does not cover what I have aimed to build up—namely, a band-orchestra. It is, in reality, a fifth orchestral body, essentially modern in the best mechanical equipment, which, without arrogating the sphere of privilege of any instrumental combination hitherto known, has made a wider and often a more artistic scope for sweet, discursive, descriptive, inspiring, or inspiring music in all its varied forms.

I learned very early in life that if musicians depended upon musicians for their support there would be no musicians. It is necessary to heed the wishes of the masses if one hopes to succeed. The dramatic world shows the leaning of the masses in the fact that there must be a proportion of at least fifty to one, when Romance and Comedy are opposed to Tragedy. The fact is that the Drama has depended, almost since its inception, upon the will of the people, as

opposed to the hothouse form of subsidised Art, artificially heated, antiseptically watered and aesthetically cultivated by long, lily-white academic hands.

In the early days of the Sousa Band the question was often asked why, with my training as a violinist and leader of string bands, I did not organise a symphony orchestra rather than a wind combination. It is, perhaps, an exemplification of the old adage that man proposes and the Almighty does the rest. Up to my twenty-fifth year it never occurred to me that I would ever be associated with a military band. My training and profession from my eleventh year had been entirely in string orchestral work, and up to my seventeenth year I was either a violinist in a large orchestra, or leading a small string band with violin or baton. About my twenty-fifth year I attracted the attention of the Government authorities at Washington, and was tendered the conductorship of the United States Marine Band, the National Band of America. I considered the offer one of great honour, especially to a man as young as myself, and immediately accepted it.

The Marine Band is formed on the lines of the vast majority of the German and English military institutions, for it was a "double-handed" band. That is, one day it played as a string orchestra, the next as a brass and reed combination; and like all outfits of that character, whose duties are a part of a function, it was vague in its instrumentation and elastic as to numbers. Duplication of the commoner instruments was oftener found than characteristic tone-colouring, and the desideratum seemed principally to confine the thematic material to three leading instruments—the clarinet, the cornet, and the euphonium, in their reed band work.

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September 1, 1911.

There was at first no great opportunity to depart from the traditional instrumentation of the military band. After a while, the marches which I composed and used became fairly widely known in the States, and as a composer of marches there was a demand on the part of the American public to hear the band I conducted. Therefore, President Harrison permitted me to make two tours of the United States with the Band, and it was during the second one that a group of capitalists of New York and Chicago made me a most flattering offer to resign the Government position, and organise a band or orchestra on lines of my own selection. That led to the formation of what is known to-day as "Sousa and His Band." These people guaranteed my salary for five years, and gave me carte blanche in organising the band.

I had before me four distinct bodies, comprising the instrumental combinations, to select from. First, the purely brass band, of which there are several excellent examples, notably the Black Dykes, the Besses o' the Barn, the Halifax Brass Band and a few others in Great Britain, France, Canada, and the United States. Secondly, the so-called military band, differing in its composition in every country, and negative as to its positive instrumentation, the best examples of which are found amongst the famous military bands of England, France and Germany. Third, the Beer Hall or Casino string band, large or small, according to its environment. Amongst the best known are the Strauss, the Ziehrer, the Komzak of Vienna, the Parlow of Germany, the Casino of Monte Carlo and the Bial of America. And fourth, the symphony orchestra, containing the essentials for a perfect performance of the classic writers, such as Beethoven, Mozart, Bach, etc. The field lay before me, and the roads were very clearly defined, to that extent that I realised that each of these musical bodies was hemmed in by hidebound tradition. Any attempt to go outside the province of the brass band would rob it of its charm as a brass choir. Any effort to alter the simple instrumentation of the military band would weaken it in its most important duty—that is, as a musical body intended for the open air primarily. To change the character of the Casino orchestra and mix its pot-pourri of marches, waltzes and genre performances with symphonies, toccatos and the highest form of musical composition would weaken it in its sphere of continuous sunshine, and with a symphony orchestra to descend from its lofty pedestal as the exponent of the Tragic Muse and the highest form of academic Art, would be entirely out of place.

I therefore decided to form a fresh combination in which I would be untrammelled by tradition and in a position to

cater for the million rather than the few, and the outcome, after considerable experimenting, is the combination I have the honour to conduct.

In building up the organisation, I looked first for balance of tone, and second for multiplicity of quartets, third for virtuosity in execution, and fourth for the absolutely eclectic in programme. I realised in the beginning that those composers known as the classicists would not lend themselves at all times to my scheme of orchestration. Therefore, very little is heard at my concerts of Beethoven, Haydn or Mozart. They belong to the primitive, simple, uncomplex instrumentation of the symphony orchestra of their day, with the strings as the predominating feature, and should never be played by any combination except the one for which they were originally intended and orchestrated. A Shakespearean scholar would be outraged if absolute changes in the master's lines were made in these times; yet we have some of the big symphony conductors and arrangers who are making changes to-day in the scores of those masters of bygone days. Probably these men making these ill-advised alterations in the scores of the masters do it because they think the present age requires progress, but that progress in complexity of orchestration and harmonic device is being supplied by the big writers of to-day, such as Wagner, Richard Strauss, Elgar, Dvorak, Tchaikowski and others, and it is in compositions of this class that the combinations of instruments such as constitute my organisation find fullest scope and are most effective.

The tone colouring of those composers is so lavish, and goes so deeply into the instrumental body, that unless you have perfect balance the full effect and intention of the composer is lost. And my own claim is that my organisation stands unique in its composition as a sound complement, being world-reaching rather than class-confined in the scope of its programmes. It is not incongruous to me to see a comedy scene immediately follow a tragic scene in Shakespeare, or any other of the master dramatists, nor laughter follow tears in the romantic drama, nor a cloud obscure the sun on a summer's day. Therefore, as I have Nature and the best examples of men as my champions, I have no hesitation in combining in my programme clever comedy with symphonic tragedy, rhythmic march or waltz with sentimental tone-pictures. Now the historian asks for results, and are my methods justifiable? I say most emphatically, yes! For twenty years I have toured America and the countries of Europe, and now, in the ripeness of experience and reputation, we are making this all-world tour, the Australasian part of which is rapidly drawing to a close.



# SOUSA AND HIS BAND.

(By One of the Press Gang.)

It is over. In the quiet of my office there comes to me no music save the never-ending throbbing of the distant engine and the subdued hum of the still more distant linotypes. But through these prosaic sounds, subduing them, dominating them, filling the air with sweet refrains and magnificent harmonies, there lingers the still fresh and vigorous memory of Sousa and his Band. I have just come from the Opera House, as I have done many a time before, and as I sit here wondering what to write my head is a whirl with the medleys to which for the past two hours I have been listening. Write what? A criticism! No, 'twere folly to think critically, rank insanity to pen it. A comparison! No, again, for comparisons are notoriously odious and invariably illogical. Sousa is incompar-

able. He is a veritable maker of music, a musical trinity—poet, composer, conductor. And his Band, well, it is Sousa's Band, a combination of chosen brass, string and wood-wind instrumentalists, trained and inspired by the master under whom they play. What more need be said? Some of us have tasted "canned" samples of the product of Sousa's genius, thanks to the genius of another great American. The gramophone has familiarised us, more or less perfectly, with the master's interpretations of his own inimitable compositions. But to get those interpretations first hand. To see Sousa's forces marshalled on the stage, with Sousa himself on the dais, and to hear the glorious burst of music which comes at the silent bidding of his rhythmic baton and modulates itself in response to the quiet but compelling motions of his white-gloved hand. Ah! that was a privilege not soon to be forgotten. I am alluding more particularly to the evening performance. The matinee was delightful, but the evening programme, supplemented as it was so generously, was to the extent to which it was supplemented more delightful still. Let me briefly recall the richness of the feast. Two beautiful helpings of Wagner—the "Tannhauser" overture and the glorious "Ride of the Valkyries," a taste of Rachmaninoff in "The Bells of Moscow," of Edward German in his spirited "Welsh" rhapsody, and of Helmsberger in a lively entre act, some of Sousa's richest creations—"The Dwellers in the Western World," "King Cotton," "Washington Post," "The Manhattan March," "Stars and Stripes" and "The Federal," the new march which he has specially dedicated to Australasians. And even then the menu is not nearly exhausted. There remain the melodious strains of "The Blue Danube Waltz" and the unique and inimitable exposition of the comical in music, "Has Anybody Here Seen Kelly?" And to these again must be added the welcome contributions of the soloists, Mr Herbert L. Clarke's brilliantly-executed cornet solos ("Showers of Gold" and the ever-popular "Killarney"), the sweet soprano songs of Miss Virginia Root ("Maid of the Meadow" and "Annie Laurie"), and Miss Nicoline Zedeler's artistically-played violin solos. Surely no one could desire a richer feast than this. Was it any wonder that the satisfaction of patrons found frequent expression in vociferously enthusiastic applause, and that Sousa and his bandmen were permitted scarcely a moment's breathing time between the courses? I certainly do not remember having seen a more delighted audience leave the Opera House. Everybody seemed bent on telling everybody else what an enjoyable treat it had been, and all appeared to unite in the regret that there could not be a second spreading of the banquet table. But so it is, for Sousa has departed. Hastily he came, and as hurriedly he left. We

at all, for his coming meant that in order to keep faith with the citizens of Auckland, the Band had to embark on a special train immediately after the performance and spend the rest of the night and the best part of to-day in travelling to the northern city. The Band gives a performance at Hamilton this afternoon, the Auckland season commencing to-night.

Auckland Star  
Aug. 24

## SOUSA'S BAND.

### OPENING CONCERT.

#### A FINE PERFORMANCE.

Last night at the Opera House, before a very good attendance, John Phillip Sousa, the famous American composer and conductor, and his celebrated band made their first appearance in Auckland, and received a very flattering reception.

The company left Wanganui by train just before midnight last Tuesday, gave a concert at Hamilton yesterday afternoon, and reached Auckland at 6.30 last night. Notwithstanding this late arrival the big organisation commenced the concert precisely at the advertised hour, which speaks volumes for the business-like methods, and the performers' powers of endurance. This brass choir contains splendid musicians, every member being a thorough master of his instrument, and is composed of: 4 flutes, 2 oboes, cor anglais, 2 bassoons, contra bassoon, E flat clarinet, 10 first B flat clarinets, 4 second B flat clarinets, 2 third B flat clarinets, alto clarinet, bass clarinet, harp, 3 saxophones, 4 cornets, 2 trumpets, 4 horns, 4 trombones, 2 euphoniums, 4 tubas, bass drum, cymbals, tubular chimes, glockenspiel, tympani, and accessories.

The programme presented was one that suited all tastes, and showed the performers' powers off to splendid advantage. The audience applauded the executants so much in several instances that triple encores had to be given, and when Mr. Sousa made his entry he was very warmly welcomed, and a similar compliment was bestowed on the instrumentalists at the rise of the curtain.

During his career as composer and conductor, Mr. Sousa has had conferred upon him many honours, amongst them, the "Victorian Order," presented to him by the late King Edward. He has travelled far and wide with his band. What gives it special prominence, apart from the technical completeness of its performance, is the splendid quality of tone that is obtained, and the rich and deep timbre of its basses. Excellent examples were given of delightful legato playing, and the weighty and soul-stirring climaxes were exciting in the extreme. The rhythm is strictly proportional, consequently the time is admirable. With commendable precision the notes are sounded, and the release of the intervals is as perfect as could be desired. The degrees of tone are worked up with wonderful effect, the fortissimo at the close standing out with remarkable power and body of sound. Sousa is a magnetic conductor; he has no mannerisms, is very quiet in his way, and often ceases beating at all. To obtain special effects he used his left hand, and if he wishes an accentuation on any particular interval, he slightly moves his hand towards the executants, and for the embellishments or finesse of playing he makes a slight finger movement, which seems to be thoroughly understood by the instrumentalists. Under such perfect control are the performers, that it seems as if only one person were

Concluded,

playing, this being specially noticeable in the syncopated passages, and in places where the performers have to enter after bars of silence. The wood-wind section is quite a feature of the band; so many competent players of this class have never appeared on an Auckland platform before, while the brass portion leaves nothing to be desired. The former secure splendid tone, and display remarkable technical proficiency, and the latter, not even in the loudest passages create an ear-splitting rawness of tone.

Wagner's overture to "Tannhauser" was splendidly played. The "Chant of Pilgrims" was rendered in a broad and expressive manner, and the majestically persistent figure of sixteenth triplets was given with wonderful precision and accuracy by the clarinets, the "Venusburg" music was graphically played, and the "Hymn to Venus" was performed with brightness and splendid tone quality. The return of the first theme, accompanied by the insistent figure of semi-quavers, admirably played by the clarinets, and the finished performance by the brass-family of the theme, made up a performance that will long be remembered by those who were present. The executants met with a warm demonstration at the conclusion, and immediately played "El Capitan" as an encore. Edward German's "Rhapsody" was another very enjoyable number, and received adequate treatment. The part-playing was specially good; in places the brass-choir sounded as if a large organ was being played. The tone was delightfully built up, the changes of time excellently managed, the brasses played with beautiful roundness, and the clarinets did the rapid passages in a manner that proved them to be executants of the very first rank. This performance gave such satisfaction that it resulted in the band playing, "Has Anybody Here Seen Kelly," and "The Yankee Shuffle," as extra pieces in response to insistent recalls. Helmsberger's "Entre Act" received a perfectly irresistible reading, Sousa's latest composition, a spirited and effectively orchestrated march, was much enjoyed, and further contributions were demanded, when the band again greatly pleased with its brilliant performance of "The Stars and Stripes" and "Manhattan Beach." A stirring and exciting performance was given of Wagner's famous tone-picture, "Ride of the Valkyries," its sonorous neighings and prancings, its wild and exultant cries, its indefatigable activity, its shouts and savage laughter, all being more vividly portrayed. Other interesting and enjoyable pieces were Rachmaninoff's "Prelude" and Sousa's "The Dwellers in the Western World." The latter is a graphically written composition, and received a performance most realistic, and in reply to a determined encore "King Cotton" was played.

Miss V. Root, the soprano, has a pleasing voice, and was recalled after the tasteful singing of Sousa's "Maid of the Meadow." Miss N. Zedeler, the violinist, displayed a pleasing tone and good command of the bow in Sarasate's "Zigeunerweisen." Mr. H. L. Clarke is a finished cornet soloist, he secures a beautiful tone from his instrument, phrases with excellent judgment, and secures any degree of sound he desires, his high notes are of delightful clearness and flute-like timbre. For his excellent rendering of "Showers of Gold" he received a vociferous encore, when he gave "Killarney."

Two performances are to be given daily; to-night's programme will contain the great 1812 overture by Tchaikowsky, and selections from Wagner's "Lohengrin."

## Auckland Herald Aug 25 FIRST AFTERNOON PERFORMANCE.

THOSE who attended the first afternoon performance yesterday by Sousa's famous band will probably not soon forget the rare display of virtuosity which was put before them. Many of the effects secured were memorable, and a second acquaintance with this concourse of musicians served to make completely clear the wonderful potentialities of this band so perfectly trained. Each and every interpretation invited the closest attention from the audience, who were frequently roused to a high pitch of enthusiasm as some surprising rendering was set forth.

Litoff's remarkable tragic overture "Robespierre" opened the programme, and the working out of every section was listened to with engrossing interest. Sousa and his band rose to the occasion in every particular, and whether they were heard in vivid crescendos, tender pianissimos, tumultuous rushes of notes which demanded incredible rapidity of utterance, or the broadly declaimed phrases of the varied harmonisations of "The Marseillaise," the result caused the virtuoso players no apparent perturbations.

Sousa's Suite, "Looking Upward," involving the musical illustration of certain poetic quotations, was in its way magnificent. The opening section, "By the Light of the Polar Star," proved to be an exhilarating musical sleigh ride, but conceived on a far more exalted plane than those musical pot-boilers which have become painfully familiar. It probably did not pretend to touch any profound or elusive depths, but for all that it possessed that clever "genre" touch and convincing atmosphere which many will envy. "Under the Southern Cross" was more pretentious and no less successful, while in the third of the series, "Mars and Venus," many telling ideas were presented, among them being two sensational drum rolls, which starting pianissimo, developed in volume in each instance to a roar like thunder and then sank away to total extinction leaving the listener astonished.

