

Times 3.1.1911

# THE SOUSA BAND.

A "farewell tour" of Great Britain and Ireland was begun yesterday afternoon in the Queen's Hall by Mr. J. P. Sousa and his band, who are playing here twice a day for a week. The programme of each afternoon is to be repeated exactly at the evening concert.

More prominence is being given this time to arrangements or transcriptions from works for full orchestra; and one of them began the first programme, the work being Liszt's *Les Préludes*. The adaptation of music which depends on its use of orchestral "colouring" to the requirements of a "military band" is a little like making theatrical scenery out of some delicate water-colour; and such things as modern symphonic poems cannot but suffer from the change, though as two encores were ready and were duly given after the piece referred to, it is to be supposed that the transcriptions have succeeded so well in other places that they are to be regarded as a main attraction of the British tour. In the "El Capitan" and other old favourites the band and conductor were obviously more completely in their element; and that wonderful "snap" which impresses the public almost as much as the deafening volume of tone is as effective as it was five years ago. Mr. Sousa was represented as something more than a march-composer in his "Dwellers in the Western World," three "character studies" of considerable merit in their way. The first, "The Red Man," repeats some of the usual traits of primitive music; in the second, "The White Man," the discoverers of America encounter a very noisy storm and sing a hymn in the style that was preferred about three centuries after their date; and "The Black Man" has several of the more obvious characteristics of negro music of the Americanized kind. The thing is very effective and was doubly encoresd, "Hands across the Sea" and "Kelly" being given after it, to the delight of a fairly large audience.

As this second encore was itself encoresd, and "The Washington Post" played, it may be guessed that the programme took some time to get through. It included the clever violin playing of Miss Nicholine Zedeler, and cornet solos by Mr. H. L. Clarke, as well as a vocal waltz sung by Miss Virginia Root, whose light soprano voice could not of course sound very sonorous in comparison with all the clangour that preceded and followed the song. The singer could not avoid a compliment paid to all the rest of the programme: she sang a ballad of which the words were only partially audible. The plan of exhibiting placards with the names of the encores is open to the objection that it takes away all feeling of spontaneity, but on this occasion it was practical, for the audience was told that the song was called "The Faithless Knight." The piece which followed at the end of the first part, and was called "The Bells of Moscow," proved to be the familiar piano-forte Prelude in C sharp minor by Rachmaninov.

Standard 3.1.1911

## YESTERDAY'S MUSIC.

### SOUSA AND HIS BAND AT QUEEN'S HALL.

Among the large and enthusiastic audience that welcomed Mr. John Philip Sousa and his band at Queen's Hall yesterday afternoon there were hundreds who had heard, danced to, or played "The Washington Post," "Hands Across the Sea," "Stars and Stripes," and other Transatlantic pieces that have already passed into our musical language. But such compositions assumed a new life and significance under the composer's baton and through the medium of his beautifully toned, perfectly balanced band. The music is rich in melodic invention, strong in contrasts, and full of instrumental surprises. Some of these last, it is true, were such as add local colour to "rag sand-time dances," while much amusement was caused by the introduction of such devices as "stage thunder," "hand clappers," "board-hammering," and, in fact, percussion effects of every possible kind. Particularly rich in these descriptive artifices was the new work entitled "The Dwellers in the Western World," in which Mr. Sousa has endeavoured to depict the three prevailing types of humanity of his native continent—the red man, the white man, and the black man. The first section is an Indian war dance, the second has "On and On" for its motto, and is triumphantly urgent in consequence, while the "darkie's" sublime dream of "glory" is expressed in the choral like strains of the final section.

This novelty, as well as the rest of the programme, the audience accepted with unreserved heartiness, which was extended to the virtuoso-like performance on the cornet of Mr. Herbert Clarke, Miss Virginia Root's admirable singing of "April Morn," and Miss Nicholine Zedeler's capable account of Saint-Saëns's "Rondo Capriccioso" for violin, all of which solos went to show Mr. Sousa and his band as sympathetic accompanists.

Morning Post 3.1.1911

# SOUSA'S BAND.

The five years that have elapsed since Mr. Sousa last brought his famous band to London have inevitably lessened the interest of a public which has been growing steadily in enthusiasm for orchestral music, while the yearly increasing opportunities granted by the London County Council, for hearing good performances by military bands have made Londoners far more familiar with the effective possibilities of wind instruments than they used to be. Nevertheless there was a reasonably large audience at Queen's Hall yesterday afternoon when Mr. Sousa inaugurated his farewell tour of the United Kingdom. The most ambitious work given was Liszt's Symphonic Poem "Les Préludes." The performance was marked by splendid sonority of tone, admirable clearness of phrasing, marked executive ability, and great subtlety of gradation in working up climaxes. The balance was not quite perfect, for the brass occasionally overpowered the wood-wind, and the result was doubly regrettable as the beauty of the reed-tone was exceptional. Mr. Sousa conducted this work with a quiet, unobtrusive decision which was not what the audience was awaiting. He gratified them, however, by adopting less conventional and more pictorial methods in the well-known march "El Capitan" and in a new descriptive piece called "The Dwellers in the Western World." Into this composition Mr. Sousa has infused a surprising amount of colour, though not, perhaps, enough to differentiate sufficiently his tone-pictures of white, red, and black men. Nevertheless his intentions proved usually unmistakable, and the obviousness of his methods was in keeping with the desired effects. The programme, to which Miss Virginia Root contributed songs and Miss Zedeler (violin) and Mr. Herbert Clarke (cornet) instrumental solos, showed that the members of the band are a body of well-drilled and well-equipped executants; while Mr. Sousa proved himself to be a conductor who not only knows exactly what he wants, but is invariably able to impose his own will on his subordinates. The number of "encores" granted was unreasonably excessive.

Daily Telegraph 3.1.1911

## QUEEN'S HALL

### SOUSA'S RETURN.

It is somewhat painful to think that after his present visit to London we are to hear Mr. J. P. Sousa's band and see its remarkable—unique—conductor no more. Yesterday, Mr. Sousa opened his farewell tour of the United Kingdom by two concerts in Queen's Hall, the one at three, the other at eight—a method of procedure that is to be carried out daily until Saturday next; and a large audience assembled, naturally enough, to listen and see. Happily, band and bandmaster have lost none of their old characteristics. At first, it is true, one began to fear that time had wrought some change, at least, in Mr. Sousa, for Liszt's "Les Préludes," which, after the National Anthem, opened proceedings, sounded very dull and uninspired. But everyone waxed alert at the first notes of "El Capitan," a piece called "Horomako," the "Washington Post," "Hands Across the Sea," and "Has anybody here seen Kelly?"—all of which were given as encores, with many more pieces. Here we had the Sousa of old. There were all the old characteristics, the back-handed racket stroke, the action of the lob-bowler, and of the fencer, and the rest of it. All of us took heart of grace at once, and many of us revelled, after a fashion, in the brilliant cleverness and wonderful technical and musical ability of Mr. Herbert L. Clarke, the cornet soloist, an amazing exhibition; and some thoroughly enjoyed Mr. Sousa's own character studies, "The Dwellers in the Western World," although the music is not in its composer's most interesting style. No—the encores had it, and of these pride of place belongs to "Kelly," a genuine tour de force, and one of the most amusing musical quips in the present writer's experience. Truly, it should figure in all Mr. Sousa's programmes, for it would wreath in smiles the face of the dourdest, and it should be heard by all who enjoy a hearty laugh. So far as we were able to notice, the only instrument new to the famous band is a common or garden hammer, with which a very versatile instrumentalist pounded the platform very effectively and rhythmically. The half-coconut shells, the sand-boards, the xylophone, the tubular bells, and their marvellous flourishing piccolos, as well as the mammoth instrument which, if we remember rightly, is known as a Sousaphone, the clarinets, cornets, trumpets, trombones, all are there as before, producing sounds that are always musical (except when a specially unmusical, or only quasi-musical effect is aimed at), and often quite beautiful. To add variety, Miss Nicholine Zedeler (a violinist), Miss Virginia Root (a soprano vocalist), and the aforesaid Mr. H. L. Clarke perform solos, as, no doubt, will others, during this week. The whole entertainment is great and genuine fun when Mr. Sousa does not take himself too seriously, and, in any case, the performances provide an object lesson in ensemble playing.

Morning Advertiser 3.1.1911

# SOUSA'S BAND.

As firm a believer as ever in the charms of the brass and the wood-wind, Mr. Sousa, who opened his campaign yesterday afternoon at Queen's Hall, again includes in the repertoire various pieces which, we think, need the assistance of stringed instruments—if they are to be performed in accordance with the composer's intentions. At the same time, the Sousa forces make the most of the means at their disposal, and if in the compositions so boldly brought forward by the most humorous conductor ever sent us by any country one misses the sustaining support of the violins, decidedly the incisive notes of the clarinets, the vigorously rubbed sandpaper, and the piercing piccolos count for something, while the flutes and oboes help to soften the effect of the trombones and cornets. As to Mr. Sousa's curious method of conducting, it may best be described as a valuable asset, for the American's studied attitudes and unlimited command of gesture and facial expression cannot fail to attract to the Queen's Hall all who take their pleasure cheerfully. Those greedy persons who want more than their money's worth should be satisfied with the length of the programme, for Mr. Sousa seems ready to grant an encore.

The singer of the occasion, Miss Virginia Root, exhibited a voice of slightly uneven quality in her rendering of "The Faithless Knight," a sad ditty, telling of ephemeral happiness and blighted hopes for which the faithless one was responsible. The sentiment of the song, however, was appreciated by a sympathetic audience.

Daily Chronicle 3.1.1911

## MUSIC FROM ANVILS AND SANDPAPER.

### Sousa's Novel Effects at Queen's Hall.

There is an infectious air of gaiety about a Sousa band concert: the dash and brilliance with which his band plays, under the famous conductor's leadership, are irresistible, and although, from a purely musical standpoint, we cannot always endorse the conductor's methods, it must be confessed that he has an individuality which makes the music very attractive.

It is some years since the band visited London, but yesterday afternoon, at the opening concert at Queen's Hall, its playing was better than ever. The tone was good, and there was a wonderful precision and neatness in the playing, which made it sound like the work of one huge instrument. One must especially praise the work of the two gentlemen at the back of the orchestra, who, with wonderful neatness and precision manipulate many weird "instruments," including

Sandpaper,  
Iron balls,  
Anvils,  
Hammers,  
Wooden clappers,

and various other things. They really ought to be in the front of the orchestra, for their duties obviously fascinated the audience.

Of the programme perhaps the most delightful number was a burlesque (presumably written by Sousa himself) on the tune, "Has anybody here seen Kelly?" The delicious humours of the contra-bass tuba, the double-bassoon and other instruments made it positively irresistible.

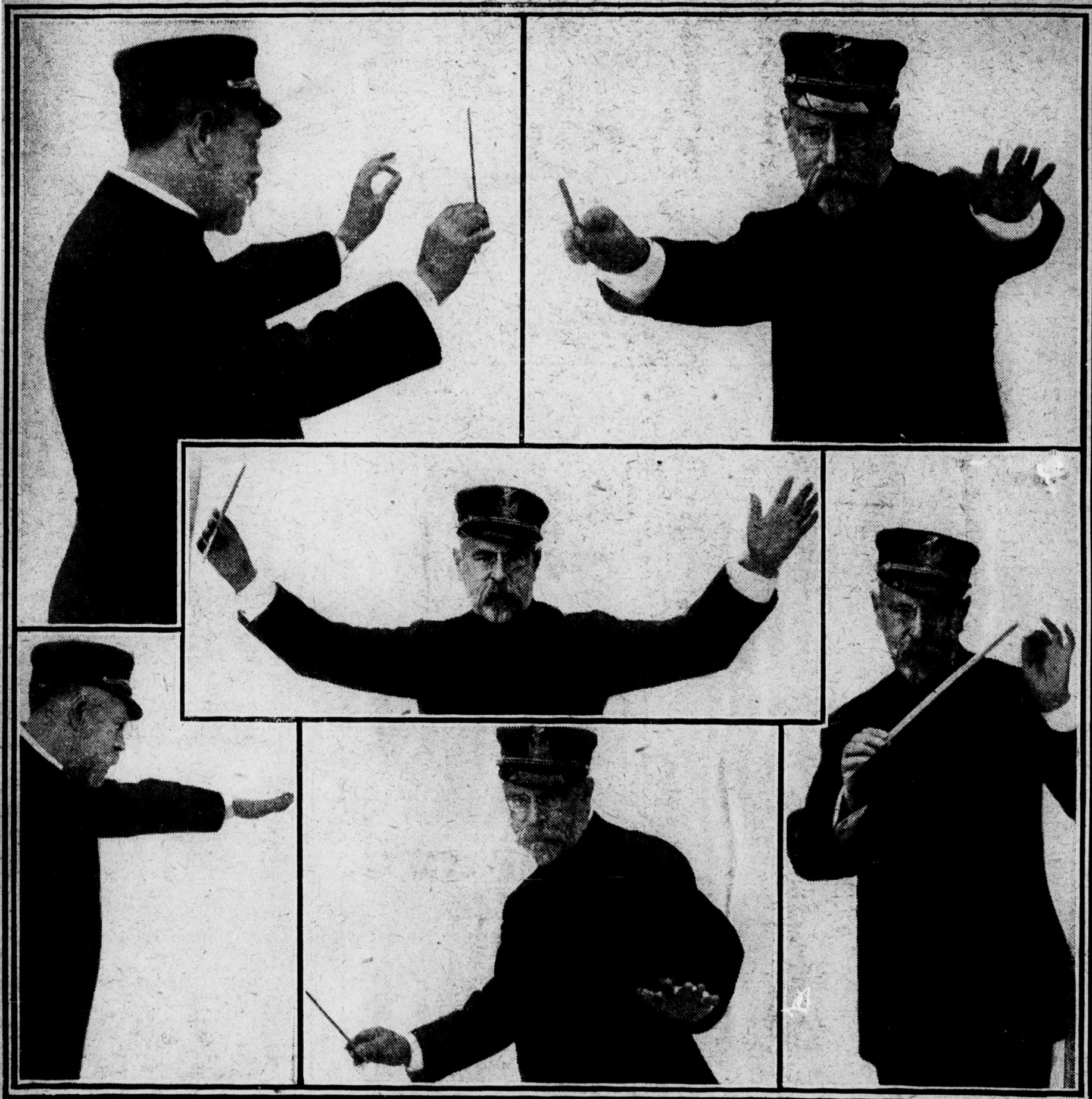
Of course, there were Sousa marches during the afternoon—the familiar "El Capitan," "Hands across the Sea," and others, and the "Washington Post" was one of the encores.

Sousa conducted each with the familiar gestures and movements that have made him so famous. One fancies that his style of conducting is a little less exuberant than in former years, but it still has the old fascination, and it gets the same results from the players.



Daily Mirror  
3.1.1911

## SOUSA'S BAND PAYS A FAREWELL VISIT TO LONDON.



Mr. 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.)

Morning Leader  
3.1.1911

### SOUSA BAND AT QUEEN'S HALL.

Mr. J. M. Sousa and his band are paying a farewell visit to this island, and began work yesterday afternoon at the Queen's Hall. It is a wind-instrument orchestra of some 50 members with drums and harp and bells and other appliances for making weird sounds and marking the rhythm. The deep note of the Sousaphone must not be forgotten.

Mr. Sousa seems to have modified somewhat his way of conducting. He is very dignified, and swings his arms gracefully. His character studies, "The Dwellers in the Western World," the red, white, and black men, are taking sketches, very cleverly if at times grotesquely orchestrated. The piece "Kelly" turns the humorous effects of the various instruments to the best account.

The band plays with admirable precision and swing, and its tone is rich and warm. A little shrillness in forte passages is scarcely to be avoided. Mr. Herbert L. Clarke plays the cornet beautifully with great virtuosity.

O. K.

Sportman  
3.1.1911

### SOUSA'S BAND IN LONDON.

After an interval of four or five years Sousa's famous band made a welcome re-appearance yesterday at the Queen's Hall, where afternoon and evening performances will be given daily until the end of the present week. Mr. Sousa has lost something of his physical energy while conducting, but there is no diminution of the dash, go, and melodious riot of the band itself. "Exhilarating" best describes the effect of its music upon the hearer, especially in the cases of the popular marches and other airs of Sousa's own composition. Yesterday, amongst other items, a new Sousa piece, entitled "The Dwellers in the Golden West," was given. Divided into three sections, it graphically described the red, white, and black inhabitants of the New World, and went along with splendid verve throughout. To vary the programme Miss Virginia Root (soprano), Miss Nicheline Zedler (violin), and Mr. Herbert L. Clarke (cornet) rendered some delightful solos.

Financial Times  
3.1.1911

Sousa Farewell Tour—At Queen's Hall yesterday Mr. John Philip Sousa began his farewell tour through the United Kingdom. Of the famous band nothing that is new can be written. Sousa obtains effects which are certainly novel and startling, and which often give point and meaning to music which would otherwise be unsatisfactory, but he wisely abstains from playing pieces with which Queen's Hall audiences are familiar, and challenging comparison with our native bands. Of the individual ability of many of his instrumentalists there can be no doubt. The soloists were Miss Virginia Root (vocalist), Miss Nicheline Zedler (violinist), and Mr. Herbert Clarke (solo cornet).

Daily Sketch  
3.1.1911

### SOUSA IN TOWN AGAIN.

The "March King," John Philip Sousa, whom all the world knows, is in London, and at the Queen's Hall yesterday with two performances opened his farewell visit to this country.

The programmes admirably display the remarkable range of Sousa's band. While the cornet and violin figured as solo instruments, the band pieces varied from one of Liszt's symphony poems to a selection of Sousa's own compositions, of which the "March King" has brought a new budget.



## MR. SOUSA'S FAREWELL VISIT TO LONDON.



SOME CHARACTERISTIC ATTITUDES OF THE GREAT AMERICAN CONDUCTOR, WHO GAVE THE FIRST OF HIS FAREWELL CONCERTS AT THE QUEEN'S HALL YESTERDAY.

Daily Graphic 3.1.1911  
SOUSA AND HIS BAND.

## THE MARCH KING'S SHORT SEASON AT THE QUEEN'S HALL.

Mr. John Philip Sousa and his famous band are with us once more, and will occupy Queen's Hall every afternoon this week. Their praises need no singing nowadays. Their fame is world-wide, and the prospect of Mr. Sousa's early retirement is a cosmopolitan calamity. Yesterday afternoon their performance was to the full as vigorous and spirited as of yore.

Mr. Sousa seemed less liberal of gesture than when he visited us last, or, perhaps, the extravagance of his imitators makes his conducting appear by contrast reserved and austere. At any rate, his control of his band is just as complete as it ever was. Yesterday's programme was distinctly ambitious, including, as it did, an arrangement of Liszt's "Préludes." It was, however, in his spirited marches and dances that Sousa gripped his audience most emphatically. We did not think much of a new set of character studies, "The Men of the Western World," but such pieces as "Kelly," a clever essay in humorous orchestration, would beguile the sternest musician of a smile.

## Too Previous.

Mr. Sousa, the great "March King" and whirlwind conductor, has commenced a series of farewell concerts in London.

Wherever he goes he not only makes music but a host of friends. A lady with a large reputation for worrying celebrities to attend her dinners and "at homes" once sent Sousa a pressing invitation. Hearing that she had issued invitations to her friends "to meet Mr. John Philip Sousa," he declined politely and with thanks. In desperate solicitude she wrote back: "I am terribly sorry to have your card saying you cannot come, but I still hope for the pleasure of your company." To this the poor lady received the following terrifying answer: "Dear madam, I have given your kind message to my company, but I regret to say that only fifty of them will be able to accept your invitation, the rest of them having appointments to keep elsewhere."

## SOUSA'S BAND.

## Exhilarating Music at Queen's Hall.

Queen's Hall this week will be no place for the superior person who insists upon the dignity of musical art, but those whose tastes incline to lighter things will find plenty to entertain them in the series of twelve concerts arranged by Mr. Sousa. The first of these yesterday afternoon began almost tamely with Liszt's dull symphonic poem "Les Préludes." Mr. Sousa's conducting had as little superfluous gesture as Richter's, and though the band did excellent work, the result was not particularly exciting. The not very enthusiastic applause, however, had scarcely died away when the band dashed into one of the most popular of the Sousa marches, and all was well.

This was the real Sousa, putting a note in here, pulling out a trombone passage there, and in the less eventful parts keeping things together with the swinging motion of the arms suggestive of the cabbie's method of restoring circulation in cold weather.

After a second encore, Mr. Herbert L. Clarke gave an imitation of "Showers of Gold" on the cornet, in the course of which he put his instrument through some very agile tricks, ending up, on a high note which Tetravini herself might have envied. In three new "Character Studies" one was made to realise rather too forcibly that rhythm is the chief feature in Mr. Sousa's music, as it is also in the exhilarating playing of his band. "The Red Man" has a charming melody, something like those used by Dvorak in his "New World Symphony," but the pieces are chiefly remarkable for the varied and unexpected assortment of percussive instruments employed. Even the humble hammer is not despised.

Perhaps the most entertaining piece in the programme was that laconically entitled "Kelly," wherein that music-hall hero pursues his adventures in a set of variations written with much skill and humour. The songs of Miss Virginia Root and the violin solos of Miss Nicholene Zedeler gave some contrast to a concert which contained perhaps an undue proportion of strenuous music.

Daily News  
3.1.1911

## MR. SOUSA IN LONDON.

## ATHLETIC ENERGY OF HIS NEW DRUMMERS.

Mr. Sousa's band, with its celebrated conductor, made its reappearance yesterday afternoon at the Queen's Hall at the beginning of a farewell visit. It has lost nothing of its peculiarly forcible tonal power after its long absence from our shores, and perhaps the most notable feature of yesterday's performance was the remarkable energy of the drummers.

These, besides attacking the skin with singular vigour, have a multitude of other duties to perform. After banging the drum with all the enthusiasm required, the athlete lays down his drumstick (in time to the music) and plays a tambourine, rubs two sheets of sand-paper together, or plays upon tubular bells or castanets. On special occasions, we believe, he also sings. One member of the orchestra wields an instrument of the brass persuasion which coils around his body after the manner of a boa-constrictor, and from this he extracts a bass note which should satisfy the composer of "Elektra" and "Salome."

Mr. Sousa himself did not seem to find the conductorship a particular hardship yesterday. We had, of course, all his familiar mannerisms—the forward thrust of the baton to emphasise an explosive drum note, and the backward draw to mark each diminuendo. Perhaps it was all a little toned down, but when we had a familiar Sousa march as an encore it was abundantly clear that the "March King" still has a large following here.

An American composition entitled "The Dwellers in the Western World" was perhaps one of the most amazing numbers on the programme, consisting of three movements descriptive of the Red Man, the White Man, and the Black Man. In the last-named section the drummers played every conceivable percussion instrument, and the effect was that of a wonderfully busy steel factory. Miss Virginia Root was the vocalist, and sang "Mr. Batten's" song "April Morn" with polished technique.



**Sousa Again.**

The audience at the Sousa Concert this afternoon was by no means the usual Queen's Hall audience. The people were there frankly to marvel, and they did not mind at all when someone marvelled so greatly as to make a noise. Noise, indeed, was the note of the afternoon—that is, most of the notes were very noisy. Delight in mere volume of sound is one of the barbaric pleasures that outlasts civilisation, and it was generously provided. Those of us who had not seen Sousa before were a little disappointed that he was not more gymnastic. He was occasionally quite dreamy, merely picking out the parts with his white-gloved hands, or leaning with gentle enjoyment towards the most prominent performers. He shows his brightest enterprise in the matter of encores, rarely giving us time for reflection in the intervals, but going straight on with some stirring piece he knows people will like, and so rapid is he that the man who holds up the name of the piece on a card always comes in a bit late. The audience watched the band much as the music-hall goes watch some perilous tight-rope walker, but the players never slip. Theirs is a fearful efficiency. The favourite performer with the audience is the able fellow who manipulates about eight "instruments" in the intervals of beating the kettledrums—shaking a piece of tin, rubbing emery paper together, making a noise with pieces of wood, or striking the platform with a hammer. Before the afternoon was over this handyman was as much admired as if he was a champion acrobat, which he is indeed. One of the latest of Sousa's fancies is a tone-poem on the theme "Has anyone here seen Kelly?" The trombones ask the question, and the player who pokes his body through a huge serpent-like instrument answers. The dexterity with which this man wormed himself into the shining entrails of his trumpet was admirable. Many people went to the concert to-day frankly as (in the words of the President of the New York Street Cleaning Commission) "sourbolls," but went away "smoodling."

Mr. Sousa has been telling an interviewer that he and his famous band have travelled half-a-million miles. Inevitably the next question was. Had he ever been in a wreck or a railway accident? Everyone feels that if he travels long enough and far enough and fast enough he must at last be caught. Mr. Sousa verified expectation; he has been shipwrecked and twice trainwrecked, but happily so far has not lost even a drummer-boy. It would be interesting to have the statistics of railway accidents worked out on the basis of the mileage of fast expresses. The Board of Trade merely tells us that only one passenger a year out of so many thousands or millions is killed or injured. But although suburban and slow trains are sometimes unlucky, like the one at Willesden the other month, the big accidents usually happen to expresses. What one wants to know is the average number of accidents to fast expresses per train mile. Then one could say definitely that if one travels so many miles by express one has one chance in so many of being in a wreck.

Mr. Sousa, by the way, calls a train wreck a "smash." The word, in this special meaning, seems to be making its place in the language. Yet it was probably only a newspaper headline word at the beginning. The future historian will have to take account of the effect of the headline on the English vocabulary. He will have to record how the words "constitutional" and "unconstitutional" gradually fell into disuse because they were too long ever to go in a headline, and how the word "ban," from being archaic and poetic, was restored to popular speech simply because it was so convenient to the sub-editor as a substitute for "prohibit" or "prohibition." In the same way "echo" threatens to oust (another headline word for "displace") such words as "reminiscence," "reminder," or even "sequel." Speaking generally, the headline tends to revive and foster the English elements in the language at the expense of the Latin, because the words of Latin origin are generally the longest. But there are two very short words which are threatened by the influence of the headline, "a" and "the," for the headline, helped by the telegram, has shown that in English, as in Latin, they can generally be omitted without loss of clearness.

This afternoon Mr. Sousa and his band started their farewell visit to these shores at the Queen's Hall, and drew a large audience. The concert began with an arrangement of Liszt's symphonic poem "Les Préludes," which was almost immediately followed by one of the Sousa "hits"—the quick-march "El Capitan." There was scarcely any breathing space in the concert. The encores jostling each other were as numerous as the items in the printed list. Mr. Sousa's manner of conducting has become somewhat more quiet. The band plays as efficiently and precisely as ever. The picturesque and grotesque effects of Sousa's character studies "The Dwellers in the Western World" and the humours of "Kelly" were greatly enjoyed. Mr. Herbert L. Clarke, the leading cornet player of the band, brought the house down with "Showers of Gold" of his own making, and Miss V. Root and Miss N. Zedeler assisted with soprano and violin solos. C. K.

Manchester Courier  
3.1.1911

**Sousa's Band.**

Men of personality are so extremely rare that when one of them retires from the field of his activities it is always a matter for regret. Certainly we shall miss Mr. Sousa when, as he proposes shortly to do, he abandons his present strenuous life and takes that long holiday which he has certainly richly earned. For to him we owe many new and in many ways most agreeable sensations. At a concert given by his band we never quite know what is going to happen next, or what fresh article of furniture is going to be impressed into service as a musical instrument. In his character studies, "The Dwellers in the Western World," which figured this afternoon in the programme of the first of his farewell concerts at the Queen's Hall, the performer on the side drum suddenly laid down his sticks, and began hitting the floor with a hammer, and when tired of this he played his drum with one hand and banged a tambourine on his knee with the other, all of which assisted materially in the realisation of a picture of a darkie at home. Mr. Sousa's own methods again are full of interesting variety. A Richter himself could not have been more placid than was he in Liszt's "Les Préludes," but when it came to a question of conducting his own "El Capitan," "Hands Across the Sea," "Hobomoko," or "Washington Post," all of which, of course, figured among the innumerable encores, he really let himself go, and indulged in astonishing gesture: the like of which have never been attempted on the concert platform before. And the effect is unquestionably marvellous. His orchestra, which is entirely composed of very brilliant virtuosi, played with that wonderful snap and crispness of which they alone seem to have the secret, while in his fearful and wonderful variations on "Has anyone seen Kelly?" a delightful jeu-d'esprit, they showed that they are humorists into the bargain. The soloists of the concert proved themselves no less talented. Miss Virginia Root sang Batten's "April Morn" with perfect neatness; Miss Nicholine Zedeler acquitted herself admirably in Saint-Saëns's "Introduction and Rondo Capriccioso" for violin; while Mr. Herbert L. Clarke showed himself a veritable Kubelik of the cornet in his own "Showers of Gold."

Liverpool Courier  
3.1.1911

**SOUSA'S FAREWELL.**

**CONCERTS AT QUEEN'S HALL.**

Except that his hair has grown scantier, and that he has modified the gestures which proved so interesting and impelling five years ago, Mr. J. P. Sousa has not changed.

The beginning of his farewell tour attracted big audiences to the Queen's Hall, London, both this afternoon and evening, and the performances of his band were as magnetic and unique as ever, in spite of his own comparatively subdued style. As usual, the encores were more numerous than the printed items, but for once nobody objected, since most of the added numbers were drawn from his own inimitable compositions. The new creations include a character study, illustrating the red man, the white man, and the black man—a most characteristic example of Sousa's art.

**SOUSA IN LONDON.**

(FROM OUR CORRESPONDENT.)

London, Monday Night.

The far-famed American brass band conducted by Mr. John Philip Sousa began at Queen's Hall to-day a series of farewell performances, which are to extend to the provinces and continue until March. The programme this afternoon and evening did not contain any of the marches or dances which have made the reputation of Mr. Sousa and his band, but they were played as encores, which were given with lavish generosity. Thus, after an excellent rendering of an arrangement of Liszt's symphonic poem, "Les Préludes," was played the stirring "El Capitan" March, which was succeeded by a clever cake-walk, entitled "Hobomoko." In like manner, after a characteristic suite containing several humorous touches by Mr. Sousa, was given "Hands Across the Sea" and "Perpetual Motion."

The band includes an admirable cornet player in Mr. Herbert L. Clarke, who, after performing a solo chiefly remarkable for elaborate, florid passages, also added two extra pieces. Miss Virginia Root, the possessor of a flexible soprano voice, sang neatly, and violin solos were contributed by Miss Nicholine Zedeler. But, as of old, the distinctive feature of the performance is the marches and dances, which are rendered with the greatest crispness and exhilarating spirit.

Leeds Mercury  
3.1.1911

**SOUSA'S RETURN.**

There was a large and enthusiastic audience at Queen's Hall this afternoon to greet Mr. Sousa and his band on the commencement of a farewell tour of this country. As a consequence the printed programme, which consisted altogether of nine items, was considerably departed from, and twenty-two selections came to be presented. The far-famed Sousa marches were what the people had come to hear. The announced pieces were of a more ambitious character, but when the "March King" met the applause with a ready resumption of his position at the conductor's desk and unchained his musicians on "El Capitan," or the "Washington Post," the audience got what they really wanted.

There is something delirious in the electrical way in which Mr. Sousa's marches are played by his own band. One gets all the thrill of the Roman chariot race or shooting the rapids or the sensations of the modern switchback railway in feeling oneself whirled along in the maelstrom of martial melody, and Sousa himself seemed as keen on the marches as did his audience. He wanted no pressing to turn on all the old favourites. Then there was little baton play. He seemed to stand listening and to control the band quite as much by the gentle motions of his head and his white gloved left hand.

**THE COMPOSER-CONDUCTOR'S BEST.**

A new piece was "The Dwellers in the Western World," which gave character-studies of the Red man, the White man, and the Black man of America. It is Mr. Sousa's own composition, and shows him to be a musician of greater power than a mere writer of stirring and original march music. He is no artist in crayons, no slap-dash dauber who throws colour on the canvas with no regard to the tout ensemble. The third study was largely humorous, but in the first he had caught the atmosphere of the free life of the Redskin, and in the second study he gave us a picture of rich and varied colouring. It began with the struggle of the seaman voyagers against the might of the Atlantic, and closed on a broad note in which the organ-like theme embodying the onward and upward ideal of humanity was blended with industrial energy and development. It was a graphic and impressive picture, and was rapturously acclaimed.

Notto. Daily Express  
3.1.1911

**SOUSA'S RETURN.**

After an absence of five years, Sousa and his band are revisiting England. They opened their tour at the Queen's Hall, London, yesterday afternoon.

Altogether the band will give 115 concerts in England before starting on an extensive tour in South Africa and Australia. From the latter place they will sail to Vancouver, and thence overland back to New York, giving concerts on the way. Sousa will be absent from home for nearly a year.

When asked if he had brought over anything



Workingly new, Mr. Sousa said that he hoped so. In that connection, he added, he was inclined to give the first place to a piece called "Dwellers in the Western World," a character study descriptive of the white man, the red man, and the black man as he knew them. Then he had what he called a geographic concert entitled "People who Live in Glass Houses," and a composition known as "On to Victory," which he was assured had all the right tone and atmosphere; whilst for Australian audiences the band would play "Federal," a composition into which he had tried to import every possible bit of sunshine.

#### SOUSA AND HIS BAND.

Mr. John Philip Sousa got a big welcome at the opening concert of his farewell tour held at the Queen's Hall this afternoon and evening. His band proved as powerful as ever, and responded splendidly to his vivacious baton. Mr. Sousa was, indeed, in great form, and though his acrobatic feats do not come up to the extravagances which have been attributed to him, his peculiar methods of conducting greatly interested the audiences, accustomed to the quieter style of English and Continental conductors. The band next week starts on a tour of the south of England, and altogether over a hundred concerts are to be given in this country before the famous combination leaves for South Africa, Australia, and Canada.

#### SOUSA'S BAND.

##### Announcement of the Farewell Tour.

Mr. John Philip Sousa and his famous band are with us once more. Yesterday afternoon their performance at the Queen's Hall, London, was to the full as vigorous and spirited as of yore.

Mr. Sousa seemed less liberal of gesture than when he visited us last, or, perhaps, the extravagance of his imitators makes his conducting appear by contrast reserved and austere. At any rate, his control of his band is just as complete as it ever was. Yesterday's programme was distinctly ambitious, including, as it did, an arrangement of Liszt's "Preludes." It was, however, in his spirited marches and dances that Sousa gripped his audience most emphatically. Such pieces as "Kelly," a clever essay in humorous orchestration, would beguile the sternest musician of a smile. The delicious humours of the contra-bass tuba, the double bassoon, and other instruments, made it positively irresistible.

#### SOUSA.

Mr. John Philip Sousa got a big welcome at the opening concert of his farewell tour, held at the Queen's Hall this afternoon and evening. His band proved as powerful as ever, and responded splendidly to his vivacious baton. Mr. Sousa was indeed in great form, and though his acrobatic feats do not come up to the extravagances which have been attributed to him, his peculiar methods of conducting greatly interested the audiences accustomed to the quieter style of English and Continental conductors.

The band next week starts on a tour of the South of England, and altogether over a hundred concerts are to be given in this country before the famous combination leaves for South Africa, Australia, and Canada.

Sousa, who became the craze of London on his last visit, opened his farewell tour at the Queen's Hall this afternoon. Only a week can he linger among us, and then, after a hurried scamper through England, where he will give 115 concerts in all, he will sail for South Africa and Australia, and back to New York from Vancouver, playing all the way. The concert room had a considerable audience, which gave him an enthusiastic welcome. Sousa began quietly in orthodox fashion, but in the encore plunged again into that highly original style of conducting which created so much amusement on his previous visit. He conducted with his whole body, swinging round, gliding, tip-toeing, and using his hands in the most dominating manner. He certainly possesses a remarkable mastery over his band, and gets every drop of their capacity out of them. His chief novelty this afternoon was his character study "The Dwellers in the Western World," which is an attempt to describe musically the presence of the white, red, and black men in America. It is a very characteristic work, containing many clever ideas and much ingenuity, and it was

#### SOUSA'S FAREWELL.

##### CORDIAL RECEPTION AT QUEEN'S-HALL.

[From Our Own Correspondent.]

LONDON, Monday Night.

Except that his hair has grown scantier, and that he has modified the gestures which proved so interesting and impelling five years ago, Mr. J. P. Sousa has not changed. The beginning of his farewell tour attracted big audiences to Queen's Hall both this afternoon and evening, and the performances of his band were as magnetic and unique as ever, in spite of his own comparatively subdued style. As usual, the encores were more numerous than the printed items, but for once nobody objected, since most of the added numbers were drawn from his own inimitable compositions, the new creations including a character study illustrating the red man, the white man, and the black man—a most characteristic example of Sousa's art.

J. P. Sousa, who begins his farewell tour in England to-night, may appropriately be spoken of as written of without the prefix of "Mr." for he himself has confessed his pride in having lived down the title of "Professor." The volcanic conductor took many years to accomplish this feat, though his prejudices against the honorific dates from the time when as a schoolboy in Washington he daily passed a small shanty labelled "William Black, Professor of Whitewashing." Once also at an open-air concert, Sousa and his band were so hampered by the crowd that a local dignitary mounted a chair, and announced: "The professor and the professor's professors can't play no more unless the crowding is stopped."

#### SOUSA'S RETURN.

There was a large and enthusiastic audience at Queen's Hall this afternoon to greet Mr. Sousa and his band on the beginning of a farewell tour of this country. As a consequence the printed programme, which consisted altogether of nine items, was considerably departed from, and 22 items were as a matter of fact rendered.

The far-famed Sousa marches were what the people had come to hear. The announced pieces were of a more ambitious character, but when the "March King" met the applause with a ready resumption of his position at the conductor's desk and unchained his musicians on "El Capitan" and the "Washington Post" the audience got what they really wanted.

#### THE COMPOSER-CONDUCTOR'S BEST.

A new number was "The Dwellers in the Western World"—which gave character studies of the red man, the white man and the black man of America. It is Mr. Sousa's own composition, and shows him to be a musician of greater power than a mere writer of stirring and original march music.

He is no artist in crayons, no slap-dash painter who throws colour on the canvas with no regard to the tout ensemble. The third study was largely humorous, but in the first he had caught the atmosphere of the free life of the redskin, and in the second study he gave us a picture of rich and variety colouring.

#### THE CLIMAX.

It began with the struggle of the seaman voyagers against the might of the Atlantic, and closed on a broad note in which the organ-like theme embodying the onward and upward ideal of humanity was blended with industrial energy and development. It was a graphic and impressive picture, and was rapturously acclaimed.

The real climax of the afternoon was, however, the rendering of "The Stars and Stripes" march, which many of us regard as the finest thing Sousa has done. At the end of this he had sixteen instrumentalists standing on the front of the platform, and the effect was decidedly exhilarating.

Though it is now some years since Mr John Philip Sousa first startled the concert-going public with his sensational methods, still the warm welcome accorded to the world-famed conductor this afternoon in Queen's Hall, when he started a week's farewell visit of two concerts daily, showed that his former exploits are by no means as yet forgotten. An arrangement of Liszt's symphonic poem, "Les Preludes," opened the proceedings in grandiose style; and later, in three picturesque character studies by Mr Sousa, entitled "The Dwellers of the Western World," the band gave an even more signal proof of its particular capabilities. In addition to pieces set down for performance, a liberal supply of old favourites was also thrown in, including "El Capitan," "Hands Across the Sea," and, needless to add, "The Washington Post," all of which were heard with evident pleasure and satisfaction. Mr Herbert L. Clarke's cornet solo, "Showers of Gold" (Clarke), was of such excellence as to really entitle him to rank as a virtuoso on this instrument. The singing of Miss Virginia Root (soprano) was also much enjoyed, whilst the list of soloists was completed with Miss Nicholoni Zedeler (violin), who was heard in Saint-Saëns's "Introduction and Rondo Capriccioso."

#### SOUSA AND HIS BAND.

At the Queen's Hall this afternoon Mr Sousa gave the first of the series of twelve concerts before starting on a farewell tour of the United Kingdom. Mr Sousa has of course quite a genius for writing music to catch the popular taste, and in the playing of music in which rhythm is the predominant characteristic his band is probably unexcelled. Perhaps a whole programme of such things becomes a little tiring, but in moderation they can be quite exhilarating, as was proved by the enjoyment which could be derived from the earlier portion of this afternoon's concert. There is really nothing extravagant about Mr Sousa's conducting; he has one or two little mannerisms, but Richter himself could not have conducted Liszt's symphonic poem, "Les Preludes," with more restraint. It is only in his well-known marches that he allows himself what some may think is unnecessary gesture in indicating some point for special emphasis. His three "character studies," which are new, have not the same snap and go as some of the earlier pieces, and it almost seemed that the extraordinary variety of percussion instruments employed in them was the chief reason for their existence. A set of variations on "Kelly" proved much more entertaining, for a great deal of humour was extracted from the melodic metamorphoses of that popular song. The concert also included some clever cornet playing by Mr Herbert L. Clarke, and was further varied by the songs of Miss Virginia Root and the violin solos of Miss Nicholene Zedeler.

The Royal Choral Society gave last night their customary new year's performance of "The Messiah" at the Albert Hall, in the presence of an immense audience. Sir Frederick Bridge conducted, and, as is now usual with this Society, the great oratorio was given exactly as the composer left it—that is, without the accompaniment added by Mozart. The vocalists were Mesdames Gleeson White and Clara Butt, Mr. Ben Davies and Mr. Kennerley Rumford. Another interesting musical event in town yesterday was the reappearance of the redoubtable Mr. Sousa and his American Band at the Queen's Hall. They gave two performances, afternoon and evening, which were enthusiastically received by large gatherings.

Sousa, the famous bandmaster, opened a lighting tour in England by a performance at Queen's Hall this afternoon. The concert room was well filled by an audience anxious to be fascinated by the wonderful methods of "the musical hustler." He began quietly, but in the encore reverted to the movements which created so much astonishment on his first visit. They appear less eccentric to-day, probably because we have grown accustomed to them. He certainly possesses a remarkable mastery over his band, who give a wonderful performance. His chief new attraction this afternoon was "The Dwellers in the Western World," which is an attempt to describe musically the character of the white man, the red man, and the black man in America. It has excellent qualities and shows admirable ingenuity. Sousa proposes to give 115 concerts in England, and will then proceed to Africa and Australia, and work his way back from Vancouver to New York overland.

Mr. John Philip Sousa opened a season at the Queen's Hall this afternoon with his famed United States band. This is to be Mr. Sousa's last appearance as a band conductor in London. He is at present on a world's tour, the biggest ever undertaken by a band, and it will last fourteen months. After the week in London the band goes to the south coast for a series of performances, afterwards going north, and then to Ireland. The programme this afternoon was quite on Mr. Sousa's usual lines, and the selections were warmly received. It was at first thought that Mr. Sousa had dropped the eccentric method of conducting, for during the performance of Liszt's "Les Preludes" he was always motionless. During the performance, however, of the first encore, "El Capitan," Mr. Sousa reverted to the old style. The band played wonderfully well, and well deserved the storm of applause.



PHILIP SOUSA,

The American March King, whose tour of England opens at the Queen's Hall on Monday.



Evening Standard  
3.1.1911

## SOUSA'S FAREWELL VISIT.

Mr. John Philip Sousa and his band opened a "farewell" visit to England at Queen's Hall yesterday afternoon, and from all appearances of the first concert the famous American composer-conductor's forthcoming tour promises to be a continuous triumph.

In fact, to every shade of musical opinion, Sousa, played by Sousa, is irresistible. In these dashing tunes, with their swinging, dauntless rhythm, we see more than a suggestion of the national character of the composer's compatriots. In this respect, Sousa's music—the best examples of it—ranks as inspired achievement, and though his programme of yesterday contained works of a "satellite" character, his own compositions stood out by the superiority of their force and expression.

Chief among these latter were such masterpieces of their kind as "Hands across the Sea," "Stars and Stripes," "The Washington Post," and "Il Capitan," while Mr. Sousa introduced his English patrons to several other pieces less familiar perhaps, but no less stamped with his strong individuality. To ears accustomed to the varied shades and colours of orchestral music, the limited palette of a stringless military band threatens to become monotonous, but the programmes have been arranged with no little ingenuity as regards contrast, while solo vocalists and instrumentalists also help to vary proceedings. In fact, Mr. Sousa's forces distinguished themselves in no small measure as accompanists while supporting Miss Virginia Root in her songs and Miss Nicholine Zedeler in her violin solos.

Encores were more numerous than the scheduled items, and among them were several new pieces which took the audience's fancy at once. Thanks to exhibiting a placard with the title of each piece, the names of some of these can be given. "Hobomoko," a kind of "sand dance," "Kelly," a skit on a popular song, introducing the Venusberg theme from "Tannhäuser," and "Manhattan Beach" were among those which met with foremost favour.

Some of Mr. Sousa's best work has been put into a new suite heard yesterday, entitled "The Dwellers in the Western World," which presented vivid "character studies" of the Red Man, the White Man, and the Black Man. The playing of the band as regards tone, ensemble, and technique was beyond reproach.

L. B.

## SOUSA AT QUEEN'S HALL.

Sousa, the one and only, is re-appearing in London again, and the pleasure of his multitudinous admirers will be tempered only by regret that his present visit is announced as a farewell one. Let one and all take note of the fact, therefore, and act accordingly. Sousa remains with us only for the remainder of the week, and then embarks on a tour throughout the United Kingdom which will occupy him till the end of February, after which, one gathers, he will take farewell of us for ever. It is an affecting thought, but the audience yesterday did not allow it to depress them, and Mr. Sousa, in his turn, showed himself as full of spirit and go as ever. Now and again, it seemed, his antics were not quite so entertaining as of yore, but, speaking generally, he fairly maintained his reputation in this regard, and his admirers had no occasion, therefore, to complain. Innumerable pieces were performed, as usual, of which a certain number were named in the programme, though the others were far more numerous. It might be said, indeed, of Mr. Sousa's concerts that they consist mainly of encores. One item was given on the programme as "The Bells of Moscow," by Rachmaninoff, which turned out to be our old friend the C sharp minor prelude in a Sousaesque "derangement," with characteristic bell effects, which found much favour. Another number was Liszt's telling symphonic poem "Les Préludes," which used at one time to be done rather frequently at the Promenades, but which has not otherwise been heard in London for a long time. This was played very effectively by the Sousa instrumentalists, who can play quite serious music excellently when they choose. As before, the rich volume of tone which they produced, their fine sense of rhythm and machine-like ensemble were conspicuous, while "comic" effects, of one sort and another, were numerous as ever. The gentleman in charge of the "extras" has no sinecure, indeed. One moment he was playing a tambourine, then he was knocking on the floor with a piece of wood; next he was shaking a large piece of sheet-iron, then ringing bells, anon rubbing sheets of sandpaper; yes, he is certainly quite the most important functionary in this remarkable band. Various soloists contributed also to the programme—Mr. Herbert L. Clarke, who performed on the cornet; Miss Virginia Root, who sang pleasantly; and Miss Nicholine Zedeler, who gave a violin solo.

H. A. S.

## MUSICAL NOTES.

### A Study of Sousa.

Yesterday afternoon, at Queen's Hall, Sousa and his players made a reappearance in London, after an absence of some years. The famous conductor has hardly altered any of the methods which have made his concerts so popular, except that perhaps he is not quite so exuberant as in former years. Listening to the performance yesterday afternoon, I found myself bound to confess that, however much the superior musical person may sneer at the Sousa style of music, there is something very attractive about it. Many well-known musicians were in the audience yesterday, and they hugely enjoyed the concert, especially the more humorous portions of it, such as the very delightful burlesque on the popular tune, "Has anybody here seen Kelly?" which is not only clever, but genuinely funny in its orchestral clowning. Things of this sort in the concert-room are as amusing as the Follies at a theatre.