The "Siegfried" Fantasia (Wagner) was resplendent in skilled orchestral devices, prominent among which was the "Siegfried Call," as interpreted in the wings by Mr. Herman Hand. The performance of Liszt's "Hungarian Rhapsody No. 2" was the best heard here to date, the players simply revelling in presenting the intricacies of the stirring Magyar themes. More than passing notice is due to the executant of the brilliant flute cadenzas, which appeared at intervals. In "The Song of the Nightingale" (Filipposki) a brilliant exposition of piccolo playing was displayed by Mr. P. Senno. After this came the stirring march, "The Fairest of the Fair" (Sousa), a feature of which was the enunciation of the principal subject by a trombone player, who advanced to the front of the stage. Inspiring in every detail was the performance of Berlioz's "Rakoczy March," which terminated the programme. Popular encore selections included a proportion of the Sousa marches, these being "The Bride Elect" and "Washington Post." Another selection which captured the house was "Turkish Patrol" (Michaelis). Purity of intonation and brilliance of execution was displayed by Mr. Herbert L. Clarke in a cornet solo, "Sounds from the Hudson" composed by himself. On being heartily encored he contributed "Silver Threads Among the Gold." Miss Virginia Root made a good impression in her soprano solo, "Where is Love" (Sousa), while Miss Nicoline Zedeler's exacting violin of "Souvenir de Moscow," displayed great technical ability and musicianly sense. Her double stopping and skill in her devices meets all demands, and varied treatment of the Russian "The Red Sarafan," as a concluding dance theme.



## THE EVENING PERFORMANCE.

The attendance at the evening concert, though good, was not such as to justify the opinion that Aucklanders have yet realised that they have at present in their midst a musical combination so far unequalled in its way. More than one instrumental coterie has visited us to date, but for catholicity of taste, searching interpretations, and a wide repertoire it may safely be affirmed that Sousa's famous band stands pre-eminent. Prominent features of last night's performance were masterly delineations of Tchaikowsky's thrilling war picture, the famous "1812" overture, and Sousa's clever suite based on "Three Quotations." The first of these was a skilfully devised march in patrol style, containing thematic matter of engrossing interest, the second was a delightful sylvan sketch based on the quotation "And I, too, was born in Arcadia." The last, entitled "Nigger in the Woodpile," exhibited all those Ethiopian tendencies in the orchestration and general effects which stands for universal popularity. Weber's "Invitation a la Valse" was a noteworthy contribution. Taken "con brio," with the exception of the tasteful introduction, it kept the wood-wind players busy showing the florid themes to advantage. Not a note was missed, however, and the whole effect was inspiring, calling forth warmest plaudits. A fantasia on Wagner's "Lohengrin" was a telling effort, showing the band's executive and expressive resources. Other items were "Praeludium" (Jahnfelt), "The Glory of the Navy" march (Sousa) and Friedemann's magnificent "Slavonic Rhapsody." Telling encore items were the Sousa marches "The Bride-elect," "The Washington Post," "Stars and Stripes," "Hands Across the Sea" and "The High School Cadets," all of which were uproariously received. A clever travesty on "Waiting at the Church" was also given. Miss Virginia Root was encored for her rendering of Sousa's "The Card Song," and a similar experience awaited Miss Nicoline Ledeler after her violin solo "Souvenir de Moscow." Mr. Herbert L. Clarke's cornet solo, "The Debutante," was an artistic triumph, securing a hearty encore, when "The Rosary" (Nevin) was given. The usual afternoon and evening concerts take place to-day. Prominent among the items to-night will be Sousa's immensely successful fantastic episode "The Band Came Back."

*Auckland Star*  
Aug 25

## SOUSA'S BAND.

Two performances were given by Sousa's splendid band yesterday, and attracted appreciative audiences. At the afternoon concert a fine programme was submitted, and every item was so much thought of that extra numbers were demanded at the conclusion of each. Litolf's remarkable overture "Robespierre" headed the programme, and a graphic and highly interesting performance was given it. The gloomy introduction was recited with fine breadth and feeling, and much fire and energy was displayed in the following impetuous theme, while the "Marseillaise" was rendered with great force and fine sense of rhythm. Some excellent tonal outbursts were obtained in the music depicting Robespierre's arrest and execution, and the march by the trumpets and following triumphal march were given with telling effect. A selection from Wagner's "Siegfried" showed the band's powers to admirable purpose; and the "Siegfried" was artistically performed by Mr. Herman Hand. Liszt's second "Rhapsody" received a careful and studied delivery; the various changes were delightfully made, and a fine climax was ob-

tained at the close. Berlioz's "Rakoczy March" and Sousa's "Looking Upward" and "Fairest of the Fair" received vigorous treatment, and Filipovski's "Song of the Nightingale," with piccolo obligato by Mr. Paul Senno, was well received and admirably rendered. The soloists, Misses Root and Zedeler and Mr. H. Clarke, gave successful interpretations of their numbers, and were honoured with insistent recalls.

The evening programme contained Tchaikowsky's famous overture "Solenelle 1812," Op. 49. The largo movement was exquisitely phrased by the executants, and in the "Poco piu mosso" the brass choir produced a splendid volume, and executed the difficult intervals with perfect intonation, while the wood-wind gave finished performances of its music. The Andante was charmingly expressed, and the "Allegro Giusto" was rendered with vehemence and force, and the strains of the "Marseillaise" shone out with telling effect. The basses played its running figure of chromatic intervals with remarkable freedom and purity of tone, while throughout the excellent part-playing was quite a feature of the performance. With wonderful unanimity the executants kept together in the unison passages of eighths and sixteenth notes, and a splendid rallentando was made leading into the slow movement. Overpowering in its effect was the sound produced in the Largo; the weight of tone was magnificent, and the way the instrumentalists played together was a fine example of finished ensemble performance. A pulse-stirring rendering of the closing "Allegro Vivace" terminated a remarkable performance of a world-famous composition. At its conclusion the wind-choir was enthusiastically encored, when they were heard in the conductor's "The Bride Elect." Most enjoyable and highly finished was the performance of Wagner's "Lohengrin" selection. In this the brasses simply covered themselves with glory, and the wood-wind ably played its music. Weber's "Invitation a la Valse" was very daintily interpreted, some charming shadings and rubatos being displayed. Highly praiseworthy performances were given of Jahnfelt's "Prelude" and Friedemann's "Rhapsody." Sousa's "Suite" and "Glory of the Navy" were much appreciated, and received adequate renderings. The band's encore pieces, "Hands Across the Sea," "Washington Post," "High School Cadets," "Stars and Stripes," and "Waiting at the Church" showed the instrumentalists' powers in popular themes to splendid advantage, and the performances often resulted in double encores. Miss Root gave a pleasing rendering of Sousa's "The Card Song," after which she sang as an extra "The Goose Girl." Miss Zedeler displayed fine execution in Wieniawski's "Souvenir de Moscow," which was effectively accompanied by several members of the band, and in reply to a merited encore, played a gavotte. Mr. H. L. Clarke was enthusiastically called back after his clever performance of "The Debutante" as a cornet solo, when he played with marked effect "The Rosary."

To-night the programme will include Weber's overture to "Oberon," Sibelius' "Finlandia," and the famous "The Band Came Back," and several Sousa marches. The public should not miss the chance of hearing these instrumentalists, as nothing so large, efficient, or so complete of its kind has ever been in Auckland.

*Auckland Herald*  
Aug 26.

## SOUSA'S BAND.

### YESTERDAY'S PERFORMANCES.

The plan of submitting two programmes daily was continued by Sousa and his wonderful company of instrumentalists at the Opera House yesterday. Each performance was in its way an incomparable triumph in skilled interpretation, and served to show what assiduous rehearsal, coupled with rare ability, may in time achieve. The band's repertoire would seem to be well-nigh inexhaustible, while at each session the listener makes a pleasant incursion into the highways, and sometimes the by-ways, of music.

Prominent among the successes of the afternoon programme, and received with rapturous applause, was the remarkable interpretation of Liszt's 14th Rhapsody. The broad and expressive nature of the harmonies in the opening portion suggested a funeral march, and was declaimed in the minor mode. Subsequently the same air was massively treated in the tonic major key, and led up to a capricious movement, which gave all the executants, and particularly the numerous wood-wind contingent, full opportunity for brilliant technique, coupled with plastic tone. The elaborations of the final Magyar theme were strikingly presented, while the strepitoso finale, in forceful unisons and chords, was given with astonishing verve and precision. Sousa's "Geographic Conceit," a highly popular item, proved that music possesses but few limitations. Wittily entitled, "People who Live in Glass Houses," it set out to musically depict the various results of a successful vintage. The first section, "The Champagnes," was full of enticing music, played to an admirable simulation of the popping of many corks. Then came "The Rhine Wines," with a coaxing oboe theme, surrounded by much varied orchestration. That portion illustrating Scotch, Irish, and Kentucky whiskies, was devoted to national dances, in which the usually accepted characteristics were prominent in the picture presented. The movement "Pousse Cafe" terminated the suite, and made a fitting climax to a musical feast of good things. Von Suppe's "Poet and Peasant" received a reading nothing short of sensational, and eclipsing any previous performance of the overture yet heard locally. The "allegros" were taken at hurricane speed, yet every note in the swirling semiquaver sequences could be distinctly traced. Sousa's stirring march, "The Diplomat," a fantasia on popular hymn tunes, and Ganne's characteristic idyl, "The Gipsy," were the band's other achievements. Miss Virginia Root sang Sousa's "Oh, Ye Lilies White," in a successful manner, and Miss Nicoline Zedeler made a decided hit in Hubay's violin solo, "Hejre Kati," a selection which showed that the artiste possessed higher qualities than mere technical eloquence. Miss Zedeler appears to be a player with vast potentialities, and should yet take rank with the world's greatest violinists. Her interpretation of the encore piece, "Le Cygne" (Saint-Saens), was above reproach in every way. Mr. Herbert L. Clarke's brilliant cornet solo was deservedly recalled, when he submitted "Robin Adair."

The evening concert was largely attended, and the enthusiasm attained large dimensions, the composer and his band being cheered on more than one occasion. Weber's fine overture to "Oberon" opened the programme, and every phase of this descriptive piece of instrumentation was brought out by the players. Sousa's suite, "The Band Came Back," followed three

times. Sousa's "The Band Came Back," and (c) Her Majesty, "Queen." Each gave opportunity for the presentment of many dainty and clever devices in the scoring, and the whole was listened to with rapt attention. Sibelius' stirring tone-picture, "Finlandia," was a striking success, and whether in the more turbulent harmonies which dominated the orchestral fabric, or the exquisite hymn-like middle section, the band scored a rare success. A fantastic episode, much to the liking of the audience, was entitled "The Band Came Back." It served as a vehicle to reintroduce the band to the assembly after the interval. Heralded by a fanfare from the wings, the harpist strolled on, and discoursed "Annie Laurie." The oboist next put in an appearance, playing "The Mocking Bird," to an accompaniment provided by the first soloist. Gradually the players assembled, each batch contributing to the general effect by playing snatches of popular airs, the whole gaining in volume and harmony the while. A dramatic feature was the duet from "Il Trovatore," rendered by the principal cornetist and the trombone, the latter being stationed in the dress circle. The quartet, "Sweet and Low," by the horns, and "Two Little Girls in Blue" as a duet by two saxophones, called forth big applause. By degrees the whole band assembled, and Sousa then appeared, once again leading his forces to victory in "The Washington Post." The episode, which was wildly encored served to make clear the capabilities of individual members of the band in uncommon fashion. Cheers followed the encore selections, "Rose, Shamrock, and Thistle," and the ever popular "Stars and Stripes," while the rest of the programme numbers, including many artistic solo contributions, were all redemanded. Other concerts take place to-day at three p.m. and eight p.m., when new programmes will be submitted.

A special matinee for school children will be given this afternoon.

*Auckland Star*  
Aug. 26.

It is not generally known (says the "Dominion") that none of our wood-wind players in Wellington could play with Sousa's band, or any of the big orchestral organisations of the world, with their present instruments; neither could they play in any modern opera band. The trouble is that of nitch. Our players are equipped with the old high-pitched instruments, which are tuned to the Philharmonic nitch, which has long since been given the go-by in the artistic world. Sousa's instruments, brass and wood-wind, are tuned to the international nitch, which is now the accented pitch for all big musical organisations in America, England, and on the Continent. The difference is almost a semi-tone—an enormous discrepancy which cannot be made right by the most skilful instrumentalists. Sousa was interested to learn that the fine city organ had been tuned to the low nitch. Had he known that he would probably have used it in conjunction with the band in some of the numbers, in Elgar's "Pomp and Circumstance" march for one. Sousa thinks that the Municipal Orchestra should certainly be equipped with low-pitched instruments, for several reasons. One is that the international nitch was now almost universal, and all conditions were made in conformity to that nitch. The big singers were accustomed to the low pitch, all the leading piano-manufacturers tuned their instruments to the "international," and the best argument of all was that our own organ was down to the low pitch.



Auckland  
102 Star Aug 26.

## Sousa's Band at the Opera House.

### A GREAT RECEPTION.

Musical Auckland waited long for the coming of Sousa and his Band, and when the combination of talented world-trippers first made their appearance before the large audience at the Opera House on Wednesday night, they must have felt more than satisfied with the heartiness of the greeting extended by our townfolk. From "Tannhauser" to ragtime two-step seems a very long step, yet Sousa's party of instrumentalists handled these rather varied numbers with the self-same perfection, and are certainly quite at home with any musical selection they undertake to give their best of, which best always brings a call for an encore. Sousa is not a conductor of the erratic or raving order, but rather of the mild disposition as leader of his talented party, all of whom appear to be on such good terms musically with the composer-conductor that they seem to understand collectively the merest movement of even his eyebrows. There was some reality about the whole show, and whether it was "Tannhauser," "The Bells of Moscow," "Stars and Stripes," or a two-step march, there was no mistaking the representation. "Has Anybody Here Seen Kelly" was artistically rendered as an encore number, while telling effect is introduced into each item to suit the bill. Miss Nicoline Zedeler extracts some fine musical tone from her violin, Herbert Clarke proves himself an expert cornet soloist, while Miss Virginia Root is a soprano vocalist of merit. All three have to respond to encores. Sousa's Band is a marvellous combination of talented musicians who certainly understand one another, and they should be heard at any cost.

Auckland Star  
Aug 26.

### SOUSA'S BAND.

The band which has become famous under the baton of John Phillip Sousa, "the March King," gave afternoon and evening performances in the Opera House yesterday. Of the afternoon selections the most popular of several captivating performances were those of the conductor's own composition. His geographic conceit "People Who Live in Glass Houses" is a tone picture of the most modern style, impenetrated throughout with the swing inseparable from Sousa compositions. As interpreted by Sousa's band of accomplished instrumentalists, it was strangely real in its descriptive character, and the audience required no more than the programme notes—the Champagnes, the Rhine Wines, the Whiskies (Scotch, Irish and Kentucky) and Pousse Cafe—to enable them to follow the theme and motive of the music, and at the same time realise the humorous of the title.

Lizst's 14th Rhapsody and Supper "Foot and Peasant" march received characteristic Sousa readings, perhaps rather disconcerting to the conventionalist, but thoroughly delightful to others in the surprising effects. Yet most convincing and satisfying of all was "Washington Post," the pioneer march which yielded Sousa, as composer, £10 and world-wide fame. The solos included an exhibition of brilliant executancy by Mr Herbert L. Clarke in Clarke's "Carnival of Venice," and a glimpse of very fine musical temperament in Miss Nicoline Zedeler's rendition on the violin of Hubay's "Hejre Kati."

Those who braved the elements in the evening were certainly amply compensated by the splendid programme submitted, and the added attractions of the numerous encore numbers. One front row of the dress circle was occupied by the American Consul-General (Mr. Prickett), the Vice-Consul (Mr. Bachel-dor), and a party of ladies, and the front of the seats was draped with the "Stars and Stripes."

The opening item was Weber's splendid overture to "Oberon," in the opening of which the French horn is most effective. The wood-wind combinations, illustrative of the tip-toeing of the fairies, was admirable, and the attack by the trumpets was splendid, while the general harmony obtained from the full strength of the band was a thing that must be heard to be fully understood. An encore was given in response to great applause, the item being "El Capitane." The cornet solo by Mr. Herbert L. Clarke, a rondo capriccioso, was a bit of excellent work, which was appreciated at its full value by the audience, and the musician responded with a beautiful air, "If I Had the World to Give You." The next item by the band was a suite by Sousa, "At the King's Court": (a) Her Ladyship, "The Countess," (b) Her Grace, "The Duchess," and (c) Her Majesty "The Queen." In these items the glockenspiel was heard to great effect. The harmony rose in grade according to the titles, culminating in a splendid finale. A pretty soprano solo, "I Wonder," was sung by Miss Virginia Root very nicely, and in response to an imperative encore, the vocalist gave a bright little song by Sousa, "Miss Industry." The band next played a tone picture, "Finlandia," by Sibelius, grand effects being got by the wood-wind opening, followed by the full power of the brasses. This also was encored, and the "Invincible Eagle" was played with great power.

After the interval Sousa's fantastic episode, "The Band Came Back," greatly delighted the audience. In this number were two especially beautiful contributions. One was "Sweet and Low," by four brass instruments, and the other, "Ah Che la Morte," the sombre opening to the prison scene in "Il Trovatore" being well played by the trombones and other brass instruments. "The Rose, Shamrock, and Thistle" was played as an encore piece. The next item by the band was the idyll, "Sizilietta" (Von Blon), followed by Sousa's fine "Federal March," which evoked considerable applause. Miss Nicoline Zedeler played very artistically Ogarew's violin solo, "Caprice Brilliant," and had to respond to a double encore. The final number by the band was Halvorsen's entree, "Triumphale des Bayards," a really fine burst of harmony.

SOUSA'S BAND.  
Auckland Herald Aug 26

The magnificent series of concerts at present being given at the Opera House by John Philip Sousa and his famous band were continued on Saturday before increasingly large and enthusiastic audiences. Fervid applause, punctuated by cheers, was bestowed upon many of the more de-

## SOUSA OFF THE STAGE.

### A MAN WHO JOKES.

THE man whose name is heard in all corners of the world, even in backblocks shanties where the "canned music" of the phonograph whiles away the evening hours, Sousa hid himself away after last night's concert in a cell deep down the theatre's foundations. He was accompanied by two or three business men and a halo composed of violets and two girls as handsome as the violets; and he manifested a tendency to tell funny stories rather than to be interviewed in a serious vein. He has the eye of a humorous person, and it is justified, for he can see what nobody would dream of looking for—a not remote connection between the excellence of his band and the seductions of alfalfa-fed steak—"the finest food on earth." Indeed, it was not easy to divert him from joke and anecdote, even to the attractive work of making odious comparisons between New Zealand audiences and others, though musicians usually like to talk on that subject. He did but add to the accumulated testimony that New Zealanders are cool in response to first addresses, but warmer as their hearts are expanded. He had found his audiences appreciative and kindly—all good listeners, sane listeners, listeners who applauded in the right places. But that did not necessarily indicate a standard of taste, said he. People go to a concert as to a concert, never, or at least very seldom, out of mere curiosity. Bring them round an entertainment comprising some special feature in tights, or someone famous, and they will go along, eager to see what they could see.

"Do you think nobody goes from curiosity to see you—of whom they have heard?"

"They may—but not in tights!" he replied.

And so he would not be serious. He admitted, when pressed to say something for publication, that he had done well in the South and hoped to please the people of Auckland exceedingly. Mr. Sousa is frank about his band. It is a combination unique among bands and orchestras, designed for the special purpose of reaching the hearts of the people by all the charms of music, grave and gay, and it is the best.

Prominent among the afternoon's successes was Sousa's symphonic poem, "The Chariot Race." As a powerful piece of delineative music, it left nothing to be desired, and all present were entranced with its beauties. Bach's "Grand Choral and Fugue" invited a masterly interpretation of contrapuntal complexities. In the fugue each part could be distinctly traced. Lassen's overture, "Thuringa," made a powerful appeal, while other popular successes were: "The Band Came Back" (Sousa), "Kukuska" (Lehar), the brilliant and inspiring "Federal March" (Sousa), and Clarke's pot-pourri of Plantation Songs and Dances. The encore selections—Sousa's most striking marches—were hugely enjoyed. Messrs. Clarke and Millhouse were recalled for their cornet duet, "Sounds from the Alps," and Miss V. Root (soprano) and Miss N. Zedeler (violinist) were compelled to appear again after their respective numbers.

The evening programme embraced many noteworthy successes, among which may be noted that number of transcending excellence, the prologue to Sullivan's "Golden Legend." The masterly and novel instrumentation of this great scene, where Lucifer is represented as calling upon the elements to wreck the Cathedral of Strasbourg, stamps it as one of the most striking examples in modern music. To such perfection have the wind instruments been trained, that in the furious rushing passages a wonderful string tone-quality was suggested. The contrasts were masterly, and the tubular chimes played an effective

and perfection of delicacy was shown in Helmund's Serenade. Descriptive and uncommon was Sousa's "Last Days of Pompeii," and the rest of a big programme was received with every demonstration of approval.

This afternoon and evening new programmes will be played.

Auckland Star  
Aug 28

### SOUSA'S BAND.

To hear Sousa's famous band is to get an education and a revelation, and each new programme seems better than the one which preceded it. Saturday afternoon's audience was manifestly delighted and the enthusiasm was at times almost beyond bounds. Every item was a musical gem—so simple that the patrician could yet listen enraptured; so exquisite that the critic could but marvel and applaud. Surely nothing more superb in its kind could be imagined than Sousa's symphonic poem, "The Chariot Race." Almost without a printed synopsis could the audience have understood the story of Ben Hur's great race. The clashing of the trampling of horses, the huzzas of the people, and then the excitement of the race—all were given by Sousa's wonderful band as plainly almost as if human voices had been employed in relating the inspiring story. Perhaps what appealed to Saturday afternoon's audience most of all were two delightful little compositions, "Baby's Sweetheart" and "Whistlers." Both were given as encores, and pleased the audience greatly; the piccolo passages in the latter selection being exceptionally fine. So irresistible marches were naturally a feature of the programme. The items were also exquisitely rendered.

There was a splendid attendance at the evening performance, and many known pieces were given. In So- "The Last Days of Pompeii" a masterly interpretation was given of a difficult piece. The crash of the earthquake followed by the awe-inspiring roar of the frightened multitude, was given in novel manner, followed by the haunting theme of Nydia's death. The prologue to Sullivan's "Golden Days" was another piece, in which the band showed wonderful control. Mr. Herbert L. Clarke a good cornet solo rendering of "Bride of the Waves," followed with an encore of "The Rosary." The solo, "Will You Love When the Flowers are Dead?" was beautifully sung by Virginia Root, who responded to applause by giving as an encore, "Through the Night." Sousa's band particularly good in marches, of "Liberty Bell," "Stars and Stripes," "King Cotton," and "Hands Across the Sea" were given. The programme concluded with scenes from "Carmen."

This afternoon and evening new programmes will be given.



Auckland Herald  
Aug 29

#### SOUSA'S BAND.

John Philip Sousa and his remarkable band again submitted two programmes yesterday to delighted and large audiences. That the cult of the Sousa Band is a thing to be assiduously prosecuted is evidently the opinion of increasing numbers of music-lovers. Certainly no more remarkable concerts have been yet heard here, and it is gratifying to note that the rare superiority of this band over all others is being appreciated before the fleeting visit becomes a memory of the past. The afternoon programme, which was most enthusiastically received, was entirely devoted to the compositions of Sousa, and included the concerted numbers: "Her Majesty," from suite "At the King's Court," the character studies, "Dwellers in the Western World," "The Dancing Girl," from suite "Maidens Three"—an exquisite rhythmical conception—"Queen of the Sea," valse, "Glory of the Navy" (march), and others. Practically every band contribution was encored. Part-playing of rare merit was shown in the sextette from "The Bride-Elect," played by Messrs. Clarke, Corey, Millhouse, Lyon, Williams, and Perfetto. The respective soprano and violin solos by Misses V. Root and N. Zedeler were also from the busy pen of the great conductor, and were encored.

The Opera House at night contained the largest audience which has so far attended. Appreciation, where it failed to make itself sufficiently pronounced by plaudits, found periodical vent in cheers. The many encore selections included the best of the Sousa marches, and the "Stars and Stripes" of that ilk, was as usual made the occasion of a great demonstration. Litoff's dramatic overture, "Robespierre," opened the programme, and made a deep impression. Sousa's three-piece suite, "Looking Upward," of course, included that astounding drum roll by three players, which must be heard to be believed. The harmonies in Mascagni's Hymn, from the opera "Iris," were heard here for the first time, and made a wide appeal. The other solo and concerted items were heartily received, and redemanded. At to-day's concerts new programmes will be given.

Auckland Star  
Aug 29.

#### SOUSA'S BAND.

Two further programmes were submitted yesterday afternoon and evening at the Opera House by Sousa's famous band. The attendances at both performances were satisfactory, and the enthusiasm was very great indeed. Yesterday afternoon's programme was devoted entirely to the compositions of John Philip Sousa, and every item was encored. The concerted numbers were particularly fine. "Her Majesty," from the suite "At the King's Court," being one of the best, though "The Dancing Girl" from suite "Maidens Three," "Mars and Venus" from suite "Looking Upward," and character studies, "The Dwellers in the Western World," all aroused the audience to a demonstration of delight. A sextet from "The Bride Elect" was a feature of yesterday afternoon's performance, while the Sousa marches were encored again and again. The solo numbers of Miss Nicoline Zedeler and Miss Root were also appreciated items.

The evening performance was one of the best of the season. The overture, "Robespierre" (Litoff) was a magnificent interpretation, the dramatic story of the Dictator's fall in the midst of the excitement of the French revolution, as portrayed by Sousa's band, impressing the large audience very deeply. The suite "Looking Upward" (Sousa) was an inspiring performance, the third piece, "Mars and Venus," including a remarkable drum roll which baffles description, and must be heard to be understood and appreciated. Mascagni's Hymn from

"Iris" was repeated by special request, and the Rakoczy March, from "The Damnation of Faust," was one of the best and most thrilling items on the programme. An exquisite composition beautifully rendered was Filipposki's "Song of the Nightingale," the piccolo obligato by Mr. Paul Senno deserving special mention. Mr. Herbert L. Clarke was heard in two very fine cornet solos, "Sounds from the Hudson," and "My Rosary." Miss Zedeler and Miss Root were each encored for their solo numbers, and the irresistible Sousa marches were again an enjoyable feature of the programme. New programmes are being given at to-day's concerts.

Auckland Herald  
Aug. 30

#### SOUSA'S BAND.

THAT incomparable body of instrumentalists controlled by John Philip Sousa presented two more programmes at the Opera House yesterday, before large and delighted audiences. The afternoon programme was wholly new, and embraced the most striking successes in the band's repertoire. Great enthusiasm prevailed, and encores were the rule.

The musical event of the evening programme was the first performance here of Richard Strauss's great tone-picture, "Till Eulenspiegel." "Till" was a mediæval ne'er-do-well, whose audacious pranks at last brought him to the gibbet-tree, and the complex score of the composer—the most difficult the band has faced during its brief sojourn here—is concerned with a musical description of Till's doubtful actions. The listener at last night's concert was conducted on a journey of the emotions as rare as it was varied, and from the point where a chromatic jig is heard which symbolises Till wandering in search of material for the exercise of his talents, the imagination was spellbound. The multifarious drolleries and technical audacities of the composer were at every turn, and frequently the instruments were at intentional cross-purposes with each other. The hanging scene was powerfully realistic, and the whole work made a deep impression. Important points to be noted were the rapidity of utterance of the clarionets, and other wood-wind contingents, the awkward intervals voiced by the bass brass players, and the uncommon independence and resourcefulness of the exponents generally. Memorable readings were given of Liszt's great symphonic poem, "Les Preludes," and Rossini's "William Tell" overture, while Sousa's cleverly conceived suite, "Maidens Three," captured the house. Anything more engrossing than the melodic charm and orchestration of "The Summer Girl" excerpt it would be difficult to conceive. The "Henry VIII." dances of E. German were played in inimitable style, while the versatility of the soloists was adequately shown in their items. The vigorous Sousa marches, played as encore numbers, created a perfect furor. This afternoon and evening fresh programmes will be submitted, and to-morrow night Sousa and his band bid farewell to concert-goers.

Auckland Observer  
Aug 30

On Wednesday evening (too late for detailed notice in this issue) the world-renowned Sousa and his band inaugurated a brief season at the Opera House. Sousa does not believe in providing music that is caviare to the multitude. On the contrary, his programmes comprise a musical miscellany, ranging from

eccentric morceaux to popular extracts from grand opera. Every member of the band is a perfect master of his own particular instrument, so that the tout ensemble is perfection. The band must not be regarded as exclusively a brass one. The wood-wind element is well represented with all its mellowing influences. Sousa himself is a conductor of a distinctive type, and his methods of controlling the instrumentalists are said to constitute quite an entertainment in themselves. Auxiliaries to the combination are: Miss Virginia Root, soprano; Miss Nicoline Zedeler, violinist; and Mr. Herbert L. Clarke, cornetist. The arrangements for the season provide for a matinee every afternoon. The box plans are now available at Wildman and Arey's, and, considering the brevity of the season, intending patrons would be well-advised to reserve their seats at once—if not sooner.

Auckland Weekly News  
Aug 30.

#### SOUSA'S BAND.

WEDNESDAY night of last week was a red-letter occasion in the musical annals of Auckland, when John Philip Sousa and his world-famous band inaugurated their brief Auckland season in the presence of a fairly large and highly-enthusiastic audience. Everything on the programme was encored, and in some instances treble recalls were insisted upon by the delighted auditors.

The combination of instruments over which Sousa wields his masterful baton is the result of years of consideration and experience. Ignoring the hidebound rules which govern the construction of the ordinary brass or military band, the famous conductor and composer has evolved an aggregation of executants specially fitted to cope with the complexities of modern instrumentation, and particularly works of the romantic school on the one hand, as well as those of the obviously popular type on the other.

The band gained a big reception for its masterful and finished interpretation of Wagner's now well-known "Tannhauser" overture.

Sousa's character study, "Dwellers in the Western World"—one of his most recent compositions—proved an enjoyable suite, in which much delineative music was presented under the respective headings of (a) "The Red Man," (b) "The White Man," and (c) "The Black Man." Rachmaninoff's famous piano prelude, "The Bells of Moscow," was picturesquely given, and well received. Much rapid articulation, as well as control of nuance and rhythm, was demanded in German's "Welsh" rhapsody.

After a double encore the next programme number, "Entre Act," was

proceeded with. This displayed great suavity of treatment and artistic finish. Sousa's new march, "The Federal" (dedicated to Australasians), followed. It is a piece in the composer's most popular style, with its rhythms well marked. Wagner's "Ride of the Valkyries," from "Die Walkure," was graphically depicted as the closing item. There was a multitude of encore pieces, most of them being the famous Sousa marches, "El Capitan," "King Cotton," "Manhattan Beach," and "Stars and Stripes." The latter received a sensational reading which hugely appealed to the audience. Miss Virginia Root (soprano) was well received and encored for her capable vocalisation of "Maid of the Meadow" (Sousa), and Miss Nicoline Zedeler proved herself a highly-accomplished violinist in her number "Zigeunerweisen" (Sarasate).

The evening concert on Friday was largely attended, and the enthusiasm attained large dimensions, the

fine overture to "Oberon" the programme, and every phase of this descriptive piece of instrumentation was brought out by the players. Sibelius's stirring tone-picture, "Finlandia," was a striking success, and whether in the more turbulent harmonies which dominated the orchestral fabric, or the exquisite hymn-like middle section, the band scored a rare success. Cheers followed the encore selections, "Rose, Shamrock, and Thistle," and the ever popular "Stars and Stripes," while the rest of the programme numbers, including many artistic solo contributions, were all redemanded.

Saturday's programme embraced many noteworthy successes, among which may be noted that number of transcending excellence, the prologue to Sullivan's "Golden Legend." The masterly and novel instrumentation of this great scene, where Lucifer is represented as calling upon the elements to wreck the Cathedral of Strasbourg, stamps it as one of the most striking examples in modern music. To such perfection have the wind instruments been trained, that in the furious rushing passages a wonderful string tone-quality was suggested. The contrasts were masterly, and the tubular chimes played an effective part in the graphic picture. Grieg's "Peer Gynt Suite" was given in finished style, and perfection of delicacy was shown in Helmund's Serenade. Descriptive and uncommon was Sousa's "Last Days of Pompeii," and the rest of a big programme was received with every demonstration of approval.

"Bullseye."  
"The United States is the cheapest country for the poor man and the dearest for the rich man in the whole world."—Sousa.