The secret of Sousa's success is obvious. What he does he does well. His instrumentalists play together like one man, with quite wonderful finish and precision. A mistake is practically unknown at a Sousa performance, and each man is possessed of a fine technique. The clarinets in the band are particularly fine, but the brass is a little coarse-toned, perhaps because of the very fact of the snap and dash with which the men play.

It is a perfect joy to watch the two men at the back who play the "extras." The way they each handle several different things in turn, changing them quickly, is extremely clever. One of them plays a glockenspiel, a wooden clapper, two iron balls (knocked together), a tambourine, and apparently several more things, while the other had a side-drum, pieces of sand-paper, a hammer, an anvil, and so forth. They really ought to be placed in the front of the orchestra, and so ought to be the man who plays a giant tuba, part of which is coiled round his neck.

Sousa himself is always interesting to watch, because he seems to embody in his conducting all the essential qualities of the music he is directing, its rhythm, colour, melody, and light and shade. Yesterday he indulged in most of the characteristic movements of the hands, arms, legs and body that have been caricatured and imitated for nearly twenty years. Whether they really are effective in stimulating the players or not one cannot quite tell, but they certainly add to the interest of the concert.

I did not care very much for Sousa's new suite, "Dwellers in the Western World." It is bright music, of course, but more obvious and commonplace than some of the other work of the March King. A good many of his familiar marches were played, of course, as encores yesterday afternoon.

Mr. Thomas Quinlan is proposing to take an opera company on a world tour, commencing this autumn with the English provinces, and then, after a two-weeks' visit to Paris in January 1912, to make a tour of South Africa and Australia, returning to England in December 1912. It is understood that among other artists Mr. Quinlan has engaged Mr. Walter Hyde, Mr. Robert Radford, and Mr. Harry Dearth.

Signor Puccini is passing through London to-day on his way to Milan.

Now that the opera season has closed at Covent Garden musical doings are rather quiet for the moment, as concerts do not again begin in earnest for some two weeks yet. The first symphony concert of the year will be that of the Queen's Hall Orchestra on January 21, when Elgar's Symphony will be the chief attraction.

F. F.

"A conductor is very much in the position of an orator," remarks Mr. Sousa. Yes; you ought to hear our bright young elocutionists enunciate "Fares, please!"

We note that an evening paper speaks of Mr. Sousa's "program." But, as the world-famous conductor would say, "What is the good of a 'program' without 'me'?"

London Globe  
3.1.1911

## SOUSA'S BAND.

When Mr. Sousa retires, as is, unfortunately, soon to be the case, he will leave a gap in the world of music which no one can possibly fill. Others have tried to imitate his methods, but none have succeeded, and he and his famous band reign alone and unrivalled in the domain which they have made so peculiarly their own. The superior may scoff at their methods, but if it is not real art to raise an ideal, in many respects a very high one, and consistently to reach it, it is hard to say what is. Certainly his band is one of the most remarkable bodies of performers ever gathered together. From the brilliant clarinetists and cornettists to the artist on the dulcimer, the virtuoso on the sand-sticks, that remarkably versatile gentleman who seems equally at home on the side drum, chair seats, empty cokenut shells, and the floor, and that incomparable humourist who envelopes himself in his instrument and evokes such peals of laughter in Mr. Sousa's remarkable version of "Has anyone seen Kelly?" all are players of the very first rank, who, under Mr. Sousa's direction, have attained to an ensemble the like of which has never been known. We may have grown a little weary of "Il Capitan," "Hands across the Sea," "The Washington Post," and "Hobomoko" as played by other bands, but the performances of them given by Mr. Sousa are as different from those given by others as is a new bank-note from blotting-paper. All of these old friends, together with many more, were included in the programme of the first of Mr. Sousa's farewell concerts, which took place at the Queen's Hall yesterday afternoon, and the astounding snap and crispness of the performances once more delighted very rightly, a large audience. The programme was pleasantly varied by the charming singing of Miss Virginia Root, by the violin solos of Miss Nicholine Zedeler, and by the playing of Mr. Herbert L. Clarke, a veritable Kugelblitz of the cornet, whose performance of his own "Showers of Gold" was one of the most remarkable feats that we have ever heard.

## SOUSA AND HIS BAND.

Mr. T. P. Sousa and his band started their farewell tour in the United Kingdom yesterday afternoon at the Queen's Hall. They will return to London on 15 Jan. and 22 Feb. to play for the Sunday League. This renowned and accomplished body of some fifty players of wind instruments, with harpist and drummers attached, play with fine zest and precision, and their ensemble time is smooth and agreeable, and often brilliant, while apparently—each member being thoroughly at home in his part—everything comes easy to them. Mr. Sousa does not allow them much breathing-time, nor his hearers much time for reflection. Piece upon piece is given with undiminished sangfroid, the applause between being merely a stimulus to start another. The extra numbers, whose titles are shown up in variety theatre fashion by an attendant behind the band, are really the tit-bits of the orchestral menu. Quick marches, although tuneful and buoyant and fantastically named, perhaps pall on the musical listener after a while. The sketch "Kelly" is very clever and humorous, the humor being both tonal and rhythmical. In some of the pieces, as in Sousa's Character Studies of the red, white, and black man in the so-called (not by Sousa) Wild West, weird and picturesque realistic effects are introduced by means of wooden or other instruments. There is plenty of variety in this unique musical entertainment. It began with Liszt's Symphonic Poem "Les Préludes." Miss Root and Miss Zedeler contributed songs and violin solos, and the star cornet player of the band, Mr. Herbert L. Clarke, shone as brilliantly as any prima donna in runs and shakes, crescendos on high notes, and cantabile playing in his own "Showers of Gold" and encores. Mr. Sousa conducted in his own sportive and graceful way, and there was a considerable and much satisfied audience.

C. K.



Eastern Daily Press  
3. 1. 1911 Norwich

Mr. John Philip Sousa got a big welcome at the opening concerts of his farewell tour, held at the Queen's Hall this afternoon and evening. His band proved as powerful as ever, and responded splendidly to his vivacious baton. Mr. Sousa was indeed in great form, and though his acrobatic feats do not come up to the extravagances which have been attributed to him, his peculiar methods of conducting greatly interested the audiences accustomed to the quieter style of English and Continental conductors. The band next week starts on a tour of the south of England, and altogether over a hundred concerts are to be given in this country before the famous combination leaves for South Africa, Australia, and Canada.

Newcastle Daily Journal  
3. 1. 1911

#### SOUSA'S RETURN.

After an absence of some five or six years John Philip Sousa has returned to England with his band, the visit being part of the scheme of a tour of the world now in progress. The conductor and his company of sixty received a warm welcome at Queen's Hall yesterday, and with a new repertoire on the old lines of dash and brightness there is no reason to doubt that the earlier success will be repeated, for though Mr Beecham is despondent of the future of opera, there is a public always for inspiring music, and Sir Henry Wood perhaps owes more than some people think to the taste for descriptive pieces fostered by Sousa. The latter is noted for his original and picturesque conducting, but there is something behind the showman's tricks, successfully as others have exploited this phase of Sousa's art during his absence.

Carlisle E. Journal  
3. 1. 1911

#### SOUSA'S RETURN.

There was a large and enthusiastic audience at Queen's Hall yesterday afternoon (says a London correspondent) to greet Mr. Sousa and his band on the commencement of a farewell tour of this country. As a consequence the printed programme, which consisted altogether of nine items, was considerably departed from. The far-famed Sousa marches were what the people had come to hear. The announced pieces were of a more ambitious character, but when the "March King" met the applause with a ready resumption of his position at the conductor's desk and unchained his musicians on "El Capitan," or the "Washington Post," the audience got what they really wanted. Sousa himself seemed as keen on the marches as did his audience. He wanted no pressing to turn on all the old favourites. Then there was little baton play. He seemed to stand listening and to control the band quite as much by the gentle motions of his head and his white gloved left hand. A new piece was "The Dwellers in the Western World," which gave character studies of the Red man, the White man, and the Black man of America. It is Mr. Sousa's own composition, and shows him to be a musician of greater power than a mere writer of stirring and original march music.

South Wales Argus  
3. 1. 1911

#### Curious Music.

On coming to Newport, played at the Queen's Hall, London, on Monday. The music was a wonderful precision and neatness in the playing, which made it sound like the work of one instrument. One must especially praise the work of the two gentlemen at the back of the orchestra, who, with wonderful neatness and precision, manipulate many weird "instruments," including

Sandpaper,  
Iron balls,  
Anvils,  
Hammers,

Wooden clappers,

and various other things. They really ought to be in the front of the orchestra, for their duties obviously fascinated the audience. Of course, there were Sousa marches during the afternoon—the familiar "El Capitan," "Hands across the Sea," and others, and the "Washington Post" was one of the encores. Sousa conducted each with the familiar gestures and movements that have made him so famous.

Radio's Field  
6. 1. 1911

SOUSA.

NOW that this famous bandmaster is once again in our midst, being engaged at the Queen's Hall from January 2nd to January 6th, and afterwards carrying on the English tour (which is just a mere detail in his world's farewell tour) up to March 4th, it may interest many to learn something of his musical life and work.

John Philip Sousa is of Portuguese ancestry, bearing the family name of de Sousa. But a story worth repeating is that when Sousa migrated to America his luggage was labelled "So," and that in course of time he added the three initials of the United States of America to what is stated as having been his real name! However, as he seems to have been born at Washington in 1854, the value of the story is discounted. At eleven years old he appeared in public as a violin soloist, and in 1876 was one of the first violins in the orchestra when Ottenbach visited America. In 1880 he was appointed conductor of the band of the United States Marine Corps, the National band, and served during five Presidencies. Retiring from this in 1892, he devoted the whole of his energies and great musical abilities to the organisation of what is now universally known as Sousa's Band. It cannot be disputed that he has originated a style, particularly in marches, rag time and two-step, which is everywhere recognised, and if it has not shaken the foundations of musical art, it has obtained a

vogue in which imitation has been the sincerest flattery. Sousa has also been (perhaps still is) a novelist. "The Fifth String" and "Pipetown Sandy" (confessedly unfamiliar names) are the titles of two, in addition, there are magazine articles and miscellaneous verse. He appeared with his band before King Edward and Queen Alexandra both at Sandringham and Windsor, receiving at the former place the honour of the Victorian Order. Foreign decorations, too, have been bountifully showered on him. He received the Grand Diploma of Honour of the

Academy of Hamant, Belgium, and was decorated with the Palms of the Academy by the French Government, besides being made an officer of Public Instruction. The *Musical Courier* of New York dated November 9th, 1910, thus reports: "The story of last Sunday's concert is best summed up by mentioning the fact that while there were nine programme selections, the encores numbered fourteen! The vast audience would not rest until they had heard all the famous Sousa marches, new and old, and gave their favourite composer such a moving tribute of applause and affection that it brought the tears to his eyes." Miss Virginia Root, a soprano, and Miss Nicholine Zedeler, violin, are his two famous soloists, and both are spoken of as greatly accomplished musicians.

Evening News  
5. 1. 1911

#### WHEN SOUSA "GAGGED."

The art of successful "gagging" is generally left to the lot of the comedian, but Mr. Sousa on one occasion utilised this method of getting out of an awkward situation with great success.

The incident took place not long ago in St. Louis, where Mr. Sousa was conducting his band before an audience of over twelve thousand people.

Suddenly the lights in the hall failed, and the huge building was left in complete darkness.

The audience began to move uneasily in their seats, and a panic was imminent, but the March King was equal to the occasion, says *M.A.P.*

Coolly tapping with his baton, Sousa gave a signal, and immediately the band began to play "O, dear, what can the matter be?"—to be followed a few minutes after by the equally well-known melody, "Wait till the clouds roll by!"

Stage 5. 1. 1911 7

#### SOUSA'S BAND.

Queen's Hall might have shown a larger audience than was present on Monday evening, January 2, for Mr. J. P. Sousa and his band. It is Mr. Sousa's farewell to London, and of its kind his musical entertainment is as remarkable as is the conductor himself. True the List Symphonic Poem "Les Préludes," which followed the first number, our own National Anthem, missed some delicacy of touch; but, after all, Sousa is Sousa, and what is most in demand are his own inspiring marches, which his orchestra can do full justice to. "The Capitol" led the way to other well-known Sousa marches and pieces—"Washington Post," "Hands Across the Sea," "Manhattan Beach," "Perpetual Motion"—and going perhaps best of all "Has Anybody Here Seen Kelly?"—one of the most amusing and wonderful arrangements we can call to mind, which can be better heard than described. We know, besides the brass and the wood, how many instruments of wondrous kind are in use—the half-coconut shells, the sand-boards, the tubular bells, the xylophone, and also the other enormous 'phone called after Sousa, we think, the Sousaphone. In "Kelly" every instrument came into play. Miss Virginia Root, in fine high soprano voice, sang Batten's "April Morn" very pleasingly, and Miss Nicholine Zedeler's violin solos were pleasing. We must not omit to mention "The Dwellers in the Western World," a new musical character study by Mr. Sousa, which contains excellent writing. Sousa is to be at Queen's Hall all this week twice a day, and it will be the last opportunity of hearing and seeing in some respects a very remarkable man, with a fine ensemble band.

Manchester Dispatch  
3. 1. 1911

#### GREAT CONDUCTOR.



One of the world's great conductors, Mr. John Philip Sousa, photographed on his arrival in England for his farewell tour.

Manchester Dispatch  
3. 1. 1911

#### Sousa in Town Again.

John Philip Sousa has altered very little in appearance or in his methods with the baton since he was here last. At the performance of his band at the Queen's Hall this afternoon—the first of a long series arranged for what is announced to be his farewell tour—he seemed to be a little less slim, and a trifle balder, and perhaps his gyrations were less marked. But, otherwise, it was the same "March King" cheerily leading his men through a programme that was more than doubled by encore pieces.

—Quite the best performance of the



afternoon was the playing of Liszt's third symphonic poem, with which the concert started, but it provoked much less applause than did such old favourites as "The Washington Post" and "El Capitan." Certainly Sousa's band plays Sousa's marches like no one else. A new trio of "character studies," called "The Dwellers in the Western World," is full of alluring phrases, and Sousa has evolved an amusing item out of the popular song "Kelly." But it seems fairly certain that the public likes best the familiar marches—and there is no hesitancy in giving them. The band, by the way, is due at Manchester on the last day of the month.

MR. SOUSA and his band are to undertake a very extensive tour during the present year, of which tour the concerts now being given at the Queen's Hall constitute the opening week. A number of provincial towns in Great Britain and Ireland are to be visited between January 9th and February 28th. The band is to sail for South Africa on March 4th, and will visit during their two months' stay all the principal towns in Cape Colony, the Transvaal, and the Orange River Colony. A three months' tour in Australia follows, and New Zealand is also to be visited. The return journey to the United States will be via Japan, in which country concerts will be given.

LONDON, Tuesday Morning.  
Mr. John Philip Sousa got a big welcome at the opening concerts of his farewell tour held at the Queen's Hall on Monday afternoon and evening. His band proved as powerful as ever, and responded splendidly to his vivacious baton. Mr. Sousa was, indeed, in great form, and though his acrobatic feats do not come up to the extravagances which have been attributed to him, his peculiar methods of conducting greatly interested the audiences, accustomed to the quieter style of English and Continental conductors. The band next week starts on a tour of the South of England, and altogether over a hundred concerts are to be given in this country before the famous combination leaves for South Africa, Australia, and Canada.

#### SOUSA'S BAND.

A large audience at the Queen's Hall welcomed, yesterday afternoon, Sousa's band, after five years' absence from this country. Sousa himself received a hearty reception. He still conducts with his characteristic smartness and precision, using all his familiar and inimitable gestures to "coax" the music out of his splendid band. One of his new pieces performed yesterday was entitled "The Dwellers in the Western World," which is a series of studies of the white man, the red man, and the black man as Sousa knew them, expressed in vivid melody. It is a very moving piece, with fine tone colouring. Such old and stirring favourites as "The Washington Post" and "El Capitan March" were magnificently performed. Sousa describes his present tour as a farewell one. It is, he says, certainly his last tour in Europe. He has arranged to visit Dublin, Belfast, Cork, Limerick, and Derry in February.

Except that his hair has grown scantier, and that he has modified the gestures which proved so interesting and impelling five years ago, Mr. J. P. Sousa has not changed. The beginning of his farewell tour attracted big audiences to the Queen's Hall, London, both yesterday afternoon and evening, and the performances of his band were as magnetic and unique as ever, in spite of his own comparatively subdued style. As usual, the encores were more numerous than the printed items, but for once nobody objected, since most of the added numbers were drawn from his own inimitable compositions. The new creations include a character study, illustrating the red man, the white man, and the black man—a most characteristic example of Sousa's art. Miss Virginia Root, the possessor of a flexible soprano voice, sang neatly, and violin solos were contributed by Miss Nicholine Zedeler.

Sousa is to re-visit Blackpool on February 5th, when he comes to the Winter Gardens. Intending patrons of the concert will therefore be interested to learn that Sousa has held the first concert of the present tour at the Queen's Hall, London. A critic who writes about the concert last Monday was amazed at the athletic energy of the drummers. Mr. Sousa himself did not seem to find the conductorship a particular hardship. We had, of course, all his familiar mannerisms, the forward thrust of the baton to emphasise an explosive drum note and the backward draw to mark each diminuendo. Perhaps it was all a little toned down; but when we had a familiar Sousa march as an encore it was abundantly clear that the "March King" still has a large following here. An American composition entitled "The Dwellers in the Western World," was perhaps one of the most amazing numbers on the programme, consisting of three movements descriptive of the red man, the white man, and the black man. In the last-named section the drummers played every conceivable percussion instrument, and the effect was that of a wonderfully busy steel factory.

#### SOUSA AND HIS BAND.

Sousa has opened his tour in London, and from all accounts he seems to be in the best of form. As conductor, it is said, he is still his old self—dapper, decisive, and subtly histrionic, but as composer and musician there has been a good deal of development, and his programmes have now a more serious character than those of his earlier visits. But he has not forgotten that he is the "March King," there being at least one of his marches set for each programme, and more when the audiences demand them. In this connection a straightforward writer said the other day that they (the audiences) "might easily like something worse, for Sousa's marches have always individuality and spirit, and many superior musicians who affect to despise them would find it difficult to write anything so ingenious and effective." He has with him in this tour on the capacity of soloists Miss Virginia Root (vocalist), and Miss Nicholine Zedeler (violinist). It is said that these appointments are won by competition, in which the most capable join, and Mr. Sousa estimates that he has listened to over five thousand aspiring young ladies in the last sixteen years. The volatile American has also ventured into literature, the result being a book, recently issued, entitled "Through the Year with Sousa." It contains many entertaining tales. "Once," he says, "while on tour with my band, I was walking on the platform of the railroad station waiting for our train. A very stout lady rushed up to me, evidently noticing I was in uniform, and shouted, 'When does the next train go to Brooklyn?' 'I don't know,' I replied. 'Aren't you a conductor?' she snapped back. 'I am,' I said quietly, 'but only of a brass band!' This is, of course, Sousa's farewell tour, in the course of which he will visit Aberdeen some six weeks hence.

As a very small boy, Sousa, the "March King," who opened his season in London this week, showed a marked talent for music, and he was only eleven when he made his debut as a violinist.

His first appearance was not exactly a success, however. The performance was given at a lunatic asylum, and half way through Sousa was seized with such a bad attack of stage fright that he broke down entirely and fled hurriedly from the platform.

Sousa nearly always wears his bandmaster's uniform when he goes out walking, and on one occasion this habit of his led to a curious mistake. He was standing on a railway-station platform in America, when a lady approached him and asked him when the next train was due to start.

"I am sorry, madam," he replied, "but I do not know." "Then why don't you know?" she asked, angrily, eyeing his uniform. "Surely you are a conductor, aren't you?" "Yes," replied Sousa, quietly, "but only of a brass band!"

One of the latest of Sousa's fancies is a tone-poem on the theme "Has anyone here seen Kelly?" The trombones ask the question, and the player who pokes his body through a huge serpent-like instrument answers.

Australasian World  
5. 1. 1911

#### SOUSA'S BAND FOR AUSTRALIA.

That Sousa's band will create a sensation in Australia, the AUSTRALASIAN WORLD is quite certain, after hearing the marvellous playing and seeing the unique style of conducting by Mr. J. P. Sousa. For real joyousness, Sousa's band has not its equal. Besides providing light, tuneful music the performance is also an entertainment in which individual members of the marvellously drilled orchestra are afforded an opportunity of displaying particular expertness. Then there are two ladies who add interest to the programme. Miss Virginia Root a soprano, is a refined beauty who will play havoc with many a young Australian's heart. Besides, Miss Root is a genuine full soprano who sings with great feeling. She has a splendid voice and her stage appearance is simply superb. Modest, yet full of vivacity, Miss Nicholine Zedler, the solo violinist, is somewhat taller than Miss Root. Her playing shows complete mastery over the instrument. She is also a very attractive young lady, and will be appreciated by concert goers in Australia. Mr. Herbert L. Clarke, the cornet soloist, is perhaps even a more wonderful performer than Levy was in his prime. Australian audiences will also soon discover that Mr. Sousa wields the baton in a very original style. His conducting is a show in itself. He enjoys every item, and goes through the programme in a sportive manner. His "back-handed racket stroke" is inimitable.

#### QUEEN'S HALL.

To those who have no taste for classic music the most entertaining items in yesterday's Sousa programme undoubtedly were the encores which the conductor so generously accorded, and of all the additional "numbers" the best was the genuinely comical arrangement of "Has anyone here seen Kelly?" Indeed, by commencing the refrain on the trombones and finishing it on the piccolos, Mr. Sousa achieves the funniest series of effects imaginable. If he has anything more of this description handy, let him bring it forward at the earliest possible moment—in the telling words of the bard, "Let 'em all come!"

MR. JOHN PHILIP SOUSA and his American band of sixty instrumentalists have set out upon a tour of the world. They made their reappearance in London at Queen's Hall on Monday, and have been giving concerts there each afternoon and evening this week. Under the auspices of the National Sunday League, they are to appear on Sundays, January 15th and 22nd, at the Palladium in the afternoon and at Queen's Hall in the evening. Their tour of Great Britain and Ireland opens at Hastings on Monday, and concludes at Lincoln on February 28th. On March 4th the band sails for South Africa, where concerts will be given in the principal cities of Cape Colony, the Transvaal, and the Orange River Colony.

SOUSA and his Band of sixty performers commenced their farewell visit last Monday afternoon at Queen's Hall. There are thousands of persons here in London who have never seen Sousa conduct, but probably only a few who have never heard one or other of his famous marches. There is a certain show about his conducting—somewhat after the style of Jullien, who flourished about sixty years ago; but the effects at which he aims come off. "Sincerity is essential to success" is in one of the "bits" in his book *Through the Year with Sousa*, and that quality he possesses. After a spirited rendering of the National Anthem his programme opened with Liszt's Symphonic Poem "Les Préludes," which, though well performed, did not appeal to the audience, either because they were unfamiliar with it, or because, however skilfully transcribed, it is not so effective as in the original version. Two lively and familiar pieces which followed soon put the audience into a good humour. After a cornet solo came one of the novelties which Sousa brought with him from the New World, namely, the character studies, "The Dwellers in the Western World," "The Red Man," "The White Man," and "The Black Man." It was easy after reading the little poem attached to each to follow the moods and manners of these short programme pieces. The programme included Rackmaninoff's famous Prelude in C sharp minor, to which was given the title "The Bells of Moscow."

Mr. J. P. Sousa and his band began their favourite tour in England on Monday, playing at the Queen's Hall that day to a large audience. Their efforts proved as characteristic as of old; the same tennis, fencing and cricket strokes from Mr. Sousa, wonderful technique and musical activity from Mr. Herbert L. Clarke, who amazed all present with his cornet, and a great exhibition of ensemble playing by the band. "Kelly" proved the greatest success, and "El Capitan," "Hobomoko," the "Washington Post," were all received with great enthusiasm. Sufferers from depression should go and hear Sousa and his band. Solos were also given by Miss Nicholine Zedeler (violinist), Miss Virginia Root (vocalist), and the aforesaid Mr. H. L. Clarke (cornet).



## Sousa and His Famous Band in England.



Leaving Liverpool for London on Sunday. Left to right: Miss Virginia Root, Mr. Sousa, Miss Priscilla Sousa, Miss Helen Sousa, and Mr. Quinlan, the agent.

Sheffield Independent  
6. 1. 1911

## SOUSA'S BAND.



Members of Sousa's Band tuning up off the stage.

Grocer's Journal  
7. 1. 1911

Sousa and his band, who are paying London a visit of farewell, drew a large house at the Queen's Hall, on Monday afternoon. A new instrument has been added to the Transatlantic conductor's orchestra in the shape of a common hammer. During the week performances have been given twice daily, the programmes being varied on each occasion, and containing several new and attractive numbers. According to present arrangements the concluding concerts are to be given to-day.

Financial World  
7. 1. 1911

**SOUSA FAREWELL TOUR.**—At Queen's Hall on Monday Mr. John Philip Sousa began his farewell tour through the United Kingdom. Sousa obtains effects which are certainly novel and startling, and which often give point and meaning to music which would otherwise be unsatisfactory. Of the individual ability of many of his instrumentalists there can be no doubt. The soloists were Miss Virginia Root (vocalist), Miss Nicoline Zedeler (violinist) and Mr. Herbert Clarke (solo cornet).

## A SOUSA PROGRAMME.

At Queen's Hall yesterday afternoon Mr. Sousa conducted a programme at the end of every selection in which his name appeared as composer, and so the well-known conductor was heard at his best. As usual, the extra piece was in great demand. "The Washington Post," "Hands Across the Sea," and the numerous other stirring airs that have made Sousa's name familiar all the world over were received with the warmth that the British public invariably extends to the tunes it knows by heart. Once more the gentlemen who manipulate with remarkable skill such apparently unpromising instruments as wooden mallets, pieces of sandpaper, a piece of sheet iron, wooden clappers, to mention a few of Mr. Sousa's aids to music, were the cynosure of all eyes. For if the truth be told Mr. Sousa keeps the eye as busily employed as he does the ear. It was all very exhilarating, very ingenious, and very entertaining, and it was an excellent antidote to the morbid course music too often pursues.

British Bandman  
7. 1. 1911

## SOUSA AND HIS BAND.

No doubt many bandsmen are looking forward to the provincial visits of Sousa and his band. A short criticism of the first performance of the band at Queen's Hall on Monday last appears on another page. The popular composer and conductor has had great experience in many branches of music. At eleven years of age he appeared in public as a violin soloist, and at fifteen he was teaching harmony. In 1876 he was one of the first violins in the orchestra conducted by Offenbach, when the latter visited America. Later he conducted for various theatrical and operatic companies, among them the "Church Choir Pinafore" Company. In 1880 he was appointed conductor of the band of the United States Marine Corps, the national band, and served in that organisation under Presidents Hayes, Garfield, Arthur, Cleveland, and Harrison, until August 1st, 1892, when he resigned to organise the Sousa band, which, up to November 1st, 1910, has made thirty-four semi-annual tours through the United States, visiting over 1,000 cities, and giving more than 8,000 concerts, visited Europe four times, and covering 400,000 miles of travel. As a composer Mr. Sousa originated a march style that is recognised the world over, his best known and most popular productions in the field including "The Washington Post," "Liberty Bell," "Manhattan Beach," "High School Cadets," "The Stars and Stripes for Ever," "The Invincible Eagle," "Hail to the Spirit of Liberty," "Hands across the Sea," "The Charlatan," "The Bride Elect," "El Capitan," "King Cotton," "Imperial Edward," "Jack Tar," "The Diplomat," "Semper Fidelis," "The Free Lance," "The Fairest of the Fair," "The Glory of the Yankee Navy," etc., marches. He has written a number of Suites, among them—"Three Quotations," "The Last Days of Pompeii," "Looking Upward," "At the King's Court," "People who live in Glass Houses," and his latest, "Dwellers in the Western World," and "Sheridan's Ride"; a Symphonic Poem, "The Chariot Race," and many songs and miscellaneous compositions. He wrote the scores of the Comic Operas—"The Smugglers," "Desiree," "The Queen of Hearts," "El Capitan," "The Charlatan," "Chris and the Wonderful Lamp," "The Free Lance," the book of lyrics for "The Bride Elect," and "The Glass Blowers." He compiled under the auspices of the Government "National, Patriotic, and Typical Airs of all Countries," and has written miscellaneous verses, magazine articles, and two novels—"The Fifth String" and "Pipetown Sandy"; also a book of quotations from his works called "Through the Years." He appeared with his band before King Edward and Queen Alexandra at Sandringham and at Windsor; the King on the first occasion bestowing on him the decoration of the Victorian Order. He received the Grand Diploma of Honour of the Academy of Heineault, Belgium, and was decorated by the French Government with the Palms of the Academy, besides being made an Officer of Public Instruction. Mr. Sousa is a member of various Masonic bodies—The Sons of Veterans, The Gridiron, Republican, Salamagundi, The Players, Dramatists, Baton Clubs, The Order of Elks, The Crescent Athletic Club, The American Indian's Trap-shooting Club; also the National Geographic Society. He is fond of outdoor sports, especially riding and shooting, and is one of the best trap-shots known.



## Sousa and His Band.

Mr. John Philip Sousa and his band of sixty odd performers gave their first performance of the present farewell visit on Monday afternoon last in the Queen's Hall. The programme for the two opening performances was as follows:—

1. Symphonic Poem, "Les Preludes," Liszt.
2. Cornet Solo, "Showers of Gold," Clarke.  
(Mr. Herbert L. Clark.)
3. Character Studies, "The Dwellers in the Western World," Sousa.
4. Soprano Solo, "April Morn," Batten.  
(Miss Virginia Root.)
5. Prelude ..... Rachmaninoff.  
INTERVAL.
6. Humoresque, from "Creole Suite," Brockhoven.
7. (a) Entracte ..... Hellmesberger.  
(b) March, "The Fairest of the Fair," Sousa.
8. Violin Solo, "Intro. and Rondo Capriccioso," Saint-Saens.  
(Miss Nicholine Zedeler.)
9. Rhapsody, "Slavonic," Friedemann.

When the popular conductor stepped on the platform to conduct "God Save the King," prior to playing No. 1 on the programme, he received a warm welcome, and as the playing progressed the applause was both frequent and generous. Sousa knows how to hold an audience and how to keep it interested from start to finish. There was the old time smartness about the performance generally, no waiting between the various items, and a generous supply of encores, the extra pieces consisting chiefly of the composer's own marches, played and conducted in that style peculiar to "Sousa and his band."

—for Sousa is still the March King, and can get more out of his own marches than any other conductor we know.

The band as a whole did not impress us to any great extent. We have better bands in England, but there are many things to be learnt from a visit to Sousa, and bandsmen should not miss the opportunity of attending the provincial performances.

There is a fine quartette of trombones, and the clarinets are particularly good, though the remainder of the band—outside the soloists—does not call for special comment.

At times, in the fortes, the playing was rough—though never out of tune—and a few minor blemishes were noticeable, but no doubt after a few performances the men will have played themselves in, so to speak, having only arrived from the States on Sunday last.

We did not think much of the cornet solo, "Showers of Gold"—as a show piece it served its purpose, and Mr. Herbert L. Clarke played it well—a soloist, by the way, who plays with rare restraint. Nowadays it is becoming sufficiently rare to emphasise this point, when nine out of every ten otherwise good cornet players spoil themselves by forcing the tone.

Sousa makes much of "special effects" in his scoring of the various items. There is the usual "sand papering" in the rag time pieces, and tambourines, cocoanut-shells, wood blocks and mallet, sheets of tin, and other devices too numerous to mention are employed to tickle the ears of the multitude. The whole of the cornets are often muted, and many "effects" not altogether agreeable to those accustomed to the methods of British bands are constantly heard.

On Monday afternoon the popular parts of Queen's Hall were well filled, though a good many refused to pay 2s. for the lowest priced seats (after having seen them advertised for a 1s.), and returned home without hearing the band. It would be in the interest of the management to keep to the advertised prices.

Midland Mail  
7. 1. 1911

## LONDON, Thursday Morning.

Mr. John Philip Sousa got a big welcome at the opening concerts of his farewell tour held at the Queen's Hall on Monday afternoon and evening. His band proved as powerful as ever, and responded splendidly to his vivacious baton. Mr. Sousa was, indeed, in great form, and though his acrobatic feats do not come up to the extravagances which have been attributed to him, his peculiar methods of conducting greatly interested the audiences, accustomed to the quieter style of English and Continental conductors. The band next week starts on a tour of the South of England, and altogether over a hundred concerts are to be given in this country before the famous combination leaves for South Africa, Australia, and Canada.

We attended the opening Sousa concert on Monday afternoon, January 2. Queen's Hall was well filled, and encores were granted as readily as at Sousa's earlier visits. The writer found the band was often too noisy for him. There is nothing in Wagner or Strauss to equal the violent assault on the human ear of Sousa's band when it indulges in *fortissimo* playing. We venture to doubt whether the composition of the band is really an artistic success. That army of cornets, trumpets, etc., blasting out at you is really too much of a good thing—for sensitive souls, of course. But the audience liked the noise, and why should we dare complain? We were much struck by a brilliantly clever parody of the music-hall song, "Has Anybody Here Seen Kelly?" which—an encore—was described on the card shown to the audience merely as "Kelly." A composer tells us he marked, learned and inwardly digested the effect of two double bassoons and other bassoons playing a chord low down in the scale near the end of the parody! Miss Virginia Root, soprano, sang prettily, and we had some wonderful cornet-playing by Mr. Herbert L. Clarke—quite the best we have ever listened to. We enjoyed the phrasing and precision of the Sousa band. What we did not enjoy we have already dealt with. When playing at half power the band was, to us, delightful in the extreme.

J. H. G. B.

Evening Standard  
7. 1. 1911

## THE MARCH KING.

## SOUSA'S FAREWELL AT QUEEN'S HALL.

Mr. John Philip Sousa is reaping the reward of having realised the greatest secret of success in life: "Know thyself." How long it took him to accept his destiny he has perhaps never confessed, but doubtless it was over the fallen hopes of operatic or symphonic fame that he stepped forward eventually to grasp the gifts the gods offered so generously.

He might have resolutely turned his back upon this boon conferred, and gone on writing lyric dramas that were never to be produced, and tone-poems that were never to be performed, all his life. Or he may have even won success in both spheres of music, and been one of those who float for a time on the top of the sea of sameness and then sink. But instead of doing what a thousand could do equally well—perhaps better—Sousa preferred to do that which his heart dictated naturally, sincerely, enthusiastically.

The result is that he has written music that will live after him: music that is individual among a type. He has given America her "Rule Britannia," and has established, if not actually created, her national idioms. To have done this latter in these cosmopolitan days, and while we are still wondering whether our indigenous note is to be found in Arne or Elgar, is no small achievement even though only expressed through the medium of the march. For whatever other claims Mr. Sousa may have to present consideration, he will be known to posterity as the "March King." As surely as the blood of Johann Strauss beat three in a bar, that of Sousa beats in "four-four." As the great "Waltz King" had written under a quotation from the "Blue Danube" waltz: "Unfortunately not by Johannes Brahms," so there are many eminent composers to-day who might honestly express similar regrets under such masterpieces of their kind as "Hands Across the Sea," "Stars and Stripes," "El Capitan," "The Washington Post," and many other examples of Mr. Sousa's ready gifts that have delighted crowded audiences at Queen's Hall this week.

Yesterday afternoon was heard again with pleasure the character studies, "The Dwellers in the Western World," and a stirring, later-Verdi-like march, brilliant and grandiose, entitled "Her Majesty the Queen," from the suite "At the King's Court." Mr. Sousa's strong sense of humour was vividly expressed in four clever little pieces collectively entitled, "People who Live in Glass Houses." The responsiveness of the band is in itself a thing to marvel at.

L. B.

SOUSA AT QUEEN'S HALL. — Sousa, the one and only, is re-appearing in London again, and the pleasure of his multitudinous admirers will be tempered only by regret that his present visit is announced as a farewell one. Let one and all take note of the fact, therefore, and act accordingly. Sousa remains with us only for the remainder of the week, and then embarks on a tour throughout the United Kingdom, which will occupy him till the end of February, after which, one gathers, he will take farewell of us for ever. It is an affecting thought, but the audiences have not allowed it to depress them, and Mr. Sousa, in his turn, has showed himself as full of spirit and go as ever. Now and again, it seemed, his antics were not quite so entertaining as of yore, but, speaking generally, he fairly maintained his reputation in this regard, and his admirers had no occasion, therefore, to complain. Innumerable pieces were performed, as usual, of which a certain number were named in the programme, though the others were far more numerous. It might be said, indeed, of Mr. Sousa's concerts, that they consist mainly of encores. One item was given on the programme as "The Bells of Moscow," by Rachmaninoff, which turned out to be our old friend the C sharp minor prelude in a Sousaesque "derangement," with characteristic hell effects, which found much favour. Another number was Liszt's telling symphonic poem "Les Preludes," which used at one time to be done rather frequently at the Promenades, but which has not otherwise been heard in London for a long time. This was played very effectively by the Sousa instrumentalists, who can play quite serious music excellently when they choose. As before, the rich volume of tone which they produced, their fine sense of rhythm and machine-like ensemble, were conspicuous, while "comic" effects, of one sort and another, were numerous as ever. The gentleman in charge of the "extras" has no sinecure, indeed. One moment he was playing a tambourine, then he was knocking on the floor with a piece of wood; next he was shaking a large piece of sheet-iron, then ringing bells, anon rubbing sheets of sandpaper; yes, he is certainly quite the most important functionary in this remarkable band. Various soloists contributed also to the programme—Mr. Herbert L. Clarke, who performed on the cornet; Miss Virginia Root, who sang pleasantly; and Miss Nicholine Zedeler, who gave a violin solo.

Peterborough Advertiser  
7. 1. 1911

SOUSA AT QUEEN'S HALL. — Sousa, the one and only, is re-appearing in London again, and the pleasure of his multitudinous admirers will be tempered only by regret that his present visit is announced as a farewell one. Let one and all take note of the fact, therefore, and act accordingly. Sousa remains with us only for the remainder of the week, and then embarks on a tour throughout the United Kingdom, which will occupy him till the end of February, after which, one gathers, he will take farewell of us for ever. It is an affecting thought, but the audiences have not allowed it to depress them, and Mr. Sousa, in his turn, has showed himself as full of spirit and go as ever. Now and again, it seemed, his antics were not quite so entertaining as of yore, but, speaking generally, he fairly maintained his reputation in this regard, and his admirers had no occasion, therefore, to complain. Innumerable pieces were performed, as usual, of which a certain number were named in the programme, though the others were far more numerous. It might be said, indeed, of Mr. Sousa's concerts, that they consist mainly of encores. One item was given on the programme as "The Bells of Moscow," by Rachmaninoff, which turned out to be our old friend the C sharp minor prelude in a Sousaesque "derangement," with characteristic hell effects, which found much favour. Another number was Liszt's telling symphonic poem "Les Preludes," which used at one time to be done rather frequently at the Promenades, but which has not otherwise been heard in London for a long time. This was played very effectively by the Sousa instrumentalists, who can play quite serious music excellently when they choose. As before, the rich volume of tone which they produced, their fine sense of rhythm and machine-like ensemble, were conspicuous, while "comic" effects, of one sort and another, were numerous as ever. The gentleman in charge of the "extras" has no sinecure, indeed. One moment he was playing a tambourine, then he was knocking on the floor with a piece of wood; next he was shaking a large piece of sheet-iron, then ringing bells, anon rubbing sheets of sandpaper; yes, he is certainly quite the most important functionary in this remarkable band. Various soloists contributed also to the programme—Mr. Herbert L. Clarke, who performed on the cornet; Miss Virginia Root, who sang pleasantly; and Miss Nicholine Zedeler, who gave a violin solo.



Sunday Times  
8. 1. 1911

At the outset of his concert at the Queen's Hall on Monday evening, it seemed as if Mr. Sousa had ranged himself determinately as a very serious musician. He began with a transcription of Liszt's "Les Préludes," and his conducting was as subdued and unemotional as if he had been a church organist directing a festival in a cathedral. Despite the excellent playing of the band, the effect was distinctly dull, especially in the somewhat scantily-filled house, and the sequent applause perfunctory and faint. Sousa took the feeling at once, and in a twinkling was back on the platform, dashing into the familiar strains of the "El Capitan" march with all his old vigour and snap and his bizarre methods of direction. The change worked magically, the audience woke up in an instant, and at the end clamoured for more and got it. So we had in the course of the evening "Hands Across the Sea," "The Stars and Stripes," "The Washington Post," et hoc genus omne, with a new grotesque called "Kelly" until the encores outnumbered the regular items of the programme. There was no reason to grumble, but the converse, for it is the Sousa of these things who counts. A Sousa march may be an offence to the serious person, but most of the examples have a peculiarly inspiring rhythm, so that, as some one has said, even a wooden-legged man could keep step with them. In a way, too, they are the truest reflection that we have yet had in music of the New World, of its boisterous confidence and hustling energy. Of course you can have too much of Sousa marches, just as you can have too much of the "sonorous metal blowing martial sounds" of a military band, but you are not obliged to sit it out, and taken in moderation the effect is tonic. A novelty in the programme popular was a new suite of "Character Studies" by Mr. Sousa, entitled "Dwellers in the Western World," in which the composer sets himself to depict the characteristics of the three prevailing types of race in the North American continent—the Red Man, the White Man, and the Negro. This is done very clearly and understandably, and though Mr. Sousa seems to think that the discovery of America dates from the advent of the Mayflower, he is probably right in regarding the Puritan Fathers as the real makers of America. The soloists of the evening were our old acquaintance, Mr. H. S. Clarke, whose virtuosity on the cornet was exemplified in "Showers of Gold"; and two new comers—Miss Nicholine Zedeler and Miss Virginia Root. The first is a violinist of parts and gave a fluent account of Saint-Saëns's "Bondo Capriccioso," while Miss Root is a light soprano who sang Batten's "April Morn" with no little charm. A word of compliment to the splendid precision and beautiful tone of the band must be added, and one very busy member of it should be mentioned. Primarily he has the triangle in charge, but he fills in his odd moments with nearly a dozen other instruments, including a large piece of sheet iron, a hammer, etc., and altogether is quite a quick-change artist.

#### Sousa and his Band.

The return of Sousa and his merry men to the Queen's Hall after an absence of five years has been responsible for excellent audiences twice a day during the past week. The attraction is obvious. Sousa is something of a genius in his own particular department. The strongest appeal that can be made to the average listener—that affecting his sense of rhythm—is exploited to the full by the genial Spanish-American. It is irresistible—especially in the highly original marches, which are like nothing else in the form and are not to be imitated with any safety of touch. It is perfectly true that Sousa flies at much higher game in the course of his well-varied and frequently ambitious programme, but the people submit to these affectations without compunction, for they have learnt to know that the encore, and the encore of the encore, is the essence of a Sousa concert. And as every encore is taken, whether demanded or not, the refreshing whiff of primitive enjoyment in the swing of rhythm and undeniable tune not only braces the nerves of the humble appreciator of music, but becomes a veritable tonic to the case-hardened superior person.

Sousa gave a varied programme for his opening concert at Queen's Hall, where he was the whole of last week. All the qualities which have made his band and his conducting of it distinctive were as prominent as ever, and there can be little doubt that their dash and swing, with delicacy when called for, will ensure success on the tour which is continued at Hastings to-morrow. Mr. Herbert L. Clarke's cornet solo proved him a remarkable performer, and Miss Virginia Root's singing and Miss Nicholine Zedeler's violin playing were most

Referee  
8. 1. 1911

It was not a very large audience that greeted Mr. Sousa and his band at Queen's Hall on Monday, when he commenced his farewell visit to England, but the attendances increased as the year grew older, and there was good reason for this. The performances have been characterised by all the merits which have made the organisation so famous. It is not music to live upon, because it is a glorification of the superficial, and it is better to go away with

#### A Remembrance of the Effects

than to seek greater familiarity. The programmes contain arrangements of several highly-esteemed orchestral works, which are admirably played, and also some clever characteristic sketches by Mr. Sousa, but the feature of the concerts, as in times past, consists of the rendering of marches and dance measures, given as encores with lavish generosity.

The programme on Monday opened with Liszt's symphonic poem, "Les Préludes," which was followed by the spirited march "El Capitan," rendered with a vim and rhythmic force that was most exhilarating. Precision and rhythmic accentuation are the two prominent attributes, and the chief cause of the stirring effect of the playing. Notwithstanding the rich tone of the instruments and the excellent balance of the ensemble, Mr. Sousa rarely succeeds, even in his most serious moments, in becoming impressive, but his mission is to cheer and "pack clouds away," and he does this most effectively in his humorous pieces. Nothing more broadly comic has been heard in the concert-room than Mr. Sousa's variations on the song

#### "Has Anybody Here Seen Kelly?"

The musical phrase associated with the question is asked by various instruments of the orchestra, sometimes in solo, at others in combination, with such humorous effects as frequently to move the audience to laughter, particularly at the end, when, after the question has been asked in pompous fashion by the trombones, it is feebly squeaked out by the highest notes of the orchestral scale. Three soloists provide further variety. Miss Virginia Root uses a flexible soprano voice neatly, Miss Nicholine Zedeler contributes violin solos, and Mr. Herbert L. Clarke, a cornetist, has a brilliant technique. Mr. Sousa is less energetic in his movements than when he was last in England, but the old peculiarities of gesture, which briefly may be summarised as the sum total of every movement that the young conductor is told to avoid, are still practised. But what matter the means when the effects are so good? And Mr. Sousa's gestures are part of the entertainment in which high spirits and pure fun predominate.

Weekly Times & Echo  
8. 1. 1911

#### SOUSA'S BAND.

Sousa's Band has drawn large audiences at the Queen's Hall during the past week. Sousa's fame as a skilful conductor is too well known to need further reference. This is the farewell tour, and it will prove no easy task for any rival conductor to get together such a band of skilled and sympathetic performers as the March King has gathered around him, delighting crowds of music-lovers all over the world.

When Sousa opened his concert at Queen's Hall with Liszt's peaceful symphony, "Les Préludes," I thought he had grown very much older since last he was here, and that age had commenced to sap his vitality. But a moment later his arms, head, and body were all working at high pressure in the patent Sousa style of conducting, and his famous band of instrumentalists were responding with their usual verve to the furious gyrations of his baton.

#### MUSIC AND MUSICIANS.

##### RESUMPTION OF THE SEASON.

Such lull in concert-giving as there has been during the past fortnight comes to an end with the present week. As a matter of fact, there has been rather more music than usual at Christmas-time this year owing to the presence of Mr. Sousa and his band. During the past week that organisation has provided a great amount of musical variety, and it has met with ready appreciation. The famous organisation, which is now making its farewell appearance in this country, will certainly leave a good impression behind it. It is guided by a decidedly musical nature that is able to express itself freely in all sorts of music, and on those who care to examine into the question the performances of "Sousa and his Band" leave a distinctly pleasing impression.

South Africa  
7. 11. 11

LAST Monday Sousa and his well-known band gave the first of a series of farewell concerts, before an enthusiastic audience, at Queen's Hall. Each item on the well-chosen programme was encored, and many of the conductor's best-known successes were played. *Hands Across the Sea*, *El Capitan*, *Hobomoko*, and other pieces were especially well received, and an amusing version of the popular *Kelly* was a great favourite. The soloists, Miss Virginia Root, soprano, Miss Nicholine Zedeler, violin, and Mr. Herbert Clarke, cornet, were all good, and the band was as spirited as ever.