Wellington Times  
Aug 29

#### MUSIC.

(BY TREBLE CLEF)

##### Sousa's Versatility.

John Philip Sousa is not only the conductor of Sousa's Band and the composer of a hundred marches. His talents are as diverse as the winds, and they blow as high at times. For instance, we in New Zealand know nothing of Sousa's comic operas, of which he is the author of half a dozen—two of them at least big successes—"The Bride Elect" and "El Capitan." The book of the latter was written by Charles Klein, the author of "The Lion and the Mouse" and other successful plays. It is always being played somewhere in America, and it is a great wonder that we have not had it in this part of the world. Other operas of Sousa's are "Chris," "The Charleston" (produced in Europe as "The Mystical Miss"), "The Free Lance," "Desiree," "The Smugglers," and "The Queen of Hearts." On his return to New York at the conclusion of the present tour, Sousa intends to produce another opera entitled "The Glass-Blowers," for which he predicts as great a success as "El Capitan" and "The Bride Elect." Sousa is also an author of some note. His "Fifth String" is now in its twenty-seventh edition, and "Pipetown Sand" is a steady seller always. It is a book for boys, told with that fascinating blend of dry, American humour and Mark Twainish philosophy. "Round the Year With Sousa" is another quaint publication replete with Sousa "Say-So's," with the year of the birth of all the prominent composers on their birthday. He was decorated with the Victorian Order by the late King Edward, and he had many orders bestowed on his pleasing person by European rulers.



# "SOWSER."

*Auckland Weekly Star, Aug 30*

## The March King in Auckland—A Memorable Visit by Bayreuth.

### The Superheated View.

**S**OUSA—or "Sowser" as some unsuspecting folk will have it—is ending up his meteoric flight over the circumference of the planet in Auckland, the last, the loneliest, but nowadays not altogether the loveliest outpost of the Pacific. There is need for making as well as indulging some reflections on the circumstance. With the whole of the American Press proclaiming the fact in delirious headlines to eighty-seven millions of people, Sousa departed for Europe. All Britain trembled with the anticipation of his coming. He was heralded by the panting Presses in Fleet-street, his name strode across the landscape in great letters from the lonely marshes of Essex to the big one-breasted world of Lancashire. Even the House of Peers hastened to its fall as the unceremonious democrat, the Sovereign Lord of the March descended amid a whirl of poster and paragraph on to the Motherland of our high destiny and purpose. The gates of historic London flew open wide at the very first breath of the magic talisman implanted forever in that one sacred sounding word—Sousa! After Sousa, it might incidentally be added came the band, and London thrilled with patriotic marches. London, "the provinces," South Africa, Australia—how readily the words fall to us in these days of perverted Imperialism! No recapitulation is needed now of the splendours of that pageant of sound, or even of the surrender of the citadels of Empire to the strains of "The Stars and Stripes" streaming out across an astonished world under the very sceptre of our Sovereign Lord the King of the Marches. Honours have been showered upon him, but Sousa still remains the incomparable—the only begotten and eternally sounding Mr. Sousa.

### New Zealanders and Instrumental Music.

The foregoing is not at all what I want to say about Mr. Sousa and his band of artists. It is merely a reflex of the superheated idea which has run amuck amongst many minds in New Zealand that Sousa is a vulgar manipulator of the hoardings, who knows more about advertising than music. Alas! for the man and the artist!

It can be but one more evidence of the reputation which this country holds as "a frost" where instrumental music is concerned, that an organisation of extraordinary calibre and artistic supremacy is allowed to pass through this country and play to scanty houses. Sousa is both artist and American. The two things are by no means incompatible, as some more or less British folk are apt to imagine. Being an American, he understands the public and what the public wants. Being an artist, he ensures at the same time the supremacy of good music, and thus Wagner, Tchaikowsky, Strauss (as well as some other people not quite so musical) all find room on his programmes. He has gathered round him a remarkable galaxy of talent—musicians all, who collectively represent the finest body of instrumental players that ever came to these shores. It is their very quality that has been their in this country is concerned. It is only the musical populace in our larger centres who recognised the extraordinary finish and the rare technique that is behind the attractive programmes which

have fallen on so many deaf ears. Auckland is no better or no worse than other centres in this respect. The aspirations and tastes of the present generation will, no doubt, be more clearly understood when the next girl, who is lured on to destruction by some snorting villain, puts her tear-stained countenance on to the hoardings. Prices can hardly be raised as an argument. Five, three and two is a moderate scale for a band of sixty performers, and should have made packed houses all through. Musically speaking, there is a good deal more to be had out of Sousa's band than the Sheffield Choir. But it is the despair of any intelligent person that when a lot of spurious talk

about Imperialism and jingoistic claptrap is freely indulged in, when the sacred cause of Empire is bandied about for the sake of "boodle," the public pay their guineas cheerfully, don dress suits, and without a murmur allow Dr. Charles Harriss to walk out of this country with some thousands sterling. What a monument to our artistic incompetence!

### No Fuss—Just a Case of Getting Busy.

Of Sousa and his band, to whom we owe many delightful evenings, there is nothing of the flamboyant or the artificial. The so-called March King conducts with as little fuss and ostentation as Dr. Richter or Arthur Nikisch himself. The extreme punctiliousness of the whole proceeding, the complete absence of any superfluous moments—such things are almost mechanical in their observance. Sousa is much too utilitarian to waste a moment. In contrast to the usual somnolent methods that carry performances of "The Messiah" and other more or less archaic productions far into the weary night, the example of our famous visitor is highly acceptable. As usual, the first items of both sections of the programmes were spoilt for a good many people by those very considerate brethren in our cities distinguished alike by their manners and their voices, who will arrive late, out of breath, and gurgling between the gusts about their seats.

The band presents many novel features and instruments to New Zealanders accustomed to look upon the complement of the ordinary brass band as the correct thing. The large number of clarinettes, the oboes, the bassoons (including the monster contra-bassoon) were importations not familiar to most colonials, whilst even the French horns, the saxophones, the "cor anglais," and the trumpets formed the subject of observation in the constitution of the band. The various accessories accompanying the tympani, such as Xylophones, tambourines, castanets, musical bars, and so on were a source of constant surprise, and to many a revelation so far as the "colour" of the orchestration was concerned. The monster tubaphone, which, of course, is the foundation of the whole band, was decidedly the centre of attraction. It is, so to speak, the Dreadnought of the whole fleet, but, with all picturesque suggestions aside, there is no mistaking its influence and power in giving the necessary body to the collective tone of the players. The quality of the whole of the brass is a joy forever. Never before has such horn and trombone work, so admirably rendered and so readily controlled, been heard in this country. The solo cornet player, Mr.

Herbert L. Clarke, burst upon the audiences in Auckland nothing short of a revelation. The technique of the whole band was as near perfection as anything that has been heard on this side of the world. I do not, in saying this, disguise the fact that it was impossible at times not to detect the entirely mechanical quality of the playing. The band is at the end of a long and strenuous tour, and whilst the actual rendering of their performances appear in most cases flawless, the absence of colour occasionally becomes a little conspicuous. Sousa himself also not infrequently takes a reading of some of the Wagnerian excerpts, or in compositions such as Sibelius' "Finlandia," or the Tchaikowsky "1812" that is distinct in tempo and expression from those usually heard in London. There is no artistic defect in the fact. It is a question of personal predilection, or, if you wish, temperamental leaning towards the reading that appeals to the listener most.

The fantasias arranged out of Wagner's operatic scores, magnificently played as they are, cannot be regarded with approval by any truly musical person to whom the operas themselves are familiar, but really it is so rare when we ever get Wagner well played in this country, the loss would have been ours had they been excluded from the pro-

The latter extend over a repertoire much too extensive to cover here, and it seems superfluous to individualise any particular performances. It can be but added that Sousa's orchestral band is a revelation, bearing with it a musicianly quality and excellence which are part only of the few organisations to whom the works of genius can never be quite as perfect in expression as they were amid the ecstasy of the soul which created them. Perfection in art is impossible, but Sousa and his band has taken us a little further up the heights than our timid unledged souls have yet dared to climb.

The soprano accompanying the band, Miss Virginia Root, seemed very tired and worn out by travel, and hard work in Auckland, and neither her singing nor her enunciation left us very highly impressed. The violinist, little Miss Nicoline Zedeler, on the other hand, is an extraordinarily promising player. With a little more physique, which years should give her, and there will be little she lacks in the qualities which should bring her fame.

The organisation of the New Zealand tour is to the credit of Mr. Edward Dranscombe, who so far has sent to these shores not only that which is good, but occasionally something more than a section of the people deserve.

### SOUSA AND HIS BAND.

Sousa, of band fame, arrived in Auckland by special train yesterday from Wellington, giving a concert at Hamilton en route. The Opera House has been requisitioned for Sousa's performances, and the "March King" was accorded a tremendous reception on his first appearance. The programme included Wagnerian numbers and a series of character studies (Sousa), together with solos by Mr. Herbert L. Clarke (cornetist), Miss Virginia Root and Miss Nicoline Zedeler. Matinees will be held every day at 3 p.m., with special school matinees on Saturday and Wednesday.



SOUSA.

### A Unique Band.

"My band (explained Sousa to an interviewer) 'is the only wind combination in the world which sits on a stage and gives concerts in that manner only, and that accounts largely for the order of its constitution. The men are not asked to split their lips in the open air trampling over the cobble stones, and ruining their ability to get the finer effects. They are not asked to turn out to a review or camp one day, play for the King or President the next, and at a ball or concert the next. I learnt what that meant when I was at Washington. A band may be a good band even under such conditions, but it is not to be compared with a carefully-nursed band restricted to one class of work. It is relatively like a finely-trained prize-fighter being pitted against a man whose ordinary vacation is lifting logs. The log-lifter might have a big punch, but he is not up to the finer points, and will not last like the man trained to the business."

### "The Band came Back."

One of the most interesting musical novelties New Zealand has seen, or probably ever will see (writes a Wellington authority), is the Sousa humoresque, entitled "The Band Came Back." Shortly after the interval has begun the attention of the waiting audience is roused by a trumpet call. When the echoes have well died away the harpist strolls in casually, and, without any preliminary announcement, begins a solo. Yesterday it was "Annie Laurie." The audience waited and wondered. Then in stole a player with a clarinet, who sidled up to the harp bashfully and opened out on "I Don't Want to Play in Your Yard." Arrives a flautist, who interpolates a well-known melody, and more clarionets, to be followed by a euphonium, who is ranged against a cornetist, the rivals in turn discoursing entirely dissimilar strains. But no matter, four brasses take up the tale, the great bass tuba growls "Ben Bolt," and four horns pour out soothingly Barmby's "Sweet and Low." Then a group of instrumentalists, with a vigorously waved tambourine to lead them, contribute the "Merry Widow," and next the orchestra drifts nonchalantly into the introduction to the "A che la Morte" duet from "Il Trovatore." Eventually, as Sousa himself is seen returning, the band swings into a stirring march, and the programme is resumed. The band has come back in sections. It is a quaint episode, cleverly conceived and carried out.



Auckland Herald  
Aug 31

### SOUSA'S BAND.

SOUSA and his remarkable band attracted big audiences to the Opera House yesterday for both musical sessions. The applause was as spontaneous as it was rare in its degree of fervour, the musical crowds being at times completely carried away by the wonderful interpretations. Such programmes will probably never be played here again. The afternoon concert included Goldmark's overture "In Spring," Sousa's great suite "Looking Upward," Elgar's stirring "Pomp and Circumstance," Rubinstein's brilliant "Staccato Etude," the expressive "Angelus" from Massenet's "Scenes Pittoresques," Sousa's "Federal March," and Fletcher's "Folly Bergere," a wildly exhilarating piece of orchestration. Mr. Herbert Clarke's cornet solo, "The Great Beyond," was a masterly exhibition of skill, securing frantic plaudits, while Misses V. Root (soprano) and N. Zedeler (violinist) made a most favourable impression in their numbers. Practically everything upon the programme was encored. The attendance at the evening concert easily constituted a record for the season, the auditorium being a sea of faces. Great enthusiasm prevailed, and the audience was persistent in the matter of demanding recalls. A striking performance was given of the famous overture to "Tannhauser" (Wagner), and mention may also be made of the exquisite treatment of the diverse numbers of the "Peer Gynt" suite (Grieg). The stirring "Ride of the Valkyries" (Wagner), was graphically depicted, while the orchestral arrangement of Rachmaninoff's "Prelude" was much admired. A numerous budget of the military Sousa marches, in addition to the humorous episodes "The Band Came Back" and "Kelly," were given as encore selections. The soloists were heartily received and recalled. To-day is the final opportunity of hearing this unique combination, and special programmes will be presented afternoon and evening.

Auckland Herald  
Sept 1.

### SOUSA'S FAREWELL.

#### AFTER A GOOD SEASON.

#### NEW ZEALAND AUDIENCES.

THE last Australasian concert by Sousa's band was given in Auckland last night, before a crowded and enthusiastic audience. The happy spirit of the auditors and their applause, induced the enlargement of the programme by the inclusion of many extra items; and no more appreciative hearing could have been given to the music. The last item on the programme was "Farewell to Australasia," the band playing "The Star-Spangled Banner," "God Save the King," and "Auld Lang Syne." It was in nice sympathy that the audience stood on the instant with the band to hear the National Anthem of the United States, and so waited till the items were finished. Sousa left the stage, but was recalled by applause.

Responding to calls for a speech, the conductor said, when the band was still a few miles from New Zealand, he received a "wireless" asking him how he liked the country. He replied that as far as he had seen it, he liked it very well. Now, after having seen it, he could say that they all

ladies of the Dominion, gave him much trouble, because his men wanted to be spared for a month, and he believed that when the contracts expired the Sousa Band would all be back in New Zealand, even though he stayed away.

This little speech, if not exactly what the audience expected, was taken in the spirit in which it was intended, and the concert concluded very happily.

#### The Conductor Satisfied.

Chatting with a reporter last evening, Mr. Sousa said that the band had been in Australasia since May; and now that it was leaving he had perhaps had time to form some impression of this part of the world. He expressed great satisfaction with his New Zealand tour, though financially the Dominion had been unable to support the costly organisation of which he was the head. It was not to be expected that it could. Towns such as the chief New Zealand centres, in America, would have been played in for only two nights, whereas they were given seasons of a week each here. It had, moreover, been his experience in all of them that the audiences were larger at the latter part of the seasons. He was well satisfied with the support the band had had, for after all the percentage of true music-lovers in a community was not large—a few per cent. at most, and that proportion had treated him very kindly. The audiences were splendid listeners, blessed with a good sense of humour.

#### Farewell Concerts.

Performances were given by the band yesterday afternoon and evening. For the matinee concert, the programme included several selections not previously heard here, and recalls were the rule throughout.

At night the spacious auditorium presented an animated spectacle, tier upon tier being crowded with delighted patrons and admirers of the band. The demands for "more" were insatiable, and instantly gratified by the conductor, who again led his forces to victory in a multitude of encore pieces. These were the pulse-stirring marches, "El Capitan," "High School Cadets," "King Cotton," "Stars and Stripes," and the selections "Baby's Sweetheart," "Yankee Shuffle," and "Hobomoko." The programme proper was compiled from the most popular favourites in the band's repertoire, and included Tchaikowsky's "1812" overture, the Symphonic poem, "The Chariot Race" (Sousa), an exquisitely rendered arrangement of some of the finest music in Puccini's "Madame Butterfly," Strauss's melodious waltz, "The Blue Danube," "The Band Came Back," and the stirring "Federal" march (Sousa), with its wealth of interesting ideas. The selections by the soloists were all redemanded. When the band had given its closing selection, "Gems of Old England" (Godfrey), Sousa sounded his good-bye to Australasia in the "Star Spangled Banner," "God Save the King," and finally "Auld Lang Syne."

EVENING BULLETIN HONOLULU, T. H., TUESDAY.

## SOUSA TELLS OF BAND'S LUCK

Neither sickness, accident or death marred the great tour of Sousa's musical organization which on arrival at Honolulu this morning from Australia has rounded out thirteen months of almost constant travel, covering thousands of miles and a visit to five continents.

Sixty-eight men left Philadelphia a year ago last August and a beginning of the present successful tour was at that time made according to a brief statement coming from John Philip Sousa, the famous band leader before he left the decks of the Canadian-Australian liner Makura this morning in company with his manager, H. L. Clarke and Will Adams, the local amusement promoter.

"We left the United States along the latter part of December of last year with sixty-eight members in the organization and we still hope to have this number with us on our arrival at Victoria."

Barring one or two cases of slight illness, nothing has happened during the continuous traveling to interfere with the presentation of the concerts. Sousa among other things stated this morning that the band performed on an average of twice a day during the tour of the several continents. Upon departing from the States, the band played a nine weeks' engagement throughout Great Britain, and from there departed for South Africa. At Capetown, Johannesburg, Durban and other African ports, the band was listened to by large audiences. The organization remained on the continent for five weeks before setting sail for Australia. Twenty weeks were spent in the Colonies.

Sousa claims that owing to strict regulations in force throughout Australia his band was not permitted to give Sunday concerts provided an admittance fee was charged for the same. As the band is not exactly a charitable institution, the members had one day in the seven to themselves.