Planet  
10. 1. 11

#### Sousa and his Band.

IT is about five years since the famous American conductor last paid a visit to this country, and the performances which he gave daily during last week at the Queen's Hall are the last in which Londoners will have an opportunity of hearing him. Mr. Sousa has been very much in the public eye during the course of his career, and his methods have from time to time formed a congenial subject for caricature and even distortion. Yet he is certainly a far quieter conductor than a good many would suppose who had only seen a skit of his methods. Also, when all is said, the fact remains that it is undoubtedly a fine band which Mr. Sousa directs. His success has been well earned by careful attention to details, such as gradation of tone and perfection of ensemble. That no band consisting of wind instruments can ever reproduce certain orchestral items to perfection goes of course without saying, but that a great deal can be done by a judicious proportion of the wood, wind and the brass to render such excerpts entirely enjoyable is certain. In this connection possibly the choice of Liszt's symphonic poem "Les Préludes" (which opened the first concert after the National Anthem had been performed) was not of the happiest; but this was only one example from a number of orchestral compositions submitted during the week, and played in many cases with considerable effect. Mr. Sousa's own marches of course required no introduction, and he was at his best in their performance. The first programme contained, however, a more ambitious composition by the conductor, namely, some new character sketches entitled "The Dwellers in the Western World," designed to set forth the characteristics of the red, the white and the black man respectively. The first part of the programme was varied by the singing of Miss Virginia Root, who has a pleasant soprano voice, and by the solo cornet playing of Mr. Herbert L. Clarke, a truly capable performer on his instrument.

Brighton Gazette  
11. 1. 11

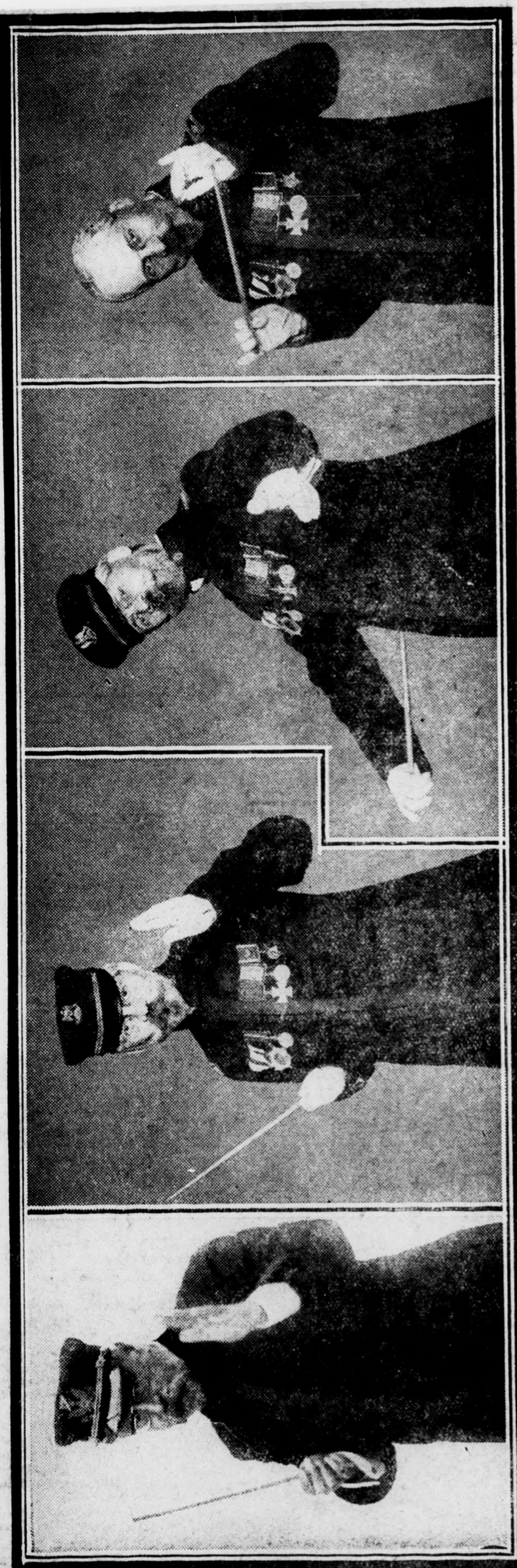
#### SOUSA AT THE DOME.

Sousa, the renowned conductor and composer, and his famous band of sixty performers, provide a great attraction to the music-loving public of Brighton and Hove, at the Dome this afternoon and evening, and bearing in mind that this is a farewell visit, there should be large audiences. The prices of seats are 5s., 4s., 3s., 2s. 6d., and 1s. 6d., and tickets may be had of Messrs. Lyon and Hall, Warwick Mansion, East street, Brighton, and 22, Church-road, Hove.



*Daily Sketch*  
9. 1. 11.

THE GREAT LAFAYETTE'S IMPRESSIONS AFTER WITNESSING A PERFORMANCE BY SOUSA.



Which is Sousa and which Lafayette? The above photographs include the real and the imitation. The first is the famous conductor in a characteristic pose. The succeeding pictures show the ever-versatile Lafayette in a series of mimic attitudes, specially posed at the Coliseum for the *Daily Sketch*. Sousa and his compatriot are great favourites with London audiences.

*Commentator*  
11. 1. 11

Music Notes.

I guess John Sousa is just a dear. After Salomé his band is refreshing. I love him—and I don't care who knows it.

I am quite aware of the fact that to express one's feelings strongly is as "bourgeois" as to affect incessant boredom is idiotic. But I would fain discard popular aphorisms and prejudices and take the best of life, as it comes. Therefore I consider that I can afford to feel as merry as a little child when Sousa's band is at work. He is a clown, a star clown, and there is very little to be said for the person whom a clever clown cannot amuse.

His new suite, "Dwellers in the Western World," is characteristic, and rendered by his band with impressive "ensemble." Sousa has his men in hand from the first. A French critic once said of Saint-Saëns that when he was cold his orchestra shivered. The same is surely true of the March King.

Shall we remember him when listening to Elgar's symphony at the Queen's Hall on the 21st? I hope not. Each thing in its turn.

*Eastbourne Gazette*  
11. 1. 1911

SOUSA

At the Devonshire Park.

An immense audience gathered in the Floral Hall yesterday afternoon for the first of the two concerts given there by Sousa and his famous band, and the occasion was marked by the usual enthusiasm. It is five years or more since Sousa last visited Eastbourne, and the impression made then by the band's splendid playing was confirmed by their performances yesterday. Of its kind it is probably the finest band in the world, and, under the leadership of its famous conductor, it once more astonished and delighted an Eastbourne audience by the brilliance and vigour of its playing. There is an extraordinary neatness and precision in the way the band plays, which suggests the impression that it is not a band but one single and gigantic instrument. The tone is magnificent and never rough, while Sousa's mastery over colour, shade, and gradations of tone is quite remarkable.

The programme contained several new compositions of Mr. Sousa's own, notably the "Geographical Conceit," "People who live in glass houses," and (as one of many encores) a burlesque on "Has anybody here seen Kelly?" in which the humorous elegancies of the contra-tuba and double-bassoon were of a most engaging character.

There were fine performances, too, of German's "Welsh Rhapsody," Sibelius' "Valse Triste" (where one missed, however, the liquid elegance of the strings), and Liszt's "Preludes," in addition, of course, to extra pieces, including the "Washington Post," "Stars and Stripes," and a new march by Sousa entitled "The Glory of the Navy."

A cornet solo, "Shower of Gold," was splendidly played by the composer, Mr. Herbert L. Clarke, who proved himself a really fine cornettist, and the other soloists were Miss Virginia Root, a very pleasing young soprano, who sang a pretty ballad by Mr. Sousa, "The Snow Baby," very prettily; and a charming violinist, Miss Nicoline Zedeler, who played Wieniawski's "Souvenir de Moscow" in an irreproachable manner.

In the evening the Floral Hall was again crowded and the popular conductor and his band met with a still more enthusiastic welcome.  
E.H.B.



## THE QUINTESSENCE OF AMERICA.

I HAVE always had the greatest admiration for Sousa. To begin with, he has solved the problem of how to look young at fifty, though engaged in a profession which necessarily keeps him indoors most of the day. And his secret seems so simple, so obvious, when once you have discovered it. He is continually doing Swedish exercises—not spasmodically, like the rest of us, for a quarter of an hour before breakfast when it is not too cold, but for the greater part of the working day. In a word, he has incorporated them into his conducting, of which they now form an integral part, producing health in himself, energy in his band, and enthusiasm in his audience.

Furthermore, apart from this stroke of genius, I am honestly impressed by his marches. They may not be very good music, there may be a monotonous superfluity of piccolos playing, a rather weak counterpoint to the main theme on its reprise—there may be countless other defects totally unintelligible to the layman; but the fact remains that they are the best marches ever written. Some of them have extremely good tunes, most of them show an admirable and ingenious sense of rhythm, all of them positively bubble over with a vitality that reminds us almost of the composer of "Fledermaus." Indeed, it is hardly too much to say that Sousa is to the march very much what Strauss is to the waltz—and no praise could be higher.

But, unfortunately, Sousa cannot or will not confine his ambition to writing marches. He must needs experiment further with little glory to himself and much discomfort to us. For instance, on Monday of last week we had to listen to "Three Character Studies" which were really very bad indeed. They were entitled "The Dwellers in the Western World," and represented "The Red Man," "The White Man," and "The Black Man." There was nothing particularly remarkable about "The Red Man"—the music might have been meant for anybody from a Chinaman to a Fiji Islander—and "The Black Man's" chief characteristic, if we may judge from the poem kindly provided by a thoughtful management for our enlightenment, was a reprehensible desire to spend eternity in dancing ragtime to the strains of a banjo rather than in singing the Hallelujah Chorus to the inadequate accompaniment of harps and trumpets.

But "The White Man" seemed to me the gem of the collection, though it meant precisely nothing as far as I could see. "The White Man" (I quote from another explanatory poem) was sailing somewhere when "this mad sea shows its teeth to-night. He curls his lips, he lies in wait with lifted tusk, as if to bite." All this was duly translated into music, and emphasised by rattlings of sheet-iron and bangings on the floor with what I suppose was a hammer. Then suddenly the White Man saw a light, or rather—

"A light! A light! A light! A light!"

which seems to suggest that he saw four lights—a clear aspersion on his sobriety, for we learn in the next line, by the use of the pronoun "it," that there was really but one light, though that indeed most wonderful, growing from "a star-lit flag unfurled" into "Time's burst of dawn."

I cannot remember much about the music to this passage, except that there was at intervals a noise like the striking of an anvil, which reminded me of "Rheingold." However, the White Man fared better than Alberich, for

"He gained a world: he gave that world its grandest lesson—'On and on.'"

If we may trust the music, it was a very sentimental lesson that he gave. I have never heard anything more pitifully sloppy than the "Auld Lang Syne"-like tune at the end. But perhaps the composer was only being sarcastic at his compatriots' expense. We all know that the Americans are the most sentimental people on earth, and at the same time the most material. At their best they are energetic, vital, and stimulating; at their worst, commonplace, vulgar, and trivial. They are devoid of poetry, but they possess technical ability and precisely the slap-dash effectiveness of a two-step. Further than that they cannot go. Morally and æsthetically they have never grown up, for their idea of æsthetics is to own as many expensive things as possible, and of morals to abolish nude statues—or, at least, to clothe them with a chemise. Curiously enough, too, these are just the qualities and defects of Mr. Sousa and his band. So are we not amply justified in welcoming him as the highest expression of genuine American music?

FRANCIS TOYE.

## MUSIC AND THE DRAMA.

### SOUSA'S BAND AT EASTBOURNE.

It has been written that "nothing is finer than to hear Sousa's Band in Sousa's music." East-bournians yesterday afternoon and evening had the opportunity of testing the accuracy of this observation, and they found in its favour. It speaks well for the enterprise of the management of Devonshire Park that Eastbourne was the second town on the long touring list of the famous American musicians, and the public, by filling the huge Floral Hall at both performances, showed adequate and gratifying appreciation of the fact. Sousa's Band—perhaps the most renowned instrumental combination in the world—are making a farewell tour of the country, and lovers of music could not allow this opportunity of hearing them pass by unnoticed. The afternoon programme—carried out in a remarkably expeditious manner—only comprised nine items, but six of these were encores, so that the concert lasted only a few minutes short of two hours. Three of Sousa's compositions were included in the list, and practically all the encores were his works, and comprised "El Capitan," "Hands across the sea," "Stars and Stripes," and "Washington Post." A new piece, "People who live in glass houses," described as "geographic conceit," and some most amusing variations on "Has anybody here seen Kelly?" were perhaps two of the most popular numbers, though another recent composition, "The Glory of the Navy," met with almost equal favour. Edward German's Welsh Rhapsody had a grand reception, as also had Liszt's symphonic poem, "Les Préludes" and Halvorsen's entrée, "Triumphale des Boyards"—the last item. Sousa's "Temptation"—given as a second encore—and the fantasia, "Till Eulenspiegel's merry pranks" (Strauss), were the remaining selections by the band. The rhythm and the expression obtainable from so large a number of varied instruments were the two chief characteristics of the playing, which, needless to say, reached a standard which could hardly have been surpassed. Only one of the three individual contributions was encored, this being the really marvellous cornet solo by Mr. Herbert L. Clarke, "Showers of gold," his own composition. The sweetness of tone and the dexterity with which he managed his instrument created a great surprise, and the encore was most emphatic. Two youthful and highly talented lady artistes, Miss Virginia Root (soprano) and Miss Nicoline Zedeler (violinist), also contributed most acceptable items. The two concerts were from every point of view magnificent successes.

Hastings Advertiser  
12.1.1911

### VISIT BY SOUSA.

THE "MARCH KING" AT ST. LEONARDS

WITH A BAND OF SIXTY PERFORMERS.

In his farewell tour of Great Britain, it seemed fitting for the musical tendencies of Hastings that John Philip Sousa, "The American March King," should come here direct from the Queen's Hall, and give us the honour of his first visit after London.

In Hastings one is very infrequently acquainted with orchestras or military bands composed of more than 26 players, and when those who did not go to the Concert Hall last Monday afternoon and evening consider that the Conductor brought there his sixty performers, all the best that the States have to offer, the effect can more readily be imagined than described.

Apart from this, the over-powering attitude of that great Conductor, sometimes carrying the band through dreamy pianissimo passages, such as, for instance, the "Valse Triste," that very beautiful excerpt from Sibelius's "Kuolema," or crashing them along in such fortissimo outbursts as one gets towards the end of Liszt's "Les Préludes," made a most fascinating study. Sousa is also a man of business. There was no dreary waiting between each number, or sorting out scores; one selection finished, whether it was an encore or the next number, the musicians threw the used scores to the ground, and within half a minute were commencing another item.

From the tone of the audience, which on both occasions was large and most demonstrative, one could see that, famous perhaps in many directions, it is as the "March King," or the descriptive writer, that Sousa's hearers have flocked to hear him from far and wide. Indeed, as a classical interpreter, the band of 60 falls short of some we offer in England. During the "Les Préludes," which otherwise was splendidly played, one lost those glories which, in bands

of great notoriety, are often to be heard when tuning down sixty musicians to a treble pianissimo, such perhaps as in Sir Henry Wood's orchestra, or, better still for a comparison (as they are military bands) in some of our Guards' bands. Still, for all that, the concluding stages of "Les Préludes" were played in a way

WHICH WILL ALWAYS LAST

in the memories of those who were at the Concert Hall last Monday.

Having regard to what we have stated as to the band's characteristics, one was not surprised to see that one of Sousa's new pieces, a Geographic Concert, "People who live in glass houses," or the fantasia "Till Eulenspiegel's Merry Pranks," by Strauss,

made the greatest impressions during the afternoon. The former is a most ingenious idea, the four movements being numbered in this way: (a) The Champagnes, (b) The Rhine, (c) The Whiskies (Scotch, Irish, and Kentucky), and (d) Fousse Cafe. In each movement (when there was always a glorious popping of corks) one continually heard an attractive theme based on the national melodies of the respective countries from which the liquors are obtained. It was all interesting and immensely attractive.

And so was the fantasia by Strauss, though lacking that wealth of tone which one usually associates with the name of that composer. Then came the "Welsh Rhapsody" of Edward German, in which that concluding melody on the "Men of Harlech" was one of the best treated. "Valse 'Triste,'" by Jean Sibelius, the writer of one of the most beautiful of tone poems, "Finlandia" was also grandly played, although one rather missed violins.

Interspersed amongst all these pieces were several of Sousa's famous marches—"El Capitan," "Washington Post," and "Stars and Stripes," in which, swinging his arms gracefully, Sousa seemed more at home. There were others, including "Hands Across the Sea," in which one could hear the strains of "Rule, Britannia," played in the minor; "The Rose, the Thistle, and the Shamrock," when variations were played on the melodies of the countries those emblems represented, and also "Kelly." Here one saw what a great change can be wrought by varying the time and rhythm of a piece, Sousa made quite an overture of the song, "Has anybody here seen Kelly," and some of the passages of that usually merry ditty were quite dirge-like.

Other treats were provided. A cornet solo by Mr. Herbert L. Clarke was doubtless the greatest individual triumph. His playing, tone, tongue, and expression were a revelation to everybody, and in "Showers of Gold" the audience were held spellbound.

Then Miss Virginia Root, a pleasing singer, with a charming personality, sang and was encored for "The Snow Baby," another of Sousa's new compositions, and lastly was a violin solo, "Souvenir de Moscou," by Miss Nicoline Zedeler, who more than made up in expression and technique for what she lacked in tonality.

Then the band crashed forth with "Triumphale des Boyards," and a very interesting afternoon came to an end.

### VISIT OF SOUSA'S BAND.

A MUSICAL TREAT AT BRIGHTON.

It has been usual in the past to associate the name of Sousa with an exhibition of vigorous arm and stick wagging, but whatever may have been the peculiarities of the renowned composer's conducting in former days, the fact remains that they are not so pronounced to-day. He has a striking individuality, certainly, both to his musicians and the members of the audience, and he preserves certain dainty and neat little turns and twists of the fingers, wrists, and arms; but his one-time characteristics are a good deal modified. Nevertheless, Sousa has but to glance across the stage with his keen eyes, and, stretching out his left hand, gradually bring the forefinger and thumb together to produce a beautiful decrescendo from his talented men. This was noticeable to a degree in the Brighton Dome yesterday, when, both afternoon and evening, the splendid military combination played to crowded audiences. Yesterday evening, the programme was opened with Tchaikowsky's grand overture solonelle, "1812," and the interpretation of this brilliant and thrilling musical war-picture was grand. The cornetists use trumpets, and the full tone they produced greatly enhanced the beauty and effect of the difficult composition. The ensemble of the band was something to remember; the volume of sound was so immense yet so pure and unblemished in tone. Two encores had to be conceded for this—"El Capitan" march and "Hobomoko," into which were introduced several pleasing effects.

BRILLIANT CORNET SOLOS.

Mr. Herbert L. Clarke astounded the audience with the remarkable skill he demonstrated in a cornet solo from his own pen, "La Débutante," and in response to the enthusiastic applause, he gave "The Carnival of Venice," in which he played



perhaps even more brilliantly than in his first excerpt, the variations being rendered with almost faultless precision. The band presented three magnificent character studies, "The Dwellers in the Western World"—one of Sousa's new compositions—and they invested each number, "The Red Man," "The White Man," and "The Black Man," with a rare amount of poesy and artistic beauty. As an encore they gave Sousa's "King Cotton" march, and later rendered with lovely expression and taste Rachmaninoff's Prelude, "The Bells of Moscow." Indeed, almost every item was encored, and the pieces played in response to the enthusiastic applause were Sousa's marches, "Washington Post," "Stars and Stripes," "Manhattan Beach," and "The Fairest of the Fair." The band also gave artistic and musically interpretations of Wagner's "Siegfried" fantasia, "Entr'acte" (Helmberger), and Friedemann's "Slavonic" rhapsody. The audience were sent into roars of laughter when the instrumentalists gave a composition introducing excellently arranged variations on "Has anybody here seen Kelly?" Miss Virginia Root, an accomplished soprano, sang the "Card Song" from Sousa's "The Bride Elect," and conceded an encore, "Annie Laurie"; while Miss Nicoline Zedeler aroused the audience to fresh enthusiasm with her masterly interpretation of Saint-Saëns' exacting violin solo, "Rondo Capriccioso," giving in response, with harp accompaniment, "The Swan." The seating arrangements were in the hands of Messrs. Lyon and Hall, of East-street, Brighton, and Church-road, Hove.

Mayfair 12.1.1911

#### QUEEN'S HALL.

Mr. Sousa, as ready as ever to grant innumerable premature encores, and with several new gestures and a complete set of fresh facial expressions at his command, once more is bent upon showing an astonished public what America can produce in the way of brass and wood-wind bands and quaint conductors. So far as the standard of playing is concerned, the instrumentalists exhibit much the same dexterity for which our own orchestras are famous, while the quality and distribution of the instruments results in a fairly good balance of tone—so far as this is possible in a band which, as the Yankees say, has no use for strings. As to Mr. Sousa's conducting, it indeed leaves one dumb; beyond chronicling the fact that he apparently follows a line of his own, leaving the players to take their time from the leader, who, luckily, seems to have an ear for rhythm and accent. This is particularly noticeable in a most diverting rendering of "Has anyone here seen Kelly?"—a symphonic setting of the attractive ditty in which the sand-paper effect is quite the "outside edge" of musical resources.



The vocalist of the occasion, Miss Virginia Root, exhibits the usual characteristics of her countrywomen. She emits a voice of fairly good timbre with a corresponding measure of correctness; and if the medium notes are of the still, small order, her performance at least meets with the approval of an easily-moved audience. The entertainment also includes an exhibition by a cornet player, a skilful fellow, who makes a more musical use of his instrument than do most of the cornettist tribe.

Lady 12.1.1911

Mr. Sousa, the famous American bandmaster, opened his farewell tour of England at Queen's Hall on the 2nd inst. At the beginning of the concert we all feared that we were going to find Sousa changed with the years. If you can imagine Pachmann playing a Chopin study in a straightforward, rather dull way, without a look or hand-wave at the audience, you know what we felt when Sousa conducted Liszt's "Préludes" without any of the athletic accompaniment expected of him. If it had not been such a dull performance, one might not have felt so much aggrieved. However, the Liszt safely over, things improved. "El Capitan," "Hobomoko," "Has Anybody Seen Kelly?" were played with all the familiar Sousaisms, and very brilliantly played too. "Kelly" proved irresistible. It was only given as an encore, but was the success of the evening. Mr. Sousa has all his odd instruments with him. The half-coconut shells, the sand-boards, the xylophone, the bells, the Sousaphone, and every kind of trumpet continue to make a wonderful and often, let us add, a very beautiful noise. The newest addition is what appeared to be a common hammer, with which a carpenter—I mean an instrumentalist—hammered rhythmically and effectively on the platform. Mr. Sousa has brought over, for those who care for such things, a brilliantly clever cornet soloist in Mr. Herbert Clarke, and the whole entertainment is full of "go." Its lesson in ensemble playing ought to draw the superior people who do not care for hammers and cornet solos.

Portsmouth E. News

13.1.1911

### SOUSA'S GOOD-BYE.

#### BRILLIANT BAND CONCERT AT SOUTHSEA.

Enthusiastic audiences packed the Portland Hall, Southsea, yesterday afternoon and evening, to attend the farewell performances of Sousa—known by some as the "March King," by others as the "Musical Caesar"—and his band prior to their departure from England on their round-the-world tour.

The band having arrived opened their two months' visit to the British Isles with a week at the Queen's Hall, London, started their definite "good-bye" tour of the provinces last Monday, and will conclude at Oxford on March 1st. In the interim they will visit no fewer than seventy different cities and towns, and will give something like one hundred performances. On March 4th they sail for South Africa, and thence will proceed early in April to Tasmania, Australia and New Zealand, spending about sixteen weeks in the three countries altogether. From New Zealand they proceed northwards to Asia, where they will give a series of concerts in the British-speaking portions of China, Japan and the Sandwich Islands, and hope on October 1st to reach British Columbia. The tour concludes with a visit to the most important towns on the Pacific Coast, and will come to an end in time to give the players an opportunity of reaching New York, their home, for Christmas.

At their performance last night every item was enthusiastically encored, and from eight o'clock till a quarter-past ten, with the exception of a few minutes' interval half-way through the programme, the conductor was wielding his baton with that skill and energy which have made him in the popular eye the greatest conductor in the world. There was none of the usual dreary waiting between the items. Before the applause of each encore had subsided, the band were ready and waiting to proceed with the next item—a practice that goes a long way to account for their great popularity. They opened their programme with Tchaikowsky's famous overture, "1812." It was a magnificent effort, and as an encore piece the band gave "El Capitaine." A cornet solo, entitled "La Debutante" (Clarke), by Mr. Herbert L. Clarke, followed, and in response to an enthusiastic recall this player obliged with the "Carnival of Venice." A series of character studies of the red, white and black men, entitled "The Dwellers in the Western World," which is one of Sousa's latest compositions, was the band's next much-appreciated contribution. As an encore they played "The Federal March," a favourite piece from the conductor's pen, and deservedly so. The first part of the programme concluded with Rachmaninoff's prelude, "The Bells Of Moscow," with the "King Cotton" march as an encore. In striking contrast to these two pieces was Wagner's fantasia, "Siegfried," with which the second part opened. The change was a pleasant one after the thunderous strains of "King Cotton," and the audience were not slow in showing their appreciation. But the applause increased twofold at the conclusion of the encore, "Has Anybody Here Seen Kelly?" and a second encore was insisted upon, when the band played "The Yankee Shuffle." Their other contributions were "The Fairest Of The Fair," "Florodora," "Washington Post," and Friedmann's rhapsody, "Slavonic."

In the course of the evening Miss Virginia Hook, the possessor of a sweet soprano voice, sang two solos, and Miss Nicoline Zedeler played two very clever pieces on the violin. The arrangements for the visit were in the able and experienced hands of Messrs. Godfrey and Co., of Palmerston-road.

Lady's Pictorial 17.1.1911

MR. JOHN PHILIP SOUSA and his famous band, who are undertaking a farewell tour of the United Kingdom, gave, each afternoon and evening last week, concerts at Queen's Hall. They return to London on Sundays, January 15th and 22nd, to give performances at the new Palladium on the afternoons of both days, and also on the evening of the 22nd, while on the evening of January 15th they play at Queen's Hall. In his direction of the first concert Mr. Sousa showed somewhat less than customary activity and variety of gesture, but, nevertheless, contrived to send along his spirited marches with abundant *verve*. Mr. Sousa introduced a new composition of his own, styled, "Dwellers in the Western World," which included sections descriptive respectively of the white, black, and red man, the last of which contained a really beautiful melody. A remarkable version by Mr. Sousa of "Has anyone seen Kelly?" enabled many of the instrumentalists to show that they can impart humour to their playing when required.

Illus. London News

17.1.1911

### MUSIC.

AFTER anticipation comes realisation. Sousa and his band have paid their visit to the Metropolis; now they are hard at work in the wilds of provincial England, giving their two concerts a day with unfailing regularity in fulfilment of a programme extending over months on a seven-day-week basis. This hustle is symptomatic. John Philip Sousa, composer of countless operas, sketches, marches, novels, anecdotes, and aphorisms, is ever in a hurry. If the programme at the Queen's Hall

the other day was long the encores were longer; only the interval was short; and when some of the merry noise-makers were seen to yawn, the great heart of the audience went out, or should have gone out, to them in sympathy.

East London Advertiser 17.1.1911

#### SOUSA AGAIN IN LONDON.

The Napoleon or band conductors—Sousa—returned to London this week in connection with his farewell tour and he and his famous band had a most enthusiastic reception at the Queen's Hall.

Sousa's renowned and accomplished body of some fifty players of wind instruments, with harpist and drummers attached, play with fine zest and precision, each member being thoroughly at home in his part. Mr. Sousa does not allow them much breathing-time, nor his hearers much time for reflection. Piece upon piece is given with undiminished sangfroid, the applause between being merely a stimulus to start another. In some of the pieces, as in Sousa's Character Studies of the red, white, and black man in the so-called (not by Sousa) Wild West, weird and picturesque realistic effects are introduced by means of wooden or other instruments. There is plenty of variety in this unique musical entertainment.

Sousa will return to London on January 15th, for a Sunday League Concert.



## SOUSA AND HIS BAND.

Mr. Sousa and his band commenced their farewell visit to England at the Queen's Hall, London, last Monday week. The performances, says a London critic, have been characterised by all the merits which have made the organisation so famous. It is not music to live upon, because it is a glorification of the superficial, and it is better to go away with a remembrance of the effects than to seek greater familiarity. The programmes contain arrangements of several highly-esteemed orchestral works, which are admirably played, and also some clever characteristic sketches by Mr. Sousa, but the feature of the concerts, as in times past, consists of the rendering of marches and dance measures, given as encores with lavish generosity. The programme on Monday opened with Liszt's symphonic poem, *Les Préludes*, which was followed by the spirited march *El Capitan*, rendered with a vim and rhythmic force that was exhilarating. Precision and rhythmic accentuation are the two prominent attributes, and the chief cause of the stirring effect of the playing. Notwithstanding the rich tone of the instruments and the excellent balance of the ensemble, Mr. Sousa rarely succeeds, even in his most serious moments, in becoming impressive, but his mission is to cheer and "pack clouds away," and he does this most effectively in his humorous pieces. Nothing more broadly comic has been heard in the concert-room than Mr. Sousa's variation on the song *Has anybody here seen Kelly?* The musical phrase associated with the question is asked by various instruments of the orchestra, sometimes in solo, at others in combination, with such humorous effects as frequently to move the audience to laughter, particularly at the end, when, after the question has been asked in pompous fashion by the trombones, it is feebly squeaked out by the highest notes of the orchestral scale. Three soloists provide further variety. Miss Virginia Root uses a flexible soprano voice neatly, Miss Nicholine Zedler contributes violin solos, and Mr. Herbert L. Clarke, a cornetist, has a brilliant technique. Mr. Sousa is less energetic in his movements than when he was last in England, but the old peculiarities of gesture, which briefly may be summarised as the sum total of every movement that the young conductor is told to avoid, are still practised. But what matter the means when the effects are so good? And Mr. Sousa's gestures are part of the entertainment in which high spirits and pure fun predominate. Sousa and his band will appear at the Town Hall, Cheltenham, on January 24th. Seats may be booked at Dale, Forty & Co.'s, Ltd.

Madame

14. 1. 1911

### Departure of Sousa.

Sousa is going for a twelve months' tour around the world. He is one of those unfortunate persons who sprang into fame by means of sensationalism, and the world will never allow him to shake off the taint. Yet Sousa is a superb musician and a genius. During the last eighteen years he has composed more than 2,000 pieces of music, and a man of such capacity for creative work (no one will dare to deny that he is original), apart from his busy life of conducting, cannot be on the plane of the ordinary. Some one said to me before going into Queen's Hall, "I hope you won't get a headache." This was because the "Washington Post" and "Stars and Stripes" March were composed by Sousa. They can be as noisy as they are thrilling, which is saying a good deal. But what of Sousa's band when they are not playing the "Washington Post"? One who attended Queen's Hall would have heard it performing. I won't say perfectly, but far above the average, the *Préludes* from Liszt. Later in the evening, with absolutely faultless delicacy, they rendered "The Bells of Moscow," and, subdued until almost inaudible, accompanied the splendid violin playing of Miss Zedler. Where then were the blasts of the trombones? Lost, or rather mingled in a mysterious wave of musical sound which supported, but never dominated, a light soprano voice, or the most delicate notes of a violin. Could any but a consummate artist accomplish this, by the funny little jerks of the hand, and swinging of the forearm

which Sousa calls "conducting"? The quartette of trombones with instruments that seem silver-throated, is superb, and the cornet solo, "Golden Rain," written and played by Mr. Clarke, was a marvel of skill. You have not yet heard the remarkable in music till you have heard the question "Has anyone here seen Kelly?" played as an anthem by Sousa. It is a most extraordinary piece of work, arousing laughter and inciting admiration from beginning to end. The humorous sketches, such as "Three Blind Mice," we are all familiar with, but they are merely grotesque, and, for variety and real musical worth, cannot touch "Kelly."

Brighton Standard

14. 1. 1911

## SOUSA AT BRIGHTON.

The announcement that America's March King was to pay a farewell visit to Brighton, under the auspices of the Quinlan Musical Agency, attracted a couple of big audiences to the Dome on Wednesday last. Having in remembrance the past appearances of Sousa and his band, those who anticipated a saturnalia of musical eccentricity must have been disappointed. It was quite a subdued and chastened Sousa that strode upon the Dome platform on Wednesday afternoon. The antics he turned to such tremendous capital for advertising purposes were things of the past, and in the sturdy, thickset, impassive figure, growing rapidly through his hair, and very generally bearing the impress of advancing years, there was little, indeed, if anything, to suggest the mountebank caprices which a decade since, did as much as his music to bruit his name in all parts of the civilized earth. The opening selection was indicative of the new order of things, being "Les Préludes," one of the thirteen beautiful symphonic poems by Liszt, and demanding the most restrained and delicate treatment to satisfactorily compass its ethereal harmonies, and melodic effects. It might have been our own Mr. Sainton wielding the baton in his kid-gloved hand, with such quiet deliberation did Sousa handle his orchestra through the performance of this delightful composition; Here he was the calm, serious, masterful leader, playing upon the emotions of his forces as upon an instrument and extracting the last ounce of value from their work.

A curious musical conceit of his own writing "People who live in glass houses" made a whimsical contrast, both in form and expression to the Liszt tone poetry. Its effect would seem to be to enshrine in bright melodic libations the joys of Bacchus, as illustrated by the Champagnes, Rhine Wines, and Scotch, Irish, and Kentucky Whiskies, and here the odd, whimsical, almost elfish dexterity, with which Sousa achieves his effects found striking exemplification. A round of enthusiastic applause followed, but before it had hardly commenced, a lad appeared on the organ platform waving a large card with the encore piece thereon, and before one could say the proverbial Jack Robinson, the band was crashing out "Hands Across the Sea" in the old strident tones, and there was the Sousa of the past, swaying his arms about and pirouetting about the platform to his heart's content. Of course, his encores were the most interesting features of the afternoon. One or two of them followed each item of the programme. Several of the familiar marches, such as the "Washington Post," "Manhattan Beach," "Stars and Stripes," etc., were given, the performance of the last named piece being embellished with a march of the cornets, trumpets, tenors, piccolos and trombones on their own to the front of the stage, where they formed themselves in a line, and made the air reverberate with the stentorian vigor of their playing. Another hilarious instance of that capacity for embroidering freak music upon the simplest of themes, which has had so much to do with the building of his reputation, was shown in a setting by Sousa of the hackneyed music-hall jingle "Kelly," which also did duty as an encore piece. It was an amazingly clever caricature, fashioned and elaborated into a strangely grotesque image of its whimsical ear-haunting original.

A Strauss fantasia "Till Eulenspiegel's Merry Pranks" gave the band opportunity for fine full bodied work in which its highest capacity found

realization. The composition is a stirring one, a strong sense of German folk pervading it, the source from which the tone-poet drew his inspiration being clearly indicated in the introductory bars. Commencing quietly and gradually becoming more lively, first heard against a tremolo, and then again in the first tempo, the theme is taken up in turn by the oboes, clarinets and bassoons, and is finally brought up by the orchestra after a few bars crescendo, to the dominant half close fortissimo. A magnificent rendering of Edward German's exquisite Welsh rhapsody succeeded the interval, followed by a typically clever presentation of Sousa's new march "The Glory of the Navy," and an effective finale was found in the stirring strains of Halvorsen's "Triumphale des Boyards." Miss Virginia Root and Miss Nicholine Zedler contributed vocal and violin selections, and Mr. Herbert L. Clarke a beautifully executed cornet solo. The seating of the great gatherings at both concerts were carried out with Messrs. Lyon and Hall's usual efficiency.

Brighton Herald

14. 1. 1911

## SOUSA'S FAREWELL.

### WHAT! NEVER AGAIN!

Is it, then, really and truly, to be farewell to Sousa? "Say au revoir, and not goodbye," we are sure must have been the appeal which every one in the crowded audiences in the Dome on Wednesday breathed forth with swelling hearts. To think of it: Sousa in his prime, as black in the beard as when he first startled these astonished shores; Sousa's band in the full blast of its vigour, Sousa's band that has opened our eyes and made us shut our ears, to be leaving us for ever! Are we never again to see those wonderful feats of conjuring-conducting that have supplied the comedians of all the land with material of exhaustless fertility. Are we never again to see that swift upper-cut with the baton, those strange signs described in the air, the swinging of both arms as if marching with the tune he is leading with such exhilaration, that benevolent beaming first on one side, then on the other, those periods of profound abstraction when the conductor-composer seems lost in deepest reverie, while the band that he ostensibly leads blares and lolls away without him? Are we never more to hear the scrape of the sand-paper, the rattle of the drumsticks beating out a merry rhythm on the floor? Are we never again to hear those delicious growls on the trombone, those sudden subterranean enforcements, those deep bass Ta-ra-ras, that give such entrancing accent to the Sousa march? Are we never again to hear those skirling piccolos, those avalanches of sound, as if a mountain of brass has tumbled plop into an abyss of steel? Is it true that whenever we next wish to be hurled along in the joyous impetus of "El Capitan," of "Stars and Stripes," in the jubilant parade of the "Washington Post," we must do so with another hand than that of Sousa at the steering wheel? They will never be the same, we know. After you have heard Sousa conducting Sousa's band in a Sousa march, any other combination of these things is a mere makeshift, any other leader is a mere usurper. Is it true? Well, is it? There it was in black and white on the programme; the fiat of farewell had gone forth. It was a terrible thought; but one could almost feel comforted with the belief that such a thing cannot really happen, and again a time will come when Sousa will come too.

He was very good to us on Wednesday. The performances went with that swing, with that perfection of well-oiled machinery running on ball-bearings that has always been a characteristic of the Sousa performance. He didn't wait for encores. He knew that we should want them; and no sooner had the band finished the piece down on the programme than they were swinging jubilantly through "El Capitan," through "The Stars and Stripes" for ever, through "Manhattan Beach,"



and others of those Sousa marches that are the main objective of the Sousa band. When we wanted a second encore he divined that also with unerring instinct. As soon as the applause started he wasted no time waiting for the continuance of it. He didn't come back with his hand on his heart, bowing and smiling, merely delaying the inevitable. No. Before he had quite stepped off his little dais he was on it again; and the band did not want telling what to play. You may resent some of the tricks; you may turn up your nose at the imitation of the popping of champagne corks, at the sand-paper and the rattling sticks; but you cannot help being carried along with the swing and the jollity of it all. It is all so smart, so "slick," as we heard a competent musician declare. Sousa knows where he means to go and the best means of getting there. Truly it was rather strange to hear his band, brass or wood-wind all of them, magnificent in massiveness, playing such pieces as Liszt's "Les Préludes" and German's "Welsh Rhapsody." The rendering becomes a transcription, a different thing altogether from what one hears when these same pieces are performed by the full stringed orchestra. Things seem presented in a new perspective. What is lost in complexity, in subtlety, is compensated for (if this be a compensation) by breadth and purity. There is plenty of tone-colour—abundance of it, and well varied. This must be conceded ungrudgingly. Truly it is not tone-colour of the kind that the orthodox are taught to expect. But as the people who go to hear Sousa are obviously not the orthodox, except the orthodox who go for curiosity, what does that matter? What Sousa intends to do he does. What more can you want?

Into Wednesday's programme there was introduced a piece we fancy has not been done by the band before in Brighton—Strauss's fantasia, "Till Eulenspiegel's merry pranks." This is just one of those pieces which Sousa's band is the best band to perform—full of those strange noises, those weird dissonances, destitute of real melodiousness and obvious sequence, just such a piece as is burlesqued in the "Ode to Discord." There was certainly all the humour of incongruity in the queer things the instruments did. There was also one remarkable moment when the band utters the condemnation on the jester—"Guilty." The band took breath, and then let it out for their mightiest effort. It was colossal. It was like the tramp of doom. Its very bigness gave the effect of the burlesque which we believe was intended.

Typical of Sousa was the new piece neatly named "People Who Live in Glass Houses." The subtitles were "The Champagnes" (you could hear the pop and the fizz), "The Rhine Wines," "The Whiskies," and "The Café." The richest humour of the performance came in the comic variations Sousa has built upon the classic ballad, "Has anybody here seen Kelly?" You realize the elemental simplicity of the famous melody when you thus hear it brought out with a dozen cornets or more, and can understand the directness of its appeal. The cornets rattle out the question, sharp and decisive. Then the clarinets, and others, take it up in the minor mode; and anything more deliciously funny than "Kelly" in the minor mode has yet to be written in music. It goes through all manner of variations after the Sousa method of orchestration, and each is another comic way of looking at it. The piccolos scream it in a shrill feminine scream; the bassoon prolongs it in a lugubrious drone; the trombones blow earth-shaking blasts with it till it seems a new kind of dynamite. Then it bellows out with resonantly hollow subterranean rumblings as though hungry lions were looking for the missing man, and an earthquake had joined in the search. The abyssal depths of these utterances was due to a combination of the contra-bassoon and four Sousa-phones—the lowest notes, surely, in music. The air is quivering with the reverberations, when there comes the final call of all. It is far away and thin in the bleat of the oboe. And that anti-climax is the best. Swift at his beginnings, Sousa, one must add, is always an artist in his finishes. They always mean something.

Besides other pieces of typical kind, the band also played the "Valse Triste" of Sibelius. This served to show that when in that mood they can produce softened, sad music with real feeling and charm. Still, the great effect was that in "The Stars and Stripes" where the piccolos, the cornets, and the trombones advance to the edge of the platform and split the heavens with a cascade of brazen melody. That is the supreme moment.

Mr Herbert Clarke displayed his wonderful command over the technique of the cornet by playing elaborate compositions full of difficult feats and fanciful effects; Miss Nicoline Zedeler displayed skill of the most advanced order in violin trickery; and songs, by Sousa, were sung flexibly by Miss Virginia Root.

## Sousa at Brighton

The name of John Philip Sousa has stood for many years for all that is vigorous and virile and fresh in conducting, and he has justly earned the title "The March King." His farewell appearances in Brighton attracted crowded audiences to the Dome on Wednesday afternoon and evening, and Sousa and his men were in their best form. The house was remarkably enthusiastic in the evening, and practically every item was encored; it was noticeable that though fully as compelling and masterful as ever, Sousa was somewhat less strikingly gesticulative, and indeed his conducting never produced better results, for his men responded loyally to his every movement. And what a colossal programme it was! First of all, there was Tchaikowsky's magnificent "1812" overture, which was rendered with characteristic force and power, the sense of beauty, however, never being lost, even when the volume of sound swelled to its loudest. Their Sousaesque treatment of this secured a double encore, the pieces chosen for this being the stirring march "El Capitan" and the mellifluous, rhythmic "Hobomoko." Three fine character studies were contained in Sousa's new composition, "The Dwellers in the Western World," each number—"The Red Man," "The White Man," and "The Black Man"—being strongly characteristic, and a tremendous ovation followed this really splendid work. The encore selection was Sousa's march, "King Cotton," and later, in Rachmaninoff's prelude, "The Bells of Moscow," another signal success was scored. Wagner's fantasia, "Siegfried," and Helmesberg's "Entr'acte" were other items to which Sousa and his band—one thinks of them as inseparable—gave individuality and freshness, while the comic effects in a variation on the laughable song, "Has anybody here seen Kelly" were quite irresistible and rendered everyone helpless with laughter. Friedmann's "Slavonic" rhapsody, which was arranged as the last item on the programme was by no means so, for encores were so frequent. It was a happy idea to reply to each re-demand with one or the other of Sousa's famous marches, and during the evening in this way one heard again the familiar strains of "Under the Double Eagle," "On Manhattan Beach," "The Washington Post," "Stars and Stripes for Ever," and "The Fairest of the Fair." These, needless to say, evoked the most enthusiastic applause.

The three soloists each gained great distinction. Mr. Herbert L. Clarke proved himself a cornetist of amazing powers in "La Débutante," a composition of his own, in which his wonderful technique was given full scope, and his encore piece, "Carnival de Venice," was equally good. Miss Virginia Root displayed a well-trained soprano of excellent timbre in the "Card Song" from Sousa's "The Bride Elect," and in response to the great enthusiasm she aroused, this clever singer gave the old favourite, "Annie Laurie." The third soloist was Miss Nicoline Zedeler, whose mastery of the violin was at once apparent in her exquisite treatment of Saint-Saëns' "Rondo Capriccioso," her encore, "The Swan," given with artistic hard accompaniment, being one of the finest things on the fine programme. The tour is being made under the direction of the Quinlan International Agency, and the local arrangements and seating were in the hands of Messrs. Lyon and Hall.

## SOUSA'S BAND.

The redoubtable Sousa and his no less popular band arrived at Eastbourne on Tuesday, in the course of their tour through the British Isles, the first provincial engagement having been fulfilled at Hastings on the previous day. Two performances in the capacious Floral Hall were very numerous attended, and a cordial reception was extended to the famous American "combination," a compliment which was doubtless intended to be interpreted personally, as well as signifying an appreciative recognition of the band's highly successful achievements. In the afternoon there were a number of unoccupied stalls, otherwise the vast building presented a thronged appearance; and considering that ladies formed a large proportion of the assemblage Mr. Sousa and his fifty instrumentalists must have been more than pleased with the enthusiasm manifested.

Quite exaggerated notions prevail as to the gesticulative eccentricities of the great "March King." He has certainly a method of conducting distinguished in some respects from conventional principles. There is, however, nothing wildly energetic in his manner of wielding the baton; indeed, for the most part, his action is both sober and commonplace. On the other hand, there is no mistaking the completeness of his control over the executive body, which responds automatically and with the nicest precision to his every behest, with the result that the conductor gets exactly the readings he aims at.

A characteristic feature of the concert was the rapid sequence of the pieces played, the intervals lasting only so long as was necessary for Mr. Sousa to step down to the platform and to bow his acknowledgments of the applause. The programme was delightfully varied, ranging from works of the pretensions of Liszt's symphonic poem, "Les Préludes," and Edward German's "Welsh Rhapsody," to the conductor's own well-known "Stars and Stripes," "El Capitan" and kindred examples of bright, ephemeral music. Several numbers, introducing fanciful and humorous effects, met with exceedingly happy treatment, whilst of the performance generally it may fairly be said that it redounded greatly to the credit of the band, which probably was never so efficient as it is to-day. A florid cornet solo by Mr. Herbert L. Clarke was a truly wonderful achievement, both as to execution and tone, the upper notes being flutelike in smoothness and purity. Miss Virginia Root sang a pretty ballad "The snow baby" (Sousa), and a violin solo by Miss Nicoline Zedeler was another very acceptable item.

*Hastings Observer*  
14.1.1911

## VISIT BY SOUSA.

THE "MARCH KING" AT ST. LEONARDS

WITH A BAND OF SIXTY PERFORMERS.

In his farewell tour of Great Britain, it seemed fitting for the musical tendencies of Hastings that John Philip Sousa, "The American March King," should come here direct from the Queen's Hall, and give us the honour of his first visit after London.

In Hastings one is very infrequently acquainted with orchestras or military bands composed of more than 26 players, and when those who did not go to the Concert Hall last Monday afternoon and evening consider that the Conductor brought there his sixty performers, all the best that the States have to offer, the effect can more readily be imagined than described.

Apart from this, the over-powering attitude of that great Conductor, sometimes carrying the band through dreamy pianissimo passages, such as, for instance, the "Valse Triste," that very beautiful excerpt from Sibelius's "Kullervo," or crashing them along in such fortissimo outbursts as one gets towards the end of Liszt's "Les Préludes," made a most fascinating study. Sousa is also a man of business. There was no dreary waiting between each number, or sorting out scores; one selection finished, whether it was an encore or the next number, the musicians threw the used scores to the ground, and within half a minute were commencing another item.

From the tone of the audience, which on both occasions was large and most demonstrative, one could see that, famous perhaps in many directions, it is as the "March King," or the descriptive writer, that Sousa's hearers have flocked to hear him from far and wide. Indeed, as a classical interpreter, the band of 60 falls short of some we offer in England. During the "Les Préludes," which otherwise was splendidly played, one lost those glories which, in bands of great notoriety, are often to be heard when toning down sixty musicians to a treble pianissimo, such perhaps as in Sir Henry Wood's orchestra, or, better still for a com-



parison (as they are military bands) in some of our Guards' bands. Still, for all that, the concluding stages of "Les Preludes" were played in a way

#### WHICH WILL ALWAYS LAST

in the memories of those who were at the Concert Hall last Monday.

Having regard to what we have stated as to the band's characteristics, one was not surprised to see that one of Sousa's new pieces, a Geographic Concert, "People who live in glass houses," or the fantasia, "Till Eulenspiegel's Merry Pranks," by Strauss, made the greatest impressions during the afternoon. The former is a most ingenious idea, the four movements being numbered in this way: (a) The Champagnes, (b) The Rhine Wines, (c) The Whiskies (Scotch, Irish, and Kentucky, and (d) Fousse Cafe. In each movement (when there was always a glorious popping of corks) one continually heard an attractive theme based on the national melodies of the respective countries from which the liquors are obtained. It was all interesting and immensely attractive.

And so was the fantasia by Strauss, though lacking that wealth of tone which one usually associates with the name of that composer. Then came the "Welsh Rhapsody" of Edward Germans, in which that concluding melody on the "Men of Harlech" was one of the best treated. Valse "Triste," by Jean Sibelius, the writer of one of the most beautiful of tone poems, "Finlandia" was also grandly played, although one rather missed violins.

Interspersed amongst all these pieces were several of Sousa's famous marches:—"El Capitan," "Washington Post," and "Stars and Stripes," in which, swinging his arms gracefully, Sousa seemed more at home. There were others, including "Hands Across the Sea," in which one could hear the strains of "Rule, Britannia," played in the minor; "The Rose, the Thistle, and the Shamrock," when variations were played on the melodies of the countries those emblems represented, and also "Kelly." Here one saw what a great change can be wrought by varying the time and rhythm of a piece, Sousa made quite an overture of the song, "Has anybody here seen Kelly," and some of the passages of that usually merry ditty were quite dirge-like.

Other treats were provided. A cornet solo by Mr. Herbert L. Clarke was doubtless the greatest individual triumph. His playing, tone, tonguing, and expression were a revelation to everybody, and in "Showers of Gold" the audience were held spellbound.

Then Miss Virginia Root, a pleasing singer, with a charming personality, sang and was encored for "The Snow Baby," another of Sousa's new compositions, and lastly was a violin solo, "Souvenir de Moscou," by Miss Nicoline Zedeler, who more than made up in expression and technique for what she lacked in tonality.

Then the band crashed forth with "Triumphal des Boyarde," and a very interesting afternoon came to an end.

#### SOUSA.

### Visit of the Great "March King" to the Concert Hall.

Once again the music lovers of Hastings have to thank Mr. William Slade for providing another great musical treat. This time Mr. Slade secured a visit from "Sousa and his Band," and the two audiences, which thronged the Concert Hall on Monday afternoon and evening, gave ample testimony to the fame and popularity of the "March King." The enthusiasm of the audience was kept at a high pitch on each occasion, and every item was met with loud demands for an encore.

But what interested his admirers perhaps more than anything else was not the classic selections, nor the varied instruments, nor the bandmen themselves, but the person, the characteristics and the manner of John Philip Sousa. To many the attitudes of Sousa were familiar, but the majority of his auditors were seeing the great bandmaster for the first time, and were wondering whether the Press reports of the characteristics and mannerisms were truths or exaggerations. But it was the Sousa of whom they had read, and the varied movements of the arm, the quick turn of the body, and gentle uplifting of both hands as the music died away left an impression on them all.

Punctual to time—as though an American would ever be late!—the bandmen took their places, and to the accompani-

ment of loud applause Sousa mounted his raised dais. For a single instant Sousa paused, a swift jerk of the baton and the sixty performers rose and struck up the National Anthem. Another instant and the whole audience rose while the band played the first verse of Britain's famous song. At the end of the piece, and before the rustle of skirts and dresses had ceased the strains of "1812" burst forth, and to hear this illustrative composition played by Sousa and his Band is a treat which can only be appreciated by those who hear it. This contribution, which met with a great ovation, can be best described by the words printed on the programme:

"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 'Marseillaise' 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."

Other items in a well-varied programme were: Character Studies, "The Dwellers in the Western World" (Sousa), "The Bells of Moscow," "Le Capitan," "Washington Post," "Stars and Stripes," "Siegfried," "Temptation," "The Fairest of the Fair" (Sousa), and "Slavonic." A very popular success was Miss Nicoline Zedeler, whose violin solo, entitled "Rondo Capriccioso," was loudly applauded. "Annie Laurie," admirably sung as an encore by Miss Virginia Root, proved to be a great favourite still, while Mr. Herbert Clarke's cornet solo, rendered to the accompaniment of the band, completed the programme.

It was a grand concert, and the great reception accorded to Sousa at the close testified to the success of the venture.

A large crowd listened to the performance outside the hall, Warrior-gardens being thronged at one juncture.

### Portsmouth Lines 14.1.1911 SOUSA AT SOUTHSEA.

The Portland Hall at Southsea has welcomed several distinguished Americans within its portals, who have charmed the ears and soothed or excited the senses of crowded audiences, but whose influence has been entirely of an ephemeral and transitory nature. We can remember the declamatory divine, DeWitt Talmage, the graphic and eloquent temperance orator Gough, the silver-toned revivalist Sankey, and various troupes of ebullient and grotesque Jubilee Singers, with their characteristic slave songs and sacred ballads, bordering on the profane. They have been the craze of the time, but with the exception of the American evangelist, they had but a success d'estime, and their fame was as fleeting as the wind. But of Mr. John Philip Sousa, who appeared at the Portland Hall on Thursday with his famous band, it may be said that for more than a decade he has indelibly impressed his style and ideas of rhythmical composition on the orchestral music of the civilised world, and has marched straight into the hearts of the multitude, to whose crude temperaments the languors of Strauss or the harmonious discords of Wagner have been but an educational phase, rather than an obsession.

Just now we have reason to regret a recrudescence of the grotesque and ugly in the most intimate associations of life, as evidenced in the repellent monsters portrayed in children's toys, such as the Golliwog, the Billikin, and the gnome, the morbid and unhealthy plays and novels of a questionable morality; and the abnormal and outrageous extravagances in costume, as witnessed in the hobble-skirt and the beehive hat. There are signs that this sinister influence has attempted to enter the realms of music by such productions as "Electra" and "Salome," and Sousa's farewell tour of the three English-speaking continents (which started at the Queen's Hall last week, and is to be continued until December, will be a boon and a blessing if it brings us back to an appreciation of true melody and intelligible harmony.

Sousa has no reason to complain of his reception at Southsea, for, although Mr. Lloyd George might be held responsible for some vacancies among the six shilling seats, the other parts of the hall were crowded at each performance and the printed programme was practically doubled, owing to the encores.

On making his debut, Sousa met with a very hearty welcome, to which he bowed his acknowledgements, and brought the audience to their feet with a fine rendering of "God save the King," in which the rich tone of the instruments, and the excellent balance of the ensemble were admirably shown. In selecting that celebrated "show piece" "1812" for the succeeding item, Sousa invited invidious com-

parisons with the fine string bands of the Marines, by whom it is frequently performed, and there were critics present who alleged a lack of impressiveness in the opening recitative and a failing in coherence. Of course it is very audacious to criticise the reading of a piece by the "incomparable, unparalleled musical Caesar," and string bands possess an undoubted advantage over wood wind and brass, but in the final allegro, where the joy bells ring, the Russian anthem is boomed forth from the brasses, and broadsides are imitated by the brasses and bombardons, the band lived up to its reputation, and achieved a tone picture of remarkable brilliancy. Those who had expected extravagances of gesture from the virtuoso of conductors similar to that which characterised the rendering of the same selection by Reano's Band at Southsea last year, when the musical Hercules put himself into a frenzy of passion, finally falling exhausted into the arms of the first violin, were doomed to disappointment. It was an altogether subdued Sousa contrasted with the banner bandmaster at the Town Hall on a previous visit, and, apart from an energetic swinging of both arms in some of the marches, like soldiers at the double, there were no particularly noticeable peculiarities. An interesting feature of the evening performance was that when the applause had lasted for a few seconds the conductor stepped again on to the rostrum, and the name of the encore piece was placed on a small easel. We suggest a similar innovation to local bandmasters, where many auditors are naturally anxious to learn the names of the additional items. As an encore to "1812" the famous "El Capitan" March was given, with a precision and zest only attainable by constant repetition. Then followed a magnificent cornet solo by Mr. Herbert L. Clarke, his own composition, which was a marvel of double tonguing and stopping, the tone being as round as a bell. Mr. Clarke responded to a recall with the "Carnival of Venice," accompanied by the band, in which the polyphonic gymnastics achieved by the soloist compelled the audience to heartily expressed admiration. The clever character study by Sousa, "The dwellers in the Western World," the subject being somewhat reminiscent of Dvorak's "New World Symphony," was a great musical treat, and a triumph of orchestration. One heard the war marches and shouts of the Red Indians in the primeval forests, the tempestuous voyage of Columbus across the Atlantic, followed by a paean of thanksgiving, and glimpses of the life of the negro, with a suggestion of revivalist hymns, quaint darkie ditties, big-boot and sand dances, the three sketches in red, white, and black blending in the final movement into a remarkably fascinating tone picture. Loud and prolonged applause followed this new composition, which will no doubt become a great favourite, and another recent number, "The Federal March," which has a rare swing and vim, was given in response. Miss Virginia Root, who contributed a soprano solo from Sousa's opera, "The Bride Elect," has a pure soprano voice of remarkable flexibility and range, her words being very clearly enunciated, so that every syllable could be understood. As an extra number she sang "Annie Laurie" with much sympathy and sweetness. The prelude by Rachmaninoff afforded fine opportunities for the tubaphones and cornets to display their talents, and the encore was "King Cotton March," which is one of Sousa's triumphs. Then came the humorous gem of the evening, variations on the popular ditty "Has anybody here seen Kelly?" which moved the audience to uncontrollable laughter. The question was asked by every variety of instrument, from the shrill ocarina to the deepest note of the trombone, sometimes in solo, at others in combination, with ridiculous iteration, and absurd clearness, with a farcical allusion to the Isle of Man. The members of the orchestra seemed to enjoy the musical joke as much as the audience, and no doubt this item will linger longest in the memory. Later in the evening remarkable effects were introduced into the march "The fairest of the fair," eight of the cornets lining up on the edge of the platform and rendering the air, followed after an interval by eight trombones, and then by other brasses, until the great volume of sound came as a sort of tenth wave, and filled the hall with its reverberations. Miss Nicoline Zedeler, who gave Saint Saens' difficult violin solo, "Rondo Capriccioso," is a player of unusual talent and resourcefulness, and her bowing and fingering were equally artistic. She met with a storm of applause, and gave as an encore "Le Cygne," by the same composer, with harp accompaniment, the delicate nuances of light and shade being very effective. The other items by the band were fantasia on Wagner's "Siegfried" and Friedemann's rhapsody "Slavonic," with "The Yankee Shuffle" as an extra number. At the close Sousa frequently acknowledged the general plaudits, but, as it was past ten o'clock, did not prolong the feast of music which he and his band had provided. The visit to Portsmouth was under the management of the Quinlan International Music Agency, who are bringing to the Theatre Royal on April 3rd a comic opera company, with Offenbach's "Tales of Hoffman." Messrs. Godfrey and Co. were responsible for the seating arrangements, which were all that could be desired, effective measures being taken to ensure warmth and comfort, in contrast to the blizzard outside.



## MUSIC AND MUSICIANS.

### SOUSA.

In the early days of February we are promised a visit from Sousa and his band to Newcastle, and a visit of unusual interest it will be from many points of view. Sousa, the man, is a study for those who dabble on the fringe of mystery. Sousa is a humorist, he is personally conscious or unconscious of that gift. It is obvious in nearly all his lighter work, as a conductor and composer at all events, and by saying so I do not intend any disrespect to his ability or to the forces under him. Both are eminently legitimate productions of much care and thought and natural aptitude.

Of course, a brass band cannot, and should not ever, be compared to a string orchestra, or rather I should say, a full orchestra, and such a comparison is more invidious in this case than in usual circumstances.

Sousa has ideas of his own regarding the interpretation of works, and they are precise, significant, and telling, whatever their value may be from an artistic point of view. It is good in a sense, to have men of his calibre to

### Lighten the Leaven

of musical progress, because by contrast alone we can criticise. Where everything follows in due course in the way it has followed year after year at concerts, there is no need to say, "What is the meaning of this or that particular version of a work?" and we settle down peacefully to enjoy what is placed before us—or otherwise—according to the excellence of the performance—or the lack of it. But when we are suddenly confronted with something new, our senses immediately quicken and arouse our interests. We are alive to the fact that all is not prosaic, and that life is being presented in a new guise.

Thus did I soliloquise, when I heard Sousa's version of Grieg's immortal "Peer Gynt" Suite on Saturday last at Queen's Hall. "Morning" was a strenuous picture, very sustained, and full of life, in which the gentle murmuring breezes often swelled into more tempestuous forces, and certainly gave one the idea of an unusually busy hour after the break of day.

### "The Death of Asa"

again was not sombre in tone. It was rough, and intentionally rough, with all the brusqueness of the dread messenger's untimely visit. Following came "Anitra's Dance." Anitra has usually appeared a creature of impulse, fickle, and bewitching, as far as I can remember the many versions it has been my happy lot to listen to. But Sousa makes Anitra a languid, slow and calculating creature, whose wiles are displayed in more luring manner than usual, and whose laugh, sarcastic and mocking, reiterates through the little staccato phrase, so well known. "In the Hall of the Mountain King" is ever connected with that "Alla Marcia" theme, which begins almost imperceptibly and ends in a turmoil. It was conspicuous not for the accentuation of what we know as the principal theme, but for the prevalence of the rhythmic accompanying inner motives. Sousa, therefore, has ideas on the subject of "Peer Gynt" which are, at least, unique.

Nobody but

### A Daring Man

would take excerpts from "Tristan and Isolde" and follow them without one moment's breathing space by "The Washington Post." A sudden and startling change! We had much of interest to listen to, and a most generous selection of encores.

One item should certainly be specially requested by those Novocastrians who are not above appreciating a musical joke, and that is Mr. Sousa's innovation on that never-to-be-forgotten song "Kelly." "Kelly" is queried by the trombones in minor key, and in quartette, and it is answered meekly by oboe and piccolo with extraordinary effect. Nothing more laughable has been heard for many years.

Newcastle Dly Chronicle  
16. 1. 1911

### SOUSA'S BAND.

The writer of a not unfavourable notice of a concert given by Mr. J. P. Sousa and his band concludes by paying a compliment to the splendid precision and beautiful tone of the famous organisation, and mentions especially one very active member of it. Primarily he has the triangle in charge, but he fills in his odd moments with nearly a dozen other instruments, including a large piece of sheet iron and a hammer. Altogether he is quite a quick-change artist.

Mr. Sousa and his band drew crowded houses to the Palladium in the afternoon and to the Queen's Hall in the evening. In the evening the National Sunday League gave an orchestral concert at the Palladium, the Beecham Symphony Orchestra, under the able conductorship of Mr. Cuthbert Hawley, rendering a fine account of Schubert's "unfinished" symphony and the overture to "The Flying Dutchman," while Miss Caroline Hatchard earned enthusiastic applause in the Bell Song from "Lakmé."

Western Morning News  
17. 1. 1911 Plymouth

### SOUSA'S BAND AT TORQUAY.

The Bath Saloon was crowded to excess yesterday afternoon on the occasion of the visit of Sousa and his famous band to Torquay, and a rare treat was afforded to the vast audience, for Sousa was in his most generous vein, and responded to almost every encore. The concert opened with the symphonic poem "Les Préludes" (Liszt), which was magnificently rendered and enthusiastically encored. The character studies, "The dwellers in the Western World" (Sousa) were delightful. They expressed "The red man," "The white man," and "The black man," and contained a wealth of local colour. This also was encored, as was also Edward German's "Welsh" rhapsody. In the tone picture, "The old cloister clock" (Kunkel), the solemnity of the chimes and church music was interspersed with touches of the outer world, but it was indeed a tone picture, the light and shade being excellently depicted. As an encore the comic setting of "Has anybody here seen Kelly" caused roars of laughter and earned another recall, in response to which the band played the "Yankie shuffle." An entr'acte by Helmesberger was very effective, as was also the march "The fairest of the fair" (Sousa), and the concert concluded with the "Slavonic rhapsody" (Friedemann). The encores included such old favourites as "The Washington post," "Stars and stripes," "El capitán," and "King Cotton," all works of the conductor, and interpreted as only he and his band can interpret them. One of the most charming numbers was a cornet solo, "Showers of gold" (Clarke), played by the composer, Mr. Herbert L. Clarke, and it was a marvel of execution and tone production. The performer was enthusiastically recalled, and played in capital style "If I had the world to give you." Miss Virginia Root, who has a pure and well trained soprano voice, sang the "Card song" from Sousa's "Bride elect," but the accompaniment was too overpowering. Miss Root was deservedly encored, and sang the old ballad "Annie Laurie" with excellent artistic feeling, which earned for her loud applause. Miss Nicoline Zedeler gave a violin solo Saint-Saen's "Rondo Capriccioso." This young lady possesses capital execution and fair tone production, but here again she was overweighted by the accompaniment, and the delicate passages of this delightful work were therefore lost. The arrangements of the room were well carried out by Messrs. Paish and Co.

Messrs. Paish arranged another successful performance in the evening at the New Queen's Hall, Exeter. The programme was on similar lines as that given at Torquay, and was submitted to a crowded audience. There were several encores, two of the most popular numbers being the symphonic poem "Les Préludes" (Liszt), and character studies by Sousa "Dwellers in the Western World." In response to the encores, several favourite marches were played, including one or two of Sousa's composition. Miss Virginia Root delighted the audience with her singing, a violin solo by Miss Nicoline Zedeler was cleverly executed, and a cornet solo by Mr. Herbert L. Clarke was warmly received.

Western Mercury  
17. 1. 1911 Plymouth

### SOUSA AT EXETER.

A large and fashionable audience greeted Sousa's band at the Queen's Hall, Exeter, last night, and gave the performers a most cordial reception. The programme proved extremely popular. Encores were the order of the evening, and the famous conductor complied by giving some favourite marches, including his own. Some of the clashing pieces proved rather too much for a building of the size of the Queen's Hall, but in other respects the audience had a most enjoyable concert.

The character studies by Sousa were rapturously received, as well as the symphonic poem by Liszt.

Mr. Herbert L. Clarke gave a cornet solo. Miss Virginia Root (the possessor of a sweet soprano voice) sang the "Card Song" by Sousa, and Miss Nicoline Zedeler gave a clever violin solo. The concert was under the direction of Messrs. Paish and Co.

### SOUSA AT EXETER.

#### Splendid Performance at the Queen's Hall.

Sousa is a genius. A man who can hold an audience for two and a half hours must be. But Sousa does more than this. He gives the keenest pleasure daily to hundreds and thousands of men and women up and down the country—nay, all over the world—interpreting the classics and playing those swinging marches of his own composition in a manner that all appreciate.

John Philip Sousa was at Exeter last night. It was not surprising to find the Queen's Hall crowded, with a large number standing at the back. Everyone went away completely satisfied, having listened for five half-hours to brilliant and breezy band music of the best quality.

The programme opened with "Les Préludes," Liszt's third symphonic poem, the crescendoes and diminuendoes of which were feelingly produced, the band at times being almost indistinguishable from a string orchestra. The same may be said of the rhapsody "Welsh" by Edward German; and the tone picture "The Old Cloister Clock" (Kunkel), a charming rural item. "The Dwellers in the Western World," a new piece, was singularly characteristic of Sousa, and was symbolic of the red, white, and black men.

It was, however, in his own marches that the audience liked Sousa best. Say they who will that the march is the easiest form of composition, there is a dash and swing about the Sousa march which you will not find anywhere else. Last night the audience were carried completely away.

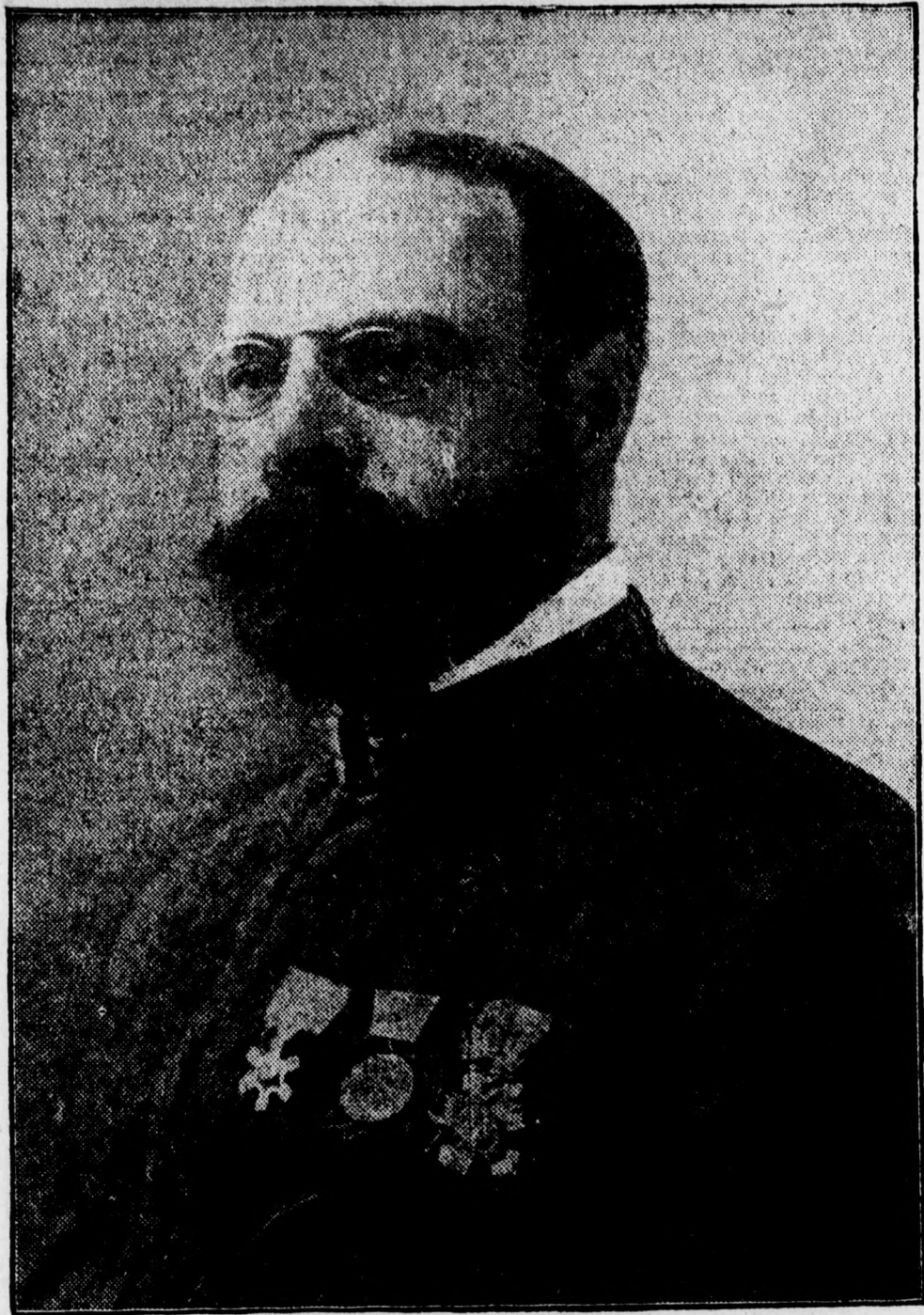
The soloists were all brilliant. Mr. Herbert L. Clarke showed very clever execution in his cornet solo "Showers of Gold," and gave as an encore "If I had the world to give you." Miss Virginia Root, a soprano of splendid range, sang the "Card Song" from "The Bride Elect" (Sousa), and as an encore sang very daintily "The Goose Girl." Miss Nicoline Zedeler proved herself a violinist of rare technique, style and tone, and was also encored.

Messrs. Paish and Co., of Exeter and Torquay, were responsible for the local arrangements.

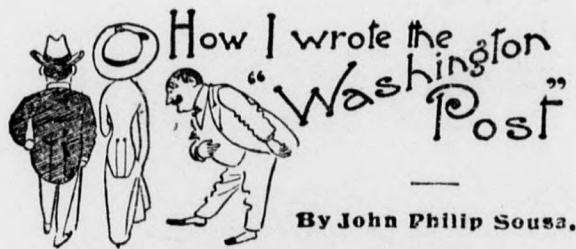


*Western Mercury Plymouth*  
17. 1. 1911

## J. P. SOUSA AT PLYMOUTH.



J. P. Sousa, the famous conductor, gives two concerts at Plymouth Guildhall to-day.



[No composer has had a greater struggle for success than Mr. John Philip Sousa, the "March King," who, together with his famous band, is now engaged on a farewell tour in this country. As a youngster, Sousa determined to become a musician, and in order to pay the fees for lessons on the violin he got engagements at dances. All the money he secured was spent on music-lessons, but, as will be seen from his interesting story, Sousa had to contend with much discouragement and many disappointments ere success was achieved.]

ALTOGETHER I have some two hundred 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 25dols. 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 15dols., 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 shopkeeper 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 Filipo 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 Filipo Sousa, who is he?" The music-vender 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 inquired. "Not 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 Filipo Sousa." When the Italian had done bowing, Mrs. Sousa interposed: "Permit me to introduce my husband, Signor Giovanni Filipo 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 honour to an emperor.

*Western Evening Herald*  
18. 1. 1911

## SOUSA AT PLYMOUTH.

A crowded audience at the Guildhall yesterday afternoon and evening accorded an enthusiastic welcome to the world-famed Sousa's Band. The programme at both performances was selected with due regard to the wonderful capabilities of the orchestra, and needless to say under the individualistic baton of the conductor many remarkable effects were produced. Nothing but praise can be accorded for the remarkable cohesion of the whole, the perfect tone maintained, and the aptitude with which the orchestra responded to the conductor's demands. Every item on the programme was cheered to the echo, and encores were liberally given in true Sousa fashion. With scarcely a pause the large body of instrumentalists were instantly in hand, giving the delighted audience crisp and lively renderings of the Sousa Marches. Messrs. Moon and Son made adequate arrangements for the comfort of the huge audiences.



## MOON AND SONS' CONCERTS.

### SOUSA'S BAND AT PLYMOUTH.

Prior to setting out on a world-wide tour Sousa and his band are engaged on a farewell provincial series of concerts, and yesterday performed twice in Plymouth Guildhall, which was packed on each occasion. Sousa's name has to so great an extent become associated with extraordinary demonstration in the art of conducting that yesterday the audiences were almost startled at the entire absence of athletic accompaniment. Yet though he showed less than his customary activity and variety of gesture, the conductor contrived to send along his spirited marches and programmatic pieces with abundant vitality. The band is unique in its complement, and even those who do not appreciate altogether its uncompromisingly restless "go" must find in the absolutely perfect ensemble and the beauty of the tone something to give genuine pleasure. Many of the instruments are Sousa's inventions, and odd enough in construction and effect to be likely to remain exclusive. The latest addition is said to be an ordinary hammer, with which the executive hammers rhythmically on the platform, though whether this was included yesterday could not be absolutely determined in the general rhythmic accent which was much pronounced.

The programmes were studied with a view to meet the variety of desires of the audiences, but it must be confessed that the classical representations were not generally the most successful. Exception must, however, be made in the case of a charming Valse Triste from "Kuolema" (Sibelius), in which the perfect tonal relationships and exquisite quality of the wood wind were recognized. Also very effective and descriptive was the interpretation given to the Strauss Fantasia, "Till Eulenspiegel's merry pranks," which certainly lent itself admirably to the transcription, and wherein genuine musical humour was obvious. After a vigorous rendering of German's "Welsh" Fantasia the band played the latest typical Sousa piece, a remarkable version of "Has anyone seen Kelly?" wherein the broadest humour was expressed with such irresistible influence that even the most superior among the audience could not refrain from responding. As a double encore a march, "Temptation," was played. In his own liberal fashion, Sousa interposed extras after each programmed item almost before applause had begun. The regrettable result was to go lengthen the programme that many of the audience left before the concert was three-parts over. Amongst these extras were included several examples of that type of march which Mr. Sousa has originated as composer, "Stars and Stripes for ever," "El Capitan," "The Washington Post," and "Semper Fidelis"; and "The Glory of the Navy" was among the most popular, being a new one. A suite of highly descriptive numbers, grouped under the title "People who live in glass houses," a "geographical conceit," was diverting in its remarkable programme of "The champagne," "The Rhine wines," "The whiskies—Scotch, Irish, and Kentucky," and was cleverly played, with much apparent jerking of cork, clinking and breaking of glasses, &c. A transcription of the Liszt symphonic poem, "Les Preludes," was somewhat perfunctory in its rendering.

Every player in the band would seem to be a master artist of his instrument, for solo effects were invariably beautiful. Mr. Herbert L. Clarke, solo cornet, was not only an exceedingly brilliant and wonderfully clever executant throughout the scope of his instrument, but his tone was liquid and expressive. "Showers of gold" was apparently his own composition, and he supplemented it with "If I built a world for you."

Miss Virginia was a cultured and expressive singer, with charm of manner, with too much artistic restraint and illustrative light and shade for successful collaboration with a Sousa band. She sang a charming lullaby by Sousa, "The snow baby," with a really beautiful if not very original melody, and gave as her encore "The goose girl."

Miss Nicoline Zedeler, violinist, was unable to appear through illness, and her place in the programme was supplied by a brass sextet from the band, who played the well-known concerted piece from "Lucia."

The 1812 overture of Tchaikowski was effective in massed force, and in the ensemble maintained in the melody of the coda. The tempo of some of the various sections invited criticism. A new composition by Mr. Sousa was introduced as a suite of three character studies, "Dwellers in the Western World," the sections being descriptive respectively of the Red, the White, and the Black man, the second containing a really beautiful melody in a piano episode, and the last obtaining character from extended use of the castanet. A Prelude by Rachmaninoff, which appeared on the programme under the title of "The Bells of Moscow," turned out to be the familiar C sharp minor piano-terte piece. Among the extra numbers inserted were the marches "Holomoko" and "The Bride-elect," and from the opera a "Card" song was sung with exquisite taste by Miss Virginia Root, who added "Annie Laurie" as an encore.

The place on the programme of Miss Nicoline Zedeler was taken by Mr. J. J. Perfetto, who gave an euphonium solo. Mr. Clarke's remarkable facility in the technique of the cornet was again demonstrated in a piece of his own, "La debutante," and in his encore "The Carnival."

Moon and Sons made satisfactory arrangements for the large audiences. On the conclusion of the provincial tour Mr. Sousa and his band will sail from Plymouth for South Africa.

## SOUSA'S BAND.

### TWO PERFORMANCES AT PLYMOUTH.

Sousa, his marches, and his band occupy a niche all to themselves in the modern musical temple. Admirers praise, the dilettanti sniff, and the critics sometimes make comparisons as irrelevant as they are stupid. Certainly the honesty belongs to the first-named section, and, perhaps, the others have not the sole claim to musical judgment. Meanwhile "The Washington Post," "Stars and Stripes," "El Capitan," "Semper Fidelis," and the rest find a place in most military band programmes, and right popular have they become with the general public. No little interest was evinced in the visit of the famous march composer and his band to Plymouth, the Guildhall yesterday afternoon and evening being crowded to its fullest capacity.

The programme was of a most interesting character in the afternoon, and afforded an opportunity of hearing the band, not merely as the interpreters of the conductor's marches, but as the exponents of such works as Liszt's symphonic poem "Les Preludes," and a Strauss fantasia. The Liszt conception of one of Lamartine's heroic passages in "Meditations Poetiques" was portrayed with admirable truthfulness and artistic effect. The wood wind tone was supremely beautiful and impressive, both in the delivery of the opening themes and in the dainty filigree embellishments to the brass, which subsequently takes up the leading movement. The full-band approached the wonderful climax with a strength and dignity of spirit which was rendered convincing and inspiring by perfect execution and the production of a rich, round tone. The encore was responded to with "El Capitan," much to the delight of the audience, who followed the well-known march with evident enthusiasm, and marked its conclusion with hearty applause.

It may be interesting to note that Sousa basked along this march at a considerably more rapid tempo than we are accustomed to hear it played.

Mr. H. L. Clarke, a cornet soloist with great executive ability, played "Showers of Gold," a new composition of his own, having to respond to an encore with "If I had a world to give you." The soprano soloist, Miss Virginia Root, sang "The Snow Baby" (Sousa), and on being recalled gave "The Goose Girl." Miss Nicoline Zedeler, the solo violinist, was unable to appear owing to sudden indisposition.

The band, in addition to giving several of the Sousa marches, including the latest, "The Glory of the Navy" (a typical composition), also rendered the Strauss Eulenspiegel fantasia, imbuing the performance with that strong sense of German folk-feeling which pervades the work, and not omitting the humour which prevails until the merry jester closes his career. Other popular numbers were Sousa's new "Geographic Concert" entitled "People who Live in Glass Houses," Edward German's Welsh Rhapsody, and a charming little valse from "Kuolema" (Sibelius). Much criticism was caused by the performance of an extra, in which the theme "Has Anybody Here Seen Kelly?" was bandied about with most ludicrous effect from oboe to bombardon, from bombardon to flute, and so on, in a variety of remarkable successions. With varied harmony, and different tempo, the fun, as may be imagined, was complete.

The Guildhall was crowded in the evening, when a brilliant performance was given. It included the "1812" overture, played with adequately massive effect, and a little Wagner ("Siegfried") from the band, and "O, Star of Eve" from "Tannhauser," played as a solo on the euphonium. The most characteristic part of the concert, however, was that devoted to the American marches, which roused some American visitors in the stalls to great enthusiasm, displayed in the waving of little "Stars and Stripes."

The seating arrangements were in the capable hands of Messrs. Moon and Sons.

Quite the most amusing musical jeu d'esprit that we have heard for a long time is the clever variations on the popular song, "Has anyone here seen Kelly," the delicious humours of the contra-bass tuba, the double-bassoon, the blaring of the trombones, the tootling of the wood wind, and the cacophony of the French horns, making up a wonderful ensemble which convulsed the audience. The playing of the band was quite rousing, and the audience in some cases got double encores. The vocalist was Miss Virginia Root, who sang a florid song from Sousa's "Bride Elect" tactfully, while Miss Nicoline Zedeler was quite at home in the violin solo, Saint-Saens' beautiful "Rondo Capriccioso," which was finely phrased. Mention must not be omitted of Mr. Herbert L. Clarke's cornet solos. What top notes he has got—ones that Melba would not disown. In his own composition, "Showers of Gold," he quite captivated the audience, and on recall interpreted the ballad, "If I had a world to give you," with beautiful effect.

## SOUSA IN BATH.

### HIS BAND AT THE PALACE.

John Philip Sousa, "The March King," commenced the English portion of his "Round the World" Farewell tour at the Queen's Hall, London, on Monday, January 2 last, giving two performances daily for one week. After this, Sousa and his famous Band commenced to visit upwards of 70 British towns and cities, and give more than 100 concerts within the short space of two months, prior to their departure for South Africa on March 4. The "Farewell Tour" came about as follows:—On reaching his home at Washington, U.S.A., recently, after a series of performances in America, he was confronted by his managers, who pointed in perplexity to a huge accumulation of letters and papers from all parts of the civilised globe asking for a return visit. After a moment or two of deep thought, Sousa sat up and exclaimed, "Gentlemen, we must make a tour of the world." Scarcely were these words uttered than the undertaking, stupendous as it appears, was in serious practical discussion, and the great bandman's visit to this country is part of the result.

John Philip Sousa is not only the most celebrated bandmaster of recent years, but a versatile and prolific writer. He has composed more than 100 of the soul-stirring marches which his name is so intimately associated, having written 10 operas, and numerous songs, waltzes and orchestral suites. In the literary world he has won fame as the author of two most interesting novels, "The Fifth String" and "Pipetown Sandy"; and is the writer of several shorter stories, poems, and magazine articles, full of trite and humorous sayings, from which the following are excerpts:—"A musical instrument is a good deal like a gun: much depends on the man behind it." "The world does not care a rap for your name; it cares only for what you can do to please, amuse, or instruct."

It was the turn of Bath this afternoon, and in the centrally situated Palace Theatre of Varieties Mr. Sousa and his band found a suitable, if none too large locale. It is some years since the band was last heard in Bath at the Assembly Rooms, but the playing of the 60 musicians remains as great an attraction and wonder as ever. Their tone, balance, and precision is as notable as when it first took hold of the imagination of the music-loving public of the world. "Effects" still figure largely in the descriptive pieces, and sandpaper, iron balls, anvils, hammers, and wooden clappers figure among the "instruments" manipulated by members of the orchestra.

But after all it is Sousa himself who the public go to watch, and there is no denying that he gets the best out of his band. He has a conducting code quite of his own, and it is easy to see why he is such a temptation to the caricaturists. Perhaps he is a little less exuberant in method than he used to be, but "he gets there" just the same, and he must be a dull person who does not come under the influence of his enthusiasm. For this farewell season in Great Britain, Sousa claims that his programme reaches a standard of artistic excellence superior even to that attained during his previous visit to this country. The finest compositions of the greatest classical and modern masters are being presented, in addition to those of lighter calibre; and the aim is brightness and attractiveness, which is undoubtedly reached.

There was a somewhat tame opening to the concert with Liszt's symphonic poem "Les Preludes," which not all the art in the world can make anything but dull. It was quite a treat to turn to Sousa's own character studies, "The Dwellers in the Western World," which is descriptive of "The Red Man," "The White Man," and "The Black Man," and which shows Sousa's liking for rhythm. No doubt out of compliment to Great Britain he included Edward German's "Welsh Rhapsody" in the programme, and in this the band gave of their best, the balance between the wood-wind and the brass being well nigh perfect. Kundel's not very distinguished tone picture, "The Old Cloister Clock," with its somewhat puerile effects, was succeeded by a deliciously delicate Entr'acte, following which the conductor's march, "The Fairest of the Fair," was interpreted with magnificent verve, the finale being splendidly given by the six trombone players, who lined up at the front of the stage. Another rhapsody also figured on the programme, but it was the march encores which the audience enthused over, such as "El Capitan," from Sousa's opera, the inevitable "Washington Post," the exhilarating "Hands Across the Sea," and that best of his Quick-Times, "The Stars and Stripes," in which the piccolos had their chance, and so had the brass wind. There Sousa was inimitable in his directing, emphasising a note here, pulling out a trombone passage there, and swinging his arms like a soldier on his Sunday out.



### SOUSA AT SOUTHSEA.

"Go and hear Sousa's Band, and tell me what you think of it," was the injunction, years ago, of an enthusiast. And Sousa's visit to Brighton and Southsea last week gave the long-sought opportunity. Sousa's band comprises wood and brass wind, harp, kettle-drums, sticks, gongs, bells, champagne-cork-drawings, scrapings, anything that comes handy, and many things few would like angry people to find handy, all finely played (on or with), and all compelled to aid the message of a masterful and an accomplished mind. Music from which stringed instruments are barred cannot be representative of the highest form of that divine art. But it is worth hearing Sousa's band to learn how finely effective music written for strings can yet be, where competent woodwind takes their place; and what genuine and exhilarating excitement, maugre this, can be won. The programme on Tuesday, at the Portland Hall, Southsea, included Liszt's "Symphonic Poem," No. 3, a fantasia by Strauss on Eulenspiegel's pranks, German's "Welsh Rhapsody," Halvorsen's "Triumphale des Boyards," and a delightful waltz from Sibelius—all for the band, with a violin solo from Wieniawski for the soloist, and a cornet solo by the composer, Mr. Herbert L. Clarke, for that instrument, marvelously played by the way, with some notes soft and pellucid beyond description. Nearly all the encores and all the other numbers were by Sousa himself; they included a "Geographic Concert" (new), wherein some Sousa devices, less extravagant than we had expected, were prominent; and many of the well-known marches, such as "Washington Post," "El Capitan," "Stars and Stripes," "Hands across the Sea," "Temptation," and "Manhattan Beach." A lively burlesque, "Has anybody here seen Kelly," was hugely successful.

There was but one thing to do at the concert—so far as a talkative young man in the stalls allowed attention, and three noisy fellows in the gallery in the second half then permitted to a listener in that better post. This was to ascertain why Sousa's band is so captivating, when it might so easily become, with its methods, irretrievably vulgar and boring. We suggest some reasons.

The band is composed of first-rate executants. We gather each man can be soloist on occasion. What is done is done accurately, and with a decision and certainty exhilarating in a high degree. Sousa himself is most arresting as a conductor: quiet, yet full of energy, quick, dexterous in control, and, with consummate generalship, whipping sudden flares of sound and astonishing crescendos out of his willing men. But the secret of the business seems to be his flagrant and furious appeal to the primitive instinct of man in regard to music. Rhythm rules Sousa, and Sousa lives on rhythm. His marches swing to the beat of many feet; his selections from other works are happy in contrasted rhythm; his is the instinct of the barbaric crowd, and that he voices; when the crisis comes in any of his favourites, his two arms swing to and fro in unison, and out tear the torrents of pulsing harmony. We are back at a jump twenty thousand years, around the camp fire, after the feast of flesh, and dancing furiously to the maddening incitement of the earliest drum-beating out passion, lust, blood, triumph.

For one person who answers to melody in music, ten will respond to rhythm. And Sousa is the High Priest of Rhythm; many are his disciples, and the round world is full of the dervishes who move to his regal trumpets.

### SOUSA AT SOUTHSEA.

The Portland Hall at Southsea has welcomed several distinguished Americans within its portals, who have charmed the ears and soothed or excited the senses of crowded audiences, but whose influence has been entirely of an ephemeral and transitory nature. We can remember the declamatory divine DeWitt Ta'lmage, the graphic and eloquent temperance orator Gough, the silver-toned revivalist Sankey, and various troupes of ebullient and grotesque Jubilee Singers, with their characteristic slave songs and sacred ballads, bordering on the profane. They have been the craze of the time, but with the exception of the American evangelist, they had but a succes d'estime, and their fame was as fleeting as the wind. But of Mr. John Philip Sousa, who appeared at the Portland Hall on Thursday with his famous band, it may be said that for more than a decade he has indelibly impressed his style and ideas of rhythmical composition on the orchestral music of the civilised world, and has marched straight into the hearts of the multitude, to whose crude temperaments the languors of Strauss or the harmonious discords of Wagner have been but an educational phase, rather than an obsession.

Just now we have reason to regret a recrudescence of the grotesque and ugly in the most intimate associations of life, as evidenced in the repellent monsters portrayed in children's toys, such as the Golliwog, the Billikin, and the gnome, the morbid and unhealthy plays and novels of a questionable morality; and the abnormal and outrageous extravagances in costume, as witnessed in the hobble skirt and the beehive hat. There are signs that this sinister influence has attempted to enter the realms of music by such productions as "Electra" and "Salome," and Sousa's farewell tour of the three English-speaking continents (which started at the Queen's Hall recently, and is to be continued until December, will be a boon and a blessing if it brings us back to an appreciation of true melody and intelligible harmony.

Sousa has no reason to complain of his reception at Southsea, for, although Mr. Lloyd George might be held responsible for some vacancies among the six shilling seats, the other parts of the hall were crowded at each performance and the printed programme was practically doubled, owing to the encores.

On making his debut, Sousa met with a very hearty welcome, to which he bowed his acknowledgements, and brought the audience to their feet with a fine rendering of "God save the King," in which the rich tone of the instruments and the excellent balance of the ensemble were admirably shown. In selecting that celebrated "show piece" "1812" for the succeeding item, Sousa invited invidious comparisons with the fine string bands of the Marines, by whom it is frequently performed, and there were critics present who alleged a lack of impressiveness in the opening recitative and a failing in coherence. Of course it is very audacious to criticise the reading of a piece by the "incomparable, unparalleled musical Caesar," and string bands possess an undoubted advantage over wood wind and brass, but in the final allegro, where the joy bells ring, the Russian anthem is boomed forth from the brasses, and broadsides are imitated by the brasses and bombardons, the band lived up to its reputation, and achieved a tone picture of remarkable brilliancy. Those who had expected extravagances of gesture from the virtuoso of conductors similar to that which characterised the rendering of the same selection by Reano's Band at Southsea last year, when the musical Hercules put himself into a frenzy of passion, finally falling exhausted into the arms of the first violin, were doomed to disappointment. It was an altogether subdued Sousa contrasted with the banner bandmaster at the Town Hall on a previous visit, and, apart from an energetic swinging of both arms in some of the marches, like soldiers at the double, there were no particularly noticeable peculiarities. An interesting feature of the evening performance was that when the applause had lasted for a few seconds the conductor stepped again on to the rostrum, and the name of the encore piece was placed on a small easel. We suggest a similar innovation to local bandmasters, where many auditors are naturally anxious to learn the names of the additional items. As an encore to "1812" the famous "El Capitan" March was given, with a precision and zest only attainable by constant repetition. Then followed a magnificent cornet solo by Mr. Herbert L. Clarke, his own composition, which was a marvel of double tonguing and stopping, the tone being as round as a bell. Mr. Clarke responded to a recall with the "Carnival of Venice," accompanied by the band, in which the polyphonic gymnastics achieved by the soloist compelled the audience to heartily expressed admiration. The clever character study by Sousa, "The dwellers in the Western World," the subject being somewhat reminiscent of Dvorak's "New World Symphony," was a great musical treat, and a triumph of orchestration. One heard the war marches and shouts of the Red Indians in the primeval forests, the tempestuous voyage of Columbus across the Atlantic, followed by a paean of thanksgiving, and glimpses of the life of the negro, with a suggestion of revivalist hymns, quaint dante ditties, big-boot and sand dances, the three sketches in red, white, and black blending in the final movement into a remarkably fascinating tone picture. Loud and prolonged applause followed this new composition,

which will no doubt become a great favourite, and another recent number, "The Federal March," which has a rare swing and vim, was given in response. Miss Virginia Root, who contributed a soprano solo from Sousa's opera, "The Bride Elect," has a pure soprano voice of remarkable flexibility and range, her words being very clearly enunciated, so that every syllable could be understood. As an extra number she sang "Annie Laurie" with much sympathy and sweetness. The prelude by Rachmaninoff afforded fine opportunities for the tubaphones and cornets to display their talents, and the encore was "King Cotton March," which is one of Sousa's triumphs. Then came the humorous gem of the evening, variations on the popular ditty "Has anybody here seen Kelly?" which moved the audience to uncontrollable laughter. The question was asked by every variety of instrument, from the shrill ocarina to the deepest note of the trombone, sometimes in solo, at others in combination, with ridiculous iteration, and absurd clearness, with a farcical allusion to the Isle of Man. The members of the orchestra seemed to enjoy the musical joke as much as the audience, and no doubt this item will linger longest in the memory. Later in the evening remarkable effects were introduced into the march "The fairest of the fair," eight of the cornets lining up on the edge of the platform and rendering the air, followed after an interval by eight trombones, and then by other brasses, until the great volume of sound came as a sort of tenth wave, and filled the hall with its reverberations. Miss Nicoline Zedeler, who gave Saint Saens' difficult violin solo, "Rondo Capriccioso," is a player of unusual talent and resourcefulness, and her bowing and fingering were equally artistic. She met with a storm of applause, and gave as an encore "Le Cygne," by the same composer, with harp accompaniment, the delicate nuances of light and shade being very effective. The other items by the band were fantasia on Wagner's "Siegfried" and Friedemann's rhapsody "Slavonic," with "The Yankee Shuffle" as an extra number. At the close Sousa frequently acknowledged the general plaudits, but, as it was past ten o'clock, did not prolong the feast of music which he and his band had provided. The visit to Portsmouth was under the management of the Quinlan International Music Agency, who are bringing to the Theatre Royal on April 3rd a comic opera company, with Offenbach's "Tales of Hoffman." Messrs. Godfrey and Co. were responsible for the seating arrangements, which were all that could be desired, effective measures being taken to ensure warmth and comfort, in contrast to the blizzard outside.