The band boys made a fine appearance as they left the ship this morning. They were arrayed in becoming and modest dark blue uniforms wearing a neat cap with the name "Sousa" in small gold letters over the visor.

Arrangements were concluded for two concerts today one for the afternoon and another this evening.

The steamer Makura will be held until a late hour this evening in order to permit a full program being presented at the evening concert.

## MELODY ON MAKURA DECKS

The presence of seventy members of Sousa's musical organization had considerable to do with relieving the tedium of a voyage from Sydney and Auckland in the Canadian-Australian liner Makura. Despite the instruction sent by wireless to the ship's officers that Dr. W. P. Norris, an Australian quarantine official on board the vessel be permitted to pass upon passengers and crew and grant pratique, nothing was done along this line until an early hour this morning.

The result was that while the Makura came alongside Alakea wharf shortly before eight o'clock, passengers were not allowed to leave the decks of the vessel or friends permitted to gain the vessel for nearly an hour after this hour.

Hopeless confusion seemed to prevail among officers including the purser's staff and others. When the vessel reached the wharf, the regulation ponderous British breakfast was then ordered and all hands turned too and partook of this essential meal, when on a vessel like the Sierra or the Wilhelmina the breakfast would have been over and out of the way hours before.

No blame can be attached to the local staff of immigration or customs officers for the wearisome wait imposed upon hundreds of people this morning. It was purely the fault of the Makura's officers.

The British boat sailed from Sydney on August 28th, arrived at Auckland on Sept. 1st, leaving there the same day for Suva, arriving at the Fiji port on Sept. 4th. Fine weather is reported on the entire trip. In addition to several concerts given by Sousa's musical organization, a complete program of sports was also arranged.

The Makura is making a rather extended stay here in view of the fact that the famous band is to give two concerts the last to be given at in the evening.

During the stay of the Makura at the port shipments including 76 cases whisky, 101 cases jam, 32 bags grass seed, 917 bags dried blood, 173 cases wine, 1602 sacks sulphate of ammonia, 325 packages frozen meat, 83 boxes butter and 31 packages merchandise were discharged. The vessel is carrying 276 through passengers and is scheduled to sail at ten thirty this evening.



# MAKURA IN, AND PASSED BY AUSTRALIA PHYSICIAN

The Makura came in from Australia this morning with Sousa's band on board and was met by a large gathering, including a few members of the Hawaiian band. There was general disappointment that there were no musical strains from the local aggregation to greet the March King on his arrival to these hospitable shores. Somebody blundered.

The facts of the matter are these: Berger told the boys of his band who work in the theaters to be at the wharf as soon as possible after the whistle had heralded the fact that the Makura had been sighted. To the other members, however, he stated that the boat would not be in until ten o'clock. Therefore, there was no need to be on hand until that hour. The consequence was, there was no music, and only a few members of the band were present when the big vessel docked before eight o'clock. Sousa soon left the steamer, and so did Manager Clarke, while the members of the band drifted ashore in twos and threes. Needless to say, the miscarriage of the plans was a big disappointment to all concerned.

## Passed by Dr. Norris.

The Makura practically came right in from sea. The customs and immigration officials were on hand early, and they boarded the boat as soon as she was at an anchorage. The wireless message dispatched by Dr. Ramus, authorizing Dr. Norris, head of the Commonwealth quarantine service, to pass the ship was not received on board until nine o'clock last night. Had this been in his hands earlier a lot of inconvenience would have been avoided. Immigration Agent Farmer had to wait for about an hour and a half this morning while the purser was making the rounds of the ship with the doctor. Had the purser been left to assist Farmer, the ship would have come in sooner and the passengers would not have been held on board when she was at the wharf. In the circumstances, the delay cannot be attributed to the local immigration officials. The British custom is that the purser shall accompany the doctor on his tour of inspection.

The trip over was an excellent one, and was thoroughly enjoyable throughout. The steamer has a large passenger list—278 all told—every class being well patronized. For here she has forty-four passengers, and a general cargo, comprising whisky, jam, grass seed, dried blood, wine, sulphite of ammonia, frozen meat and butter.

The Makura will sail at half-past ten tonight for Vancouver, and be a full ship when she leaves. She will take on a fairly large cargo here.

## Passengers Booked.

Per S. S. Wilhelmina for San Francisco on Wednesday next—Mr. and Mrs. Harry D. Rogers, Mr. and Mrs. C. F. Wood and family, H. R. Hitchcock Jr., W. H. Hoogs Jr., G. De La Vergne, W. P. Sherman, J. Weight, G. Woodward, W. B. McKee, S. Hamamoto, Mrs. S. C. Bruns, Mrs. E. B. Lindsmith, Mr. and Mrs. Jeffreys, Miss Jeffreys, W. C. Werle, A. Buescher, W. Wells, A. Horner, Theo. Cooke, Mr. and Mrs. H. B. Penhallow, Mr. and Mrs. W. S. Russell, Mrs. G. Ramsay-Rottner, Miss V. Blair, Mrs. J. King, Mrs. H. Simpson, Mrs. Clewe, Miss Emily Ladd, Mrs. A. W. T. Bottomley and child, Miss E. May, Miss D. Beerman, Mr. and Mrs. Stilwell, Mrs. Guthridge, Messrs. Guthridge (2), G. Brown, F. Brown, Mrs. Forster, Mrs. A. Lackland, Mr. and Mrs. Cleaver, Mr. and Mrs. H. P. Wood, Mr. Allen Wilcox, Carl Schaefer, Mrs. J. J. Arnold, H. P. Faye, R. J. O'Brien, B. F. Mingles, W. B. Clark, Mr. and Mrs. Ralph Wilcox, Miss M. Biven, Howard Hedeman, Judge Silliman, Miss Helen Kaina, Mrs. C. S. Holloway, Dr. and Mrs. J. R. Judd, Mr. and Mrs. R. W. Pridham, Geo. H. Cowan, E. F. Killner, Mr. and Mrs. G. P. Wilcox, Mrs. E. N. Moore, Miss H. E. Moore, E. N. Moore, L. A. Moore, Aug. Ahrens, C. Ahrens, G. Unger.

*Auckland Herald*  
Aug. 19.

## SOUSA.

BY FRANK MORTON.

I HAVE been to hear Sousa's Band, and my head is awl, and my heart thumping. It is not easy to express just the effect that this unique combination has on one. It is unique because, in a most striking sense, Sousa is the band, and the band is Sousa. This neat and dapper man with the quiet smile, who slips unostentatiously on to the platform and conducts with gliding motions that seem literally to pull the music out of the massed instruments like so much melodious elastic, this man who makes his musicians live his music in such a strange and bewildering way, this man whose characteristic episodes and marches pulsate and dimple with the most modern note in light music—he is very wonderful, this neat, grey unostentatious dapper man.

Wellington is a queer community, for ever beset by illusions. It will tell you that it is musical. It has, in point of fact, no more musical intelligence than a cow. It is the creature of big names and sounding phrases. You could bring the greatest musical genius on earth to Wellington, and if Wellington had never heard of him before it would never find him out. It rushed Paderewski; but it starved Carreno (who is in some ways a greater artist than Paderewski), because it did not know her

But Wellington had heard of him. It had heard his music times out of number tinned by the gramophone process. Wellington must have had a vague idea that Sousa is a notable man and a great bandmaster. How, then, account for the fact that Sousa opened to a house half-empty? Well, it is easy. Some years ago Wellington heard the Besses o' th' Barn, and straightway decided that it was the best band on earth. Wellington is for ever leaping to decisions like that. It heard Mel. B. Spurr, and has ever since persisted in the perfectly erroneous idea that there can be no other monologue man so good as he was. It heard George Lauri so many times that George Lauri became a sort of religion. You'll never get any Wellington man to admit that any other comedian can be classed with George Lauri. I might easily multiply instances of this sort of foolishness. It is this sort of foolishness that accounted for Sousa's poor house last night. "He can't be in the same street with the Besses o' th' Barn," said Wellington, and stayed away.

In point of fact, from every popular standpoint, Sousa's is a far better band than the Besses was. It carries a big body of wood-wind, while the other was at best a beautiful monotony of brass. Sousa's great band can whisper and sing and coo. Hearing it, you easily understand why John Philip Sousa has been called the most popular man in America. All the Sousa music ripples with exultant laughter; with a hinted sob occasionally to show what we could do in the other direction if it seemed at all worth while. A Sousa "episode" or "character-study" is like one of O. Henry's sprightliest stories, unaffectedly gay and intensely American. It is all apulse with human feeling. It puts a brighter beat into the blood. If you can imagine a Gibson girl made flesh, that cold set shape shaken into vitality and made glad, a Sousa bit would be like a Gibson girl—a Gibson girl sitting on a piazza by Florida moonlight, humming a ragtime catch, permitting the convenient and necessary man to nibble half a kiss, crunching candy, and being with due deliberation awful sweet. But one can't imagine the Gibson girl made flesh, so that that simile is forced and trite. Sousa music is as fully alive as the Gibson girl is definitely dead. It coquets and bristles, it croons and chuckles, it whistles and winks. There is a compelling and contagious melody in it, so that even the stodgiest old gentleman in the audience must shuffle his feet and think of that time when, as a very young man, he nearly plucked up courage to throw calculation to the devil and kiss Matilda. The Sousa music is like nothing on earth but itself. It is not merely original, it is unique, suggesting, by way of comparison, only the poverty of its imitators.

But the band is not restricted to Sousa music. It gave, for instance, the finest rendering of the great "Tannhauser" overture that most of us had heard in New Zealand, that many of us had heard anywhere. Here was the true Wagnerian note and spirit, the audacious sensual magnificence of the Venusberg, the noble piety and insidious hopelessness of the chant of pilgrims.

"Wellington," said a well-known theatrical man to me, as we waited and talked during an interval of the Sousa music, "Wellington is a good show town, but not so good as some of 'em think. It can be depended on to support a bad show, so long as it's noisy and gay; but with a good show you have to take your chances. Wellington is capricious, and a manager is always anxious when he comes here."

quantity to be received. In Auckland it's altogether different. In Auckland, while things are as good as they are now, it's safe to take anything along. Sousa will not open to poor business in Auckland; he'll be rushed. He carries over sixty musicians, all high-grade, all drawing good salaries. I don't know how he makes it pay at the prices, even when he does capacity business. I think he must be making this trip for his health. But a house like this, in the capital of the Dominion, is a scandal."

I don't know. One has to make allowances. I rather think that Wellington is saving itself for the pantomime on Thursday. For this town would turn away from the choir celestial to look at a pantomime. I don't know that there is anything deplorable in that. It is a good and an invigorating thing that we should all be big children now and then.

But I'm afraid that I prefer Sousa. This brilliant band awakens so many recollections. It brings back to me all the really delightful Americans I have known. It calls vividly back to memory the good old days when I used to walk with Claretta under the deodars (or whatever you will) to the music of some of the finest regimental bands in India. Walking with your Claretta, gentle soul, you shall find band music stimulating; always provided that the band is far enough away. That is where the Sousa Band is so different. You could be well content to have it crooning at your elbow, being fully confident that if you took heart of grace and kissed Claretta it would merely tootle more enjoyable and never glance away. In the best music there is a gaiety, an indefinable something of easy delight, that an orchestra seldom presents or stirs. It is its peculiar wealth of this indefinable something that makes Sousa's Band so rare and so delightful.





SYDNEY, MAY 22, 1911.

MY DEAR ARINI,—

With the exception of Sousa's Band, the opening of Parliament, and a pin-prick of minor chords, last week eked out a miserable existence on a mere pittance of news.

Sousa and his band have been marching through high-priced performances of unusual merit. The suffering rich had to pay 7s. 6d. for the "best" seats, and they did it with the enthusiasm which marks a man who opens his mouth to have all his teeth extracted. The reasons for the stricken attitude of wealthy citizens towards the Sousa tariff were apparent on the first night. A plain man, with a fat purse, can conscientiously pay 10s. for the privilege of falling asleep over Wagner during a season of grand opera. But the Sousa band mixes "Tannhauser" with a Yankee shuffle, and interlards "The Washington Post" with blatant remarks about Kelly; and the remarks about Kelly keep the plain man awake. Not only is he kept awake, but he stamps his feet and behaves with the cheerful abandon of a person who has paid a mere 2s. for an entertainment of his own choice. Another slice of Wagner, however, makes him swallow Kelly and wakefully remember his grievance—he has paid 7s. 6d. Wagner sits on his chest, "Washington Post" has gone to his toes. He wears a protesting sac suit; the gorgeous ladies of his household are undressed as for grand opera. The plain, rich man secretly prefers a long beer to a short liqueur. Here both are rammed down his throat at the same time. He mixes his emotions, and erects a tombstone to the memory of 7s. 6d.

Miss Virginia Root (soprano) and Miss Nicoline Zedeler (violinist) are nondescript in their plumage. The battalions of trunks that are supposed to fortify an American band must have sprung a leak in their main planks before the opening night of Sousa's spirited march into high prices.

A spare, pale man, who is one of Sousa's 60, holds the breathless billet of maid-of-all-work in the notable band. He occupies a hair-raising position of trust in the back row, and has to vigorously attack several instruments in rapid succession. He works at a speed of 70 miles an hour, and is so dizzying to look at that people who get giddy if they peer over the edge of a precipice have to take an antidote by gluing their eyes on an adjacent musical snail, who carries his huge curly brass house on his back.

The Lady...

# SEX AND COLOR IN MUSIC.

Seen in Sydney for "The Daily Herald," Mr. J. P. Sousa, the conductor of Sousa's Band made some interesting remarks about the character of musical instruments and the "color" of music. Asked to differentiate between the qualities of musical instruments he said:—"To me the voice of the flutes is like soprano, or like bird-song. It gives the orchestra an ethereal element—lofty, thrilling. The hautboys always suggest Pan to me—Pan and the nymphs frolicking in Arcadia. In a suite I wrote I used them for the motive 'I too, was born in Arcadia'—used them to suggest Pan's piping—they give you the feeling of the open air. Then the clarinet—the clarinet is a heroic instrument—you see that well in an episode in the Tannhauser overture: it has a noble and stirring quality. But it is used also for its singing quality; I believe that was entirely developed in my band; and didn't we sweat at first over getting the tone wanted!"

"Come to the woodwinds—these are the cellos of the band, corresponding with the middle tones of the voice; Adolphe Sax devised them to give weight in the middle of the band. You hear them well in the solo voices of the Meister-singer prelude of Tschalkowsky's 1812 overture, with its broad tonal effects. The bassoons have a very wide range; they can be plaintive, yet so humorous. I think that in the scherzos of Beethoven's symphonies they breathe the very spirit of the subtle humorist; yes, of all instruments the bassoon is the most playful. For a delicious modern example of its comic use there is Sir Arthur Sullivan's scoring of the policemen's chorus in Pirates of Penzance.

"Then the brass—the cornets stand for strength, and for lyrical, emotional quality, strong yet tender. The trumpets have particularly a penetrating quality; their tone pierces. The horns—well horns have a lusty note; they were, and are, instruments of the chase. The trombones have a serious, noble quality—a rich dignity. The euphoniums are our baritones; they correspond with the sackbut of the Bible. The other instruments have of course, more definite qualities. I include the harp because the harp gives effects that no other instrument in the band can give me—no other instrument can give me arpeggios, for example.

"With these instruments I can produce more quartets than a symphony orchestra can; I get almost an endless chain of four-part combinations. Without the strings I do not claim to produce so well old masters like Beethoven and

## SOUSA'S WELCOME.

John Philip Sousa was welcomed in Melbourne on Monday as a prince whom the public delights to honour. Over 800 bandmen played him and his band up from the Sydney express with the "Victoria March," one of his own compositions. Lining the way up to the Town-hall were the citizens of Melbourne. Very few of those who waited for him but knew his music better than the music of Beethoven. As he himself said in an interview the other day, "That's rough on Beethoven, isn't it?" The "March King" seemed very pleased with his welcome.

At the Town-hall a formal welcome was accorded. Mr. Tudor, M.H.R., Minister for Customs, who presided, said that the hearty welcome of one whose name stood prominently in the musical world showed public gratification at the visit of this band. He trusted their stay would be satisfactory to bandmen and other musical people here.

Mr. Sousa opened a brief reply in a very low tone of voice, which led someone at the back of the hall to call out, "Speak up." "I am not talking to you, sir," said the bandmaster, adding with a smile, "besides, you really have the advantage if you do not hear me." As the laugh which followed this sally subsided he proceeded to say that he had been in Australia nearly a month, and when he was in America he was told that that was the time this tour was to take. An Australian who had met him in New York had told him what a great country this was in terms that he had doubted, but now, after a month's experience, he endorsed all that Australian had said, and believed him to be one of the most modest men he had ever met.