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### SOUSA AND BAND.

FAREWELL CONCERT IN THE  
BRISTOL COLISEUM.

HUGE AUDIENCE.

"Sousa and his band" is the term used in connection with the organisation of executants from America headed and directed by Mr. John Philip Sousa. The reason for this is evident. While the band has won celebrity all the world over, its conductor also has gained distinction by his outstanding unique personality, his manner and method of directing the performances of his players, and by his compositions. These things will be called to the minds of those who attended the former concerts given in 1903 and 1905 in Bristol by the band, and whose attention was then attracted by the conductor. Because of the reputation Sousa and his band have made everywhere, and the favour they won in Bristol when they were last here, people to the number of nearly 6,000 flocked last night to the Coliseum, Park Row, to listen to performances by the famous body of musicians, who are making a farewell tour of the United Kingdom, and therefore paid a final visit to the capital of the West. The instruments manipulated by the performers are mainly of the usual type (although in some instances they vary in pattern), namely, oboes, saxophones, the whole family of clarinets, piccolos, flutes, bassoon, double bassoon, cornets, trumpets, trombones, a mammoth instrument called a Sousaphone, harp, drums, and cymbals. Besides these there are a hammer, hal-



cocoanut shells, sand-boards, xylophone, and tubular bells, used to produce realistic effects. The programme was filled with music that may be called popular in the true acceptance of the term—in the sense that Mr. Sousa himself means when he says: "Popular" doesn't mean bad, by any manner of means. Technical rot is written by big men, and untechnical rot is written by little men. But popularity is the verdict of the public on the success of any musical work in its special field." Compositions of Liszt and Saint-Saëns and Edward German, for instance, are surely in the classical list, yet nearly all of them are popular—they are liked and enjoyed by the people.

Mr. Sousa was very cordially greeted when he ascended the platform and walked to the conductor's desk. The concert began (after the National Anthem) with Liszt's "Les Préludes" symphonic poem (well known to Bristolians), which was tastefully and quite artistically played. It was encored, and without hesitation "El Capitan" was added; and still another piece being desired, an American concert, entitled "Hobomoko," by Reeves, with special effects, was thrown in, with much smartness. Mr. Herbert L. Clarke, a wonderfully-skilful cornetist, with splendid tone, gave a solo, called "Showers of Gold," a new composition from his own pen, very brilliant, and full of "showers," and he faultlessly played it, his top note being wonderful. Compelled by cheers and calls to pay the penalty of doing a thing well, he added "If I had the world to give you" (Clarendon), a delightful melody, which was rendered with great smoothness and charm. "The Dwellers in the Western World," a new character study, written by the conductor, if not the most interesting thing that has come from his pen, proved to be attractive, because of its originality. It is intended to depict "The Red Man," "The White Man," and "The Black Man." The tonal picture of the red man is supposed to present him in his war paint and gear. The white man, a sailor, who has gained a new world, is attempted to be illustrated. Supernal ideas of the dark-skinned man and his fondness for banjo music give the author opportunities for introducing negro melodies and elaborating them. The composition gave gratification to the audience, whatever individual opinions might prevail as to its merits, and there was a demand for more. The answer consisted of the "King Cotton" March (Sousa), and "The Federal March" from the same pen, which the composer-conductor wrote for, and dedicated to, the Australians, to whom it was first performed. The title was suggested by Sir George Reed.

Miss Virginia Root, soprano vocalist, made only one appearance during the evening, and charmingly sang the Card Song (from Sousa's "The Bride Elect"). Being constrained to oblige again, the lady did so with "Annie Laurie," and yet once more with "The Goose Girl" (Sousa), that has a taking "choppy" valse refrain. An excellent rendering was given of Edward German's "Welsh" Rhapsody, a sparkling piece, and considered by many competent judges to be one of the finest rhapsodies ever written. It afforded intense enjoyment to the assemblage. "The Washington Post," crisply performed, was welcomed heartily as an encore; so was an amalgam of British airs put into the form of a Patrol by the conductor, and named "Rose, Shamrock, and Thistle," which work was presented as a second extra. After a brief interval the band began again with Kunkel's tone picture, "The Old Cloister Clock," a delightful thing. To appease those who called for more, there was presented a skit by Bellstedt on the song, "Has anyone here seen Kelly?" (Hodge). A graceful Entr'acte by Helmesberger went particularly well, and bracketed with it was the "Fairest of the Fair" March of Sousa, which proved to be a smart trifle, and which went along merrily. The conductor yielded with alacrity to the calls for more, and led his executants through "The Stars and Stripes for Ever," and also "The Manhattan Beach" (Sousa). Miss Nicoline Zedeler, a polished violinist, played Saint-Saëns's Rondo Capriccioso charmingly, and, in reply to a bis, intensified the pleasure of the audience with "The Swan" (Saint-Saëns), with accompaniment by harp alone. It was an excellent example of artistry. At the end of the programme was Friedmann's "Slavonic" Rhapsody, which was splendidly unfolded. It was followed by enthusiastic plaudits, which broke into cheers as Sousa and his band took their departure from the platform. The programme in itself was short, but the double encores given after practically every item made it really three times its length. Yet owing to the conservation of time by quickly passing from one piece to another, and giving extras without hesitation, the concert was over just before 10.30.

It must be gratifying to the management of the Coliseum to have the testimony of Mr. Sousa that the acoustic qualities of the building are admirable, and that he was delighted with the hall, the vast audience, and the reception of himself and his band.

Local booking arrangements for the visit to Bristol of the famous organisation were entrusted to Messrs. O. Milson and Son, Park

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## SOUSA'S BAND IN BRISTOL.

### CONCERT AT THE COLISEUM,

Last night, under the direction of the Coliseum, Limited, there was a concert at the great hall in Park Row, and Mr John Philip Sousa and his American Band of sixty instrumentalists appeared. Many of those present doubtless recollected the former visit of the renowned conductor and his forces to Bristol, when, after displaying their ability at Glasgow Exhibition and different important centres in England in 1901, the "March King" gave two performances in Colston Hall, and he and his harmonious crew greatly delighted local hearers. On the present occasion the spacious building contained an immense audience, and great enthusiasm prevailed. Sousa is himself a striking person, and it is highly interesting to watch him conduct. He is 56 years of age, and appeared in public first when a lad of eleven, as a violin soloist. In 1876 he was one of the first violins in the orchestra conducted by Offenbach when that composer of sparkling operas crossed the Atlantic. Later, Mr Sousa directed several theatrical and operatic companies, and in 1880 he was appointed conductor of the band of the United States Marine Corps, and served in that organisation under Presidents Hayes, Garfield, Arthur, Cleveland, and Harrison, until 1892, when he resigned to establish the Sousa Band, which has visited over 1,000 cities, and given more than 8,000 concerts. Early in March the musicians will leave England for South Africa, subsequently visiting Australia and New Zealand, and then making their way back to America by way of Japan (where concerts will be given) and Vancouver.

These citizens of the world have proved popular wherever they have travelled, and the large audience assembled at the Coliseum to listen and see were impressed by the presence of the musicians directly they took up their places on the platform. It was evident that band and bandmaster had lost none of their old characteristics. Homage to the English throne was proclaimed in the tones of the National Anthem, and then Liszt's symphonic poem, "Les Préludes," was played. This, the third of the versatile abbé's thirteen symphonic poems, founded upon a passage from Lamartine, was, it must be confessed, regarded rather with respect than pleasure, and failed to evoke those demonstrations of delight which some succeeding compositions gained. It was played finely, and after some conventional applause by way of encore, the lively "El Capitan" was rattled off. Then another encore piece, called "Horomako," melodious and fanciful, engaged attention. The second production on the programme was a cornet solo, "Showers of Gold," a new piece of instrumentation by the executant, Mr Herbert L. Clarke, who demonstrated that he possesses great technical ability, and was so much applauded that he favoured with another example of his cleverness, being excellently supported by his brother musicians. A novelty by Sousa, "The Dwellers in the Western World," character sketches, is effective, and the band interpreted the three tone pictures comprehended characteristically. The ovation which followed was rewarded by a lively piece of instrumentation, "King Cotton," and then "The Federal," a spirited and strenuous effort. A variety was afforded in a soprano solo, "Card Song," from Sousa's "Bride Elect," the vocalist being Miss Virginia Root, who, though she was at a disadvantage in having to sing in so enormous a structure, succeeded admirably in impressing the audience. At the close they applauded so vigorously that she returned and gave with feeling the old ballad "Annie Laurie," the simplicity of her delivery suiting well the sentiment of the stanzas. Desirous of yet another example, the audience clamoured until the fair vocalist complied with "The Goose Girl." Edward German's "Welsh Rhapsody," with its snatches of familiar airs, was splendidly played, and after the "Washington Post" had been introduced as an encore piece, followed by a selection of national airs, the concert interval came on.

When the assembly had re-taken their seats a tone picture, "The Old Cloister Clock" (Kunkel), impressive and realistic, was finely presented, and for the inevitable encore came, "Has anybody here seen Kelly?" whimsically executed, and next "Yankee Shuffle" smartly performed. An Entr'acte by Helmesberger and Sousa's "The Fairest of the Fair" March were duly admired, after which Miss Nicoline gave a violin solo, the well-known Rondo Capriccioso of Saint-Saëns. Friedmann's Slavonic Rhapsody was the final piece inserted in the programme, though that statement does not mean there were no further "encore" examples. The assembly enjoyed the musical treat provided, and, indeed, the piccolos, clarionets, cornets, trumpets, trombones, and a novel instrument, a kind of hammer, produced results always striking and often really beautiful.

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19.1.1911

## SOUSA'S VISIT.

### GREAT AUDIENCE AT THE COLISEUM.

It speaks well for the reputation enjoyed by Sousa and his band to know that there were between 5,000 and 6,000 people at the Coliseum last night, when the "March King" paid his one and only visit to Bristol on this, his farewell tour. And not only was the attendance so great, but the enthusiasm was of a remarkable nature. Every piece was cheered and cheered again, and every item encored. Of course, this was not Sousa's first appearance in Bristol. He was here in 1903 and 1905, but since those days he seems to have dropped some of those mannerisms which had not a little to do with making his name famous. Perhaps that imitation which is the sincerest form of flattery has inclined Sousa towards a less gymnastic performance, and possibly, the energy he will conserve has been an important factor. From the 1st of January until the 1st of March Sousa and his men were booked every day, including Sundays, while some of their engagements, including to-day, mean that they appear in two places on the same day. It stands to reason, then, that a less active Sousa will represent a less weary Sousa when the tour is finished. Sousa, gesticulating or, as he is at present, more subdued, is a wonderful conductor and the harmony of his musicians is equally remarkable. The leader's appearance on the specially erected platform last night was the signal for a hearty round of applause. Homage to the English throne was proclaimed in the tones of the National Anthem, and then Liszt's symphonic poem, "Les Préludes," was played. This, the third of the versatile abbé's thirteen symphonic poems, founded upon a passage from Lamartine, was, it must be confessed, regarded rather with respect than pleasure, and failed to evoke those demonstrations of delight which some succeeding compositions gained. It was played finely, and after some conventional applause by way of encore, the lively "El Capitan" was rattled off. Then another encore piece, called "Horomako," melodious and fanciful, engaged attention. The second production on the programme was a cornet solo, "Showers of Gold," a new piece of instrumentation by the executant, Mr Herbert L. Clarke, who demonstrated that he possesses great technical ability, and was so much applauded that he favoured with another example of his cleverness, being excellently supported by his brother musicians. A novelty by Sousa, "The Dwellers in the Western World," character sketches, is effective, and the band interpreted the three tone pictures comprehended characteristically. The ovation which followed was rewarded by a lively piece of instrumentation, "King Cotton," and then "The Federal," a spirited and strenuous effort. A variety was afforded in a soprano solo, "Card Song," from Sousa's "Bride Elect," the vocalist being Miss Virginia Root, who, though she was at a disadvantage in having to sing in so enormous a structure, succeeded admirably in impressing the audience. At the close they applauded so vigorously that she returned and gave with feeling the old ballad "Annie Laurie," the simplicity of her delivery suiting well the sentiment of the stanzas. Desirous of yet another example, the audience clamoured until the fair vocalist complied with "The Goose Girl." Edward German's "Welsh Rhapsody," with its snatches of familiar airs, was splendidly played, and after the "Washington Post" had been introduced as an encore piece, followed by a selection of national airs, the concert interval came on.

When the assembly had re-taken their seats a tone picture, "The Old Cloister Clock" (Kunkel), impressive and realistic, was finely presented, and for the inevitable encore came, "Has anybody here seen Kelly?" whimsically executed, and next "Yankee Shuffle" smartly performed. An Entr'acte by Helmesberger and Sousa's "The Fairest of the Fair" March were duly admired, after which Miss Nicoline gave a violin solo, the well-known Rondo Capriccioso of Saint-Saëns. Friedmann's Slavonic Rhapsody was the final piece inserted in the programme, though that statement does not mean there were no further "encore" examples. The assembly enjoyed the musical treat provided, and, indeed, the piccolos, clarionets, cornets, trumpets, trombones, and a novel instrument, a kind of hammer, produced results always striking and often really beautiful.



## SOUSA & HIS BAND

DELIGHT A VAST AUDIENCE  
OF BRISTOLIANS.

### A GREAT CONCERT.

John Philip Sousa is an American. John Philip Sousa is 'cute. Like the late Phineas T. Barnum he knows what the man in the street wants. And he gives it to him. Some supercilious folk may argue that it isn't music. Perhaps they will call it trickery. But it fetches the public. If you fetch the public you get the dollars. That's what John Philip Sousa is out for. Last night a matter of five thousand Bristol folk struggled into positions in the Coliseum—and they got right there. Some of them, perhaps a lot, didn't know a note of music. But that didn't matter a bit. John Philip Sousa and his band gave them many bits of playing that tickled their ears. Sometimes they smiled. Very often they laughed. You don't get that sort of thing at a classical English concert. That's where you get heaps of respectability—and very little applause. Somehow or other John Philip Sousa and his band attracted both. And even the cognoscenti—guess that's the word—came away from the Coliseum feeling that even if they had been tricked they had heard something that even their cultured lips could call music—even though it hurt them something at first to admit it. Of course, when John Philip Sousa and his band made a kind of a sort of oratorio of "Has anybody here seen Kelly?"

#### They Looked Shocked

Just as though they had been stung. Especially when the trombones, with majestic grandeur, asked: "Has anybody here seen Kelly?" And the flutes apologetically piped: "What Kelly? Kelly from the Isle of Man." Then they just screamed with laughter. Of course, this item was on what the musical critics called the lighter side, as were those simply blatant marches that Sousa himself has composed. Great snakes! His "Stars and Stripes" was simply a peach. One moment there were six principals with trombones, then four with flutes, and after that six more with cornets. And after that the whole blamed lot. That was Sousa's ace of trumps that he had been leading up to all the evening. And when he played it the audience knew that he had collared the pool. But apart from this "have-a-bit-of-fun-with-them" sort of music John Philip Sousa and his band, just to show that they weren't throwing bouquets at themselves, played things that were straight—real straight. Then they convinced you that they were musicians and not mountebanks. The real thing. At Lloyd's, as it were. There was Liszt's symphonic poem, "Les Preludes," and there was Kunkel's tone picture, "The Old Cloister Clock," and Sousa's own character studies, "The Dwellers in the Western World." There was no musical leg pulling in that. It made you take off your hat. And

#### So Did the Soloists

They were playing the same game as John Philip Sousa. Mr. Herbert L. Clarke was the cornet soloist, and his own composition, "Showers of Gold," he played as if he meant it. He did. And the audience encored him as if they meant it. So they did, you bet. Then he played "If I had the world to give you." He hadn't—but the audience enjoyed it all the same. Very much. And Miss Virginia Root, the soprano, sang "Card Song" from Sousa's "Bride Elect"—very straight and very serious. And very pretty, too. You began to think it was going to be a classical concert after all. So there was an encore, and you had "Annie Laurie." The audience has been introduced to "Annie Laurie" before, and they just went mad like they would on meeting an old, old friend after many, many years. That was John Philip Sousa's chance, so he let Miss Virginia Root sing "Goose Girl." Then you know that it was not a classical concert at all—but that it was an entertainment. There was just one other soloist, and that was Miss Nicoline Zedeler. She played the violin, and well she played it. That was the last item but one on the programme, and it was Saint-Saens' "Rondo Capriccioso." A lot of people had begun to quit for home, but Miss Nicoline Zedeler compelled them to stop. And they enjoyed as an encore "The Swan." Guess John Philip Sousa has learned all there is to be learned about encores. He knows John Bull. And that John Bull likes to get all he can for his money. So John Philip Sousa announces a short programme of nine items. But he has double encores arranged for all of them. That is where John Philip Sousa and his band—not forgetting the band—get their own back. And the only regret of the concert audience was that this is a farewell tour concert. They wouldn't object if it was Yankee bluff. They could tolerate another farewell concert. From John Philip Sousa and his band. And they wouldn't

## "SOUSAISMS."

MUSIC AND MISCELLANY.

[BY L. B. HEWITT.]

To-day I feel a hero. When I get my Coronation medal this year—I am sure to have one, for I anticipate that plenty will be given away, and when there is anything worth giving away being given away, I generally make a point of being somewhere in the immediate vicinity—I shall insist on having an extra bar added. I hope, of course, that in the previous sentence I have not given myself away. I have seen Sousa, and have heard his band. I am now trying to find out as accurately as I can just what happened. Very often quite a lot can happen in two hours. I went, then, to the Palace Theatre on Wednesday, and heard Sousa's band. Now, that sentence looks very innocent and innocuous, doesn't it? But, oh! the hidden meaning of it! For a good deal of the time I didn't know where I was, although I had been to the Palace Theatre many a time before. Sometimes I thought I was in a dentist's operating room, having a tooth drilled by a plumber's apprentice. At other times it seemed that I was riding a bicycle with a puncture in the back tyre, or having a drive in a springless farm wagon. Still, I think I behaved well. I couldn't help it. I always try to be polite—yes, really; but if I had tried to be anything else on this occasion, it would, I am sure, have been quite useless. If I had tried what is apparently the time-honoured recreation at a high-class concert, and chatted pleasantly to my neighbour on some totally irrelevant topic (the irrelevancy is a sine qua non in such cases), I am pretty certain that most of the time my neighbour could not have heard me. So I had to be polite, for once. I hope it has done me good, and that my friends who meet me again will notice the great improvement in me.

#### A "QUICK-LUNCH" CONCERT.

The "March King" played a flying visit to Bath, and there was a good deal of "hustle" also about the presentation of the programme. The instrumentalists had to "breathe lively" (indeed, one felt inclined to wonder how often a member of this famous band requires renewing, and whether a new member is examined by Sandow before he is admitted). In about the time that it would take another conductor to turn round and bow a second time to acknowledge an especially hearty round of applause, Sousa has got through several bars of an encore. These additional numbers, mainly Sousa marches, were duly announced to the audience by an attendant, who held above his head a large card bearing the name of the additional number selected. On almost every occasion the band was well under way before the arrival of this gentleman, who reminded me in turn of a standard-bearer, a sandwich-man, and a newsboy with a contents bill. I do hope he will not get "fired" for not "hustling" enough. The "interval," when it arrived, was about a quarter as long as the rather tedious period that usually elapses between one of the items at a high-class "song recital," when the accompanist rouses the placid audience to fresh efforts at applause by strolling across the platform from the artistes' room to the pianoforte only to pick up the bunch of roses which she brought in on her first appearance and placed so carelessly on the instrument. So strenuous was this "Concert of the Powers" (like its bigger prototype, there did not always seem, thanks to the well-known "Sousa" orchestral methods, to be agreement by any means), that the conductor, in acknowledging the applause, frequently turned half-right to make his bow, thus facing, not his audience, but his evidently dearly-loved brass. Really, if the hustling process had been carried much further, some, if not all, of the programme might have got squeezed out altogether. As it was, however, we were indebted to this hustling procedure for the interesting experience of getting extra doses of "Sousa." Certainly it needed a good deal of skilful joinery to fit so many encores into the limited time available.

#### "SOUNDING BRASS."

I don't know what the March King's favourite text is, but I should not be at all surprised to hear that it was: "I am become as sounding brass or a tinkling cymbal." Pursuing the fascinating but rather uncertain course of an imaginary interview, I may add that I should be more than surprised if Sousa did not reply to the question, "Who is your favourite composer?" "Tschai-kowsky, but I think the '1812' Overture is rather weak." That our distinguished visitor of Wednesday is a musician, I will readily admit. In his liking for sheer noise he is, of course, only following Handel, whose "Firework Music" was such a triumph of thunder. But why is his brass so overpowering? The force of contrast is, of course, always effective, but the best of things may be overdone. To jump from a horizontal bar in a gymnasium is a pleasant and exhilarating exercise. This, however, is not the case with a fall from the roof of a house. When you listen to the thunders of percussion, with which Sousa breaks in upon the melody of one of his nothing if not breezy marches, you feel sure that he must be either a humorist or as hard of hearing that he can only hear the fortissimo playing of his band.

As I listened on Wednesday, I fancied I had detected the secret of "Sousaism." The March

King is a humorist, who delights to bring the public together to be "shocked." His music is not soothing, but a vigorous stimulant or counter-irritant—a sort of musical donkey ride. He is a sort of wholesale dealer in things musical. You expect to hear music, and sometimes you do. But you have to take it by the gross, so to speak. It overwhelms you. You would like to specialise, to say "A little of so-and-so, please." But Sousa knows better. He thinks in fortissimo. Now and then he gives his hearers a rest, and lets them hear what a fine company of wood-wind he has among his instrumentalists, but just as they believe they are listening to an ordinary concert he gives the tip to his brass and drummers, and the raging and tearing begins again.

#### "KELLY."

It was when he played "Has anyone here seen Kelly?" that Sousa really showed himself and his droll humour to the audience. No one, probably, who entered the Palace at the beginning of the afternoon would have expected that such a piece would have been played by such a musician on such an occasion. The piece was included as an encore, and it was certainly a comical piece of musical humour of the broad and obvious order. It showed, too, the advantage of a big orchestra, for too often the playing of "the world-famous band" reminded me of the classic remark that the wood could not be seen for the trees. But the orchestra got really worried about the whereabouts of Kelly. They took in turns to ask questions about him. The trombones shouted them; the bassoons grunted them. The cornet screamed in a tone of tragic sympathy. Even the tubular bells chimed out this apparent eternal question. A big orchestral spasm followed, which sounded like the conversation of the occupants of a lion house before feeding time, and at last an irrepressible flute, who would not be quiet at any price, asked the question in a persistent treble.

#### NOISE.

I do not know if Sousa has ever let off a pistol to heighten the effect of the drum. I do remember that when his "Washington Post March" (one of the extra numbers played at Wednesday's concert) was first introduced to the world, it was played at a Bath pantomime by a "comedy trio," one of whom fired a toy pistol to give additional effect to the big chord which precedes the final introduction of the second principal theme. Obviously Sousa enjoys the whimsical effects his band produces. Did he not do so, he could not conduct so impassively. But what would Mendelssohn, Mozart or Bach have said to it all? I have usually regarded music as something which should cheer a man up by distracting his thoughts, and helping him to set aside the din and racket of this work-a-day world. But Sousa would appear to think differently. He says in effect, "Come along and hear my band, and you shall hear all the noises of the outside world at the same time." There still seems in him something of that spirit which prompts a small boy to bang a tea-tray till there is a blister on his palm. But Sousa can write gracefully. Let us not forget that. There was quite an old-time suggestion, as of one of the eighteenth century or early nineteenth century composers, about the "Card Song" from his Opera, "The Bride Elect," which was well sung by Miss Virginia Root (soprano). And here, as in the accompaniment to the Rondo Capriccioso of Saint-Saens, played with sound technique and intelligence by Miss Nicoline Zedeler, his band were admirable. Their beauty of tone was something undeniable, and pleasant to recall as I write. But in the new suite of three "Character Studies" entitled "The Dwellers in the Western World," there was introduced much cacophony that was entirely amusing, and with little effort of imagination might be construed as a dispute among the orchestra, but which served to make the composer's intention appear obscure.

Mr. Herbert L. Clarke was the cornet soloist, playing Clarke's "Shower of Gold." He is obviously an accomplished player, but was a little too obtrusive for the comparatively small proportions of the Palace. A word of commendation is due to the harpist, who was lucky in having an opportunity of being heard. This was in the playing of the accompaniment to Saint-Saens' "Le Cygne," played by Miss Zedeler upon recall.

Sousa's evident admiration for the more strident sections of his forces was illustrated in the playing, on recall, of two of his marches, "The Stars and Stripes," and "The Fairest of the Fair." Here he ordered certain "picked men" to the front, so to speak. In the first instance six trombones, six cornets, and four flutes, advanced to the footlights and played the concluding bars, and in the second the six trombones took part. If I were one of Mr. John Philip Sousa's band, I think I should like to be the harpist. If I went wrong I don't think the audience would be able to notice the difference, so I could practise all my solo parts while the brass were enjoying themselves.

Stage  
19.1.1911

GUILDHALL.—The visit of Mr. John Philip Sousa and his famous band drew two large and enthusiastic audiences on Tuesday afternoon and evening. The programme was of a particularly attractive character, and included quite a number of Sousa's own compositions. Mr. Herbert L. Clarke's fine cornet solo, "La Debutante" (Clarke), was greatly enjoyed. Miss Virginia Root, soprano, sang trippingly the "Card Song" from "The Bride Elect," Sousa, and with sweetness and feeling "Annie Laurie." The thanks of the music loving public of Plymouth are due to Messrs. Moon and Sons for affording them an opportunity of again hearing Sousa's band.



Home Notes

19. 1. 1911



Mr. JOHN PHILIP SOUSA, the famous "March King."

John Philip Sousa, the famous "March King," is making a grand farewell tour with his band of sixty picked performers. He is a keen sportsman, and when not engaged in composing, conducting, or planning the invasion and conquest of some country which has not heard "The Stars and Stripes for Ever," he is either riding one of his favourite horses or pursuing his hobby of "trap-shooting," as the breaking of clay pigeons is termed on the other side of the Atlantic. Retiring in matters not concerned with the musical art, he makes no boast of his prowess as a marksman. "I can point a gun with reasonable accuracy,"

is his description of form good enough to frequently break 95 per cent. of his "birds."

South Wales News

20. 1. 1911

### SOUSA'S BAND.

#### Fine Performance at Aberdare.

Yesterday afternoon Mr John Philip Sousa and his band paid a visit to Aberdare and gave a concert at the Market Hall to a large audience. After a fine rendering of the symphonic poem, "Les Preludes," by the band, Mr Herbert L. Clarke gave the cornet solo, "Showers of Gold," a new composition of his own, and in response to an encore gave "If I had the World to Give You." "The Dwellers of the Western World" was then rendered by the band, and as an encore "King Cotton" was rendered. Miss Virginia Root followed with a soprano solo, and after another selection by the band Miss Nicoline Zedeler rendered the violin solo, "Rondo Capriccioso," and was vigorously encored.

Devon Dly Gazette

17. 1. 1911

### SOUSA CONCERT AT EXETER.

Sousa, whose name in the world of music has been among the foremost for the past 18 years, last night conducted his famous band of 60 performers at the Queen's Hall, Exeter, in connexion with his farewell tour of England. The large audience came with the expectation of great things, and they did not go away unsatisfied. The music was magnificent. At times the hall resounded with the roll and rattle of military march, or air; and at others the subdued, but perfectly harmonious and musical bars would not suffer in sweetness or richness of tone by comparison with a first-rate string orchestra. Sousa's talents are not confined to conducting; he is as well-known and successful as a composer as a wielder of the baton. The works of classical authors have always formed an important feature of Sousa's concerts, proving, beyond doubt, that compositions connected by tradition with instruments more in keeping with chamber concerts may be rendered as faithfully and feelingly by a brass band.

The programme opened with a verse of the National Anthem, and the manner in which it was played proved a foretaste of what was to come after. The first item on the programme was Liszt's symphonic poem, "Les Preludes." For expressive beauty the piece would be hard to rival. The interludes of intense pathos and touches of poetic feeling which suffuse the work were not only brought out in their relative proportions and true lights, but the general effect was, if possible, heightened. A double encore was given—"El Capitan," a popular air, with plenty of brass, and "Hobomoko," a characteristic American melody. Mr. Herbert L. Clarke, the principal cornetist, next gave one of his own solo compositions, "Showers of Gold," in which the powers and compass of the instrument were well demonstrated. He responded to the applause with "If I had the world to give you." Three character studies, by Sousa, "The Dwellers in the Western World," depicting in turn, the red man, the white man, and the black man, were given with great success. "The Federal March" was played as an encore. A soprano solo, "The Card Song" (from "The Bride Elect") (Sousa), sung by Miss Virginia Root, afforded a pleasing interlude. She followed with a racy song, "The Goose Girl." The band gave Edward German's rhapsody, "Welsh," with distinction, the concluding chords being very grand. "The Washington Post," which once held all the sway in the sphere of popular music, was rendered with all its old life and energy.

"The Old Cloister Clock," a tone picture, by Kunkel, which introduced the second part, was one of the sweetest compositions of the programme. The melodiousness, resembling an organ in its richness, was strongly reminiscent of the ancient Cathedral hard by. A change from the sublime to the ridiculous was suggested by the questioning notes that followed, asking "Has anybody here seen Kelly?" The variations, clever and laughable, that were introduced justified its selection. The second encore was the "Yankee Shuffle." Helmesberger's "Entr'acte," and Sousa's march, "The fairest of the fair," came next. In the latter the six "trombones" came to the front of the platform. "The Stars and Stripes" was rendered gratuitously, in which case the flutes, cornets, and trombones were brought forward in a similar manner. Miss Nicoline Zedeler showed herself to be a capable violinist in her treatment of Saint-Saens' "Rondo Capriccioso," which was encored. The last item on the much-augmented programme was the rhapsody "Slavonic" (Friedemann). The concert lasted for two hours and a quarter. Messrs. Paish and Co., of High-street, Exeter, are to be thanked for making the necessary arrangements.

In the afternoon the band gave a fine performance at the Bath Saloons, Torquay, the hall being filled to overflowing.



Brighton Society  
19. 1. 1911

### Sousa Up-to-Date

Those who saw the famous American bandmaster directing his forces through Tchaikowsky's "1812" at the Dome on Wednesday evening of last week were disappointed if they were on the look-out for eccentricities. A perfectly artistic and very forceful reading was secured, and that without the smallest suspicion of exaggerated gesture on the part of the conductor. People who paid their money to see the showman saw only the artist, such as we have always maintained John Philip Sousa to be. He has brought his band to such a state of perfection that the musicians play as one man and require next to no conducting at all. But the magnetic force of the bandmaster is felt all over the hall, and his quick and alert method, that admits of no pause in the works or after them, still marks the great difference between the American and English system of conducting. From "The Washington Post" to the "Siegfried" fantasia was a far cry indeed, but the staggering transition, it must be admitted, came readily enough to the deft fingers of the Sousa instrumentalists, who in the Wagner excerpt preserved a balance of tone that did them not a little credit, whilst showing at the same time the conductor's appreciation of really serious music is in no wise impaired by the frequent descent to the "popular," with which the "March King's" name is identified.

### They're Off!

With a rattle of drums, a flourish of clarinets and a blast of trumpets and trombones that sometimes startled even the vast spaces of the Dome itself, "The Stars and Stripes," "Manhattan Beach," "King Cotton," "El Capitan," "Hobomoko," and other marches, of which Mr. Sousa has sent us from the far side of the Atlantic so full a supply, were sent along in rapid style; the only fault was that there was no time to collect the thoughts between the items, the audience being dashed on from piece to piece at a headlong rate; in fact, the conductor saved them the trouble of asking for more by giving it to them at once, and the result was eminently satisfactory, if a shade distracting.

### Fine Qualities

It is manifestly unnecessary to discuss in anything like detail a programme framed upon lines so essentially popular. Enough that the band's fine qualities came out with telling effect in a list of pieces admirably suited to display them to the best advantage. But although the Brighton audience listened with delight to Mr. Sousa's outspoken themes, there were probably only a few who discovered in the playing of his band anything that should make us blush for our own brass and wood wind. In some respects we British may be presumptuous enough to congratulate ourselves that it is not the custom in English military bands for the trombones and cornets to form up in front of the platform in any particularly flamboyant work they have in hand, and "let go." But as a rule, the restraint of the instrumentalists and the conductor is amazingly improved since we last heard Sousa and his band some few years ago, and a delightful feature of the combination is the devotion evinced by every man for the conductor, whose face is full of geniality and gentleness, whose every movement, even when he swings the melody to and fro with both hands, like a pair of dumb-bells, is full of grace.

### Some Soloists

One of the most enjoyable things at the evening concert was the cornet solo by Mr. Herbert L. Clarke, who played one of his own compositions, "La Débutante"; his refined sweetness and tone power were beautiful to listen to. In response to the warm outburst of applause, "The Carnival of Venice," a very characteristic piece, was given. Miss Virginia Root was encored for her soprano solo, "Card Song," from "The Bride Elect," and gave "Annie Laurie" with much sympathy as an encore. Miss Nicoline Zedeler played Saint-Saens' "Rondo Capriccioso," but after recent performances of this familiar work in Brighton her playing seemed tame and colourless. She scored a more emphatic success in "The Swan," given as an encore.

Torquay Directory  
18. 1. 1911

### SOUSA AND HIS BAND AT TORQUAY.

A great audience assembled at the Bath Saloons on Monday afternoon to see and hear the renowned band conductor and composer—"The March King"—John Philip Sousa, and his force of instrumentalists. The hall was packed, and large numbers of people, unable to gain admission, were obliged to stand outside if they desired to hear the playing of the band. The band is probably the best of its order in the world. The cleverness and precision with which the whole of the instrumentalists—and there are about fifty—play would suggest to one closing eyes that it is not so much a band as one huge instrument. Certainly the volume of sound which it can produce is immense, and there were on Monday times when Sousa and his men seemed to be animated by a desire to demonstrate what they really could produce in the way of noise. In one selection six trombones—the four regular trombonists, augmented by two who, for the nonce, forsook euphoniums in favour of trombones—left their seats and stepped to the front of the platform to give the audience of their best; and as if this were inadequate, they were later joined by six cornettists and three piccolists, the whole fifteen men uniting to blow for "all they were worth" directly into the ears of the audience. At the same time, the tone of the band was never rough or blatant: its gradations of tone were wonderful. Mr. Sousa was on Monday very generous in the matter of encores. As one the band played a burlesque of "Has anybody here seen Kelly?" and when that, too, was encored, it gave "The Yankee Shuffle." Other encore selections were the typical Sousa productions, "The Washington Post," "Stars and Stripes," and "El Capitan." The band selections were varied by a cornet solo—a very fine contribution—a soprano solo, and a violin solo. Messrs. Paish and Co. were the entrepreneurs.

Torquay Times  
20. 1. 1911

### SOUSA AND HIS BAND.

Torquay was favoured on Monday afternoon with a visit from the famous Sousa and his Band, now making a farewell tour of the United Kingdom. It is characteristic of American hustling that the Band is traversing the Kingdom at lightning speed, often giving two performances a day in two separate towns with Sundays often included. For instance, the Band played twice in London last Sunday, on Monday it travelled from London to Torquay, gave a performance here in the afternoon, and then went on to Exeter and gave a performance there the same evening. But it can well be imagined that this great organisation must be travelling the country at a very large expense. Hence, time is valued and it is necessary to make the most of it. The name of Sousa is known world-wide, and his marches and other compositions are played by bands in every quarter of the

globe. It was natural therefore that there should be a great desire to see him and to hear his marvellous Band, and that the somewhat limited accommodation of the Bath Saloons for such a purpose should be fully booked up. Not only was this so, but there were a great many who could not find seats, and a large crowd outside listening to the echoes of the band playing inside, and so far as as hearing alone goes, probably having the best of it. But everybody who heard the Band was greatly impressed. It was even better than its reputation, and comments could be heard from many people coming out of the hall that in all their lives they had never heard a band which could equal it. Mr. John Philip Sousa is a born conductor. He does not make so much action and fuss as some less important conductors, but he had his hand as it were on every stop, and the alert, clever manner in which he showed the way to his men was most interesting. Then the instruments were very fine. The programme stated that they were all American make "from the factory of C. G. Conn, Elkhart, Ind., U.S.A.," and they included many instruments not known in this part. The time and precision were perfect, and altogether no words of praise can be too high for the performance. The programme was well-balanced as regards variety of subjects and included some of Sousa's own pieces, notably a new one, "The dwellers in the Western World," and his splendid march "The fairest of the fair." Miss Virginia Root was soprano vocalist, Miss Nicoline Zedeler, violiniste, and Mr. Herbert L. Clarke cornet soloist.

Bath Herald  
21. 1. 1911

VISIT OF SOUSA AND HIS BAND.—There was a very large attendance at the Palace Theatre on Wednesday afternoon, to hear the celebrated band of which Sousa is the conductor, and which included Bath among the towns to be visited during the farewell tour of the band. A description of the playing of the Sousa band was pithily put by the *Times* critic when the band commenced its tour a fortnight ago. The remarks he then made are applicable to Wednesday's performance. He wrote:—"At first one began to fear that time had wrought some change, at least, in Mr. Sousa, for Liszt's 'Les Préludes,' which, after the National Anthem, opened proceedings, sounded very dull and uninspired. But everyone waxed alert at the first notes of 'El Capitan,' a piece called 'Horomoko,' the 'Washington Post,' 'Hands Across the Sea,' and 'Has anybody here seen Kelly?'—all of which were given as encores, with many more pieces. Here we had the Sousa of old. There were all the old characteristics, the back-handed racket stroke, the action of the lob-bowler, and of the fencer, and the rest of it. All of us took heart of grace at once, and many of us revelled, after a fashion, in the brilliant cleverness and wonderful technical and musical ability of Mr. Herbert L. Clarke, the cornet soloist, an amazing exhibition; and some thoroughly enjoyed Mr. Sousa's own character studies, 'The Dwellers in the Western World,' although the music is not in its composer's most interesting style. . . . The whole entertainment is great and genuine fun when Mr. Sousa does not take himself too seriously, and, in any case, the performances provide an object lesson in ensemble playing." After the concert in Bath the band proceeded to Bristol where another concert was given at the Coliseum Skating Rink to an overflowing audience.

### SOUSA IN BATH.

### HIS BAND AT THE PALACE.

John Philip Sousa, "The March King," commenced the English portion of his "Round the



## MUSIC IN BOURNEMOUTH.

By Allan Biggs.

IT will be generally acknowledged that it is often easier to fall into a groove than to get out of it.

### Sousa's Band

affords a striking instance of this truism. On listening to its performances at the Winter Gardens last Saturday, one had no difficulty in appreciating its pre-eminence in that type of music for which it is so justly celebrated. The band contains some of the finest instrumentalists in the world, and they give such renderings of Sousa's own compositions as can be heard

nowhere else. Before becoming steeped in this kind of music, which is admittedly without the pale of serious art, they were doubtless capable of playing and interpreting works of a higher order. But when, as was the case on Saturday, they are confronted with compositions of a more exacting character, it is at once quite clear that the habit of playing marches has distinct drawbacks. The same limitations may be said to apply equally to the conductor himself, who, while having perfect control of his forces, betrayed a lack of sympathy and understanding in his reading of works by Richard Strauss and Edward German. The former writer was represented by his "Till Eulenspiegel" tone-poem, familiar enough to Bournemouth Symphony Concert audiences, and on this occasion it was heard according to Mr. Dan Godfrey's arrangement for a band composed of wind instruments only. Mr. Godfrey had entirely re-scored it specially for Sousa's band, no small feat, and one which could not have been more successfully accomplished. It must be confessed, however, that in the performance of this really attractive piece of descriptive writing Sousa missed point after point; his reading and interpretation were dull and devoid of climax. Similarly, German's Welsh Rhapsody (which is cleverly transcribed for military band by the same pen) lacked the due regard to nuance and dynamic effect of which these Celtic melodies are so eminently capable. At the same time, such magnificent tone, precision, and ensemble, and splendid intonation as this band displays are qualities rarely to be found.

By far the greatest successes were scored in the marches, and a humorous piece by Sousa, which he calls a "geographic conceit."

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Bournemouth Directory  
21. 1. 1911

### THE WINTER GARDENS, BOURNEMOUTH.

#### Sousa and his Band.

Mr. John Philip Sousa, the American composer and conductor, and his famous band, made their farewell appearance at Bournemouth on Saturday, when they gave two concerts—afternoon and evening—to crowded audiences at the Winter Gardens. The commodious pavilion was taxed to its utmost capacity to accommodate all those who sought admission, and long before the appointed hour for the commencement of the concerts the announcement, "Standing room only," had to be posted up at the main entrance to the gardens. In view of the fact that Bournemouth is not unaccustomed to the best in instrumental music, the great March King must have felt highly gratified at the enthusiastic reception accorded the band and himself.

The programme was of a more classical character than that submitted at previous concerts by the celebrated band, containing many strikingly new features to the British public; but it succeeded in almost bewildering fashion, Sousa resuming his place at the conductor's stand for an encore item before the storm of applause which greeted each performance had in any way subsided. It was in the marches that the combination was, perhaps, heard to the greatest advantage, Sousa having a manner peculiarly his own. The opening work performed was Liszt's third Symphonic Poem, "Les Preludes," which was followed by a finely rendered cornet solo, "Showers of Gold," by Mr. Herbert L. Clarke, and the composer, in response to a prolonged encore, played "If I had the world to give you." Next came a new taking composition of Sousa's entitled "Geographic Conceit," "People who live in Glass Houses," divided into four numbers, viz., "The Champagnes," "The Rhine Wines," "The Whiskies—Scotch, Irish, and Kentucky," and "Pousse-Cafe." After Miss Virginia Root, the possessor of a sweet soprano voice, had contributed a charming song, composed by the March King, entitled "The Snow Baby," the band rendered Strauss' "Till Eulenspiegel's Merry Pranks," specially arranged for Sousa's Band by Mr. Dan Godfrey, who also arranged for the band Edward German's Welsh Rhapsody, which followed. Other items included the valse "Triste," by Sibelius (from the drama "Koulama"); a new march by Sousa, "The Glory of the Navy"; a violin solo, "Souvenir de Moscow" (Uremawski), delightfully played by Miss Nicoline Zedeler; and Entree, "Triumphale les Boyards" (Halvorsen). The various encore pieces included the marches "El Capitan," "King Cotton," "The Fairest of the Fair," "Stars and Stripes," "Manhattan Beach," and an exceedingly clever and humorous adaptation of that familiar seaside ditty, "Has anybody here seen Kelly."

Special interest was centred in the evening concert by the fact that Tchaikowsky's famous "1812" Overture was the first number. It was played by the band with remarkable feeling, and at its conclusion there was great applause. The next piece, a cornet solo, "The Debutante," evoked the marvellous powers of Mr. Herbert L. Clarke, the solo instrumentalist. One of Sousa's new character studies, "The Dwellers of the Western World," was the next item, and the three movements were eloquently descriptive of the red man, the white man, and the black man. Miss Virginia Root sang the soprano solo by Sousa, "The Card Song," and was twice encored. The remaining items of the programme were the prelude, "The Bells of Moscow" (Rachmaninoff), Extracts from "Siegfried" (Wagner), Entr'acte (Helmberger), "The Fairest of the Fair" (Sousa), violin solo, "Rondo Capriccioso" (Saint Saens), Miss Nicoline Zedeler being the soloist, and the rhapsody, "Slavonic" (Friedmann). Numerous encores were given during the evening, and these comprised many of Sousa's famous marches, such as "El Capitan," "The Washington Post," and "The Federal March," the latter of which he had composed for Australia, and in which he stated he had written "as much like sunshine as possible."

Bournemouth Guardian  
21. 1. 1911

### SOUSA AND HIS BAND.

The visit of John Philip Sousa and his famous band to the Winter Gardens on Saturday last was evidently an event of quite extraordinary musical interest. Performances were given in the afternoon and evening, and the audiences were largely in excess of the normal seating accommodation. Sousa, the conductor of this notable body of instrumentalists, enjoys a world-wide reputation as conductor, composer and author, and his genial Spanish-American temperament presents elements of musical attractiveness to the average concert-goer. There is no getting away from the fact that Sousa, in his own particular way, is quite a genius. He makes a special appeal to the susceptibility of his hearers by the exploitation of rhythm in its most captivating form. This is the irresistible quality which has secured such universal popularity for his highly original marches, which are like nothing else in the form and are not to be imitated with any surety of touch by another hand. The playing of these is the indisputable feature of every programme, and the inevitable encore item



is the essence of every Sousa concert, both as regards style and quality. It is perfectly true that Sousa files at much higher game in the course of his varied and ambitious programmes. On this occasion Strauss, Sibelius, Tchaikowsky, German, and Rachmaninoff were all called upon to say something, but that "something" was hardly said before the effect was sponged clean out by an undiluted dose of Sousa. Encores, whether wanted or not, are rushed on with absolute disregard to artistic effect, and the strong sense of rhythmic swing and undeniable tune which accompanies each encore item leaves Sousa, after all, the undeniable master of every situation. Sousa is a born showman, and a clever one, too. Every move is a spectacular one, full of the witchery of artfulness, but, alas, with little of the element of true art about it. The parade of the trombones to the front of the orchestra for the encore item "The Fairest of the Fair" was an obvious bit of showmanship which well illustrates the style of thing adopted to make things "catch on." One cannot but admire the true American smartness of the whole thing, while at the same time the whole business is very much open to question from the point of view of sincerity. It is not a matter of art for art's sake, but rather of art for Sousa's sake. Things must be made to "go" at all costs, and the encores descend upon the audience with all the generosity of a shower-bath, whether wanted or not. It is not surprising to know that in the course of some eight thousand concerts, seventy thousand encores have been played, and it is safe to predict that with the existing prestissimo rush of these supplementary items, Sousa will return home with a solid aggregate of at least one hundred thousand to his credit.

#### A Patchwork Impression.

Some years ago the writer of this notice was advised by a discreet friend never to attempt the observation of the spots on the sun except through the medium of a piece of coloured glass. It was a case of seeing through a glass darkly, and on this occasion my impressions of this performance were very much coloured, misty and incoherent, not to say kaleidoscopic, in their general effect. This, unfortunately, was occasioned by events beyond personal control and for which I accept no responsibility. Owing to the abnormal attendance I found myself, in company with other of my musical conferees, occupying a seat on the remote right wing of the band, where I could neither see nor hear. It was a drawback, certainly, not to be able to see, when there was something of importance to be seen, but not to be able to hear was a fatal drawback to the adequate recording of impressions which are absolutely dependent on the exercise of this most important primary sense. It is a disappointment to me not to be able to record something definite as to the special arrangements made for Sousa's Band by Mr. Dan Godfrey of the Strauss Tone Poem "Till Eulenspiegel" and Mr. Edward German's "Welsh Rhapsody." This, however, is impossible. I could hear nothing save the fortissimo brass, alternating with some clarinet passages of delightfully liquid quality; what came between was a complete hiatus, and as to balance, distribution of parts or general effect of ensemble, none reached me in sufficiently concrete form to enable me to fit the pieces into the musical pattern of the mosaic. The same comments apply exactly to the playing of the Welsh Rhapsody, plus the fact that the whole thing, especially the last section, was taken too quickly, the music thereby losing much of its grandeur and stateliness. Mr. Herbert L. Clarke is a masterly performer on the cornet, and his "double and triple" "tonguing" was remarkable. His solo "Showers of Gold," caused an obvious sensation, and was certainly a notable and brilliant piece of execution. Miss Virginia Root also, the soprano soloist, appeared to be singing with much expressiveness and acceptance, although, like young Peterkin in Southey's "Battle of Blenheim," I could not for the life of me make out what 'twas all about. What appeared to be a very effective and beautiful arrangement of the popular "Valse Triste" by Sibelius followed on a piece of pure musical buffoonery entitled "Has anybody here seen Kelly?" This latter piece, by the way, was used with complete success to smudge out any musical effect which might have been created by the performance of German's "Welsh Rhapsody." Needless to say, the soft and delicate effects of the "Valse Triste" melted into thin air long before reaching me, and a weary sense of sweet nothingness, coupled with the incessant and ever increasing clatter of cups and saucers in my immediate rear, induced me to give up the whole thing as hopeless. How many encores followed it is only possible to imagine: there was, however, a new March by Sousa, a violin solo by Miss Nicoline Zedeler, and a final selection played by the band, entitled "Trismphale des Bayardo," by Halvorsen. Whilst these were presumably being played I made for a popular restaurant, and in a cup of refreshing tea drank the health of Sousa and his merry men to the accompaniment of one of the Hungarian dances by Brahms, played very much "tempo rubato" by a fiddle and pianoforte. Still, what mattered? the tea was excellent, and the musicians, if they could not be seen, could certainly be heard, and this at least was something to be thankful for.