Mr. John Philip Sousa, and his party were accorded a civic reception on Tuesday by the Lord Mayor (Councillor Davey) on behalf of the citizens of Melbourne. Many speeches were made in honour of the composer, who responded in happy vein. The gathering was made most enjoyable by the efforts of the Lord Mayor and councillors, and terminated with a performance by Dr. Price on the grand organ.

Sydney Herald, June 5

## SOUSA AND HIS BAND.

Can everybody hear me?"

It was the end of the first Sousa season, an immense audience filled the Town Hall, and the band had just followed a particularly gay and rhythmic rendering of the "Poet and Peasant" overture with "Advance Australia Fair," and "Auld Lang Syne." The assemblage at once rose, and at the end greeted the genial conductor with loud cheers. Irish-fashion, his response was a question. To this the listeners, on the tip-toe of expectation for a wonderful speech, burst into a chorus of encouraging exclamations. An almost breathless silence ensued, and then Mr. Sousa, in a loud, clear, cordial, and amused voice, cried, "Good-night!" It was taken as a capital joke, and the crowd dispersed to merry laughter and smiles. Whilst going out someone remarked that it was the shortest speech on record.

Altogether, this remarkable, and probably unprecedented season of 24 consecutive concerts, ten during the final week, has proved a great success. Mr. Sousa, in addition to his marches and light music, has contrived to bring in selections from 11 Wagnerian operas, and the supporting artists, Mr. Herbert L. Clarke, Miss Virginia Root, and Miss Nicoline Zedeler, have all made themselves thoroughly welcome. Apart from the fine ensemble-work of the three-score players, who respond so adroitly to Sousa's suggestive baton, these performers all deserve a special word for their comedy affectation of easily and unconsciously dropping in to rehearsal, which gives so much point to their director's ingeniously humorous invention, "The Band Came Back." The audience enjoyed it immensely on Saturday.

Last night the Sousa Band left for Melbourne, where, after a great welcome reception, they will open their season to-night. On July 10 Mr. Sousa will be back here again at the Town Hall for a farewell week before leaving for Brisbane and New Zealand, en route to America.

## CONCERTS, &c.

Sousa's Band has monopolised the music of the week. Concerts have been given every evening, and on Monday, Wednesday, and Saturday afternoons. The band itself is of supreme excellence in its kind; and the conductor's genial personality has won him hosts of friends. The audiences have been large and growing, and have manifested in unmistakable fashion their appreciation of the programmes which have been presented. Much of the music has been of the popular type, which it is a mark of superior culture to criticise as vulgar; but one can only feel sorry for those unfortunate people who have cultivated their taste to such a pitch of refinement that these simple, rhythmical melodies, played with such absolute perfection of technique, do not appeal to them.

And everyone will say

As they walk their mystic way.

If that's not good enough for them which is good enough for me,

Why, what a very cultivated kind of folk this kind of folk must be!

Miss Jessie Mason, and Miss...



108 Sydney Sun May 19

Sydney Telegraph May 23

Adelaide Journal June 29

Society folk don't seem quite certain of how to take the Sousa concerts from a dress point of view. It seems absurd to put on full war-paint and feathers for a band concert, and yet when they have wrested the sum of 7s 6d per seat from their moneybags they feel that such noble generosity in the cause of art deserves all the dressing up that they can give it. Consequence is half the best seaters are in full fig, and the other in everyday garb. Most people just walk in quietly without fuss and pay their modest 3s per head. The prices run too high. That is the general opinion. Not that the concert isn't worth the money, but we all do so much love a cheap show!

Last night's audience took on a solemn expression when the band began with the Imperial Overture, the Austrian national anthem being always connected with church. Men seemed undecided about praying into their hats before they deposited them under the seat, and when Sousa conducted his forces in a selection of hymn tunes, with church bell accompaniment, they began to fumble for the threepenny-bit, feeling sure the collection was coming.

More and more enthusiastic waxes the Sousa audience as the conductor waves his magic wand. His playing is absolutely the most exhilarating circumstance now happening in our city. Sousa "plays" on his band. It's his instrument. The listeners become quite crazy with excitement by the end of the evening. "What a pity we can't dance to this," sigh the girls, sad that so much lovely two-step and waltz music is being played to still feet and sitting figures. The "concert face" which is carried into the hall by the majority of the audience, wears off as the band keeps on playing. The "concert face" is the kind of solemn countenance with a rapt expression which the people in the best seats put on when they throw back their gorgeous cloaks and prepare to meet "Number 5 in C Minor" with the chastened enjoyment befitting the classical music of a symphony orchestral concert.

A new fashion in programme management has been set by Sousa, for which we should all be profoundly grateful. He puts American hustle into the time, both of the music and of the rate at which one piece follows another. There are no dreary waitings while the performers slowly crawl up and down the steps of the artists' room to take calls or encores. Mr. Sousa stays "right there," and whoops up the encore before the clapping has half died out. Then a sensible man holds up an enormous card, on which is legibly written the name of the encore piece. This is really filling a "long-felt want." It lets you know at once what you are hearing, and also saves the critics the trouble of rushing round to the artists' room in the interval to get the name of the encore piece.

Following the "matutinal tea" of Monday, another greeting to the Sousa family was given yesterday, when the Patriotic Club "matuted" in their turn. Mrs. and the Misses Sousa and Mrs. Hammond were the guests of honor. Mrs. Sousa carried an enormous puff, quite a gigantic affair, to match her fur stole.

Conductors' wives have white hair. Witness Mrs. Joseph Bradley and Mrs. Sousa. Perhaps the blare of the brasses turns their hair grey! Mrs. Sousa and her two girls saw something of "our harbor" yesterday, and "of course" enjoyed the glimpse immensely. It is rumored that the voyage from South Africa was destined to be an eventful one to Miss Helen Sousa, for on board she became engaged to a fellow-passenger. Papa ought to celebrate the occasion by writing an appropriate march.

Said a musician yesterday apropos of the March King's methods:—"The Sousa march is the ultimate expression of the Salvation Army march time. There is more in his march than merely the regular movement of a large crowd of human beings. In his music there is, of course, the rhythmical swing of the march proper, but also the new element which is peculiar to the Sousa music is the element of individual will. Each member of the marching body is there because he strongly and enthusiastically wishes to be in the march. It is this extraneous feeling which he manages to get into his music which has set Sousa apart from all other march composers. It isn't merely that he writes better marches than anybody else. He writes different kinds of marches. His ideal regiment would be a glorified kind of Salvation Army."

## SOUSA'S BAND.

Bach's "Grand Choral and Fugue" was the feature of classic interest at the concert given by Sousa's Band last night, and here the organ-like qualities of tone in the massive introduction, with its fine body of tone for the woodwind and brasses, and the remarkable definition of the voices in the fugue, furnished further proof, if such were necessary, of the versatility and finish of this celebrated orchestra, which is able, on the one hand, to develop the varying phases of a great piece of music such as this, and reveal even human qualities in a severely-constructed fugue; and, on the other, throw itself with such vigor into the performance of ragtime music or a programme of marches. "The Washington Post," "Dixie Land," "The Stars and Stripes," "Manhattan Beach," and the rest were as greatly enjoyed as ever by the majority; but to serious musicians this band will retain its interest chiefly by reason of its interpretation of such music as this Bach selection, or the Wagner and Tchaikowsky overtures, or even graceful motives like those of the Massenet ballet suite, "Les Erinnyes." The Russian peasant dance, "Kukusha," by Franz Lohar, revealed itself as a persuasive theme, largely developed by the woodwind, and worked to a climax of a semi-barbaric color for the whole band. With it was bracketed the "Federal March," the brisk melody of which again won approval. "The Stars and Stripes," with the piccolo, cornet, and trombone players marching out to the front of the platform for the strenuous climax, aroused great applause. Sousa's picturesque suite, "The Dwellers in the Western World," confirmed the good impression it had already made. Miss Virginia Root sang with charm a ballad by Willeby, "Soldier, Take My Heart with You," and as an encore-piece "The Goose Girl." Miss Nicoline Zedeler made a hit by her temperament and polished technique in Hubay's "Hjere Kati," and then played the well-known Bach air for the G string, investing it with much sympathy, though her tone was not broad enough to give it full effect. Messrs. Clarke and Millhouse were encored for a talling cornet duet. The cheaper parts of the hall were packed, but there was a good deal of room still available in the galleries and the higher-priced seats on the ground floor.

The band will visit Maitland and Newcastle to-day and to-morrow, and return to the Sydney Town-hall at a matinee on Thursday.

## MEN AND MATTERS.

### Premier and Pressman.

On Wednesday night a pressman and a friend went to hear Sousa's Band. The Premier spotted them, and said, "Come and sit here lads," and they accepted the invitation. The scribe's companion, who is an old Moonta boy, smilingly asked Mr. Verran, "Shouldn't you be in evening dress?" The Premier answered that the reporter and himself had got past that stage of savagery. Then the three settled down to listen to the beautiful music. The cornets were playing "Sounds from the Alps." The Premier was carried away. "That's great," he remarked, "I could swim in it all night." The crashing, screaming, tumultuous effects in "The chariot race" worked every one up to a high pitch of excitement. "What's that remind you of?" asked the head of the Government. "A good old snorting no-confidence motion," replied the pressman. In some of the lovely pieces that followed Mr. Verran could not help noticing how every man in the band responded to the beat of Sousa's baton, and even to the slightest movement of his little finger. "My word, he's got 'em under control," observed Mr. Verran. "That's how the leader ought to have the members of his party," put in the newspaper man. "What would you do if they would not answer to you?" queried Mr. Verran, with a nudge. "Hit 'em on the head with the baton," was the answer. The question, "Has any one here seen Kelly?" was asked and answered by every instrument from thunderous to tiny tones, and at every reiteration the Premier roared with laughter. Then the band struck up something that shook the whole house up. It was "The stars and stripes." When the piccolos, cornets, and trombones advanced to the front and played for all they were worth the audience were almost lifted out of their seats. "By gum, lad, that's great," remarked Mr. Verran, his eyes sparkling and his feet keeping time to the music. "What does it make you feel like?" he asked. "Like as if I could fight like hell," was the answer. Plantation songs and dances concluded the programme. A favourite ragtime tune set every one a-jogging. "Know that?" asked Mr. Verran. "Rather," was the answer, "I can see a resplendent coon cakewalking to it." Over the heads of the audience came in waves of sound "The old folks at home" and "Old Kentucky home." "You can't beat the old ones, Mr. Premier," put in the Moonta man, with tears in his eyes. "Ah! there's soul in them, lad." "Those songs are born of suffering, it is a case of sorrow and song," observed the pressman. "Yes," agreed Mr. Verran, "the best in you must be wrung from you." Then the band struck up "God save the King," and the man who sang the loudest was John Verran.

— Identity.



"Sousa's Band," which has been known to us by fame for the last 20 years or thereabouts, has come to Melbourne at last. The celebrated conductor and his men arrived from Sydney on Monday last, and, after a welcome of almost royal style, proceeded to the Glaciarium, where they gave their first concert in the afternoon, followed by another in the evening. Sousa himself turned out to be a very different-looking man from the rather ferocious individual of the posters. The impression he gives is of a good-humored, genial personality, but withal brisk, alert, and thoroughly business-like. His conducting was full of individuality, by no means confined to the mechanical beating of time. He uses a baton, but he does most of his work with his left hand, every movement of which was eloquent. All his gestures were easy and natural, and there was nothing of the poseur about him. He has the characteristic feature of his countrymen, and wastes no time. He hustled the programme along with immense vivacity, and got through 22 numbers in a couple of hours, yet there was no sense of hurry. No time was wasted in recalls and coy affectations of declining encores. As soon as it was plain that the audience wished for more, they got it. Everything was ready, and went like "greased lightning." The band was arranged with the brass on the right and the wood-wind on the left of the conductor; a harp stood in the centre, and at the back were the bass tubas, headed by an enormous double tuba, which had literally to be hung round the player's neck. It

is the presence of the wood-wind (clarinets, oboes, flutes, and bassoons), which makes the difference between this band and such a one as the Besses o' th' Barn, which is all brass. To use an optical analogy, the colour of the orchestra is composed of three primary rays; the red is the brass, the green the wood-wind, and the violet the strings. In a full orchestra like Marshall-Hall's all these elements are present, and a full palette can be used by the composer; whereas in the Besses we have only the red and orange, and in Sousa's the red, orange, green, and blue. Hence it has less colour than a full orchestra, but twice as much as a brass band. Instruments of percussion which have nothing to do with colour, but merely mark the rhythm, are in use in all three types of band; but Sousa fairly revels in them, and employs not only drums of all sorts and triangles and tambourines and cymbals, but also clappers and hammers and sandpapers, and others, too, for aught we know.

The afternoon programme opened with Tchaikowsky's 1812 Overture, which went finely in this arrangement, though it was written for a full orchestral band (including a battery of artillery). Then Mr. Herbert L. Clarke gave a taste of his quality as a solo cornetist, and played two numbers of his own composing with the greatest possible perfection of tone and technique. A suite of Sousa's, consisting of three detached descriptive numbers, each illustrating a line or two of verse, followed. The first showed the King of France marching up the hill and back again; though, we fancy it was "The noble Duke of York," who was the real hero of the famous military manoeuvre. The second was a scene in Arcadia; and the third introduced us to a typical American figure, the nigger in the wood-pile. Miss Virginia Root, a soprano vocalist of much charm, sang a song by Sousa, "The Card Song," with "Annie Laurie" for her encore; and a Fantasia on Lohengrin magnificently played was supplemented by the ever-popular "Washington Post" as an encore, and so brought the first part to a

conclusion. It is unnecessary to give all the details of the second part, which included amongst other items a violin solo by Miss Nicoline Zedeler, a young player of surprisingly good technique, and very sweet, though not particularly powerful, tone. The most popular number was Sousa's "Stars and Stripes," which received a veritable ovation. Everything was encoored and double and even treble encores were not infrequent. Both programmes were on similar lines, and on each occasion the enormous audiences gave every proof that their anticipations in regard to the band and its conductor were more than realised.

Sydney -

## MARCHING MUSIC.

All good things in music come to Sydney in the course of time—though there are long arid intervals, which for people who love music are far too frequent—and Sousa's band has at last put in an appearance, and has amply justified the fortissimo welcome that was given to it. To a very considerable number of people, the word band calls up recollections that are anything but agreeable, for, like "the grand old name of gentleman," it is a word that is unhappily "soiled with all ignoble use." But Mr. Sousa's brilliant organisation of experts, who respond infallibly to the master's lightest mood, and appear to derive inspiration from the curve of his arm, or the lift of his shoulder, can no more be compared with the ordinary band of commerce than Hyperion can be likened to a satyr. There are people, of course, who fancy that they would feel an aching void in any band music which is without the tone-body produced by violins, cellos, and basses. But the wood-wind is wonderfully satisfying when presented by such an artist as Sousa. Wagner and Tchaikowsky are names to conjure with, but to the vast mass of people, who are insufficiently complex themselves to appreciate the towering complexities of those masters, the strains of one of those brilliant, warm, and many-colored marches that Sousa's name is identified with all over the world prove infinitely more acceptable. It is his marching music that has made Sousa's name famous. It strikes home to the imagination of every hearer as a vital thing. The perfect march, that is perfectly played, with the rhythm and swing of tramping feet in it, calls up a very definite picture in the mind of the average listener, and an overture by Wagner or a symphony by Tchaikowsky calls up a very blurred and indefinite picture in the minds of all except the comparatively few who have acquired a high degree of musical education. That is the basic reason, probably, of Sousa's success. Life itself is a march to the average man, whereas the Wagnerite is compelled to regard it as a succession of colossal dramatic situations, and to the disciple of Tchaikowsky it must appear like a mysterious and melancholy dream. The hope may be expressed that the brief visit of Sousa's band will have its effect in inspiring local bandmasters and bandmen alike with a new ideal.

## THE SOUSA SEASON.

### Brilliant Bandsmen at the Town Hall

The Town Hall would need to have extended right out to George-street in order to accommodate all who wished to participate in the good things provided by Sousa and his band last night. The audience was not any larger than on Friday night, for the reason that it would have been impossible to have crammed any more into the building, but probably more people were turned away.