HADLEY WATKINS.

Mr. J. P. Sousa and his unique band drew crowded houses last Sunday to the Palladium in the afternoon, and to the Queen's Hall in the evening. The utmost enthusiasm prevailed among the delighted audiences on both occasions, the greatest favour being invariably shown to Mr. Sousa's own compositions, though the playing of the band throughout was absolutely without flaw. A further concert will be given at the Palladium to-morrow afternoon, and this is said to be the last in London, but it is to be hoped Mr. Sousa will reconsider his decision in view of the very hearty reception accorded him here.

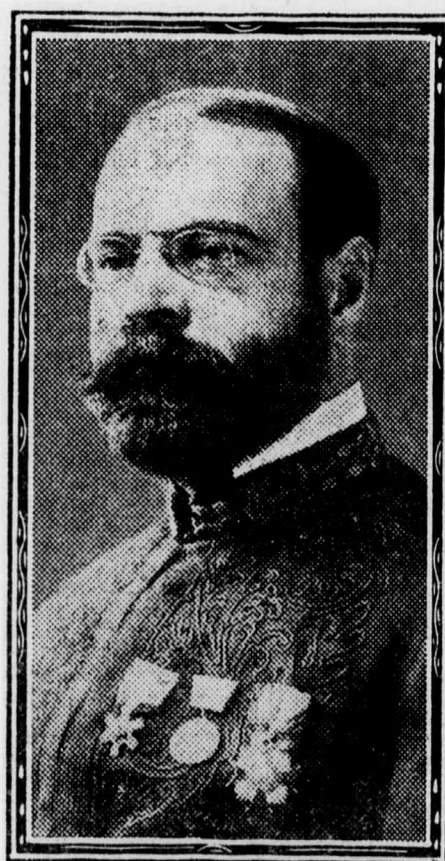
Edin' Courier  
21. 1. 1911

#### A Band with a Mission.

There is no doubt about the mood into which Mr. Sousa and his band wish to put you. Their object is to cheer you up and send you away rejoicing. Vim and precision are prominent characteristics and are the main forces which make the playing of this American combination so effective. The band is at present appearing at the Queen's Hall, London, where it has commenced a farewell visit to England. Humorous instrumental pieces are something of a rarity, and when one is heard which frequently moves the audience to laughter, it deserves notice. Such an effect was reached in Mr

Sousa's variations on that "classic" song "Has anybody here seen Kelly?" The musical phrase associated with the question is asked by various instruments, sometimes in solo, at other times in combination. The comical effect can be imagined, especially at the finish, when, after the question has been put in pompous fashion by the trombones, it is feebly squeaked out by the highest notes the instruments are capable of. Mr. Sousa fulfils his mission with gusto.

London Chronicle  
22. 1. 1911



John Philip Sousa,  
On his Farewell Tour.



J. P. SOUSA,  
"The March King."  
(Nottingham.)

Daily Mail  
23. 1. 1911

A programme of popular works was offered by Sir Henry J. Wood and his orchestra at Queen's Hall yesterday afternoon. Of the orchestral items the most warmly applauded was Debussy's "L'Après-midi d'un Faune," which was exquisitely played. Sousa and his band again drew large audiences to the Palladium in both the afternoon and the evening. A vocal and instrumental concert at the Queen's Hall in the evening also attracted a good house.

Evening Standard  
23. 1. 1911

#### PALLADIUM SUNDAY CONCERTS.

Mr. J. P. Sousa and his band of sixty performers attracted overflowing audiences to the Palladium yesterday afternoon and evening. The programmes were devoted largely to the works of Strauss, Sullivan, and Sousa, but, of course, there were numerous encores, all delightfully Sousasque. The first National Sunday League concerts at London's latest music-hall have proved so popular that these entertainments are to be continued. The London Symphony Orchestra has been engaged for next Sunday afternoon, and in the evening Mme. Ella Russell is to appear.

Western Press  
21. 12. 1911

The fame of Sousa's American Band, who played in Bristol last week is world-wide. Some years ago another party of instrumentalists visited the city from across the Atlantic, and Gilmore's band obtained a great reputation. Two concerts were given in the original Colston Hall. This body of musicians did not confine themselves to brass instruments, and though attached to the New York 22nd Regiment of volunteers, could not be said to be a military or regimental band in our sense of the term, but were rather a body of civilians in uniform, who came to England with important augmentations to show the Britishers what American instrumentalists could do. Their conductor, Mr. P. S. Gilmore, was a native of Ireland, long settled in the United States, and the director of the Jubilee Festival held at Boston on the termination of the American civil war. The band appeared in Bristol on June 6th, 1878, in connection with Mr J. C. Daniel's entertainments, and among their selections were the Overtures to "Semiramide," "William Tell," "Der Freischütz," and "Tannhäuser;" and Miss Lilian Norton, who was the vocalist, it need scarcely be said aroused enthusiasm when she sang "The Star-Spangled Banner." This lady subsequently obtained a high reputation as an operatic star.



Merthyr Express  
21. 1. 1911

### Sousa's Band.

Sousa, the world-renowned conductor, and his band paid a flying visit to Merthyr and Aberdare on Thursday, and gave concerts in the afternoon at the Market Hall, Aberdare, and at night at the Drill Hall, Merthyr. Both places were crowded and the performances were loudly cheered. The soloists were Miss Virginia Root, soprano; Miss Nicoline Zebeler, violinist; and Mr. Herbert L. Clarke, cornet. The instruments and bandmen arrived in Merthyr just after seven o'clock. The cases which contained the instruments were loaded on trolleys and conveyed to the hall, and shortly afterwards the concert was in full swing. Sousa does not believe in "parade" on the platform. The men take up their positions; their celebrated leader quietly walks to his stand, and the concert begins without any demonstration.

#### PLATFORM COLLAPSES AT MERTHYR.

The Drill Hall, Merthyr, was packed, and everyone present must have been delighted with the performance of the famous band. The programme was a lengthy one, and it contained some choice numbers, all of which were brilliantly played. There was, however, one unrehearsed item, which, but for the coolness of Sousa himself, might have created a panic. The platform had been extended to accommodate all the bandmen, and towards the end of the concert—it was fortunate it did not occur earlier—the extension collapsed, and so did a dozen musicians. The band had just played a most humorous parody on "Has anybody seen Kelly," which provoked much laughter. Whether this had anything to do with the accident or not cannot be said, but the foundation of the platform must have been shaken. The extension had evidently shifted, and the trombone players noticing this, and probably fearing that another blast from their instruments would have rendered their position untenable, they moved some distance away. The cornet players were about to lead into the second movement of "The Yankee Shuffle," when another "movement"—of the platform—took place. First there was a rumbling sound, then the extension "shuffled," and finally fell "flat," a dozen musicians being precipitated on the floor. This was a "sharp" turn, for which neither the audience nor the instrumentalists were prepared. For a moment there was both a "broken melody" and a "lost chord." Some commotion followed, but Sousa quickly rallied his men, none of whom were injured, and the concert proceeded without further interruption. Miss Nicoline Zebeler, the lady violinist, came forward, and pluckily played solos, which set the audience at ease, and Sousa completed his performance with some of the bandmen on the platform and some on the floor.

### SOUSA'S BAND AT SWANSEA.

#### WONDERFUL PERFORMANCES AT THE ALBERT HALL.

#### FIRST RICHARD STRAUSS' PRODUCTION HEARD LOCALLY.

There is no more unpromising afternoon of the whole week at Swansea for a matinee than is Friday; therefore there was a pleasant and striking surprise to find an audience of the dimensions that assembled at the Albert Hall on Friday afternoon to welcome Sousa and his famous band to the town.

And a superb performance awaited them. First came a graceful compliment, the British National Anthem, and this was followed by Liszt's "Preludes"—a poignant work which only a combination of the strength and artistic excellence of Sousa's could do full justice to. After an undeniable encore—one of the famous marches—Mr. H. L. Clarke, who can be described as the Paganini of the cornet, gave a composition of his own, "Showers of Gold," played with such exquisite touch that another encore had to come.

Sousa's very latest, a "Geographic Concert," labelled "People who live in glass houses," was put on. This is a composition descriptive of the temperaments of the various peoples who consume the product of the vine, malt and other stimulating beverages, and a brilliant kaleidoscopic work it is, too. Another Sousa work, "The Snow Baby," a tender ballad, was tenderly sung by Miss Virginia Root, a sweet-voiced soprano, who had to "concede" again.

Then followed the tit-bit of the afternoon—from a connoisseur's point of view—the first Richard Strauss' work yet heard in Swansea—"Till Eulenspiegel's Merry

Pranks." Much has been read of this remarkable composer, but it is safe to say that more extraordinary orchestration has never been heard in the town. It is indescribable in its effect and effects.

Other items of the programme were:—Edward German's "Welsh Rhapsody," Sibelius' "Valse Triste" from "Khelema," a new Sousa march, "The Glory of the Navy"—a virile thing; a beautiful violin solo by Miss Nicoline Zebeler, "Souvenir de Moscow," and other gems (all encored).

And the conductor, Sousa himself—the spirit of the band itself! It was a musical education throughout.

### STUDIES IN MUSIC.

- 1.—John Philip Sousa.
- 2.—The 'Leader' Newboys.

#### Wood-Wind.

There is no nonsense about John Philip Sousa. He knows, not what you say you like, what you affect to like, but what you Really like. He knows that, in your heart of heart you are fondest of the twiggley bits you can beat time to, of the crash of brassy chords which set your feet longing to march down High-street behind the band, of noise of any sort provided it is rythmical and ends in a square note.

Sousa is out to make money from music, and with a diabolical ingenuity he draws, like the piper who went to Hamelin, the very superior person who just now spells art S-t-r-a-u-s-s, who thinks tune smacks so dreadfully of the masses and who talks of "soul," and the man who thinks "Kelly" and "Yip-I-addy-I-ay" quite decent stuff. He entices them all—the cultured and the honest.

#### Sandwiches.

Well, how? Follow carefully and you shall see! Read through with discernment these parts of yesterday afternoon's programme at the Albert Hall:—

- (1) Symphonic Poem—"Les Preludes" Liszt  
Encore—"El Capitan" .....Sousa  
(5) Fantasia—"Eulenspiegel's Pranks" Strauss  
Encore—"Washington Post" .....Sousa  
(6) Rhapsody—"Welsh".....Edward German  
Encore—"Has Anyone Here Seen Kelly?" Murphy  
Encore—"Yankee Shuffle" .....Sousa  
(7) March—"Glory of the Navy".....Sousa  
Encore—"Stars and Stripes" .....Sousa  
Encore—"Manhattan Beach" .....Sousa  
That is how he does it. He compromises. He pleases the soulful and the artless, the chosen people and the Philistines. Murphy and Strauss. Liszt and Sousa. Music of the few and music of the many. Musical sandwiches to satisfy all tastes.

Gee whiz! What a great afternoon we had. If unmelodious Strauss made us wonder where the new school is wandering, and if the "strong sense of German folk-feeling" which the programme told us pervades the whole of "Eulenspiegel," left us unmoved, the jingle of the "Washington Post," where we knew exactly where we were, the Tremendous blasts of the trumpets and the wonderful notes of the Sousa masterpiece—an instrument as big as the unfortunate player—aerated our blood. If the third of Liszt's thirteen poems (founded, see programme, upon an heroic passage from Lamartine's "Meditations Poetiques") had no appeal to our hearts, the tilt of "El Capitan," with its marching strains, made us long to step out and fight the foe.

#### Cawl Cenn.

But supremest happiness of all. We

enjoyed the sensation of Sousa interpreting the immortal "Has Anyone Here Seen Kelly?" That sensation followed, violently, one of another nature; but we had got so used to this Welsh cawl that we didn't mind.

It followed abruptly Edward German's "Welsh Rhapsody," full of such melodious music as we love his dance suites for, tuneful settings of the favourites of our youth "Hunting the Hare," "Dafydd y Garreg Wen," and "The Bells of Aberdovey," and leading up to such a version of the most stirring martial song the world knows, "March of the Men of Harlech," that every Welshman in the hall felt his blood boiling with pride of race, felt the warlike call that came to his forefathers come also to him. It went down, down and sang on the strings of one's elemental patriotism, arousing all the fiery nature of the inflammable Celt, touching the hysterical point where we wanted to shout in order to hold back an emotional crisis...

#### "Kelly."

The last solid note of it had not ceased eddying in waves, mixing with the shout of joy with which we thanked Sousa, ere the smart little man from America was inciting his players to—"Kelly!" What a fall was there, my countrymen!

It was Kelly in disguise. The historic query was asked with symphonic sweetness, with massive Wagnerian middle and base, slowly as if it were the inquiry of a hymn tune. It was asked with a light opera lightness, with laughter and buffoonery. It was asked tragically, with the accompaniment of grand opera, asked by the shrill piccolo and answered by the deep bassoon, asked fiercely by all the brass, and answered impudently by the frivolous flukes.

So we drowned our national fervour in torrents of merriment. "Kelly" brought us down from the pedestal, and set us again amongst the crowd.

A queer afternoon, but one we lived intensely every moment. John Philip Sousa knows how to keep us amused.

#### Throat-Wind.

But Sousa and his sixty cannot compete with the "Leader" newsboys. Place the chorus that shook the Minor Hall last night in the orchestra behind the band, and bid the competition start; and John Philip's men wouldn't be heard. In the mere matter of noise, fortified by the mighty trencher work the kiddies had done, the wildest storm that ever rattled our windows wouldn't have a chance against them. There is a noise of the football crowd, of the Hafod hooters, of the steel works; but the noise of the "Leader" newsboys is something larger—a thing not to be comprehended through the written word, but by the suffering ear.

And yet the suffering ear bore it gladly, for the joyful heart sent it a telegraphic message that, on one evening of the year, the boys were having a perfectly wonderful night, were living like lords, and expressing themselves as "stars."

#### Conflicts.

The spirit moved over these excited hundreds, compelling here one cyclonic outburst of song, here another, and the fight for mastery between these contending airs was as weird as the battle of the "Tannhauser" overture. You might have traced the strains for bars, until the mixture got too involved, until presently the white flag went up from the weaker section, and all joined in a nerve-shattering shouting of one of the classic street anthems. Even so. "Flannagan" struggled with "Yip-I-addy-I-ay," and went under; and "Kelly" triumphed over "Nice Girls Everywhere," and "Let's all go down the Strand" beat "The Sun is Shining."

The spirit moved in wonderful ways. It led the boys to the singing of the "Land Song"—with a tornadic "Oh"—over and over again until the tempo got so quick that only the nimblest songsters could breathlessly keep it up. It was under no commanding influence, responsible to no leader, a thing spontaneous and marvellous.

They followed the suggestion of the lanternist with "The Swansea River," and the four parts came beautifully together, as naturally as if they had been in training for months.



#### Our Boys.

Needle-witted "Leader" boys! You can beat the highest note of an engine in the shrillness of your whistle. You can shout John Philip Sousa's band to a standstill. Merry, perky "Leader" boys! Some of you have voices like angels; that is natural, for some of you have the faces of cherubs. Brave, gallant little "Leader" boys. You know all the songs of the people—and you sing them, and touch our hearts, as no picked choir of valued voices could. You chirp because you must, and you chirp so splendidly that we forget the enchantment of the band and are lost in the magic of your melodies.

J. D. W.

### SOUSA'S BAND AT CARDIFF.

#### A Brilliant Performance.

On Saturday afternoon Sousa and his famous band paid Cardiff and Newport farewell visits. At Cardiff the performance was given at the Palace, Westgate-street. There was a large audience, and the various items of the well-selected programme were thoroughly appreciated. The performance opened with Liszt's symphonic poem, "Les Preludes," which is founded on a passage from Lamartine's "Meditations Poetiques," wherein he asks, "What is life but a series of preludes to that unknown song whose initial solemn note is tolled by death?" Liszt's music, which is suggestive of this idea, was well interpreted by the band, the various themes offering good opportunities for the solo instruments. The first half of the programme was brought to a close with German's "Welsh Rhapsody." This, to Cardiff people at least, might almost be called "Echoes of the Pageant."

Perhaps the two most pleasing and dainty pieces of the whole programme came in the second half. The first of these was an Entr'acte by Helmesberger, a dainty and graceful little piece which drew mainly on the "wood wind," and was thrown into greater contrast by the piece with which it was coupled, Sousa's "Fairest of the Fair." The other was a violin solo, entitled "The Swan," by Miss Nicoline Zedeler.

### SOUSA AND HIS BAND.

#### Magnificent Music at Newport Rink.

Sousa's Band is rightly famed as one of the world's best bands, and the magnetic personality of the conductor, which is reflected in his spirited compositions, is apparent from the huge crowds at his concerts. Newport again extended a cordial welcome to the celebrated March King on Saturday evening, there being 2,000 persons present at the Stow-hill Rink. The concert opened with Liszt's famous symphonic poem "Les Préludes," which received most artistic treatment, and which enabled the reeds, which form the main feature of the Band, as well as the equally famous brasses, full scope for their power and beautiful tone. Really magnificent, too, was the Band's rendering of Edward German's "Welsh Rhapsody," in which the characteristics of the national airs are introduced, culminating with the "March of the Men of Harlech" given fortissimo. In Friedemann's "Slavonic Rhapsody," that superb composition which so finely reflects the mournful peasant songs and the wild abandon of the Russian dances, the Band excelled themselves, the same remark applying to Kunkel's tone picture "The Old Cloister Clock," in which some quaint musical devices are embodied. A new series of character studies, entitled "The Dwellers in the Western World," written by Sousa, were in three movements, illustrative respectively of the red, white, and black man, and all the resources of the Band were called upon to meet the requirements of the marvellous orchestration. A number of old favourites were given, including "El Capitan," "King Cotton," "Washington Post," "Manhattan Beach," and the ever-popular "Stars and Stripes," which were received with enthusiasm, while in addition the musical skills "Yankee Shuffle,"

and "Has anybody here seen Kelly?" were greeted with amused delight. The concentrated items were relieved by solos, the most popular being those superbly rendered on the cornet by Herbert L. Clarke. He gave "Showers of Gold," a composition of his own, the intricacies—especially the marvellous "tongueing" introduced—he so easily surmounted, creating amazement, while as an encore he gave that pretty song "If I had a world to give you," with some marvellous variations. Miss Virginia Root's beautifully trained soprano voice was heard to advantage in the "Card Song" from Sousa's "Bride Elect," while as an encore she gave a magnificent rendering of "Annie Laurie." Miss Nicoline Zedeler demonstrated her complete mastery over the violin by her artistic treatment to Saint-Saens' "Rondo Capriccioso," a veritable triumph for this talented young lady, to whom the difficulties of this most complex composition were apparently non-existent. As an encore Miss Zedeler gave a sympathy rendering of "The Swan." To say the concert was a success would feebly indicate the enthusiasm of the audience, the original programme of nine numbers being increased by no fewer than ten encores.

### SOUSA'S BAND AT THE PALACE.

The fame of John Philip Sousa and his talented band attracted a large and appreciative audience to the matinee held at the Cardiff Palace on Saturday afternoon for his farewell visit. The piece de resistance of a full and comprehensive programme was, undoubtedly, Sousa's suite of character studies, "The Dwellers in the Western World." The band gave of their best in Edward German's "Welsh Rhapsody" and a tone picture, "The Old Cloister Clock," and thoroughly deserved the whole-hearted applause they received. The March King was lavish with his encores, and gave most of his well-known marches in this way. Miss Nicoline Zedeler, violin soloist, Miss Virginia Root, soprano, and Mr. Herbert L. Clarke (cornet), were all perfect artistes, and contributed to the enjoyment of the programme.

### SOUSA'S VISIT TO NEWPORT.

#### The Roof Still on the Rink.

A very large audience assembled at the Stow-hill Rink on Saturday night to reward the promoters of the concert for their enterprise in giving Newport the privilege of a farewell visit by Sousa and his famous band.

The eminent conductor had an enthusiastic reception on making his appearance at 8 o'clock. Liszt's symphonic poem, "Les Preludes," was at once begun, and finely rendered. After a cornet solo of his own composition by Mr. Herbert L. Clarke—a master of the instrument—the band gave Sousa's "Dwellers in the Western World," descriptive of the red man, the white man, and the black man. In this piece, the audience were treated to all the weird effects associated with the name of the composer and conductor. Kunkel's tone picture, "The Old Cloister Clock," was performed later, and did not make so great a claim upon the imagination of the listener. Probably the most genuinely appreciated item from the music-lover's point of view, was the entr'acte of Helmesberger.

There was an encore to nearly every number, and such extras as "The Washington Post," "El Capitan," and a burlesque on "Has anybody here seen Kelly?" were thoroughly enjoyed.

Miss Virginia Root, the possessor of a sweet voice of wonderful range, sang Sousa's "Card Song" and "Annie Laurie" most acceptably. Miss Nicoline Zedeler gave the violin solos "Rondo Capriccioso (Saint Saens)" and "The Swan" with marvellous executive skill and true insight. The performance, which extended over two hours with the briefest of intervals, was so varied that certainly

everyone in the audience found something to please.

#### By an Irresponsible Critic.

Sousa's band hurtled through two hours of programme on Saturday night, and I am still deaf this (Monday) morning.

As this was Sousa's farewell visit, and as there must be thousands who have not heard his band simply because they have not chanced to get within 20 miles of it, I am going to set down what really did happen on Saturday night. Any other report than this which has ever appeared about Sousa's performances is bogus, fraudulent, mercenary, mendacious, equivocal and tartuffish.

At eight o'clock sharp a man resembling the published photograph of Sousa appeared in the midst of an armed camp at the top end of the hall and bowed to us. He didn't seem at all pleased to see us. He didn't seem as if he cared whether we were there or not. He didn't seem to care a — whack of the drum for anything or anybody. He turned sharply round to get to business.

We expected gymnastics from this man, but we didn't get them. At times he did not wave his baton at all. His arms swung loosely at his side as if he were just steadying himself. The fellow was conducting all right, but he was trying to look as if he wasn't.

He got rid of Liszt and all the flim-flam about "What is Life," and plunged into "El Capitan" by way of an encore. Sousa brightened up a little here, and the band worked real hard. Then Mr. Clarke stepped forward to show us what he could do with a cornet. Having taken aim at one particular girder in the roof, he fired. Encore No. 2: "If I had the world to give you."

After this we had some genuine Sousa, in the form of a character study of (a) The Red Man, (b) The White Man, and (c) The Black Man.

We wondered what the music for red man would be, and soon found that it was all squeaks. The pieces had it all their own way in the description of how the red man stood on the meadows painted (the red man, I believe, not the meadows) like the leaves of autumn.

What the white man had done to deserve it, I don't know, but I have been at sea in a storm myself, and I know what he must have suffered. It seems from the programme that this particular gentleman was caught in a storm on a very dark night with the mad sea showing its teeth (wonders of wonders!) until at last, "A light, a light," in fact, four lights. And such lights! Most naturally one looked upwards, but the roof was still on. If it hadn't been for the programme one would have thought that the poor white man was being bombarded.

And then it dawned upon me suddenly that the Sousa-like gentleman who was conducting the attack with such little show of vigour was only a dummy, was only Sousa's double, and that the real Sousa was hidden away behind and making that dreadful noise with the coal hammer!

After the black man had been described, with banjo reminiscences, we were rolled into Encore No. 3, "King Cotton," during which I am sure that someone in the orchestra smashed something. Then came a pleasant young lady to sing to us. After singing Sousa, she gave us Encore No. 4, "Annie Laurie." Sousa stood down here so as to keep a closer eye on the band. He does what he likes with his own music, but he knows we all know Annie, and that we wouldn't allow the dear girl to be bombarded or otherwise maltreated.

The fifth item on the programme was German's "Welsh" rhapsody, and Sousa threw the "Men of Harlech" on us with a bang. If the man who beats Sousa's drum doesn't get the next best salary to Sousa, he has a legitimate grievance. Encore No. 5: "Washington Post."

Three minutes breathing space and the second half of the programme began with "The Old Cloister Clock," described as a "tone picture." We could hear the cuckoo, and then a hen laid an egg and the joybells rang out joyfully. The real Sousa at the back showed himself with a hammer in each hand. He was working the joybells. A steam boiler somewhere burst the pressure gauge, and the hissing noise mingled mirthfully with the melodious melody.

Encore No. 6: "Has anybody here seen Kelly?" This important question was asked by every instrument in the orchestra, in squeaks and snorts and yells. The band screeched for Kelly, sighed for Kelly, yearned for Kelly, and demanded Kelly unanimously. As Kelly did not make his appearance it is certain that he is quite, quite dead, with a very heavy tombstone on his chest.



Encore No. 6 was encored with another encore, "The Yankee Shuffle." It was while playing this soulful piece that some of Sousa's men were shuffled off the stage at Merthyr the other day. Extra bolts and rivets having been fixed in the Rink platform, it withstood the strain and Sousa, after the performance, was heard to compliment the manager and say that after this test his stage can stand anything. So, it might be added, can a Newport public.

The "Shuffle" having been shuffled off, the Band showed it could play real nice ordinary music, without any bomb-throwing, when it tried, and it played a bit of of Helmesberger. But only a little bit, and then we were back with Sousa and the coal hammer again. We were treated to "The Fairest of the Fair," Sousa's march. Towards the end of this piece, Sousa, in the goodness of his heart, fearing that we could not hear, and thus appreciate his work properly, commanded six of the Noisiest of the Noisy trombone men to rise from their seats and stand in a row in front of us. This they obediently did, and we had "The Fairest of the Fair" full in the face. Whew!

Encore No. 7—I have lost count, but, at any rate, the next encore was "Stars and Stripes," and here again Sousa's consideration for the audience was most marked. Apprehensive lest we should miss any of the beauties of this national air of his country, he invited no fewer than sixteen of the Noisiest of the Noisy to extend to us the courtesy which six of them had shown in the case of "The Fairest of the Fair." With the obliging politeness that characterises the American race, they came to the front. As they spread themselves out they formed a screen, behind which the others were able unseen to do their worst—I mean their best—to supplement the efforts of the courteous sixteen to impress "Stars and Stripes" on our memory. We shall not soon forget it.

Another encore followed, "Manhattan Beach." Then a lady came forward and appeared to play the violin. We saw her dainty fingers sliding up and down the strings; we saw her arm moving gracefully as she wielded the bow. But we heard no sound, for "Stars and Stripes" and "Manhattan Beach" were still with us. We believe she gave an encore, and that the band followed with another selection, but we still heard no sound.

As to the encores, it is to be remarked that they were given out of the fulness of Sousa's heart. We had to have them whether we wanted them or not. And the show was over on the stroke of ten. Smart Mr. Sousa!

QUILL.

## SOUSA'S BAND AT SWANSEA.

### WONDERFUL PERFORMANCES AT THE ALBERT HALL.

#### FIRST RICHARD STRAUSS' PRODUCTION HEARD LOCALLY.

There is no more unpromising afternoon of the whole week at Swansea for a matinee than is Friday; therefore there was a pleasant and striking surprise to find an audience of the dimensions that assembled at the Albert Hall on Friday afternoon to welcome Sousa and his famous band to the town.

And a superb performance awaited them. First came a graceful compliment, the British National Anthem, and this was followed by Liszt's "Preludes"—a poignant work which only a combination of the strength and artistic excellence of Sousa's could do full justice to. After an undeniable encore—one of the famous marches—Mr. H. L. Clarke, who can be described as the Paganini of the cornet, gave a composition of his own, "Showers of Gold," played with such exquisite touch that another encore had to come.

Sousa's very latest, a "Geographic Concert," labelled "People who live in glass houses," was put on. This is a composition descriptive of the temperaments of the various peoples who consume the product of the vine, malt and other stimulating beverages, and a brilliant kaleidoscopic work it is, too. Another Sousa work, "The Snow Baby," a tender ballad, was tenderly sung by Miss Virginia Root, a sweet-voiced soprano, who had to "concede" again.

Then followed the tit-bit of the afternoon—from a connoisseur's point of view—the first Richard Strauss' work yet heard in Swansea—"Till Eulenspiegel's Merry Pranks." Much has been read of this remarkable composer, but it is safe to say that more extraordinary orchestration has never been heard in the town. It is indescribable in its effect and effects.

Other items of the programme were:—Edward German's "Welsh Rhapsody," Sibelius' "Valse Triste" from "Knelema;" a new Sousa march, "The Glory of the Navy"—a virile thing; a beautiful violin solo by Miss Nicole Zedeler, "Souvenir de Moscow," and other gems (all encored).

And the conductor, Sousa himself—the spirit of the band itself! It was a musical education throughout.

#### BIG AUDIENCE AND MANY ENCORES ON FRIDAY NIGHT.

Sousa's band had a great reception at the Albert Hall, Swansea, on Friday evening (a report of the afternoon concert appears elsewhere), and every part of the house, except a few chairs in front, was packed. Encores were very numerous, and the great conductor was very indulgent in this respect.

From a strictly musical point of view, perhaps the gems of the evening were the "Siegfried" fantasia—a perfect revelation of playing; Sousa's "Dwellers in the Western World"; Tchaikowsky's "1812"; the solos of Miss Virginia Root, and the violin-brilliance of Miss Zedeler.

By the kindness of the manager the pupils of the Blind Institute enjoyed the afternoon performance.

### Sousa at Aberdare.

The visit of the famous American combination to Aberdare created no small amount of interest in the district, and the attendance at the Market Hall on Thursday gratified the promoters considerably. The programme as presented was no doubt carefully thought out, every item having to show up some peculiarity, mannerism or colouring of either the composer, the performers, or, shall I say, the conductor? The critic of such a peculiarly constituted band stands in a peculiar position, as the conglomeration of instruments led by Sousa is not military, orchestral, or brass—or, in other words, not fish, flesh or good red herring. The tone pictures were very brightly conceived, and here the band, in my opinion, stands out pre-eminently. The comparisons in some parts were extremely exaggerated, perhaps a national fault. The seeking after "effect" should not result in unintelligible confusion of sound, and to be dragged from the wilderness of Wagnerism at his wildest to the flowing melodies of a Flotow or Liszt too suddenly is rather too bewildering for mild minds. Liszt's "Les Preludes" was a real story, and proved the piece de resistance of the performance—rather too bad to give us our cake first. The character studies of "Dwellers in the Western World" was excellently played, and proved the exception to the criticism above regarding the comparisons—they were not overdone in this. I was fortunately placed for Miss Virginia Root's solo, "The Card Song" from "The Bride Elect," and she acquitted herself creditably under the overwhelming band. She was recalled, and responded with "The Goose Girl." Miss Nicoline Zedeler was successful in the violin solo, "Rondo Capriccioso," but scarcely showed Saint Saen's idea as suggested by the title. Mr. Herbert Clarke's playing was a revelation. Style, finish, tone, resonance, were all there. He is a cornet-tist of unusual brilliancy, and his triple tonguing made a wonderful impression on all. Friedemann's concluding Rhapsody was delightful, and formed a pretty picture of Slav life in all its phases.

Appended is the criticism of Mr Willie Greenwood, the leader of the Mountain Ash Vol. Band.

Great credit is due to Mr. J. Arkite Phillips, Canon-street Music Warehouse, Aberdare, for the excellent arrangements, which were loudly praised by all concerned. The hall had also been made most comfortable. The lovers of music are being well catered for in Aberdare, for another treat is in store. On Thursday evening, February 23rd, Mr. W. J. Evans' Orchestra will present a contrast from Sousa, and this will prove a fitting opportunity to encourage local art and talent.

### SOUSA'S CONCERT.

By Mr. W. Greenwood.

Certainly a wonderful combination, showing to best advantage in descriptive work.

Liszt's Symphonic Poem was beautifully performed, a slight untunefulness showing itself in the reeds, otherwise the different phases of the meditation were splendidly portrayed.

Cornet solo was a revelation in trilling, tone not of the best, but manipulation in execution was remarkable.

"Dwellers in Western World" was another wonderful character study.

Soprano vocalist's songs were entirely spoilt through being overweighted by accompaniment.

German's Rhapsody (Welsh) was a masterpiece both in the music and its treatment by the band.

Kunkel Love Picture again a fine piece of descriptive playing, very effective.

### Sousa at Aberdare.

Sousa and his famous musical combination paid a visit to Aberdare on Thursday, and were accorded a hearty reception at the Market Hall. The large crowd present were delighted, and Mr Andrews (New Theatre) is to be congratulated upon his initiative in getting the "March King" to visit Sweet 'Berdare. Unfortunately, however, Mr Andrews was obliged to give up the arranging of the Aberdare concert owing to the enormous work the production of "The Merry Widow" entailed, but Sousa's agents were fortunate enough to secure Mr Arkite Phillips as their agent. It reflects great credit upon the organisers to say that the attendance present was the largest seen at a matinee in the town, and this is all the more surprising seeing that the visit came immediately after the strike.

The W. J. Evans' orchestra will shortly hold a grand matinee at the New Theatre, when a brilliant programme will be presented, including Dvorak's Carnival Overture, Mendelssohn's Scotch Symphony, Sigurd Josalfarsuite by Grieg, etc.



## SOUSA'S BAND AT THE WINTER HALL.

Mr. Sousa is certainly one of the half-dozen Americans whose names are most familiar to our half—or is it third?—of the English speaking peoples. His marches figure on the programmes of all our crack regimental bands; the gramophone has even brought them to the British fireside; and the original Sousa band and its conductor are now on their third tour in Great Britain, and are drawing audiences as huge as on the occasion of their first visit. On Monday they gave a concert at the Winter Hall, when Leamingtonians gathered in great force to welcome them and enjoy their performance. It was all very typical of the great land of which the Sousa Band is a thoroughly native product; the great God Hustle presided over it all—for the band had another engagement that night. Hence no long intervals; no first I would and then I wouldn't hesitation, after the affected English manner, concerning the acceptance of encores; no waste of time over preliminary tunings or the like. At the same time—and this was perhaps even more typical—neither quality nor quantity was included in the sacrifice laid on the altar of the great god; the programme was not only uncurtailed; Mr. Sousa gave his audience far more than the good measure officially promised to them; extras abounded, and assuredly the audience did not complain if the majority of these were the conductor's own marches. For they had come to hear Sousa's band; and what music does Sousa's band play so well as their conductor's own?

The first item on the programme, however, was Liszt's symphonic poem, "Les Préludes," the weird beauty of which was finely brought out in the rendering. The wood wind section of the band seems stronger than on the occasion of the last visit, and the instrumentalists certainly did themselves justice in this opening selection. As an extra—one of many—the band played the characteristic Sousa march, "El Capitan," and this was followed by a cornet solo, "Showers of Gold," by Mr. H. L. Clarke, a clever player, who was enthusiastically encored and responded with another solo. Then followed the conductor's Transatlantic character studies, "The Dwellers in the Western World," supposed to give musical "impressions" of the red man, the white man, and the black man respectively. They were all very quaint, lively, and touched with that quality of humorous exaggeration which is inherent in so much American imaginative work. Miss Virginia Root, a powerful soprano, sang the "Card Song" from Sousa's "Bride Elect," and then the band gave Edward German's "Welsh Rhapsody," a composition which, with its warm Celtic quality, is almost as well suited to the methods of Mr. Sousa and his men as the marches themselves. Other selections in which the band creditably acquitted themselves were, "The Old Cloister Clock," introducing a fine peal of bells, "Friedemann's Slavonic" rhapsody, and an extraordinary composition in which eccentricity was surely carried to excess, though it seemed to greatly delight the audience. The Sousa marches played included, besides "El Capitan," "The Washington Post," "Stars and Stripes," and "Fairest of the Fair." Miss Nicoline Zedeler, a young violinist of unquestionable talent, played Saint Saëns' "Rondo Capriccioso" in thoroughly musicianly style.

The arrangements for the concert were in the hands of Messrs. Dale, Forty and Co.

## SOUSA.

### The "March King" in Northampton.

#### A GRAND CONCERT.

#### Remarkable Evening With the Band.

Sousa has come. For the second and last time Northamptonians have seen and heard the world-famous Sousa and his band. For a brief two hours we were engrossed in the personality of the "March King"—a personality so strange, so new, and so absolutely original as to call forth feelings of a most complex and opposite nature. One moment we were compelled to listen to the utmost; the next we were indifferent and, all in a flash, we wanted to stop our ears against this tumult, this shrieking chaos of sound. Now, our senses are lulled and petted by the swinging waves of harmony, and again our whole beings cry out against the assailing meaninglessness. And through it all—through light and dark, over calm and storm—stands Sousa: a tall black figure, calm, erect, but with flashing eyes and unerring hand.

He dominated the assembly: every item of the programme—pieces by Liszt, by Edward German, Kunkel, and Helmesberger—underwent a transformation at his hands: they were merely a variation, a modification of the man Sousa. He bends the melodies; twists the themes of all into himself. They go in the masterpieces of individual composers; they come out as though from the same pen—the pen of Sousa.

The band had a curious arrival. At eight—the time fixed for commencing—the Corn Exchange was nearly full, but there was no Sousa. At ten minutes past, however, the doors beneath the platform were thrown open, and in streamed a body of porters hauling huge trunks and depositing them at the top of the hall. More and more there came, followed by groups of what was evidently the bandmen. They had been giving a concert at Leamington in the afternoon, and the train service had apparently failed them. All was "hurry" and "hurry": in a few minutes the trunks were unpacked, the instruments sorted out, and the men took their places on the platform. Perspiring officials superintended the proceedings, and soon after half-past eight all was in readiness, and Sousa ascended the steps amid a storm of applause.

The programme commenced with Liszt's symphonic poem, "Les Préludes," but, as mentioned above, we hardly recognised the gentle, persuasive, though not unruffled Liszt. The whole character of the piece was changed; sometimes the symphony gained by the transformation, sometimes it lost. The melody was, of course, the same, but its expression, the "style" of the piece, was changed. Everywhere and always there was pre-eminent the outstanding feature of the band: its marvellous time. Not once during the whole evening was one of the sixty musicians a fraction of a second too early or too late. It seemed almost, sometimes, as though the men were hypnotised: sixty instruments pealed forth as one.

Following this first item—as indeed after each—one of Sousa's own compositions was given. It was in these that the band shone. Sousa has trained his musicians to such a high pitch of excellence in the interpretation of his own works as to make their renderings perfect. As everyone knows, Sousa's compositions are quite different from those of anyone else. He has established a new school of musical composition, and though many have tried to imitate him, none have succeeded. The first was the famous "El Capitan" March. In this all the peculiarities of Sousa's strikingly original genius are revealed.

Mr. Herbert L. Clarke gave a cornet solo of his own, entitled "Showers of Gold." The melody is very pleasing at times, and gives ample scope for the remarkable abilities as a cornet soloist possessed by Mr. Clarke. He was accorded an encore, and, responding, played "If I had the world to give you." Next followed three new character studies by the conductor—"The Red Man," "The White Man," and "The Black Man." In the first are some very beautiful passages. We can imagine the quiet, peaceful life in a Red Indian camp. It is evening; night closes in, and the weird cries and howls of wild animals in the forest are heard in the distance. "The White Man" is of quite a different character. The music suggests the birth, growth, and progress of the American race. "On! On! Forward! Forward!" shrieks the music. It is the motto of the new world set in harmony, "Progress!"

That old favourite, "Hands Across the Sea," succeeded these three sketches, and was received with resounding applause. A selection from Sousa's "The Bride Elect" was sung with delightful simplicity and naïveté by Miss Virginia Root. Clear as a bell her rich soprano voice rang through the hall, and Miss Root was compelled, by the persistent applause, to return twice, singing with perhaps even greater effect "Annie Laurie" and "The Goose Girl." Edward German's ever popular rhapsody, "Welsh," was given, followed by the "Washington Post March," Kunkel's tone-picture, "The Old Cloister Clock," and, after the interval, came two short pieces, an "Entr'acte" by Helmesberger and Sousa's march, "The Fairest of the Fair." Then we were favoured with the conductor's masterpiece, the celebrated "Stars

and Stripes" March. As we have remarked above, it is in these essentially "Sousain" compositions that the band is at its best.

There then followed what, from a purely musical point of view, was the piece of the evening. It was a violin solo—Saint-Saëns' lovely "Rondo Capriccioso"—by Miss Nicoline Zedeler. Miss Zedeler has a positively wonderful touch, so light and yet so strong and deep, that all were impressed who heard her play. In response to a burst of applause she played "The Swan." The evening closed with Friedemann's "Slavonic Rhapsody."

Every credit is due to Messrs. Abel and Sons, of the Parade, for the excellent management. The seating arrangements, and, indeed, everything, could not have been done better.

## SOUSA'S FAREWELL.

### LAST NIGHT'S CONCERT AT NORTHAMPTON.

Last night John Philip Sousa, who is making a farewell tour of the United Kingdom, said good-bye to a Northampton audience at the Corn Exchange, which was crowded with an enthusiastic audience. It is some years since he last appeared in Northampton, and it was interesting to note the changes that have taken place in his methods of conducting. Nearly all his old flamboyancy of gesture has disappeared. So completely is the band under his control and inspired by his spirit, that there is apparently no need of the theatrical attitudes, the "hieroglyphic" movements of head and hands, and sometimes feet. The Sousa of to-day is, figuratively speaking, another person. Just a backward swing of the arms and the band bursts forth into a crash of music. Now a light "whispering" of the baton, and his musicians are hushed to murmuring melody.

The programme opened with Liszt's symphonic poem, "Les Préludes," the sweet pastoral beauty in the opening of which, succeeded by the "deadly blast," dispersing youth's illusions, and the martial quickening of the finale, was magnificently portrayed, and an encore produced a spirited rendering of Sousa's famous "El Capitan" march. Mr. Herbert Clarke supplied the next item with a cornet solo, "Showers of Gold," his own talented composition. An encore solo was "If I had the world to give you," sympathetically played. The next item, Sousa's Character Studies (a) "The Red Man" (b) "The White Man" (c) "The Black Man" (dwellers in the Western world), was a marvel of characterisation, the first depicting the Hiawathian atmosphere and Indian charm, whilst the second and third displayed the composer's imaginative powers. A soprano solo, "Card Song," from "The Bride Elect" (Sousa), by Miss Virginia Root, was a brilliant interpretation. To a persistent re-call she gave "Annie Laurie." For a third encore she sang "The Goose Girl." The band then gave the rhapsody, "Welsh" (Eduard German), and as an encore rendered the composer's Washington Post March.

After an interval, the band (which, by-the-by, numbers sixty performers) played the tone picture, "The old Cloister Clock" (Kunkel), a beautiful effect being obtained by the sound of chiming bells. For an encore, the versatile Sousa supplied an adaptation of "Has anybody here seen Kelly" to every conceivable kind of air, the effect of which was exceedingly grotesque and comical. "The Yankee Shuffle" was also given. Helmesberger's Entr'acte was rapturously received, and Sousa's "Fairest of the Fair," a march with a Wagnerian torrent, was finely played. This was a veritable triumph for the brass instrumentalists, and the huge "Sousaphone" (a massive instrument invented by Mr. Sousa) was brought into full play, as it was in the "extra," "The Stars and Stripes." One of the gems of the evening was the brilliant violin solo, "Rondo Capriccioso" (Saint-Saëns), by Miss Nicoline Zedeler, a clever musician. Her encore, "The Swan," was treated with singular technique and beauty of touch, the accompaniment upon the harp—and occasionally the flute—the soft trickling of the rivulet and the babbling of brooks—supplying characteristic touches to a fascinating study. The final item of the programme was Friedemann's "Slavonic Rhapsody," and the grand volume of sound exhibited to the full the skill, the feeling, and the power of which the musicians are capable.

Messrs. Abel and Sons, of Northampton, made the excellent arrangements for the concert.



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Crash! Bang! Sousa and his sixty bandmen have laid siege to Northampton once more, and departed with the dollars. The mixed melody of "jim jams," nutcrackers, sousaphones, the crash of his cymbals, and the din of his drums are still ringing in our own ear-drums, and the roof of the Corn Exchange remains intact. 'Tis passing strange, indeed, that Sousa's band can command a far bigger audience than the best British ones, but the principle of preference for outsiders is one of the peculiarities of our patriotism.

Before Sousa's concert began we were treated to an unrehearsed example of American hustle. For a full half-hour the audience waited for the concert to start, while through the open doors rushed chilling draughts and perspiring porters with huge trunks from which they produced instruments fearfully and wonderfully made. When the instruments and players had been sorted out and settled down, the "March King" appeared, and the band began with a verse of the National Anthem, and from thence glided off on to their long and varied programme. They played with the fine precision and rhythmical swing which has made them famous in both hemispheres. What most people want to hear are Sousa's marches, but he does not put them on the programme. Like the stage manager he is, Sousa gives them as encores. Consequently they have all the savour of forbidden fruit, or the subtle relish of getting more than is strictly paid for.

Sousa does not indulge now in any of the extravagant gestures we have been used to associating with his name. On the contrary, his demeanour is far quieter than most conductors we know. Except the action suggestive of pulling an imaginary plum off a tree, or a swish to the long drum with his white-gloved hand, there was nothing eccentric in his style.

The soloists were Miss Root (soprano), Miss Zedeler (violinist), and Mr. Herbert L. Clarke, a fine cornet player, whose playing was, perhaps, the best feature of the concert.

## SOUSA AT NORTHAMPTON. A GRAND CONCERT.

Northamptonians have again seen the world-famous Sousa and his band. For a brief two hours we were engrossed in the personality of the "March King"—a personality so strange, so new, and so absolutely original as to call forth feelings of a most complex and opposite nature. One moment we were compelled to listen to the utmost; the next we were indifferent and, all in a flash, we wanted to stop our ears against this tumult, this shrieking chaos of sound. Now, our senses are lulled and petted by the swinging waves of harmony, and again our whole beings cry out against the assault of yelling meaningless. And through it all—through light and dark, over calm and storm—stands Sousa: a tall black figure, calm, erect, but with flashing eyes and unerring hand.

He dominated the assembly: every item of the programme—pieces by Liszt, by Edward German, Kunkel, and Helmesberger—underwent a transformation at his hands: they were merely a variation, a modification of the man Sousa. He bends the melodies; twists the themes of all into himself. They go in the masterpieces of individual composers; they come out as though from the same pen—the pen of Sousa.

The band had a curious arrival. At eight—the time fixed for commencing—the Corn Exchange was nearly full, but there was no Sousa. At ten minutes past, however, the doors beneath the platform were thrown open, and in streamed a body of porters hauling huge trunks and depositing them at the top of the hall. More and more there came, followed by groups of what was evidently the bandmen. They had been giving a concert at Leamington in the afternoon, and the train service had apparently failed them. All was "hustle" and hurry: in a few minutes the trunks were unpacked, the instruments sorted out, and the men took their places on the platform. Perspiring officials superintended the proceedings, and soon after half-past eight all was in readiness, and Sousa ascended the steps amid a storm of applause.