The enthusiasm was in keeping with the size of the audience, many items being doubly encoored. The first part of the programme was occupied by the overture to "Oberon" (Weber), "At the King's Court" (Sousa), "Finlandia" tone poem (Sibelius), and solos by Mr. Herbert L. Clarke, the brilliant cornet player, and Miss Virginia Root, the soprano. The Sousa Suite proved a brilliant example of the composer's "programme" writing. "Her Ladyship the Countess" had her dainty nobility suitably expressed on the mellow clarionets, saxaphones, and oboe, with passages for soft brass. The theme of "Her Grace the Duch-

ess" was developed with dignity, and "Her Majesty the Queen" was introduced by a royal fanfare on the brass, and thereafter finely developed with wonderful tone color to a grandioso finale. Mr. Clarke enunciated a "Rondon Capriccioso" with amazing execution, and in the pianissimo passages with lovely velvety tone. The encore was Sullivan's "The Lost Chord," which he played with beautiful nuance and accentuation. His phrasing was perfect. Unlike a good many contraltos who when singing it break in the passage "And my fingers wandered idly over the ivory keys" and between "great and amen"—to the utter destruction of the musical and grammatical sense—Mr. Clarke carried his tone with exquisite sostenuto from phrase to phrase.

The principal numbers in the second part were "The Band Came Back," one of Sousa's clever musical jokes; "The Federal" march, and the violin solo "Caprice Brilliant" (Ogarew), brilliantly rendered by Miss Nicoline Zedeler. The encores included the spirited "El Capitan," "Anima," and "King Cotton."

There will be another evening concert tomorrow. On Tuesday and Wednesday the band will visit Newcastle and Maitland, the Town Hall being otherwise engaged, and on Thursday the Sydney season will be reopened.

New Zealand Craftsman, Sept 1/11

## WELCOME TO THE MASONIC MEMBERS OF THE SOUSA BAND.

The Freemasons of Wellington tendered a welcome to the Masonic members of the Sousa Band at the Masonic Hall on Thursday 17th August. Bro. Sousa, the Conductor, and quite an array of bandsmen brethren were present. The W.M. of N.Z. Pacific—the oldest working Lodge in the Dominion—(Bro. Herbert Seaton) offered a warm welcome to the visitors, and then asked the G. Sec. to say a few words. M.W. Bro. M. Niccol, in his usual happy manner, referred to some important points in connection with American Freemasonry, and explained the "Benevolence" system of the G.L. of New Zealand, concluding by proposing as a sentiment, "Freemasonry Universal." He was followed by M.W. Bro. Williams, who concluded a few brief remarks by proposing the toast of "The Visitors," coupled with the name of Bro. Sousa. Needless to say, the toast was very heartily received. Bro. Sousa, in reply, proved himself a fellow of infinite jest, and literally "entertained" the brethren for some fifteen minutes in a most original and very humorous manner. Each of the visitors was asked to accept a copy of the Proceedings of the G.L. of New Zealand, and W. Bro. Seaton presented each with a small silver spoon, surmounted with a Maori "tiki." The proceedings were of a very cordial and fraternal character, and the visitors were intensely pleased with their reception. Owing to the necessities of the evening performance, the enjoyable gathering terminated shortly after 6 p.m.



Adelaide -

## SOUSA AND HIS BAND.

That Sousa and his band have conquered the music-loving public of Adelaide was demonstrated once more in the Exhibition Building last night when more than 2000 people assembled to hear the last evening programme of the season. Like all previous audiences, they were delighted, and indicated their appreciation by unrestrained applause. More than once double encores were demanded, and Mr. Sousa, with his customary generosity, attempted on each occasion to satisfy the desires of his admirers. He did so by including in his programme a wonderful variety of selections, in the rendition of which every player showed a power over his instrument that was oftentimes astounding. One of the most impressive items was the overture solonelle "1812," by Tchaikowski, which narrates the story of Napoleon's occupation of Moscow and of his subsequent retreat. The solemnity of the opening, the musical picture of the fighting of the two armies, and the passages typifying Napoleon's retreat were both thrilling and brilliant. Another classic gem was Till Eulenspiegel's Merry Pranks, a tone picture by Strauss, in which the merry jester's end is depicted with wonderful power. The humorous element was supplied by Has Anybody Here Seen Kelly? and The Band Came Back, two of the most amusing creations ever played by a band in Adelaide. They were received with great demonstrations of approval. Miss Virginia Root sang sweetly and with animation the well-known April Morn, and contributed with equal success All Through the Night as an encore. The violiniste, Miss Nicoline Zedeler, was unable to appear on account of illness, and her place was filled by the piccolo soloist who rendered with charming sweetness the solo Birds in the Air, and was obliged to respond to a hearty recall. A programme of considerable merit and entertaining powers was brought to a close with a beautiful rendering of Ride of the Valkyries, from De Walkure (Wagner). The final performance of the band will be given this afternoon.

## Farewell to Sousa.

This afternoon being positively the farewell appearance in Adelaide of Sousa and his band an especially attractive programme arranged by universal desire will be presented, and will include Fourteenth Rhapsody (Liszt), Pier Gynt Suite (Grieg), Gems from Madame Butterfly (Puccini), scena, The Chocolate Soldier (Strauss), and Second Rhapsody (Liszt), in addition to selected solo items and the great composer's own irresistible marches. Mr. Sousa, his band, and party will leave for Melbourne by special train to-day at 6.50 p.m.

## A Kindly Act.

The inmates of the Destitute Asylum gladly accepted the kind invitation of Mr. Sousa to be present at the Sousa band matinee held on Thursday afternoon in the Exhibition Building. The old folks thoroughly appreciated the performance and are very grateful to Mr. Sousa for the opportunity given them of hearing such splendid music.

## SOCIAL.

Sousa and his band are up to the advertisement, and that is saying a lot. He is the March King all right, and when his band plays a march, the feet of every second listener pound the floor as though they wanted to march to glory or any old place, so long as the flutes and cornets led the way. The classical music was perfectly played, still we have good bands of our own—string bands, brass bands, professional and amateur—and none of these could command the prices and audiences of the Sousa Band. Such is fame! Still the charm and draw of the Sousa Band are in the compositions of the famous conductor—his marches, sand-jigs, two-steps, and musical jokes! They are American, smart and inspiring, and few people can keep still while they are being performed. Numbers of women added to the joy of the entertainment by clapping their hands and keeping time with the music. Was it to express their enjoyment of the music or mere affectation to draw attention to their jewelled fingers?

Our concert promoters may learn several lessons from Sousa. For instance, all those persons who have to wash-up before climbing into their décolleté frocks and hair bandages, and are always late for the show, were kept out in the corridor till the item in progress was completed. And there were no long waits between the items; the encores were given readily, and the next item proceeded with. Consequently there was more music and entertainment in one Sousa concert of two hours than in others of three hours' duration.

Sousa is not the dancing dervish sort of conductor we were led to expect. He has a soldierly figure, and his uniform suits him admirably. Just here I may mention that Mrs. Sousa and the two daughters travel with him, so there is no chance for any of us. One of the daughters became matrimonially engaged on the voyage from Vancouver—another illustration of the advantages of travel. But, to return to Sousa and his little baton, which he uses as if it were a feather, his left-gloved hand giving a graceful little wave in the atmosphere to steer the flow of melody.

Two talented girls relieve the band. The soprano, Virginia Root, has a good and well-cultured voice. She is a handsome girl, and she sings as if she were out to earn her salary, and was not conferring a favor on the audience. Few concert singers are like that. The violinist, Nicoline Zedeler, is 19 years old, fair and petite. She will be famous some day. In the meantime she wears a three-quarter frock, and exhibits a pair of tiny feet that a fairy might envy.

Mrs. and the Misses Sousa, who, with Mr. Sousa, are at present staying at the Hotel Australia, will remain in Sydney while Mr. Sousa and his band visit Newcastle. They will leave for Melbourne by the Malwa, Mr. Sousa travelling overland to save time. The wife of the March King says that she was surprised at the smart clothes of the Australian women, "seeing how far Australia is from Paris," and she considers that very many of the Australian women whom she has met and seen are extremely good-looking and attractive. "Everybody told us that we should love Australia, and that we should find Australians most kind and hospitable, and it is quite true. They have so far been perfectly charming to us." Mrs. Sousa, who has the round fresh face of a girl, surrounded with quite white hair, is keenly observant, and she enjoys immensely visiting new countries and seeing fresh faces. Even the discomforts of travel are as nothing compared with the pleasure of visiting new scenes. Few things pleased her better than to wake up in the morning and find herself in a strange place. If the inhabitants speak in a strange tongue she is still better pleased. She says that she is not at all surprised that Sydney is so very proud of its harbor. "It is one of the most wonderful and beautiful things in the world," says Mrs. Sousa, with a prepossessing touch of American accent. Touching on the serious question of divorce in America, Mrs. Sousa says that it is a mistake to suppose that it is treated lightly there. In New York the divorced woman is regarded coldly, and in that State the divorce laws are very strict. Even in Reno now the inhabitants resent the unenviable reputation the town has gained, and people wishing for divorce must go much farther afield.

Lord and Lady Northcote are about to take up their residence at Eastwell Park, Ashford, which they have leased from Lord Gerard, and which was formerly the residence of the late Duke of Edinburgh.

The marriage is reported from Toowoomba (Q.) of Miss Elizabeth Gertrude Holderness, daughter of Mr. T. Holderness, late of "Langi

Sydney Telegraph July 27/11

## SOUSA'S BAND.

## THE FINAL CONCERTS.

Big audiences attended the last two concerts given by Sousa's Band on Saturday. The Adelphi Theatre was occupied in the afternoon, when the programme, which included Wagner, Gounod, Rubinstein, and Sousa, was swollen to a considerable length by frequent encores.

Great enthusiasm prevailed at the evening concert, the Town-hall being full in every part, and not a selection on the programme was allowed to pass without encore. Miss Virginia Root and Miss Nicoline Zedeler each had to re-appear three times, and each was made the recipient of a very pretty flower bouquet. The band, too, had a great reception, and one item in the second half was encored no fewer than four times.

At the close of the concert, "The Star Spangled Banner" was followed by "Auld Lang Syne" and the National Anthem, and Mr. Sousa, who had himself been made the recipient of a fine floral lyre, replying to repeated calls for a speech, expressed deep thanks for the reception that had been given to his band and himself during the time they had been in Sydney. He observed in a voice that was only audible to those in the near vicinity of the platform, that he would much rather play than talk, but he was grateful, nevertheless for everything that had been done by so many people to make the visit one that would not be forgotten.

The band will now play a season in Brisbane. Arrangements have been made, however, for another concert at the Adelphi Theatre on Monday afternoon next, when the visitors are passing through Sydney on their way to catch a steamer at Melbourne for New Zealand.



## SOUSA'S BAND.

### FURTHER TRIUMPHS.

Sousa and his band pleased thousands in the Exhibition Building yesterday afternoon and evening, both performances being marked by the utmost enthusiasm. Last night the huge building was packed from floor to ceiling, and there was every evidence that the star of Sousa is growing brighter instead of waning, as far as Adelaide people are concerned. When the great conductor made his bow to the vast assemblage he was accorded a warm reception, and the applause continued unabated till but a second before the band commenced the overture Thuringai (Lassen), and the last echoes of the music were still hanging in the air when the applause was renewed. The audience demanded another item, and they were rewarded with one of the conductor's own pieces, the dashing march El Capital. Messrs. Clarke and Millhouse were greeted with a burst of cheering for their cornet duet Sounds from the Alps. As an encore number they gave I Need thee Every Hour. Sousa's symphonic poem The Chariot Race was surely written only for such a band as his, to be interpreted only by a conductor of no less ability than himself. It is grand, forceful, and dramatic, and the graphic description of the great contest between the six charioteers as told by the instruments roused the house to wild cheering. The story is worth taking from the instruments and putting in type, though it makes better music than reading. The trumpeters blew a call. . . . Trampling of horses and the voices of the drivers were heard. The trumpets sounded short and sharp, whereupon the starters leaped down from behind the pillars of the goal. Again the trumpets blew, and the gatekeepers threw the stalls open. Forth rushed the six fours. . . . the fours neared the rope together. Then the trumpeter blew a signal vigorously. There was a crash! a scream! and the unfortunate Cleanthes fell under the hoofs of his steeds. . . . On sweep the Corinthian, the Byzantine, the Sidonian. . . . Ben Hur, unhurt, was to the front. . . . Above the noises of the race there was but one voice, and that was Ben Hur's. In the old Aramaic he called to the Arabs, "On, Alair! On, Rigell! What, Antares! Dost thou linger now? Good horse—oho, Aldebaran! The children and women begin singing of the stars, of Alair, Antares, Rigell, Aldebaran! Victory! and the song will never end. . . ." Down on its right side toppled the bed of the Roman's chariot. There was a rebound as of the axle hitting the hard earth. Then the car went to pieces, and Messala pitched forward headlong. . . . Presently out of the murky cloud of dust and sand he crawled in time to see the Corinthian and Byzantine go on down the course after Ben Hur. When they were halfway down the course Ben Hur turned the first goal, and the race was won, and the cheers which greeted the performers must have rivalled even the great applause with which the hero Ben-Hur was greeted. As an encore the band rendered The Bride Elect. Miss Virginia Root's fine soprano voice pleased immensely in her solo Soldier, Take My Heart, and as an encore she rendered Miss Industry in catching style. The final number of the first portion of the programme was a grand choral and fugue form The Well-tempered Clavier, but it was so well received that The Washington Post (Sousa) had to be given. The tone poem Peer Gynt Suite (Grieg) was the opening number of the second part, and the demand for an encore was so insistent that the extravaganza Has Anybody Here Seen Kelly? was put on. That fired the enthusiasm of the audience to such an extent that another item had to be given, and the choice of the Turkish Patrol was a happy one. The Russian peasant dance Kukuska was followed by The Federal March (Sousa), which was given

a great reception. Two others of Sousa's marches, Stars and Stripes and The High School Cadets, had to be given before the bandmen were free to permit of the appearance of the clever violinist Miss Nicoline Zedeler. This talented young lady was heartily encored for her rendition of Scene de la Czardas, and she followed with Canzonetta, American plantation songs and dances, the last number on the programme, was received with the same enthusiasm as the opening piece.

The performance this evening and the matinees to-day and to-morrow mark the farewell to Adelaide of John Philip Sousa and his celebrated band. This afternoon's programme includes:—Overture, Grand Festival (Leutner); tone picture, The Old Cloister Clock (Kunkel); nocturne, Kamennoi Ostrow (Rubenstein); fantasia, In the Realm of the Dance (Sousa); intermezzo, The Glow Worm (Lincke); Powhatan's Daughter (Sousa); and introduction third set, Lohengrin (Wagner). To-night being positively the final evening performance of this world-famous organisation, by popular desire the following items, which go to make up distinctly the strongest programme in the repertoire, will be given:—Overture, Solenne, 1812 (Tschaiakowski); cornet solo, Showers of Gold (Clarke); tone picture, Till Eulenspiegels' Merry Pranks (Strauss); fantasia, Siegfried (Wagner); fantastic epilogue, The Band Came Back (Sousa); Idyll, Ronde d'Amour (Westerhaut); and the Ride of the Valkyries from Die Walkure (Wagner). The distinguished bandmaster with his band and party, numbering in all nearly 80 persons, leave by special train for Melbourne to-morrow at 8.50 p.m.

New Zealand Sporting & Dramatic News, Aug. 17/11

## SOUSA AND HIS BAND.

### FIRST APPEARANCE ON WEDNESDAY.

The Christchurch season was a tremendous success, the huge King Edward Barracks being taxed to their utmost to accommodate the crowds anxious to hear the famous Sousa Band. The local representative received a wire from the management yesterday stating the booking for the Wellington season in the Town Hall is enormous. It is pleasing to note that the Dominion tour so far has been so successful, and it is to be hoped that the Auckland season which opens at the Opera House on Wednesday 23rd, will terminate with the same result. So much is heard of Sousa himself that the three soloists travelling with the Band are overlooked, but according to the reputation preceding them they deserve special mention. The soprano, Miss Virginia Root, is possessed of a most beautiful voice, and Miss Nicoline Zedeler, the violinist, produces a most magnificent tone from her instrument. The solo cornet, Mr Herbert Clarke, is America's star cornet player and his playing in the South has created quite a sensation. With such a fine combination the public may look forward to a musical treat from Sousa and his players. According to an advertisement appearing elsewhere the box plan of reserved seats opens at Wildman and Arey's on Thursday morning at 8 a.m.

## SOUSA BAND FAREWELL.

The Sousa Band season closed at the Town Hall on Saturday night amidst the enthusiasm of a densely crowded house, the admirers of the famous conductor and his well-trained combination of players thus uniting in a demonstrative send-off. At his first visit here Mr. Sousa gave 24 concerts, and now, a few weeks later, 12 more, but if the latter proved too great a tax upon the city, as already noted, the send-off was as brilliant as if the American instrumentalists had only just arrived. There is now, no need to desecant at length upon the final programme. Probably the most impressive of the regular repertoire numbers was the overture to "Iannhauser," which was finely rendered all through, the original scoring making possible a very close approximation to the version for wind instruments only. The Pilgrim's Chorus theme for brass, and the Venusberg music were beautifully interpreted. Much appreciated also was the conductor's own symphonic poem "The Chariot Race," the dramatic excitement of the contest so triumphantly won by Ben Hur's Arab steeds being musically suggested with much ingenuity. Mr. Herbert L. Clarke, Miss Virginia Root, and Miss Nicoline Zedeler were all warmly encored, and several of the favourite Sousa marches were brought forward as encores.

At the end of the evening the enthusiasm continued until Mr. Sousa consented to make a brief speech of farewell. He said, "I came here to act because I had heard that the Australians wanted actions, not words. All the same, I have averaged about three speeches a day since I landed. From this I conclude that you are just as fond of talking as the rest of the universe. (Laughter.) The members of the band and myself have enjoyed every minute we have been in Australia, and we felt at the beginning of our concerts that we were in the house of our friends, and we shall return to America with Australians and Australia enshrined in our heart of hearts. We hope to come back some time, but for the present I shall simply say, 'Good-bye until we meet again.'" (Loud cheers.)

In the afternoon there was a final matinee at the Adelphi Theatre. The large new playhas has proved itself acoustically admirable as a hall of song, the Sheffield Choir and the Sousa Band both having been heard to more advantage there than elsewhere.

Mr. Sousa, whose remarkable personality impresses all who come in contact with him, was presented with an especially handsome address from Captain Bentley, A.R.C.M., and the members of the New South Wales State Military Band. The illuminated missive, which was bound up in a beautiful case of polished Australian redwood, and contained a page of landscape views from the Governor Phillip statue, was signed on behalf of the State Military Band, whose players desired to add their "small meed of praise to the splendid achievements of your famous band." Mr. Percy Marks sent in a gift consisting of a baton of polished Australian wood, set in Australian gold and black opals—and the conductor used it for the farewell. The naval and military bandmasters of New South Wales handed up a laurel wreath in the form of a lyre, bearing the British and American colours. After the concert Mr. Sousa joined the abovenamed body at their annual dinner at Sargent's, Market-street. Yesterday afternoon the band left for Toowoomba, where they will play this evening. Their Brisbane season will be opened Tuesday night, and this day week they will be in Sydney for some hours on their way to Auckland.

Mr. George Marlow announces he has made arrangements with the management of Sousa's Band to give a grand matinee next Monday at the new Adelphi Theatre. Sousa and his band will arrive from Brisbane on the morning of 24th inst., and will leave the same evening for Melbourne, to catch a steamer for New Zealand. At great expense Mr. Marlow has induced the directors to give an afternoon performance on this date, at popular prices.







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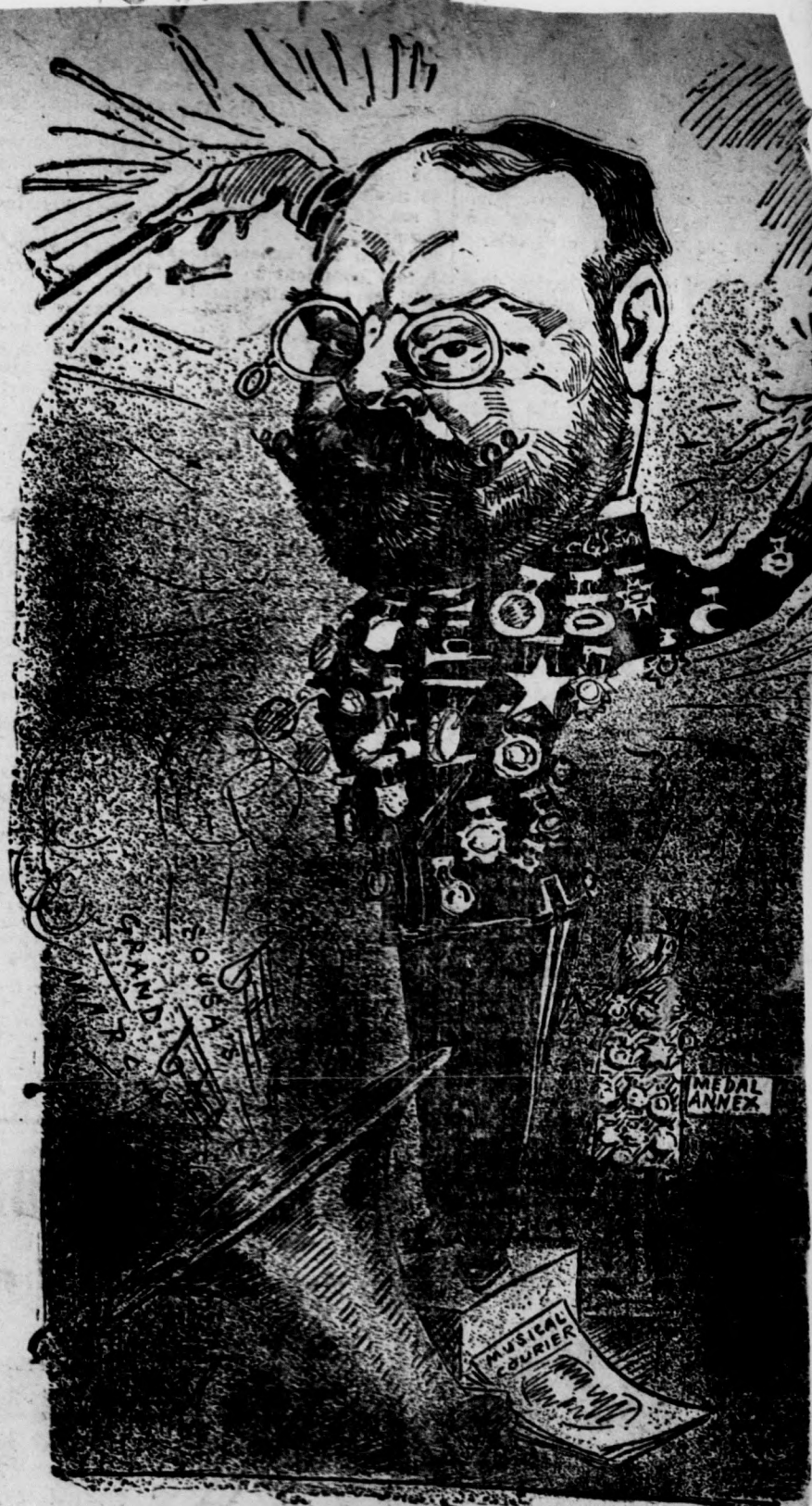


It is safe to say that for the past two weeks the chief centres of the Transvaal have been enjoying an exposition of music such as has never before been vouchsafed to them. Referring more especially to Johannesburg, the crowds which flocked nightly to the Wanderers were not only charmed, but amazed by performances such as doubtless many had never hitherto dreamed of, much less heard. Never before, for many, have the efforts of the great masters been so exquisitely illustrated, and thus a great work of education as well as of entertainment has been engaged in. At the magical hands of its great leader, this perfect example of harmony personified has told wondrous tales in music's liquid voice to eager ears. There has been a positive fascination in watching those wizard hands, now compelling, now inviting, cajoling, caressing, weaving together the threads of the tales that were told. Such perfection of artistic control and such triumph of faultless response, such balance of harmony, such cohesion of sweet sounds have provided experiences which Johannesburg, together with all other privileged centres, will long remember. As I have before remarked, such a combination as that over which John Phillip Sousa presides defies criticism, for the sufficient reason that it is impossible to criticise the perfect.

Happily further opportunities, which will, however, be the last, remain to listen to this splendid concourse of musicians when to-morrow and on Sunday, at the Wanderers, they will accede to urgent requests. No small measure of gratitude is due to the ladies who grace with their presence and talents a company which with all its gifts materially adds to them by their inclusion. The Misses Root and Zedeler will leave very pleasant memories behind them, as having taken prominent parts in the establishment of a new phase in the musical experiences of South Africa. To their honoured leader and to the several members of the Band, the CRITIC extends a grateful farewell, in which is included the wish that when the baton and the instrument are finally laid down, their lines may still be laid:—

“Where music dwells  
Lingering, and wandering on as loth to die,  
Like thoughts whose very sweetness yieldeth proof  
That they were born for immortality.”

Sydney - adriana notice



SOUSA, "THE MARCH KING."



Sydney Sun June 25

In Sydney J. Sousa did some things psychological. Asked if he could repeat a programme over and over again without going weary, and without getting weary, he said:—

"Yes; I say that, after playing 'Stars and Stripes' a thousand times, my hand does not play it the thousand-first time with just the same freshness as the first time, just the same spontaneity, just the same attack—the fault is in the conductor, speaking of little accidents, of course, a bandsman may be out of health, so that things may have happened. But if the man is the same, then it is a conductor's fault, if the music is not the same. Sometimes, of course, a conductor feels better than at other times; it is human. Nevertheless his power of personality is the measure of the interpretation of the music.

"I'll tell you another thing: I must have the music in front of me. I remember Augustin Daly producing a play in New York—

it went brilliantly—set it for a long run; and Daly went off for a long holiday. When he came back the piece wasn't drawing, or wasn't drawing as it should. He sat in front and studied things. That night a notice went up: 'Rehearsal at 10 o'clock to-morrow.' The company was surprised, because the piece had been running for months, and everybody and everything was supposed to be letter-perfect long before. However, they all turned up at rehearsal, and Daly sat down. 'We'll take the piece right through, ladies and gentlemen. Where's the prompt-book?' The stage manager didn't know; it was so long since the book had been called for, he had to go and hunt for it.

"When it was found, the first speaker started. Daly stopped him. 'Those are not your lines, Mr. So-and-So.' Second speaker the same. And so on. They found that the play as produced had been altered 50 per cent. from the original book. One man had made a little alteration one evening; a lady had made a little alteration the next evening—all trifling, as it seemed; yet gradually the gap had widened so that the author's lines had lost perhaps half of their original point and merit; something else had been put in their place which seemed just as good or better, and was not; and at last the whole piece had been reduced to the common denomination of the company—without anybody knowing how it changed or why it happened. Daly put them back on their lines, and the piece began to draw business again.

"Now, I've found myself thinking that I know my own music so well that I couldn't go wrong from memory. But when I tried it, I found a cornet might alter a phrase imperceptibly here, or a clarinet might give a different shade of interpretation there, and before we knew where we were, and in spite of myself, we would be going quite wrong. Not in the diction of the music, mind you—not in the notes or the time; but in the emphasis, the interpretation, the color, the meaning of the music. And that seemed to me curious, because, as far as I know, I always give the same meaning to a piece I

know as well as one of my own marches. Yet, without the music in front of me, my own band would lead me unconsciously astray. That shows that the understanding between band and conductor is reciprocal, does it not? He sways them, but they move him.

"Certainly I would miss one instrument not playing in the fifty-nine. I would not miss its character in an ensemble, because the other instruments would preserve the character; but I would miss it in the weight of tone. Of course, in individual passages, I would miss its character, too. And certainly I would detect a false note, or a bad tempo, in any part of the band. I might make a mistake, mind you, as to the exact place; I defy any man with an ensemble of fifty-nine instruments to put his finger on the particular one of a class. Sometimes at rehearsal I have said, perhaps to a second clarinet: 'I don't think you got that passage right, Mr. So-and-So.' He looks at me; yes, he was right. But the man next him says: 'I'm sorry, Mr. Sousa; I made a mistake there.'"

## SOUSA'S SECOND CONCERT.

Sousa's second Sydney concert, which was given in the Town Hall on Tuesday night, was largely attended, and the programme maintained the high level of excellence which was so marked on the opening night. It was opened with a moving performance of Tchaikowsky's "1812 Overture," and the audience had thus an opportunity of contrasting—apart from the question of individual merit in regard to the players—the interpretation of Sousa's band as distinct from bodies in which the disposition of instruments is different. The execution of the opening hymnal theme carried with it an admirable suggestion of the seriousness of the great tragedy that was to follow, and in these successive scenes that led to the triumph of the Russian Army, the picturesqueness of the overture was maintained very distinctly, chain- ing the attention of listeners without any lapses. The double encore produced a repetition of "El Capitan," played with much briskness, and a work that had not previously been heard here from the band. Sousa's own compositions included a characteristic work entitled "Three Quotations," in which, though there was a clearly expressed touch of humor, there was some admirably harmonious passages. A musicianly performance—one to be remembered—of the "Lohengrin" fantasia, was accepted with gratitude by the audience. Also included in the performance were Weber's "Invitation a la Valse," a "Praeludium" by Jahnfelt—greatly enjoyed—and Sousa's march "The Glory of the Navy." The band repeated several of the marches played on the previous night, such as "The Washington Post," "The Federal," "Stars and Stripes," and other pieces. The "High School Cadets" found favor, as did "Temptation."

The soloists increased the good opinion previously formed of their talents. Mr. Herbert L. Clarke, the clever cornet player, was heard in "The Debutante" (Clarke), for which he was recalled. It is a great pleasure to hear this bandsman, his sympathetic performance of pure melodies such as the encore numbers of the opening and second nights, claiming admiration from all. Miss Virginia Root, who has a charming platform presence, rendered Sousa's "Card Song" with taste, repeated "Annie Laurie," and, having a double encore, sang "The Goose Girl." Miss Nicoline Zedeler's violin solo was Mendelssohn's much-loved "Concerto" (allegretto and allegro), and responding to the double encore, she played a Beethoven "Minuet," and a graceful "Gavotte" by Bach.

There will be a matinee performance this afternoon, and the band will appear again in the large hall this evening.

## SOUSA AND HIS MEN OF MELODY.

### GREAT AUDIENCES AT THE TOWN HALL.

Yesterday the afternoon and evening Sousa concerts attracted crowded audiences to the Town Hall. Both programmes were especially good, and, as on the previous evenings, each item was enthusiastically encored, and oftentimes items met with "double honors." At the matinee compositions by Liszt, Sibelius, Edward German, and Richard Strauss were the important numbers on the programme. The Strauss item was the wonderful tone-story of "Til Eulenspiegel Merry Pranks." Connoisseurs and students are under a debt of gratitude to Mr. Sousa for the inclusion of this fine composition on his programme. It is much to be desired that it will again be performed during the season.

In the evening a magnificent rendering of a fantasia on Siegfried was given, the "call" being played by Mr. Herman Hand in a distant part of the hall with great effect. Litoff's "Robespierre" overture was another noteworthy performance. Mr. Herbert L. Clarke, the brilliant cornet player, Miss Virginia Root, and Miss Nicoline Zedeler were the soloists.

## The Impending Sousa

There was once an itinerant musician of America who would insist on standing beneath the study window of a well-known Senator, and performing classical selections on the violin. The Senator, whose soul never rose higher than that famous but somewhat hackneyed composition, "Way down the Swanee River," had the man arrested, and inasmuch as he had been arrested fourteen times before it was deemed desirable to get the views of the nearest judge on the matter. Our musician was accordingly "carpetted," as the saying is, before the man of law. "Mornin', Judge," said he, "that's a durned fine view ye've got outen that winder o' yours." The Judge smiled. "I reckon John," said he, "that you're a buster on the classics; leastways so I hear." Said the musician: "Judge, shut up the gun. You've hit the bull, slick." "Well, then," replied the Judge, "I guess it's a two months' turn." The musician shrugged his shoulders and answered, "Ye've got the goods on me, Judge." And he went below smiling. Now in a measure this little anecdote applies to us poor Randites, inasmuch as, notwithstanding the very awkward time of the month at which Sousa's visit here opened—a period in which some of us have had to walk home instead of availing ourselves of the local tram service—Sousa and his band have "got the goods on us" to the extent of urging us down to the Wanderers' ground night after night to the entire detriment of our April finances. And yet I doubt if any of us have felt the slightest pang at the temporary mortgaging of our more intimate belongings. For "The Washington Post," and "Has Anybody Here Seen Kelly," have commingled with the strains of the "1812," and the brazen grandeur of Wagner to our nightly enjoyment; Sousa himself has wielded the baton; we have seen him, as it were, at close quarters; and lastly we have admired his exceedingly sober uniform, his evident musicianship, and his splendid band. They are a really wonderful combination, and their visit here will long be remembered. No doubt they will enjoy large audiences at Beksburg this afternoon and at the Wanderers this evening.