The programme commenced with Liszt's symphonic poem, "Les Préludes," but, as mentioned above, we hardly recognised the gentle, persuasive, though not untroubled Liszt. The whole character of the piece was changed; sometimes the symphony gained by the transformation, sometimes it lost. The melody was, of course, the same, but its expression, the "style"

of the piece, was changed. Everywhere and always there was pre-eminent the outstanding feature of the band: its marvellous time. Not once during the whole evening was one of the sixty musicians a fraction of a second too early or too late. It seemed almost, sometimes, as though the men were hypnotised: sixty instruments pealed forth as one.

Following this first item—as indeed after each—one of Sousa's own compositions was given. It was in these that the band shone. Sousa has trained his musicians to such a high pitch of excellence in the interpretation of his own works as to make their renderings perfect. As everyone knows, Sousa's compositions are quite different from those of anyone else. He has established a new school of musical composition, and though many have tried to imitate him, none have succeeded. The first was the famous "El Capitan" March. In this all the peculiarities of Sousa's strikingly original genius are revealed.

Mr. Herbert L. Clarke gave a cornet solo of his own, entitled "Showers of Gold." The melody is very pleasing at times, and gives ample scope for the remarkable abilities as a cornet soloist possessed by Mr. Clarke. He was accorded an encore, and, responding, played "If I had the world to give you." Next followed three new character studies by the conductor—"The Red Man," "The White Man," and "The Black Man." In the first are some very beautiful passages. We can imagine the quiet, peaceful life in a Red Indian camp. It is evening; night closes in, and the weird cries and howls of wild animals in the forest are heard in the distance. "The White Man" is of quite a different character. The music suggests the birth, growth, and progress of the American race. "On! On! Forward! Forward!" shrieks the music. It is the motto of the new world set in harmony, "Progress!"

That old favourite, "Hands Across the Sea," succeeded these three sketches, and was received with resounding applause. A selection from Sousa's "The Bride Elect," was sung with delightful simplicity and naïveté by Miss Virginia Root. Clear as a bell her rich soprano voice rang through the hall, and Miss Root was compelled, by the persistent applause, to return twice, singing with perhaps even greater effect "Annie Laurie" and "The Goose Girl."

Edward German's ever popular rhapsody, "Welsh," was given, followed by the "Washington Post March," Kunkel's tone-picture, "The Old Cloister Clock," and, after the interval, came two short pieces, an "Entr'acte" by Helmesberger and Sousa's march, "The Fairest of the Fair." Then we were favoured with the conductor's masterpiece, the celebrated "Stars and Stripes" March. As we have remarked above, it is in these essentially "Sousain" compositions that the band is at its best.

There then followed what, from a purely musical point of view, was the piece of the evening. It was a violin solo—Saint-Saens' lovely "Rondo Capriccioso"—by Miss Nicoline Zedeler. Miss Zedeler has a positively wonderful touch, so light and yet so strong and deep, that all were impressed who heard her play. In response to a burst of applause she played "The Swan." The evening closed with Friedemann's "Slavonic Rhapsody."

Every credit is due to Messrs. Abel and Son, of the Parade, for the excellent management. The seating arrangements, and, indeed, everything, could not have been done better.

## "ELECTRICAL SOUSA" AND HIS BAND.

The cartoonist delights to picture Sousa as an acrobatically constructed personage, with electricity going out from the points of his hair and from his baton. The pictures, although exaggerations, as many effective pictures are, really "touch the spot," for nobody can attend one of the performances of his remarkable band without being struck with the magnetism of the man, and the wonderful power he possesses of making his personality, not his hair alone or his baton alone or yet his swaying, genuflecting body, but his whole personality interpret the music in such a way as to impress the interpretation on the band. The audience ceases to be in the presence of a number of individuals, each charged with the duty of playing a single instrument. The music, say of one of those delightful "Sousa Marches," unfolds as from a piece of the most perfect music-producing machinery that the imagination ever thought of. All the musicians become part of the machine, yet each contributes to the general effect the inspiration, the "soul" in a way that not the most perfect machine in the world will ever be got to do. It is this characteristic of Sousa and his band that makes the collection of musicians sought after wherever they go. Unfortunately, those who in these shores would hear the band will need to "hurry up," for after the scamper round the British Isles upon which he is at present engaged is over Sousa leaves on a round-the-world tour of indefinite length. Mr. H. B. Phillips has arranged for a visit to Belfast on 16th prox., a one-day visit only, but with two performances, so that our country readers as well as the citizens will be able to enjoy the treat. The pity is it is to be a farewell visit of the great composer-conductor.

Cheltenham Examiner

26. 1. 1911

## SOUSA.

The Town Hall was crowded last Tuesday afternoon to hear Sousa and his band, on their farewell tour. It must have been very gratifying to the promoters to see such an audience, an audience that even the most finished orchestra in the world could not attract. The one thing about Sousa's band is that it never plays miserable music. Even a Tone-poem sounds exhilarating and cheerful when played by his band, and a Rhapsody is a positive orgy of sound. Then, the average person who likes music for a change prefers something easily understood, and it can be got at a Sousa concert. The primitive instinct for rhythm is also satisfied by marches and two-steps, accompanied by the most complete set of percussion utensils the writer has ever met with. They are enough to make the mouth of an African Chief water. Sandpaper, glockenspiels, bones, tambourines, tubular bells, cymbals, tympani, side-drum, gong, krotalon, piece of sheet iron, etc., and three artistes to play with them. The same smart and precise method of rendering music was noticeable this time as on the previous visit. A piece is turned out as if played by a wonderful piece of complicated machinery that never gets out of order. There is no time wasted between the items, neither between the item and the inevitable encore. Nine pieces are programmed, and the band is ready to play eighteen if desired. The concert began at three prompt, and ended at 4.50—the right length for an afternoon affair. The programme was as follows:—Symphonic Poem, "Les Préludes" (Liszt); cornet solo, "Showers of Gold" (new) (Clarke), Mr. Herbert L. Clarke; character studies, "The Dwellers in the Western World" (new) (Sousa); soprano solo, "Card Song" (from *The Bride-Elect*), (Sousa), Miss Virginia Root; rhapsody, "Welsh," (Edward German); tone picture, "The Old Cloister Clock" (Kunkel); (a) entr'acte (Helmesberger), (b) march, "The Fairest of the Fair" (Sousa); violin solo, "Rondo Capriccioso" (Saint-Saens), Miss Nicoline Zedeler; rhapsody, "Slavonic" (Friedemann). Old favourites, such as "El Capitan," "Washington Post," "Hands across the sea," "Manhattan Beach," and "Stars and Stripes," were given as extras; also a kind of humorous fantasia on "Has anybody here seen Kelly?"

The cornet soloist, Mr. Herbert Clarke, is one of the finest players we have ever heard. He produced a beautiful tone, and also produced notes the average player, for the sake of his health, leaves unplayed. It is a pity all cornet solos contain such a lot of rubbish in the way of cadenzas. At the end of every eight-bar melody the soloist seems to run amok, so to speak.

The singer, Miss Virginia Root, appeared to have a fine voice, but it could not always be heard. She was encored, and sang "Annie Laurie." The same remark applies to the violinist, Miss Zedeler. Her tone was rich and perfect, especially in the encore—*Saint-Saens' "La Cynge"*—when she had the harp only as accompaniment.

Messrs. Dale, Forty and Co. were in charge of the arrangements.

## "WHIRLWIND SOUSA" AND HIS BAND.

Without his band Sousa would still be a great composer, for have not the "Sousa Marches" gone at least in gramophone form all over the world? Without Sousa the band of sixty accomplished performers yielding obedience to his "whirlwind" baton would still be fine instrumentalists. But band and conductor together make such a splendid combination that it is not surprising they create something of a sensation wherever they go. So far as the people of this country are concerned the chance of hearing the great musical combination must be limited to the next few weeks, for at the close of his tour throughout the United Kingdom, not forgetting Ireland, the great composer-conductor and his inimitable collection of players start on a tour round the world. Even at the end of this trip through two hemispheres it is doubtful whether Sousa will ever return to these shores. The moral is plain; the chance of hearing the band should be availed of while it remains. Somebody has gone so far as to divide the world into two classes, those who have heard Sousa and those who have not. The classification pays a compliment to the genius of the man, but it also conveys a fact, namely that to have heard Sousa really does make a difference. It marks an event in one's life, and gives a fresh memory of abiding interest. Sousa can only spend four days in Ireland. One of these, February 15, is being given to Dublin, where the wonderful conductor is certain of a big welcome.



## Sousa's Band in Gloucester.

### PERFORMANCE AT THE SHIRE HALL.

A Sousa concert is a very gay affair. The famous American conductor seems determined to keep his audience stirred to their depths, or amused, from beginning to end of the programme. He believes that this sad old earth hath need of his mirth: it has sorrow enough of its own. He laughs, and the world laughs with him, and he and his band of sixty performers are popular. Though a thing that is popular is frequently stamped as being inferior, we do not mean this to apply to Sousa performances. Though, from a purely musical standpoint, we cannot always endorse the conductor's methods, he infuses an individuality into his productions which make them very attractive. The dash and brilliancy with which his band plays are irresistible to the average person, while those competent to criticise must admire the exquisite tone of all the instruments, and the truly wonderful manner in which they harmonise. There is no "missing link" in the chain of Sousa's instruments. All the conventional instruments which he requires are arrayed before him, as well as a fearsome-looking treble-bass known as the Sousaphone, and when nothing else will supply the sound he wants he introduces a hammer, coconut shells, sandpaper, or wooden clappers. Indeed, what with the conductor's characteristic method of directing the executants, the unusual appearance of several of the instruments, and the evolutions of the two gentlemen at the back of the orchestra who manipulate the "et ceteras," the band is very interesting to watch as well as to hear. One fancies Sousa's style of conducting is a little less exuberant than in former years, but he gets the same results from the players, whose wonderful precision and neatness make the combination occasionally sound like the work of one huge instrument, showing the excellent pitch to which all the component parts are tuned.

At the performance given at the Shire Hall, Gloucester, on Tuesday night, there was a fairly large audience, but there were more vacant seats than one would have expected. The applause which greeted each item was very hearty, and there was only the one exception necessary to prove the rule for encores. This was in respect to the last item, when the lateness of the hour prohibited a response to the demand of the audience. On three occasions there were double encores. Nine items appeared on the programme, but 20 pieces were played. Though a more pleasing effect would undoubtedly have been produced in a larger room, the volume of sound was nothing like so deafening as might have been expected; and though on occasion one listened with more respect than pleasure, these lapses were not frequent.

The concert opened with Liszt's symphonic poem "Les Préludes," to which "El Capitan" was the encore. Mr. Herbert L. Clarke, an exceptionally skilful cornetist, with a splendid instrument, then gave the cornet solo "Showers of Gold," a new and brilliant composition from his own pen. On being recalled he favoured the audience with Clarendon's "If I had the world to give you," a delightful melody which he rendered with great smoothness and charm. Then came a novelty by Sousa, "The Dwellers in the Western World," character studies, representing the red man, the white man and the black man. It is a very original composition, and greatly pleased the audience, who, as a result, were treated to "Hands Across the Sea." Miss Virginia Root, soprano vocalist, only made one appearance during the evening. One would like to have heard more of her in a double sense, for the band treated her rather unfairly in nearly drowning her voice, which, when heard, was sweet and clear. She gave the "Card Song" from Sousa's "Bride Elect," with "Annie Laurie" and "The Goose Girl" as first and second encores. The next two items were Edward German's "Welsh Rhapsody," to which the "Washington Post" was the encore, and Kunkel's tone picture "The Old Cloister Clock." The encore piece to the latter was a skit by Bellstedt on the song "Has anybody here seen Kelly?" This is real, unadulterated farce, and is a veritable pantomime of sound. You couldn't help laughing at it. Small wonder that a second encore was demanded. "Yankee Shuffle" was given. A graceful Entr'acte by Helmesberger was bracketed with Sousa's "Fairest of the Fair" March, calls for more being responded to by "The Stars and Stripes for Ever," and "Manhattan Beach." Miss Nicoline Zedeler, a polished violinist, played Saint-Saëns' "Rondo Capriccioso" in a charming manner, and in acknowledgment of the audience's appreciation intensified the pleasure with "The Swan" (Saint-Saëns), with harp accompaniment alone. This was, perhaps, the most delightful item of the evening. The concluding piece was Friedmann's "Slavonic Rhapsody."

## SOUSA IN CHELTENHAM.

### BIG AUDIENCE AT THE TOWN-HALL.

Sousa's "farewell" tour brought him and his celebrated band to Cheltenham on Tuesday afternoon, when the Town-hall was crowded in all parts, and the "March King" had a reception the cordiality of which left nothing to be desired. It was some five years since the renowned conductor was last in Cheltenham, and he was then about fifty years of age. Time has not dealt harshly with him, for although the iron grey beard is more grizzled, and the swart mane is more or less a thing of the past, strength and vigour are amply evident in his well-knit frame. A much greater change has taken place in the conductor than in the man. The "emotion strung to frenzy," the fine fury with which he seemed to lash the music from some unwilling demon, those splendid gymnastics which used to be the wonder and joy of one half the audience if not the other moiety, have given place to a form of conducting as chaste and sedate as even old Tannur could desire, with all his hatred of what he terms "the false antic movements of the conceited chimerical and capricious." We confess to having greatly liked the old Sousa, the Sousa of the dynamic age; but none the less the quietly strong conductor, powerful in the consciousness of the perfect responsiveness of his great instrument of sixty human keys, is a figure not less impressive. It may be supposed that a musician of Sousa's capacity, if sometimes forced by circumstances to opportunism, is at heart an idealist, and there are not wanting evidences that his ideal of a great military band is that it shall be something which shall as far as possible unite the elasticity of expression which finds its utmost range in the symphonic orchestra with the brilliancy and power of ensemble which should characterise the military band per se. In this he has triumphantly succeeded, and from the forest of woodwind on the left the quality of the tone was hardly less vocally elastic than that of violins, while the sparkling brightness of the light brass instruments was the result not only of the actual selection and apperpointment of the instruments, but of the insistence upon a tone quality which must be unique. The cornet solo of Mr. Herbert L. Clarke (a new composition of his own entitled "Showers of Gold") gave some idea of the component parts of the brass section, for played with such feathery delicacy the cornet for once became a chamber instrument. It was noteworthy that the band did not, as do most military bands, include any stringed double-basses. Sousa has preferred the homogeneity of fagotto and contra fagotto as the natural fundamentals of the oboe family, and a mighty bombardon of a new type—his own, we are told—as the double-bass of the brass side. In the centre a harp, in the hands of an artist of virtuoso quality, is a tour de force, the importance of which can only be realised by those who carefully note the details by which the master mind has achieved such results.

And if the conductor was Sousa, and the band was Sousa on a larger scale, the programme was also Sousa to a degree that was embrace and illustrative without being egoistic. There were as it stood in printed form only three Sousa items, the clever "character studies" entitled "Dwellers in the Western World," the soprano solo "Card Song" from his "Bride Elect," and the march "The fairest of the fair." But almost every item was encored, and as Sousa commences at the appointed minute and allows no waits to the end, there was ample time for responses, which were almost entirely "Sousan." They included "El Capitan," "Hands Across the Sea," "Washington Post," "Yankee Shuffle," "Stars and Stripes," and "Manhattan Beach," which are the chief of that fine series of compositions which have earned him the title of the "March King." Other of the programme numbers proper were the symphonic poem "Les Préludes" (Liszt), Edward German's Welsh rhapsody, Kunkel's tone picture "The Old Clock Tower," and Friedmann's rhapsody "Slavonic." It is late in the day to dwell on the magnificent capacity of the great band to respond to the inspiration of its leader, the delicacy of its more subdued tones, and the splendid smoothness and resonance of its great fortissimos. What they could be in purely humorous music, such as the thoroughly clever "Has anybody here seen Kelly?" was not less welcome as illustrative of another phase of their musicianship. Seldom has admirable music and admirable humour been more closely wedded. The question in which the whole realm of musicdom is concerned is in the title. The frail woman voice of the oboe commences the quest of the absent Kelly, the

stentorian policeman bombardon in double bass takes up the theme, the valved trumpets thrill it to the ends of the earth, the trombones crash it in chorus to the caverns of the mighty deep. Then the dirge-like bassoons reveal the mysterious horror of the "Left me on my own-i-o," and all the birds of the air a-sighing and a-sobbing seem to make nests of the instruments till the grand tragedy of the climax. Sousa, although if always a musician, is also a fine "showman," and there were special effects, like the long line of cornets, trombones, and piccolos in "Stars and Stripes," which count for much more than their musical value in the entertainment world.

Lastly, there remain to acknowledge the charming soprano solos of Miss Virginia Root, and violin solos of Miss Nicoline Zedeler, both with delightfully subdued orchestral accompaniments.

Messrs. Dale, Forty, and Co., of the Promenade, were in charge of the local arrangements for the concert.

## Sousa's Band.

Sousa's Band, which is making a farewell tour of the United Kingdom, gave successful concerts at the Town Hall, Cheltenham, and the Shire Hall, Gloucester, on Tuesday afternoon and evening respectively. Under the direction of their famous conductor, the band went through the appointed programme with marvellous precision and great volume of tone. It seems a pity that a body of instrumentalists so capable should be confined so largely to specialisation in one class of composition. But Mr. Sousa must be presumed to know his own business best. The most captious critic will probably admit that, within its limitations, the band secures many striking and clever effects. Popular approval was undoubted, for nearly every item was encored, the number of pieces on the programme being more than doubled. The principal selections were Liszt's symphonic poem "Les Préludes"; Sousa's character studies "Dwellers in the Western World" (the Red Man, the White Man, and the Black Man); German's "Welsh Rhapsody"; Kunkel's tone picture "The Old Cloister Clock"; and Friedmann's "Slavonic Rhapsody." The encores served for the re-introduction of such old public favourites as "El Capitan," "Washington Post," "Manhattan Beach," and "Stars and Stripes," which were dashed off with all the old verve. "Has anybody here seen Kelly?"—the question being asked and answered by all kinds of instruments in various keys—was an ingenious and laughable musical joke. The soloists took full share of the evening's honours, Miss Virginia Root (soprano vocalist) and Miss Nicoline Zedeler (violinist) both receiving loud recalls; while Mr. Herbert L. Clarke, who in a superbly played cornet solo soared with bell-like clearness to the E above top C, "brought down the house." The local booking arrangements were in the hands of Dale, Forty and Co., Ltd., at Cheltenham, and Thompson and Shackell, Ltd., at Gloucester.

## SOUSA'S BAND.

### Farewell Concert at the Shire Hall

#### ENTHUSIASTIC RECEPTION,

(Special.)

ON Tuesday evening the Shire Hall reverberated not only with the din of sounding brass and tinkling cymbal, but with several other aids to the due rendering of a Sousa programme, the occasion being the performance of a concert given by Sousa's famous band, and one of a farewell series throughout the country.

These aids consisted of wooden mallets, sand-boards, coconut shells, a piece of sheet iron, xylophone, tubular bells, tambourine and jingles, etc. the remarkable dexterity of the gentlemen who manipulated these unpromising articles attracting universal attention, there being ample employment for the eye as well as the ear during the rendering of the various items.

A hearty greeting was accorded the famous conductor by a large audience drawn together by the fame of his band, his own personality, his



34

compositions, and, finally, his method and manner of direction. Mr. Sousa bowed his acknowledgments, turned to his desk, and simultaneously with the raising of his baton the Band (some 60 in number) rose with military precision and struck up the National Anthem, scored in such style as to afford ample opportunity for the display of massive effect in tone. The concert proper then commenced with a highly effective arrangement for wood wind, brass and percussion of Liszt's very descriptive Symphonic Poem "Les Preludes," (the third of thirteen, and founded on a passage from Lamartine's Meditations Poetiques), which received a splendid all-round interpretation, the tone of the clarinets, in the rapid arpeggi passages being particularly noticeable.

This number was followed by one of Sousa's earlier pieces, the familiar "El Capitan," with xylophone obligato, as an encore, this being more palatable to the majority of the audience. "The Dwellers in the Western World," a new character study containing much original writing, succeeding. As a tonal picture it portrays "The Red Man," "The White Man," and "The Black Man," the first-named being depicted in war-paint and trappings to the accompaniment of harmonies fragmentarily suggestive of Coleridge-Taylor's "Hiawatha" music; the White Man (a sailor) in reminiscent mood apostrophises the Sea and its terrors on his passage to a New World, and voices his deliverance therefrom; while the portrayal of the Black Man gives the composer opportunities for bizarre effect in the employment of the aids before named, creating quite a negro atmosphere, in which the shuffle and step-dance were imitated to the life. The "Study" was warmly applauded. The encore to this was "Hands across the Sea."

Mr. Herbert L. Clarke then took the platform with a new cornet solo from his own pen, entitled "Showers of Gold," a composition abounding in brilliant passages, both ascending and descending, in *cadenza* form, and in which the executant illustrated perfect command over his instrument. It was a notable display, both as regards tone and liping, rousing the audience to enthusiasm. Being encored he gave Clarendon's "If I had the world to give you," a delightfully suave composition full of poetic feeling.

Edward German's "Welsh Rhapsody," introducing familiar Cymric melodies (Bells of Aberdorey, Men of Harlech, etc.), was noticeable for the splendid quality of the trombone work, this item being followed by the familiar "Washington Post" as an encore.

After a brief interval, Kunkel's Tone Picture, "The Old Cloister Clock," with illustrative tubular bell solo was performed with excellent effect, followed by a humorous arrangement of Hodge's popular song, "Has anybody here seen Kelly?" by Bellstedt. This number gave intense enjoyment to the audience in its various presentments—the subjects, given out by the ponderous brass *bassi* being answered by the thin, reedy, wood wind (and in which our old friend the bassoon, the "clown" of the orchestra, spake in no uncertain voice); again in slow time, a la Marche Funebre with staccato dissonant chords from the brass—the climax being reached by the sonorous declamation of the bass tuba and answered by the oboe. Altogether a most diverting example of musical fooling, and in welcome relief to the morbid course music too often pursues.

The second encore was a nondescript variation yept "The Yankee Shuffle" with sandboard "effect." We might enlarge on this Shuffle, but our space alas! is limited. Helmesberger's "Ent'raete" and Sousa's Quickstep March, "The Fairest of the Fair," also an old favourite, and greeted as such, followed. The encore was the "Stars and Stripes," a feature of which was the artistic unison solo by the piccolos of the band, to whom were added the cornets and trombones, the performers standing in the front of the platform, and affording a striking *tu ti*. "Manhattan Beach" concluded the encores, and the Band closed an enjoyable evening's performance by a spirited rendering of Friedemann's "Slavonic Rhapsody."

The soloist was Miss Virginia Root (soprano), a charming personality, who gave the "Card Song" from Sousa's "The Bride Elect" with wood wind and French horn accompaniment (the flute *obligati* in the introduction being particularly noticeable for quality of tone and facility of execution). This number delighted the audience to such an extent that an encore was imperative, and "Annie Lawrie" being selected; further measure being demanded was forthcoming in the form of "The Goose Girl" (Sousa), a quaintly funny number with valse refrain in the composer's particular vein.

Miss Nicoline Zedeler (violinist) essayed Saint-Saen's exacting "Rondo Capriccioso" (with orchestral accompaniment), and achieved much distinction in the task, her *sautille* bowing in the arpeggi passages, double stopping, and intonation throughout being of artistic excellence. In response to persistent recalls the lady rendered "La Cygne," by the same composer (with harp accompaniment), in which her command of the *legato* was strikingly displayed.

*Spencer Illustrated Chronicle*  
24. 1. 1911

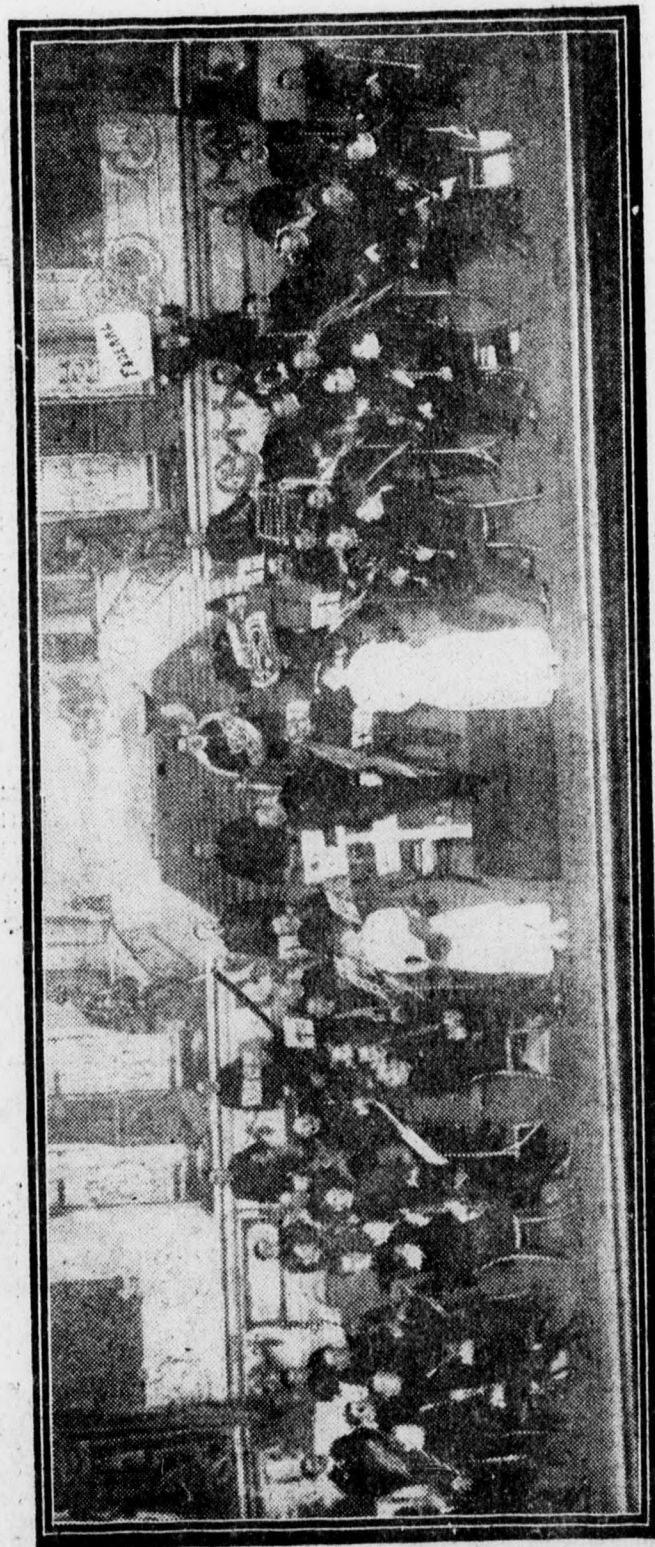
## Sousa's Last Appearance in London.

To sum up, prominence is being given rather to the classical than the modern and popular side during the tour more than has been the case hitherto, and the Band fully justified its reputation, the *ensemble* being without flaw; but it was the marches and dances which really gripped the people, and Mr. Sousa's retirement will be truly a cosmopolitan calamity. He has been with us long enough to earn an undying reputation as the March King, the cult of which form he has made peculiarly his own as surely also did Strauss that of the Valse, both being sovereigns in their own particular domains. Dancers have also much for which to thank Mr. Sousa, the piquant rhythm of his work in that direction being irresistible.

Concerning the Band itself, no paeans of praise need be sung nowadays. Its reputation is assured, and in wishing it and its talented conductor "Bon Voyage" we will couple with it the sincere hope that every member of the organisation will, in the years to come, look back with unfeigned pleasure upon the reception, engendered by their individual and collective talents, that they have experienced on this side of the Atlantic.

The local booking arrangements were in the very capable hands of Messrs. Thompson and Shackell, of Eastgate-street, Gloucester.

BATON.



On Sunday evening, under the auspices of the National Sunday League, Sousa and his Band, amid great enthusiasm, gave a farewell concert at the Palladium. Sousa is now about to make a tour of the provinces.



Birmingham Post  
26. 1. 1911

## SOUSA AND HIS BAND.

It took us only a few minutes yesterday afternoon to realise two things—that Mr. Sousa is not nearly so demonstrative on the platform as he used to be, and that he is getting plumper. To the scientific eye the two facts seem to stand in the relation of cause and effect; Mr. Sousa is evidently not taking sufficient exercise at his concerts. His extraorbital gestures are now few and far between. And when one comes to think of it, there is little need, in the case of so splendidly trained a band, for any gestures at all, even the normal ones; for an orchestra can just as easily keep its eye off a conductor when he is beating time south as when he beats it north of his desk. It goes without saying that the band is magnificent in its unity and precision. These are rather mechanical virtues, perhaps, or at any rate seem mechanical when they count for so much in a performance and the higher musical qualities count for comparatively little; but even so they are remarkable and well worth admiration. The wood-wind section in particular is a perpetual joy to the ear; one listens to it with pleasure quite irrespective of what it is playing, purely for its gay and easy virtuosity—as one listens to the faultless trills and roulades of a great prima donna. The trombones are inclined to be too strident, but that is the common fault of bands of this kind. The oboe tone, on the other hand, is somewhat weak and not always certain; the oboes were markedly out of tone with the rest of the wood-wind in certain passages of Liszt's "Les Préludes," in which almost everything depended on them. Like all good military bands, Mr. Sousa's gives one the impression that writing for this particular kind of combination is as yet barely out of its infancy. Compared with the infinite colour our composers get out of the ordinary orchestra, the military band effects seem woefully restricted and conventional. Surely there is no need for the various groups of instruments to have their respective functions so rigidly fixed as they generally are. One suspects that if one of our modern composers with a real sense of orchestral tone-blending would take the trouble to write seriously for the military band he would make it sound quite new. The pure beauty of the trombones, for example—one remembers the exquisitely tender things that are done with them in "Parsifal"—is almost always sacrificed to the noisier possibilities of the instrument. How much could be done with the military band in good hands was shown by the excellent arrangement of "Till Eulenspiegel." One had to accept it as a makeshift, of course; but taking it for what it was it was admirable; in one or two passages the substitution of the wood-wind for the strings even gave greater point to the jokes. Mr. Sousa spoiled a few passages—such as the early one in B flat, where Till is among the monks, and the deliciously impudent street-tune he whistles later—by taking them too deliberately; but on the whole the performance was strikingly good; one has rarely heard a more humorous point given to certain phrases by the players. Liszt's "Les Préludes," though it was played with a good deal of virtuosity, was not so pleasurable. The arrangement for military band did not seem so good as in the case of "Till Eulenspiegel"; and perhaps the music of this spiritualised kind suffers more by translation into a heavier orchestral medium than humorous and rollicking music like "Till Eulenspiegel" does. We felt that the band would have been magnificent in some of the grandiose work of Wagner; unfortunately there was nothing of his on the programme.

But if we had no Wagner we had plenty of Sousa, and Sousa's music is well worth hearing on his own band. Like everything else that is superlatively good of its own kind—billiards, or boxing, or pocket-picking—Mr. Sousa's marches demand and deserve attention. One must be very priggish indeed not to be interested in them. They are, in truth, a sociological document—the most perfect embodiment we have of certain elements of the American character. Our American friends chatter, like some of our English friends, about the necessity for a purely American school of composition. Well, they already have one, if they could only be brought to see it. Mr. Sousa's music is not *all* America—that would be asking too much from it; but it is certainly business and political America. His style is as distinctively and amusingly American as the cut of our Yankee cousins' clothes or their nasal accent; it at once sets us thinking of the map of U.S.A. It is triumphant,

bumptious, self-confident America that Mr. Sousa gives us—a Rooseveltian speech in music, cockily conscious of having beaten all opponents to a frazzle. The marches—and this is the charm of them—sound exactly like the conversation of a typical successful American who has evaded culture all his life; they present common facts in new lights, the unconventional phrasing of them making them sound for the moment like draughts from the fountain of wisdom itself; they are peppered with slang—but what slang! How pungent, how racy, how expressive! Their very titles have an American flavour—"El Capitan," "Yankee Shuffle," "Hands Across the Sea," and so on; to read the list of Mr. Sousa's compositions is to get the feeling of looking down a saloon counter crowded with fascinating American cocktails, every one warranted to tickle as it goes down. And when we hear the marches played as only Mr. Sousa and his band can play them, the sociological document is indeed complete; we seem to see the Stars and Stripes come fluttering down over our heads.

Of the solo pieces the most interesting was the remarkably fine cornet playing of Mr. Herbert L. Clarke. Miss Nicoline Zedeler gave us a conscientious and capable performance of Wieniawski's "Souvenir de Moscou," but it is hard work adapting our ears to the violin after an hour or so of military band. Miss Virginia Root sang a song by Mr. Sousa, "The Snow Baby"—very long and very baa-lambish. E. N.

## SOUSA IN BIRMINGHAM.

### LARGE AUDIENCES AT THE TOWN HALL.

Sousa, the famous American brass band conductor, called at Birmingham yesterday in the course of a farewell bustle through England, and rattled through two concerts at characteristic speed. A Sousa programme is a very breathless sort of affair. Almost before the last chord of one piece has died away, another is in full swing, and you get the most astounding contrasts of styles and qualities without a moment's interval. Thus, yesterday afternoon things like Liszt's symphonic poem, "Les Préludes," and Strauss's "Till Eulenspiegel" were followed straight away with the most vigorous and brazen of the Sousa marches. In fact the whole programme was a series of Sousa sandwiches, a Sousa piece representing the closely packed frilling between two other works of more musical distinction. It was not, however, the real Sousa we saw yesterday; not the Sousa that became famous years ago. The characteristic actions in conducting—the jerks, the sweeps, and the lunges—were almost all absent, and for the most part Mr. Sousa was quite normal, and even unusually restrained, in his movements. This was no disadvantage from the musical point of view. The band played with the same vigour, precision, and roundness of tone as of yore, and the programme was of a higher order. The Liszt piece and "Till Eulenspiegel" sounded much better as arranged for brass band than one expected, though here and there the musical fabric became thick and heavy, while the picture generally tended to get a little out of focus. The absence of strings, of course, alters the tone colour considerably, and in very delicate work the effect is bound to be detrimental. Edward German's lively and effective "Welsh Rhapsody" went extremely well, and so did the Sibelius "Valse Triste." Mr. Herbert L. Clarke showed magnificent ability in a cornet solo, and Miss Nicoline Zedeler gave a creditable rendering of the "Souvenir de Moscou," most often heard of all violin solos. Miss Virginia Root displayed a pretty soprano voice in a tedious song called "The Snow Baby," written by Mr. Sousa. The audiences were very large, and very enthusiastic. In the evening the chief pieces were the "1812," a fantasia on Wagner's "Siegfried," and Rachmaninoff's well-known Prelude in C sharp Minor arranged for military band.

## SOUSA'S BAND.

Mr. John Philip Sousa paid a farewell visit to the Birmingham Town Hall yesterday, giving concerts afternoon and evening, with his usual success. Miss Virginia Root, vocalist; Miss Nicoline Zedeler, violinist; and Mr. Herbert N. Clarke, solo cornetist, gave selections which were much appreciated, as was the suite of Mr. Sousa's own composition, the first movement of which gave imitations of the popping of champagne corks, while the third was described as in some way expressing the virtues of Scotch, Irish, and Kentucky whiskey.

## THE SOUSA STYLE.

The unconventional musical critic of the "Birmingham Post" notices that Mr. Sousa, whose band has paid a visit to that city,

is not nearly so demonstrative on the platform as he used to be, and that he is getting plumper. . . . Mr. Sousa is evidently not taking sufficient exercise at his concerts. His extraorbital gestures are now few and far between.

To the mere musical part of the program the critic gives delighted praise:

Mr. Sousa's style is as distinctively and amusingly American as the cut of our Yankee cousins' clothes or their nasal accent; it at once sets us thinking of the map of U.S.A. It is . . . a Rooseveltian speech in music, cockily conscious of having beaten all opponents to a frazzle.

But a song by Mr. Sousa, "The Snow Baby," is "very long and baa-lambish."

## SOUSA'S BAND.

### TWO CONCERTS IN BIRMINGHAM.

John Philip Sousa, the "March King," and his band, who are now paying their farewell tour round the world, were heard in the Birmingham Town Hall yesterday afternoon and evening for the fourth time, their previous appearances here being respectively in 1901, 1903, and 1905. The constitution of the rank and file is quite unique, comprising a large body of wood wind and reeds, and an extraordinary array of brass, including cornets, trombones, trumpets, flugelhornes, some immense tubas, euphoniums, harp, and an enormous bombardon, additional tone quality being added by the inclusion of a number of saxophones. But then come such accessories as sand paper, xylophones, bells, tubular bells, hammers, wooden clappers, which one can hardly class as instruments at all, but which are employed in a clever manner in the quasi-humorous, characteristic, and descriptive pieces which so largely make up encores after each item. The individuality of the conductor is less marked, and by no means so demonstrative—a movement of the hand, a slight bend of the head, suffices to indicate a crescendo, a diminuendo, a sotto voce, fortissimo, pianissimo, or an accelerando. There is certainly an infectious air of gaiety about Sousa's band, as a critic justly remarked, which is quite irresistible. Of course, in the way of sonority, precision, attack, and technical virtuosity it would be hard to realise greater effects, and in these respects years of ensemble playing have had valuable results.

The programme at the matinee included Liszt's symphonic poem, "Les Préludes," Richard Strauss's tone poem "Till Eulenspiegel," and German's "Welsh Rhapsody," the last two having been specially arranged for the band by Mr. Dan Godfrey, and wonderfully orchestrated they are. These and Sibelius's charming "Valse Triste" were, of course, the great artistic features, and they were given with clearness of phrasing and sonority of tone. The encores were devoted to Sousa's specialities, of course, including "El Capitan," "Hands Across the Sea," "Yankee Shuffle," "Washington Post," "Stars and Stripes," and a new musical joke, "Has anyone here seen Kelly?" in which various instruments, such as the contra-bass tuba and the double bassoon, give out the chief phrase in a humorous and grotesque manner. Mr. Herbert L. Clarke, the cornet player, astonished the large audience present by his virtuosity and tone-power in his own composition, "Showers of Gold."

There was a large audience at the matinee, but in the evening the Town Hall was crowded to its utmost holding capacity. The evening concert opened with the overture, "1812," an electrifying rendering being given. The important novelties were Rachmaninoff's "Prelude," in which tubular bells were employed, and a splendidly orchestrated Fantasia on Wagner's "Siegfried." Sousa's new characteristic studies, "The Dwellers in the Western World," created immense enthusiasm, and so did all the encores, which were the same as given in the afternoon. In the way of variety, some songs were given by Miss Virginia Root, a light but pleasing soprano, and violin solos by Miss Nicoline Zedeler, a well-schooled performer, whose tone is pure but not voluminous.



## SOUSA AND HIS BAND AT MALVERN.

[BY OUR MUSICAL CRITIC.]

A large audience wended their way and gathered in the Assembly Rooms yesterday afternoon, to see and hear the famous band conductor and composer, "The March King," John Philip Sousa, and his combination of instrumentalists. As is characteristic of American hustling, this Band is rushing through the kingdom at lightning speed, frequently giving a duo of performances in two separate towns, often including Sundays. The tour in England began in the first week of January, with a daily performance of an afternoon, and occasionally an evening programme, and continues with uninterrupted movement until the beginning of March, when visits will be made to far distant countries.

This Band is, probably, the premier one of its order in the world, all the instruments being handled with a cleverness and precision as to suggest, when left to the hearing faculty alone, not a combination of some fifty or sixty performers, but one huge instrument. There is nothing in Wagner or Strauss to equal the violent assault on one's ear as when Sousa's Band gives forth a fortissimo passage; in more subdued moments, however, some fine effects and delicate colourings make themselves conspicuous. One special feature of the performance was the wonderful gradations of tone, the outcome of that perfect unanimity which is so essential in the rendition of concerted music. Although the volume of tone produced was, at times, of immense proportions, it cannot be condemned as rough and blatant.

Mr. John Philip Sousa is a born conductor. His beats are accomplished with much less action and fussy movements than many another less important leader. He has a perfect control over his forces, each manual and bodily movement conveys a meaning, which meets a ready response from the instrumentalists, and produce an ensemble and homogeneous whole little short of wonderful.

Coming to yesterday's programme, which contained much of an interesting nature, the incantatory item was stated to be Liszt's symphonic poems, "Les Preludes." The composer of this work, one of the greatest pianists who has ever lived, and who was pre-eminently a composer of pianoforte works, following on the path which Beethoven and others had suggested, created a "symphonic poem." Of these there are twelve in number, and are striking illustrations of that much-abused expression "programme music." In "Les Preludes," after Lamartine, we find the same melodic phrase, here alluring, now amorous, now pastoral, now warlike; a storm gathers, increases, bursts and dies away in the middle of the composition. This constitutes a great charm and musical pleasure, bringing into play all the faculties of the mind. The work received a vividly realistic rendering and its masterly performance was provocative of much admiration.

A cornet solo, "Showers of Gold" (Clarke), afforded liberal scope for Mr. Herbert L. Clarke to display his unique powers as a cornetist. That he is a brilliant artist no doubt can exist, and his playing exhibited a degree of assured proficiency. He was deservedly applauded, and evoked a pronounced encore.

A new work of the conductor-composer, entitled "The Dwellers in the Western World," styled "Character Studies," is, presumably, a musical depiction of (a) "The Red Man," (b) "The White Man," and (c) "The Black Man." Although it is difficult to realise how, through the medium of instrumental music the varying characters of this trio of Western dwellers can be portrayed, the accompanying letterpress threw light, and lent assistance in grasping the sentiment contained therein. It also became an important factor in helping the listener to dive beneath the mere surface of notes, and in a measure, to obtain an understandable insight into the texture of this interesting specimen of programme music.

Vocal selection agreeably diversified the concert by the introduction of a soprano solo, "Card Song" (from "The Bride Elect"), (Sousa), sung by Miss Virginia Root with refinement and point; but, unfortunately, her method did not secure clear articulation. The accompaniment at times submerged her voice. Edward German's Rhapsody, entitled "Welsh," next received the united attention of the instrumentalists. This was the least interesting item, but the final air, "Men of Harlech," of which a distorted version was given, but splendidly played, set the audience craving for more, which desire was gratified.

After an interval, the Band presented a picture in tone, "The old Cloister Clock." This was a most effective piece, and with the aid of tubular bells it proved very realistic. This again disturbed the equilibrium of the audience, who were granted an encore, followed by a second item.

A duo of pieces, (a) "Entracte" (Helmberger) and (b) "The Fairest of the Fair," again engaged the attention of the Band. The first named is a particularly pretty bagatelle, very graceful and dainty. The second item was also very attractive, the finale being played by six trombones, in unison, with perfect intonation, and when these were supplemented later on by six cornets and four piccolos, all in unison, the huge mass of tone became deafening.

A relief in the continual blast of the full band was found in Miss Nicoline Zedeler's violin solo, "Rondo Capriccioso" (Saint-Saens). This popular work amongst violinists has been frequently heard in the Assembly Rooms, and although we prefer the reading of other violinists, the artist on this occasion gave an intelligent and refined rendering. A determined encore brought a second piece, "The Swan," charmingly played to a delightful harp accompaniment.

The concert closed with a Rhapsody, "Slavonic" (Friedemann), for the full band. As might be expected, the Hungarian element was strongly represented, the whole work being fraught with refreshing interest.

Almost every piece was encored and a ready response found, the additional items being "Washington Post," "Yankee Shuffle," "Stars and Stripes," and a brilliantly clever parody of the music hall song "Has anybody here seen Kelly?" We supplement our few hurried remarks by endorsing the opinion that Sousa's Band is in many respects unique, and that for profound, compact, and massive tone it probably stands alone; and although the army of cornets, trumpets, etc., blasting out their enormous sounds is too much of a good thing for sensitive souls, the general public like it, and why should we complain? However this may be, there is no denying the fact that the orchestra was as one man throughout, not merely in precision, but obviously in spirit. The composition of the Band consists of brass, wood, wind, and various instruments of percussion.

disappointed. Liszt's symphonic poem, "Les Preludes," was first on the programme, and the band achieved a musical realisation of the theme. Immediately responding to an encore, "El Capitan" was announced. The audience were gratified. Mr. Herbert L. Clarke then, with a brilliant technique, played a cornet solo of his own composition "Showers of gold." The expressive sentiment of "If I had the world to give you" then received treatment at his capable hands. The two new works of Sousa were three clever character studies entitled "The Dwellers in the Western World," and a stirring march, "The Fairest of the Fair," which followed a dainty little entr'acte by Helmesberg. In addition the band gave fine performances of German's "Welsh" rhapsody, Friedmann's "Slavonic" rhapsody, and a tone picture, "The Old Cloister Clock" (Kunkel). The encores included the favourite "Washington Post," "Yankee Shuffle," "Manhattan Beach," and "Stars and Stripes," which the band played with a vim and rhythmic force that was, to say the least, exhilarating. A musical travesty of "Has anybody here seen Kelly?" was so comic as to cause the audience to laugh throughout. Yet it was no less musically than humorous. The quest starts with the feminine voice of the oboe. The basso profundo bombardon continues it. The trumpets and trombones crash it out, and so the theme is pursued by the whole mighty gamut of instruments to a ridiculous finish. Sousa, while musical to his finger tips, knows exactly the effect of the imposing row of cornets, trombones, and flautists. He appropriately brings them to the front of the stage in "Stars and Stripes." To give relief, or at least variety, Mr. Sousa introduced soprano solos by Miss Virginia Root, who sang the "Card Song" from the "Bride Elect" (Sousa). With this she charmed everyone. She gave "Annie Laurie" as an encore, and a tripping little melody, "The Goose Girl," as a double encore. Miss Nicoline Zedeler expressively played the trying Saint-Saens "Rondo Capriccioso," and also gave a sentimental little solo "The Swan." The walls of the Public Hall rarely hear such enthusiasm (except perhaps at a Conservative mass meeting) and the only little flaw in the enjoyment of the audience was that the hall was hardly large enough for the wonderful harmonies.

The local arrangements for the concert were capably carried out by Mr. E. J. Spark, under the personal management of Mr. McBain.

## "AN IMPRESSION OF SOUSA."

Last night Worcester went to see Sousa and hear his world-famous band. A motley crowd filled the floor of the Public Hall, standing several deep, at the back, while conspicuous among the throng in the gallery were rows of school-girls.

A great red velvet curtain hid the organ and the back of the platform, on which were gathered some 50 musicians in neat, dark uniform. Quiet and businesslike men they were, for the most part, scorning the din and clatter of "tuning." Many were of foreign aspect, and their dark hair and clean shaven faces gave them the appearance of mere boys. All wore that air of nonchalance born only of long training, wide experience, and also late self-confidence. An imposing picture they made; ranks of cornets and trombones, wood-wind galore, and in the centre a perfect battery of mighty instruments whose unvented size set the audience agape.

Sousa entered, bowed, and took his place amidst applause. Henceforth his trim figure and keen, handsome face held all eyes. He handled his men firmly, quietly, and with an almost complete absence of posturing or affectation. They respond automatically to his slightest motion. Their drilling has obviously been long and thorough.

A tap, and the band rises. Sharp and decisive rings out the National Anthem. For the first time we realise the power of the machine before us—a wonderful machine of wood, brass, and men. With scarce a pause they are into the first number. Sousa's beat is rapid, and he wastes no time. "El Capitan" follows, and so piece after piece, with extras innumerable—for Sousa is generous with his audience.

On and on we go. The hall is hot, and the rhythmic, ceaseless crash and blare become overpowering. There is an occasional respite. A cornet soloist does marvellous things with beaming self-complacency. We are grateful to the conscientious soprano for her three songs, which we cannot fully appreciate because our breath is short and our ears dulled. We gaze at the violinist, whose achievements are wondrous, but who leaves us unmoved.

Again we are gasping in that cataract of sound, stupendous, irresistible. We have a confused recollection of hideous shrieks and clatterings piercing through the brazen clamour; of a quick, alert figure poised in the centre, whose white gloved hand shoots out again and again, making quick snatches at the air; of scores of fingers leaping madly, but with perfect, rigid, soul-less precision.

## SOUSA IN WORCESTER.

### Big Audience at the Public Hall.

A very large audience greeted Mr. Sousa and his band at the Public Hall, Worcester on Thursday evening. He is at present on an energetic and comprehensive tour of the world and after visiting Cheltenham on Wednesday evening, and Malvern on Thursday afternoon he came on to Worcester. It is about five years since he brought his "noble company" to Worcester, and there was noticeable now a big difference in his conducting. No longer does he seem to lash and whip his band, or throw music at them and drag it out again. He performs no gymnastics, or very few. Instead we find him conducting his band quietly, (though not less effectively) as if he could depend on every one of his 60 instrumentalists and was reminding them—not telling them—what they had to do. He still retains some of his old peculiarities of gesture, which, ordinarily, the young composer is told to avoid. But what matter his gesture, when his effects are so wonderful? His great military band does not, as most military bands do, include any stringed double basses, but he relies on fagotto and contra fagotto and a huge bombardon of a unique type—we believe his own. In the centre is a harp with "golden strings," played by a real artist, and it was remarkable how much effect was left to, and gained by, the instrument. Sousa has achieved a praiseworthy result with his band, because from it he elicits that degree of expression usually associated with a large symphony orchestra, combined with the brilliance and power usually associated with military bands. The tone of the ensemble in full play is powerful, but withal so rich that the ear is never offended, while the precision and rhythmic accentuation are splendid. The delicacy of the "pianos" is delightful, as in fact is the whole response of the band to its magnetic leader. Sousa allowed no waits between items, and by the economy of time was enabled to concede encores with a lavish generosity and without false modesty. Indeed, every item of the programme was encored; some doubly, and the audience was particularly glad of this, because the printed programme contained but three Sousa selections, and their encores elicited response in the form of marches, on which Sousa built his fame, and without which the audience would have seen



"Stars and Stripes" and "Washington Post" mingle with weird fantastic variations of the much-sought "Kelly," each evoking rapturous applause from the dazed but apparently happy audience. Anon trombones, cornets, and piccolos hurry down to the front of the platform and hurl forth their last efforts as though to annihilate us by one final, tremendous, point-blank volley. But there is an end even to Sousa. We are vaguely conscious of the mighty finale, of a quickly bowing figure, and then stunned and deafened we stumble slowly into the street with a sigh of relief for its coolness and silence.

NON-MUSICUS.

## SOUSA & HIS FAMOUS BAND AT WORCESTER.

Those who saw Mr. John Philip Sousa conduct his famous band at Worcester last night, and were also present on the occasion of their previous visit to the city five or six years ago, must have been struck by the remarkable change in his style of conducting, which used to elicit so much jocular criticism and caricature. Now he has toned down—we will not say to the common or garden method, but to that of a highly efficient musician, who has confidence in all that his men can do, and is thoroughly familiar with all that they have to undertake, and realises that he need not make any special effort to bring it out. An unkind critic in a neighbouring city suggested this week that Mr. Sousa is getting plumper, but, if so, it was not perceptible last night, when he was as lithe and alert as ever, though certainly not so demonstrative as of yore.

The performers themselves are a fine body of players, and, comparatively speaking, young men, there being scarcely a grey head to be seen; and except those of percussion, the band is composed of wood and brass instruments, the only stringed one being the harp. With serried ranks of these occupying the whole of the platform, it may easily be imagined that the volume of sound from some 50 players was tremendous; and so it was—it would have been magnificent if heard out of doors or in a much larger building, but in the Public Hall the effect was occasionally overwhelming. When, for instance, the "March of the Men of Harlech" was introduced in Edward German's "Welsh Rhapsody," it could be realised that, if performed at Harlech as it was at Worcester, it would have attracted lovers of the leak from Snowden and all other parts of North Wales. And there was another occasion when half-a-dozen piccolos, and the same number each of cornets and trombones, advanced to the front of the platform, and fairly hurled a deluge of sound at the audience with electrical effect. It will be gathered from this that Mr. Sousa occasionally indulges in some unconventional methods. This was observable in one of the newest of his own compositions, entitled "Character Studies of Dwellers in the Western World," designed to illustrate the red man, the white man, and the black man, some of the effects introduced into the first and third being decidedly peculiar. The fine wood-wind section of the band was heard with infinite pleasure in the symphonic poem, "Les Preludes" (Liszt), and the quiet harmonies of Friedmann's "Slavonic Rhapsody," both of which were charmingly rendered.

Mr. Sousa was most generous in conceding additions to the programme, in response to the applause which was evoked. He supplemented the first item on the programme by "El Capitan," the "Federal March" followed the character studies, the "Washington Post" and an amusing example of "Kelly," "Stars and Stripes," and "Manhattan Beach," followed "The Old Cloister Clock" and "The Fairest of the Fair." The clean-cut staccato passages, and the magnificent manner in which the smart snare were led up to, excited great admiration. Mr. Sousa possesses a treasure in his cornet soloist, Mr. Herbert L. Clarke, whose runs and upper notes were both clever and very clear; his own composition, "Showers of Gold," was enthusiastically encored, and he responded with "If I had the world to give you." The only vocalist was Miss Virginia Root, who made so excellent an impression with her first selection—a song by Sousa—that she was induced to respond with "Annie Laurie," and gave this in such happy style that another recall was accorded, whereupon the concert was brought quite up to date by the lady giving "The Goose Girl," which has just been introduced to London audiences. The only other soloist was Miss Nicoline Zedeler, who proved herself to be a particularly skilful violinist, and was deservedly encored. Altogether the concert was a great success, and one long to be remembered.

The local arrangements were efficiently carried out by Mr. E. J. Spark's representatives.

## Sousa's Band.

The Public Hall was packed, except in a few of the reserved seats, to hear this wonderful band, and though the programme was eminently popular and not a little of it composed of what one might almost call musical tricks, there was a great deal to admire.

I thought the cornet solo the finest I have ever heard, and the solo singer was extremely pleasing, while the violinist had splendid technique, though the instrument sounded a little thin. It was a most enthusiastic audience.

## SOUSA IN WORCESTER.

### Big Audience at the Public Hall.

A very large audience greeted Mr. Sousa and his band at the Public Hall, Worcester, on Thursday evening. He is at present on an energetic and comprehensive tour of the world, and after visiting Cheltenham on Wednesday evening, and Maivern on Thursday afternoon, he came on to Worcester. It is about five years since he brought his "noble company" to Worcester, and there was noticeable now a big difference in his conducting. No longer does he seem to lash and whip his band, or throw music at them and drag it out again. He performs no gymnastics, or very few. Instead, we find him conducting his band quietly (though not less effectively) as if he could depend on every one of his 60 instrumentalists, and was reminding them—not telling them—of what they had to do. He still retains some of his old peculiarities of gesture, which, ordinarily, the young composer is told to avoid. But what matter his gesture, when his effects are so wonderful? His great military band does not, as most military bands do, include any stringed double basses, but he relies on fagotto and contra fagotto and a huge bombardon of a unique type—we believe his own. In the centre is a harp with "golden strings," played by a real artist, and it was remarkable how much effect was left to, and gained by, the instrument. Sousa has achieved a praiseworthy result with his band, because, from it he elicits that degree of expression usually associated with a large symphony orchestra, combined with the brilliance and power usually associated with military bands. The tone of the ensemble in full play is powerful, but withal so rich that the ear is never offended, while the precision and rhythmic accentuation are splendid. The delicacy of the "pianos" is delightful, as in fact is the whole response of the band to its magnetic leader. Sousa allowed no waits between items, and by the economy of time was enabled to concede encores with a lavish generosity and without false modesty. Indeed, every item of the programme was encored; some doubly, and the audience was particularly glad of this, because the printed programme contained but three Sousan selections, and their encores elicited response in the form of marches, on which Sousa built his fame, and without which the audience would have been disappointed. Liszt's symphonic poem, "Les Preludes," was first on the programme, and the band achieved a musical realisation of the theme. Immediately responding to an encore, "El Capitan" was announced. The audience were gratified. Mr. Herbert L. Clarke then, with a brilliant technique, played a cornet solo of his own composition "Showers of gold." The expressive sentiment of "If I had the world to give you" then received treatment at his capable hands. The two new works of Sousa were three clever character studies entitled "The Dwellers in the Western World," and a stirring march, "The Fairest of the Fair," which followed a dainty little entr'acte by Helmesberg. In addition the band gave fine performances of German's "Welsh" rhapsody, Friedmann's "Slavonic" rhapsody, and a tone picture, "The Old Cloister Clock" (Kunkel). The encores included the favourite "Washington Post," "Yankee Shuffle," "Manhattan Beach," and "Stars and Stripes," which the band played with a vim and rhythmic force that was, to say the least, exhilarating. A musical travesty of "Has anybody here seen Kelly?" was so comic as to cause the audience to laugh throughout. Yet it was no less musically than humorous. The quest starts with the feminine voice of the oboe. The basso profundo bombardon continues it. The trumpets and trombones crash it out, and so the theme is pursued by the whole mighty gamut of instruments to a ridiculous finish. Sousa, while musical to his finger tips, knows exactly the effect of the imposing row of cornets, trombones, and flautists. He appropriately brings them to the front of the stage in "Stars and Stripes." To give relief, or at least variety, Mr. Sousa introduced soprano solos by Miss Virginia Root, who sang the "Card Song" from the "Bride Elect" (Sousa). With this she charmed everyone. She gave "Annie Laurie" as an encore, and a tripping little

melody, "The Goose Girl," as a double encore. Miss Nicoline Zedeler expressively played the trying Saint-Saens "Rondo Capriccioso," and also gave a sentimental little solo "The Swan." The walls of the Public Hall rarely hear such enthusiasm (except perhaps at a Conservative mass meeting) and the only little flaw in the enjoyment of the audience was that the hall was hardly large enough for the wonderful harmonies.

The local arrangements for the concert were capably carried out by Messrs. E. J. Spark and Co.

## SOUSA AT DERBY.

### BRILLIANT DRILL HALL CONCERT.

In speaking of the performance of John Philip Sousa and his band at the Drill Hall, Derby, this afternoon, one may well be pardoned the use of an Americanism, for no word so adequately describes the performance as "bully." The March King's name and works are known the world over for he has toured it more than once and the announcement that this is to be the last of his visits to these shores will be greatly regretted for his magnetic personality, and the all-round excellence of his band have made him hosts of friends here.

A more striking programme could hardly have been arranged, for it included several pieces that have been seldom and one or two that have never been played in Derby, and it showed in convincing manner the versatility of the instrumentalists, and proved beyond doubt the splendid training they have received. The opening contribution was Liszt's well-known symphonic poem, "Les Preludes," and in it the tone was all that could be desired: the wood wind particularly excelling itself, whilst the expression was also very good. Hardly had the audience had time to applaud when "El Capitan" was given as an encore. The new descriptive piece, Geographic Concert, "People who live in glass houses," in which first of all there is a light movement descriptive of the champagne country, then a melody reminiscent of Germany, followed by a livelier movement in which Scotch, Irish, and Kentucky melodies are interwoven, and a fitting finale. Here again the instrumentalists did well and the applause was of the heartiest possible character. The work of the orchestra reached an exceptionally high level in the fantasia by Strauss entitled "Till Eulenspiegel's merry pranks," a composition largely based on the old German folk songs. Their interpretation of Edward German's well-known Welsh Rhapsody was particularly fine, and one of the features of the performance. Those who were present at the recent concert of the Derby Orchestral Society and heard them render Sibelius's "Valse Triste" must have been pleased to have another opportunity of hearing this exceedingly weird and haunting composition. The place of the violins was effectively taken by the wood wind instruments and the plaintiveness of the waltz was greatly intensified. Hardly had the strains died away when the band struck up Sousa's latest march, "The Glory of the Navy," a typical example of the March King's work. Their concluding contribution was "Triumphale des Boyards," Halvorsen. Amongst the marches played as encores were "El Capitan," "King Cotton," "The Washington Post," "Yankee Shuffle," and the ever popular "Stars and Stripes." The tit-bit of the encores was, however, a musical fantasia based on "Has anybody here seen Kelly?" The question was first of all asked by the bassoons and then every instrument in turn made the appeal. The effect was laughable in the extreme and the audience would gladly have had a repetition of it, but Sousa never repeats a piece.

Mr. Herbert L. Clarke was deservedly encored for a brilliant rendering of a cornet solo "Showers of Gold," one of his own com-



positions. In response he played "The Rosary," a piece of a totally different character, which served in a marked manner to show his versatility. The vocalist was Miss Virginia Root, who possesses a sweet soprano voice, and she was heard to great advantage in a coon lullaby, "The Snow Baby" (Sousa).

Miss Nicoline Zedeler was deservedly recalled for her splendid violin solo, and "Wieniawski's well-known 'Souvenir de Moscou' was a piece well calculated to show her abilities.

At the concert this evening which will commence at eight o'clock, the programme includes Tchaikowsky's 1812 Overture, character studies, "The Dwellers in the Western World" (Sousa), "The Bells of Moscow" (Rachmaninoff), The Siegfried Fantasia (Wagner), an Entr' Acte by Helmesberger, march, "The Fairies of the Fair" (Sousa), and Friedmann's "Slavonic" Rhapsody. Mr. Herbert Clarke will play "La Debutante," Miss Virginia Root will sing "Card Song" (from the "Bride Elect"), and Saint Saens well-known violin solo, "Rondo Capriccioso," will be given by Miss Nicoline Zedeler.

The visit is under the direction of the Quinlan International Musical Agency and the local arrangements are in the hands of Messrs. Edgar Horne and Sons.

### "THE MARCH KING."

#### Sousa and His Band Delight Nottm. Music Lovers.

John Philip Sousa, "the March King," and his band, now making a farewell tour of the world, were received with the warmest enthusiasm in Nottingham this afternoon. Sousa's band, which is quite unique in its constitution, appeals with equal force to practically every section of the public, and the hall was naturally crowded in every part this afternoon when a characteristic programme was submitted. "Les Preludes," the third of Liszt's thirteen symphonic poems, "Till Eulenspiegel's Merry Pranks" (Strauss), "Triumphale des Boyards" (Halvorsen), Edward German's delightful Welsh Rhapsody, and the charming valse from "Kuolema" (Sibelius), formed the artistic features of the matinee programme, and the compositions were interpreted with wonderful clearness of phrasing and sonority of tone. The tone effects were truly remarkable.

So thoroughly delighted was the audience that numerous encores were demanded, and in answer to these whole-hearted recalls Sousa's specialities were given. These included a new and rousing march, "The Glory of the Navy" and a number of quasi-humorous and descriptive pieces in which the accessories of the band—sand paper scrapers, hammers, tubular bells, and wooden clappers; strange instruments indeed—were employed in a clever and effective manner. It was a brilliant concert and the audience was roused to great enthusiasm. But one cannot help but be enthusiastic over Sousa's Band; there is a gaiety about it which is simply irresistible.

By way of variety, songs were rendered by Miss Virginia Root, a light, but pure-toned soprano, whose polished singing gave much pleasure, whilst violin solos by Miss Nicoline Zedeler were warmly applauded.

To-night's programme includes the "1812" Overture, and Sousa's new characteristic studies, "The Dwellers of the Western World."

#### SOUSA'S BAND IN NOTTINGHAM

##### ENJOYABLE PERFORMANCES.

If, as some observers assert, Mr. Sousa's conducting is less demonstrative than of yore, his band, at any rate, has lost none of its vigour. Those people who escaped from the Mechanics' Hall on Saturday afternoon without a headache were fortunate. At night the instrumentalists, perhaps providentially a little tired by their earlier exertions, were less deafening, but even then the din was at times terrific. However, a large section of the public evidently enjoy it, for the enthusiasm was, generally speaking, proportioned to the noise made over each item.

The "snap," the rhythm, and the accuracy of Sousa's band are as magnificent as ever. When the clangour is not too overwhelming the exhilarating effect is simply wonderful. In more pretentious

music, arrangements, or transcriptions from orchestral works, the interpretation is apt to be disappointing, the mechanical virtues which make the playing Sousa's marches unlike anything else in the world seeming to have a deleterious influence upon the finer shades of feeling. The contrast is brought home the more forcibly from Mr. Sousa's trick of dashing off one of his own marches as an encore to every piece. Then it is that everybody seems happy, the splendid training of the band sweeping all before it.

Liszt's rather dull symphonic poem, "Les Preludes," opened the afternoon performance, when practically every seat in the hall was occupied. The last notes of Liszt had barely time to die away before the band had dashed off into "El Capitan" and that was the order of things for the day. Strauss' "Till Eulenspiegel's Merry Pranks," excellently suited to a military band, was given with capital point, the humorous phrases being cleverly treated. Players and audience revelled most, however, in the extra pieces, "Washington Post," "Manhattan Beach," "Stars and Stripes," "Yankee Shuffle," and "King Cotton." A droll arrangement of "Kelly," in which the familiar question as asked in every variety of comical tone that the resources of the band allowed, created unlimited amusement.

Amongst the most enjoyable memories was the very fine cornet solo playing of Mr. Herbert Clarke, who produced a beautiful tone. Miss Virginia Root, a bright soprano, whose voice could scarcely be expected to sound very commanding immediately after the band had threatened the stability of the building, sang "The Snow Baby," a song of Mr. Sousa's own composition, long and almost as colourless as the title; while Miss Nicoline Zedeler, a skilful, if as yet rather uninspired, violinist, played Wieniawski's "Souvenir de Moscow."

At night, when the audience, although large, was not quite so big as in the afternoon, the best known Sousa marches were repeated. The composer appeared in a more ambitious guise, however, with three character studies called "The Dwellers in the Western World," which contains passages of considerable merit. The band's best classical effort, "Tchaikowsky's 1812 Overture," and a Wagnerian selection, "Siegfried," were well received, as was also a very creditable performance of "The Bells of Moscow" (Rachmaninoff's Prelude in C sharp minor). The same soloists again appeared, Miss Zedeler playing Saint-Saens' "Rondo Capriccioso."

### "THE MARCH KING."

#### Sousa and his Band Accorded a Great Reception in Nottingham.

John Philip Sousa, "the March King," and his band, now making a farewell tour of the United Kingdom, were received with the warmest enthusiasm in Nottingham on Saturday. Wherever it has appeared the famous band has appealed with equal force to practically every section of the public, and it has invariably played to packed audiences. It was so on Saturday, for at both the afternoon and evening concerts every seat in the Mechanics' Hall was occupied, many people being accommodated on the seats round the platform. Both concerts were particularly bright and attractive, and the audiences were roused to great enthusiasm, especially by the rousing Sousa marches and quaint characteristic pieces, which suited the popular taste to a nicety. But one cannot help but be enthusiastic over Sousa's band; there is a gaiety about it which is simply irresistible.

Sousa's band is quite unique in its constitution. It comprises a large body of wood wind and reeds, and an extraordinary array of brass instruments, including flugelhorn, some immense tubas, euphoniums, and an enormous bombardon, additional tone quality being added by the inclusion of a number of saxophones. But such strange instruments as sand-paper scrapers, hammers, and wooden clappers are also employed, and these are introduced very cleverly into the quasi humorous and descriptive pieces with happy results.

"Les Preludes," the third of Liszt's thirteen symphonic poems, "Till Eulenspiegel's Merry Pranks" (Strauss), "Triumphale des Boyards" (Halvorsen), Edward German's delightful Welsh Rhapsody, the charming valse from "Kuolema" (Sibelius), the "1812" Overture (of which a particularly graphic interpretation was given in the evening), "The Bells of Moscow" prelude (Rachmaninoff), and Friedmann's delightful "Slavonic" rhapsody formed the artistic features of the programmes, and the compositions were given with wonderful clearness of phrasing and sonority of tone. The tone effects were truly remarkable. "Till Eulenspiegel" and German's Welsh Rhapsody have been specially arranged for the band by Mr. Dan Godfrey, and are brilliant examples of orchestration.

So thoroughly delighted was the audience that numerous encores had to be given, and in response to these enthusiastic recalls rousing marches and other Sousa specialities were given, the many unconventional accessories being employed in the latter with remarkable effect. Several old favourites were

given, including "The Federal March," "El Capitan," "Yankee Shuffle," "Stars and Stripes," and, of course, the "Washington Post," which was received with much enthusiasm. But there were also new compositions which are equally striking, and these gave great delight, whilst a quaint conceit—"People who live in Glass Houses" (the champagnes, the Rhine wines and the whiskies)—and Sousa's newest character studies, "The dwellers of the Western World," which contains some sweetly pretty melodies and is finely orchestrated, were notable contributions to the programmes.

Sousa's new musical joke "Has anybody here seen Kelly" was exactly to the liking of the audience, who roared with laughter as the various instruments, including the contra bass tuba, the double bassoon, and even the drums, in turn gave out the chief phrase in a ludicrous manner. It was a great joke, and it was thoroughly enjoyed.

By way of variety, songs were rendered by Miss Virginia Root, a light, but pure-toned soprano, whose polished singing gave much pleasure, whilst violin solos by Miss Nicoline Zedeler were warmly applauded.

#### SOUSA'S BAND IN BURTON.

##### FAMOUS CONDUCTOR LESS DEMONSTRATIVE.

The crowded and representative gathering which assembled at the Burton Opera House last night to welcome the famous Sousa and his band was another gratifying tribute to the appreciation which Burton entertains for the highest quality of music. It was also a happy indication of how thoroughly the efforts of the management to provide Burton with an opportunity of hearing the world-famed musicians on their farewell tour of Great Britain, were appreciated. It was a grand and memorable performance, which will leave a lasting impression upon every member of the audience who took advantage of the opportunity of hearing it. Sousa and his band are beyond criticism. Every man is an accomplished and finished musician, and Sousa is their king. Under his magic baton they interpreted music which, of its class, attains perfection.

He has dispensed with some of the quaint gestures and original mannerisms which helped to raise him on the pedestal of fame, but throughout he manifests the same masterly control over his men which draws from them with perfect on either the tinkling sounds of far-off bells or the stately and majestic chords of his own soul-stirring marches.

For each and every item he was loudly recalled, and the enthusiasm reached its zenith with the opening notes of the ever-popular "Stars and Stripes." Sousa would not have been Sousa, and his band would not have been Sousa's band, had that number been omitted. It was the feature of the evening, and the audience re-demanded it again and again. For one encore he gave "Kelly." One is tired of hearing the brass bands, barrel organs, and gramophones wailing their pathetic requests for information which will lead to the discovery of Kelly, but Sousa's interpretation was so very different. The big bassoon, in deep, sonorous tones, asked the same question, the piccolo re-echoed it, the whole band took up the hue and cry, but it was music which made one rejoice—for the time being—that Kelly had not been found.

All the other pieces were beautifully played, and Sousa and his men bade farewell to Burton, leaving behind them feelings of genuine regret that this was their last local appearance.

#### SOUSA'S BAND IN BURTON.

##### RECORD ATTENDANCE AT THE OPERA HOUSE.

In pursuance of his farewell tour of the provinces, Sousa, the world-famed composer and conductor, visited Burton on Sunday with his band of sixty performers, and gave an evening performance at the Opera House. The building was packed with an enthusiastic audience, many being unable to gain admission. The famous conductor gave a striking example of his great command over the instrumentalists, and although he has lost a considerable amount of the eccentricities which have always been associated with his conducting, he has nevertheless retained the spell in the wielding of the baton which has always characterized him. He, however, does this in a more quiet and unostentatious manner than hitherto. The whole of the programme was gone through in a charming manner. The soloists were Miss Virginia Root (soprano), Miss Nicoline Zedeler (violin), and Mr. Herbert L. Clarke (cornet), the whole of these acquitting themselves in splendid fashion. After going through the set programme, they contributed several other items, one of the most popular pieces being "Kelly" with variations.



BOURNEMOUTH.

Sousa and his Band at the Winter Gardens, January 14:

MR. JOHN PHILIP SOUSA'S famous band played with rare brilliance on the farewell visit arranged by the Quinlan International Musical Agency, the renderings of Liszt's symphonic poem, "Les Préludes," R. Strauss' "Till Eulenspiegel's Merry Pranks" and Edward German's "Welsh" Rhapsody effectively revealing the beautiful tone colour of the various instruments. But the eagerly bestowed encores were indeed a sharp contrast! The final chords of the above-mentioned works had barely finished vibrating when, hey presto, we were switched on to one of the somewhat trumpery (and trumpet) marches which are so closely associated with this organisation. There is little musical value in compositions like Sousa's new march, "The Glory of the Navy," or his new suite, "A Geographic Conceit" (with the subtitle, "People who Live in Glass Houses"). Also, I was not enamoured with the ear-splitting sounds caused by the marshalling of the brass on the extreme edge of the platform. Sousa conducted in his characteristically vigorous manner, but some of his readings were exceedingly poor. Mr. Herbert L. Clarke's cornet playing in a showy new composition entitled "Showers of Gold" by (presumably) the soloist was almost miraculous, and a soprano solo by Miss Virginia Root—the possessor of a light but pleasing voice—and a clever violin performance by Miss Nicoline Zedeler augmented the interest of the concert.

Provincial.

BRIGHTON.—Sousa and his band have been the talk of the town since the American conductor appeared with his forces on January 11th, when the Dome was crowded at the afternoon and evening concerts. Programmes ranging from "Kelly" to "Les Préludes" of Liszt; Sousa's "Geographic Conceit" and "Till Eulenspiegel's Merry Pranks" by Strauss, were performed exquisitely. For precision, beauty and gradation of tone, and clever effects, the band deservedly wears its laurels.

During the recent visit paid to London by Mr. Sousa and his band considerable appreciation, it may be remembered, was evoked by the violin playing of Miss Nicoline Zedeler. But this artist was not able to elicit from any of our critics praise to equal that which her performances inspired in one who heard her play at Winston-Salem (U.S.). What of this, for instance? "Miss Nicoline Zedeler, as violinist, was superb. Three times she yielded to encores, once playing 'Dixie' with a multitude of variations. Finally, she played some sort of plantation melody that smacked of a corn-shucking in the mountains, with the boss fiddler on the job and feeling fine." It is worth adding as a detail that the "plantation melody" was a Bach Gavotte.

John Philip Sousa, the famous "March King," is a keen sportsman, and when not engaged in composing, conducting, or planning the invasion and conquest of some country which has not heard "The Stars and Stripes for Ever," he is either riding one of his favourite horses or pursuing his hobby of "trap-shooting," as the breaking of clay pigeons is termed on the other side of the Atlantic. Retiring in matters not concerned with the musical art, he makes no boast of his prowess as a marksman. "I can point a gun with reasonable accuracy."

SOUSA'S FAREWELL.

The world-famed Sousa and his band are to pay a farewell visit to Sheffield on Monday, when he appears at the Victoria Hall, with his band of 60 performers, and Miss Virginia Root, soprano, Miss Nicoline Zedeler, violinist, and Mr. Hbt. Clarke, cornet soloist. This Sousa Farewell Concert is sure to be the event of the season, and we would advise our readers to secure their seats as early as possible from Messrs. Wilson, Peck, and Co., Ltd., who are responsible for the local management (by arrangement with the Quinlan International Musical Agency, 318, Regent-street, London, New York, and Melbourne, who are also managing the Sousa South African and Australian tours).

SOUSA AND HIS BAND.

FAREWELL VISIT TO SHEFFIELD.

Contrary to the belief of many persons, John Philip Sousa's name is "Sousa" and not "So," as has been frequently asserted.

The story has been often told that the great Bandmaster came to America with his luggage marked "So," and that in course of time he added the three initials of the United States of America to what is stated as having been his real name.

All this is but idle talk of over-zealous persons bent in drawing slightly on their imaginations for facts. In speaking of the affair some time ago, Sousa, who is to appear at the Victoria Hall, Sheffield, on Monday, January 30th, at 5 and 8, with his band of sixty performers, including Miss Virginia Root (soprano), Miss Nicoline Zedeler (violinist), and Mr. Herbert Clarke (solo cornet), said, "My first arrival in this country was in Washington D.C., where I was born."

"The family name was then, as now, Sousa. Up to the seventeenth century, there was a prefix 'de' to the name, as there had been for centuries in Portugal. The de Sousa is traced back to the early centuries when Portugal was a world power and had many foreign possessions. At one time the de Sousa family was identified with the affairs of the state, one de Sousa being governor of Brazil—a Portuguese possession at that period—and another acting in the same capacity in South Africa."

"About the same time a third de Sousa was the most eminent historian in Portugal, and his writings are still reference works in many European libraries. But despite this foreign ancestry I am an American. I remember during the war that our choice apple trees in the Sousa home in Washington were always reserved for the benefit of the sick soldiers in the hospital there, and that my mother used to send me with baskets into them. We never had any of our own apples as long as there was a sick soldier. We were patriots clean through."

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Owing to the great increase of interest taken in the various settlement schemes of the Canadian Pacific Railway, this company has opened a branch office of its Land Department at 24, James street, Liverpool, under Mr. A. S. Walter.

SOUSA'S NEW ORCHESTRAL SUITE AT SOUTHPORT CONCERT.

Great interest is being shown by all music-lovers in the forthcoming first performance of the new Sousa Suite, which will be performed by Sousa and his band of sixty performers at their "farewell concert" in Southport at the Cambridge Hall next Wednesday afternoon, February 1st, at 2.30 o'clock, and as the band plays at Lancaster the same evening there will not be much time to lose. Those who have been privileged to hear this new suite in private declare that it is strikingly original, admirably constructed, and that it had some of the best melodies that the great band composer has ever written. The Sousa programme this year—declares the man who wrote "The Stars and Stripes Forever"—will be better than ever before, and so, too, he adds, will the band. Preparations for the "Around-the-World" tour have been in order for many weeks, for it is the intention of the famous conductor to shatter not only travelling records of large musical organisations, but musical records as well. During the tour of the United Kingdom, which will last for exactly two months, this famous band will give nearly one hundred and twenty concerts, and in many cases will visit ten or twelve different towns in one week. Of course, this would not have been possible unless their managers, Messrs. The Quinlan International Musical Agency, of London, New York, and Melbourne, had been able to arrange with the London and North-Western Railway Company to run special trains from town to town. Two new soloists will also be heard at the "Sousa Farewell Concert," in Miss Virginia Root (soprano) and Miss Nicoline Zedeler (violinist). Both these young ladies have already won honours on both sides of the water for their exceptional skill in their respective professions, and are expected to follow the path of their predecessors—who were Sousa soloists—to widespread prominence. The local arrangements for the Sousa concert are in the able hands of Mr. G. R. Baldwin, and tickets can now be obtained at his showrooms, 265, Lord-street, Southport.



Southport Visitor

28. 1. 1910

#### SOUSA'S FAREWELL CONCERT.

Great interest is being shown by all music lovers in the forthcoming first performance of the new Sousa Suite, which will be performed by Sousa and his band of sixty performers at their farewell concert on Wednesday afternoon next, at the Cambridge Hall. Those who have been privileged to hear this new suite in private declare that it is strikingly original, admirably constructed, and that it had some of the best melodies that the great band composer has ever written. Two new soloists will be heard at this concert in Miss Virginia Root (soprano) and Miss Nicholas Zedeler (violinist). Both these young ladies have already won honours on both sides of the water for their exceptional skill in their respective professions. The local arrangements for the concert are in the hands of Mr. G. A. Baldwin, and tickets can now be obtained at his showrooms, 265, Lord-street.

#### FAREWELL VISIT OF SOUSA AND HIS BAND.

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"The family name was then, as now, Sousa. Up to the seventeenth century there was a prefix 'de' to the name, as there had been for centuries in Portugal. The de Sousa is traced back to the early centuries when Portugal was a World Power and had many foreign possessions. At one time the de Sousa family was identified with the affairs of the state, or de Sousa being governor of Brazil—a Portuguese possession at that period—and another acting in the same capacity in South Africa."

"About the same time a third de Sousa was the most eminent historian in Portugal, and his writings are still reference works in many European libraries. But despite this foreign ancestry I am an American. I remember during the war that our choice apple trees in the Sousa home in Washington were always reserved for the benefit of the sick soldiers in the hospital there, and that my mother used to send me with basketfuls into them. We never had any of our own apples as long as there was a sick soldier. We were patriots clean through."

The Sousa farewell concert is sure to be the event of the season, and we would advise our readers to secure their seats as early as possible from Messrs. Lupton Bros. Mr. J. P. Johnson, who is responsible for the local management (by arrangement with the Quinlan International Musical Agency, 318, Regent-street, London, New York, and Melbourne, who, we might mention, are also managing the Sousa South Africa and Australian tours) will no doubt score another triumph in Burnley.

#### I'M NOT SAYING GOOD-BYE!

By JOHN PHILLIP SOUSA.

(The Great American March King is again in this country, and his admirers have been disappointed to hear that this is his "farewell" tour.)

Is this really to be my farewell to this country? Well, I can only say that it may be so. Remember, however, that ladies and conductors of brass bands are permitted to change their minds.

I have so many engagements for a long time ahead that I may not be able to pay you another visit. Knowing how difficult it is for me to get away, my agent in this country wrote suggesting that I should make a "farewell tour," so long as I had the opportunity. But, as I say, I don't know whether it really is good-bye yet.

I have a long tour ahead of me now, and I have already been in nearly every civilised country. In America alone I have visited over 800 towns within the last few years.

Touring in Europe is sometimes a bit difficult. I took my band to Russia once, and found that it's not so easy to give a concert in Russia as it is in America or England.

The official censor has to see all the programmes, and when we were already on the train bound for St. Petersburg I had a telegram from my advance agent.

"Police want words of songs to be sung at your concerts."

We were to go straight to our first concert from the train, so I could only telegraph back that there was no time or opportunity to send them. The agent rose nobly to the occasion. He gave the police censor the words of the only songs he knew. They were "Annie Rooney" and "Marguerite," so our vocalist got through the difficulty by singing "Annie Rooney" to the tune of "The Pearl of Brazil."

A still more awkward fix occurred just after we had finished our season at the last Paris Exhibition. We were to appear next in Mannheim, in Germany, but between Paris and Mannheim I lost my band, or, at least, part of it.

My bandmen occupied three cars on the train, and after we had gone some distance towards the German frontier some splendid official decided that one car-load should be sent away in another direction altogether. As he managed this disappearing trick in the middle of the night, when we were all asleep, there was nobody to stop him.

Next morning the train came to a big station. The men woke up and got out on the platform.

"Is this Mannheim?" they asked.

Nobody seemed to understand what they said till one of them explained: "American. We're Americans." Then an official went away and fetched a young American fellow who was employed about there. He asked them what they wanted.

"We want to go to Mannheim," they said.

"Mannheim! You've got into the wrong train. You're twenty-five hours from Mannheim. And who are you, anyway?"

"Sousa's Band," they answered.

"Who's Sousa, then?" was the next question.

But the band was too flabbergasted to answer.

In the meantime I was waiting at Mannheim, and as the hour for the concert drew near my manager tried to break the news gently, after the manner of the Irishman who called to break the news of the quarry accident.

"Does Pat Murphy live here?" he asked.

"Yes, of course he does," Mrs. Murphy replied.

"You're a liar," he told her; "he's dead!"

Well, my manager broke it gently to me that there was no chance of my band getting together in time to start the concert. The audience were waiting, so after we had delayed the concert for some time, and the audience had filled up the interval by having another meal, I went on the platform with an interpreter and explained things, offering to return the money.

We, the interpreter and myself, had got on all right when a little chap in one of the front rows jumped up and climbed on his chair.

"It's all very well to return the money taken at the doors," he said; "but I've come up from the country. What about my train fare?"

I ignored him.

In conclusion let me say that I should be very sorry to think that this is indeed the last visit I shall ever pay to England.

East London Dispatch

Dec 31 1910

#### Sousa's Band.

This world-famous organisation, carrying over 70 people in all, will commence a six weeks' tour of South Africa under the Branscombe management in March. Mr. Howard Edie, who has just arrived to make preliminary arrangements for the Scarlet Troubadours' farewell season, has the making of all arrangements in connection with Sousa's Band, and if the people of East London are prepared to offer sufficient inducement, Mr. Edie will arrange a couple of concerts here. The cost of touring Sousa's Band is over £1,200 per week, and a guarantee of \$500 is required for two concerts. Mr. Edie is staying at Deal's Hotel for a few days.

#### THE SOUSA BAND.

It is five years since John Philip Sousa and his players were in England, and although his compositions may have retained their popularity, his fame as an executant of them is much diminished, and it may be doubted that many heart-strings will burn in England at the announcement that he intends to retire from his work as a conductor. He is signalling the event with characteristic American downrightness by taking his band on a tour of the world. This tour opened with a week's concert-giving in London from January 2 to January 7, during which he presented two programmes a day at Queen's Hall. It was almost a welcome disappointment to find that the common talk of his eccentricities as a conductor was exaggerated, or no longer tallied with his methods. His gestures were certainly unconventional, but they were for the greater part restrained and directed more towards musical effect than ostentation. The most important and serious item in the opening programme was Liszt's symphonic poem "Les préludes," which was played with excellent effect in spite of the obvious disadvantages involved in the transcription. Sousa's own compositions were naturally given a prominent place, and none could complain of this, for in their own sphere they are works of genius, and they are unquestionably the best medium for showing off the qualities of the Sousa band. Their orchestration is often of superb effectiveness. Some of Sousa's ideas in this connection are entirely his own. Not even Strauss has discovered the variety that can be imparted to a colour-scheme by shifting players, or groups of players, from one position on the platform to another. During the performance of a familiar Sousa march, six cornets stepped forward to the front of the platform and gave their best to the audience, playing the tune as a kind of *canto fermo*; shortly, six trombones ranged themselves alongside and fulminated a counterpoint beneath; then piccolos stationed themselves on the other side and added a free part above, and meanwhile the remainder of the band carried on the strenuous life. The total result was a sufficient excuse for any inaccuracies in the description. Throughout the programme it was made clear that the executive ability of Sousa's instrumentalists and the exhilarating rhythm of their playing were all that expectation had promised. Solos were given by Miss Virginia Root (soprano), Miss Nicholine Zedeler (violin), and Mr. Herbert L. Clarke (cornet). The concerts were fairly well supported during the week by the public, but they failed to take London by storm.

#### IN THE CONCERT ROOM.

THE two concerts which began the New Year were about as dissimilar as it was possible for them to be. In the afternoon "rag-time" ran riot in the programme provided by Mr. Sousa and his band at the Queen's Hall; in the evening Sir Frederick Bridge conducted the Royal Choral Society in the customary performance of "The Messiah." In the opening work, Liszt's "Les Préludes," it almost seemed as if Mr. Sousa's remembrance that this was his "farewell" visit to us had damped some of his characteristic exuberance. Evidently the audience expected something more showy in the way of conducting, for the applause was by no means enthusiastic. But it was enough for Mr. Sousa, and before it had died away the band plunged into an encore; indeed, the extra pieces outnumbered those set down in the programme.



## Musical Opinion

Feb. 1911

I COULD not get to any of the Sousa concerts (to my regret). But—of all people!—Larigot went. "I know," he said, "that you look on me as a dry-as-dust chap, who would turn up my little snub nose at such music; but you don't know your Larigot if you think that. As a matter of fact I enjoyed it immensely,—far more than some much more 'toney' concerts I go to. The matter that pleased me so much was that, when Sousa played high class music, people mostly stayed away. But after he had got the 'straight tip' and played practically nothing but his own things they came in crowds. The public showed more discernment in this than they usually do where music is concerned. High class orchestral music played by the best bands under the best conductors they can hear any day of the week; they don't want to hear the pieces arranged for wind instruments and played by a band whose forte is not subtlety of interpretation. To hear Sousa's band at their best, you should hear them play his 'Stars and Stripes,' 'El Capitan,' 'Washington Post' and the like. I assure you, my dear Autolycus, that it was one of the most exhilarating experiences I have had for many a long day. On technical grounds the concert was one not to be missed. The delicate playing of the wood wind was a joy, and there was some wonderful cornet playing. As to Sousa himself, he has considerably moderated his transports since he last came to London: he still has some quaint actions, but he is not nearly so flamboyant as most of our recognised conductors and he is calm and dignified beside. He still has the action that reminds one of a 'forward cut' at cricket. I pointed this out to a sporting friend, who thereafter watched him with more interest, finally giving it as his opinion that Sousa was 'weak on the leg side!' Altogether an enjoyable occasion; and I could not help wishing that some of our young composers of the 'graveyard' school would take a lesson from the genial Spanish-American and write music that would cheer one in their gloomy days."

Leamington Spa Council  
3. 2. 1911

### SOUSA'S BAND: YANKEE CRITICISM.

Leamingtonians who were present at the recent performance by Sousa's band will readily recall the violinist, Miss Nicolene Zedeler, who, while showing considerable talent, and playing quite artistically, was not an artist about whom we "enthused" on this side of the Atlantic. But what was denied to the young lady here was accorded her in full measure on the other side. Her performances inspired the following outburst of praise on the part of one who heard her play at Winston-Salem (U.S.):—"Miss Nicolene Zedeler, as violinist, was superb. Three times she yielded to encores, once playing 'Dixie' with a multitude of variations. Finally, she played some sort of plantation melody that smacked of corn-shucking in the mountains, with the boss fiddler on the job and feeling fine." It is worth adding as a detail that the "plantation melody" was a Bach Gavotte.

## Musical Standard

4. 2. 1911

### A Crowded Audience

Assembled at the Palace on the occasion of the visit of Sousa and his band. They were assisted by Miss Nicolene Zedeler (solo violin), Miss Virginia Root (soprano) and Mr. Herbert L. Clarke (solo cornet). The instrumental part of the programme was fully up to the standard. The symphonic poem, "Les Preludes" (Liszt) and the "Welsh Rhapsody" (Edward German) received for the best performances, the music being played with precision and great taste. Miss Virginia Root sang the "Card Song" from the "Bride Elect" (Sousa) very sweetly, and the violinist, "Rondo Capriccioso" (Saint-Saëns) was beautifully rendered by Miss Nicolene Zedeler. Mr. Herbert L. Clarke's cornet solo, "Showers of Gold" (Clarke) was a musical treat and greatly delighted the audience. The encores were numerous and liberally responded to, especially by the band, who played some of the conductor's old favourites, including "The Washington Post."—F. STOYLE JONES, *Our Correspondent*.

### MALVERN

ASSEMBLY ROOMS (Manager, Mr. M. T. Stevens; Assistant Manager, Mr. S. Griffiths)—Sousa, the celebrated American march king, paid us a visit last Tuesday afternoon and performed before a crowded audience. The programme was excellent and included many of the popular pieces given upon former visits to this country, "The Washington Post," "Stars and Stripes," "Yankee Shuffle" and others being loudly applauded. The magnificent Band consisted of some sixty performers, and we understand this to be the final tour. The United States of America are ever first and foremost in enterprising show business and remind one thereof in the last three letters of the name assumed by the popular conductor. On Saturday, 28th ult., we had a flying visit from Jerome K. Jerome's wonderful play, "The Passing of the Third Floor Back," which was played before two good houses; and on the Monday and Tuesday following Miss Maggie Morton's Company, in G. Carton's Wallace's great military play, "The Apple of Eden," with powerful company, including Miss Eveleen Hartford and Mr. Charles Road-Knight.

Bristol Bandman  
4. 2. 1911

### BIRMINGHAM AND DISTRICT.

The visit of Sousa and his band was the topic of conversation for last week, and in the packed audiences during afternoon and evening it may safely be said that there was a fair sprinkling of bandsmen intent on reading, marking, learning and inwardly digesting all there was to be obtained in this direction. Of course, the marches and cake walks and similar items drew the greatest amount of applause, and what Sousa and his band cannot do in this direction one may say is scarcely worthy of attention. In the more serious pieces, however, the writer considers the band behind our best bands, such as the Grenadier Guards, Scots Guards, Coldstream Guards, etc., but this is merely a personal opinion, for the reception of every item in the programmes was most gratifying. Either the eccentricities of Mr. Sousa in the matter of conducting have been much exaggerated, or he has modified them exceedingly—(Yes, he has.—Editor)—for the few motions out of the ordinary that he makes appear to be quite essential to the effect he desires to produce.



## SOUSA'S BAND.

The mere sound of the name suggests a treat. Many will regret the "farewell" of this famous band. The different forms of expression and execution which Sousa introduces into his performances insure success wherever he goes, and leave behind, with all his hearers, a feeling of perfect satisfaction. Seeing the quiet, steady, dignified Sousa of last Friday evening, one could scarcely believe he was the Sousa, who, when he first came to England, amused his audiences greatly by the gymnastic performances of his conducting. It may be that we find here the truth of Bacon's statement, that "Travel is a means of education," for we must admit that the Sousa of to-day is an improvement upon the Sousa in his earliest visit.

The rendering of the famous "1812" was a splendid opening to the programme, quickly followed by two encores. In the character studies, "The dwellers in the Western World" by Sousa, one heard a good deal of the Sousaphone, a massive instrument of Sousa's own invention. Speaking of instruments, I may say there were several I have not seen before, some of them very weird and clumsy looking, but as they each performed a good work, we will pass them. Of course we had the inevitable "Washington Post" played in such a manner that many would have liked the chairs cleared out of the way *pro tempore*.

The programme was varied by a soprano solo by Miss Virginia Root with encore, and a violin solo by Miss Nicoline Nedeler, also encored.

We know that Sousa never repeats a piece, but he is liberal with his encores, and the funniest encore of the evening was the rendering of "Has anybody here seen Kelly?" One might almost have imagined it was a piece of classical music, except that here and there the band paused while one or another instrument asked the question. If a deep-toned instrument asked the question, a higher, sharper-toned instrument would continue, "Kelly from the Isle of Man," leaving no doubt whatever as to which Kelly was wanted. It struck me that a bandsman in the rear would be spared the necessity of seeking Sandow's series of exercises, for he had a lively time of it, first clacking bones, then playing the triangle, tambourine, bells and kicking a board, all of which added wonderfully to the effect in the descriptive pieces. Sometimes these came in rapid succession, so I am sure he earned a good supper. Altogether it made a most delightful evening.

This week Derby has another musical treat from the Carl Rosa Company, which meets with a grand reception, and then next week, Wednesday, February 8th, a change of programme will be provided by the Conservative Ball in the Drill Hall.

## SOUSA AT DERBY.

### BRILLIANT PERFORMANCE.

In speaking of the performance of John Philip Sousa and his band at the Drill Hall, Derby, on Friday, one may well be pardoned the use of an Americanism, for no word so adequately describes the performance as "bully." The March King's name and works are known the world over for he has toured it more than once and the announcement that this is to be the last of his visits to these shores will be greatly regretted for his magnetic personality, and the all-round excellence of his band have made him hosts of friends here.

A more striking programme could hardly have been arranged, for it included several pieces that have been seldom and one or two that have never been played in Derby, and it showed in convincing manner the versatility of the instrumentalists, and proved beyond doubt the splendid training they have received. The opening contribution was Liszt's well-known symphonic poem, "Les Preludes," and in it the tone was all that could be desired the wood wind particularly excelling itself, whilst the expression was also very good. Hardly had the audience had time to applaud when "El Capitan" was given as an encore. The new descriptive piece, Geographic Conceit, "People who live

in glass houses," in which first of all there is a light movement descriptive of the champagne country, then a melody reminiscent of Germany, followed by a livelier movement in which Scotch, Irish, and Kentucky melodies are interwoven, and a fitting finale. Here again the instrumentalists did well and the applause was of the heartiest possible character. The work of the orchestra reached an exceptionally high level in the fantasia by Strauss entitled "Till Eulenspiegel's merry pranks," a composition largely based on the old German folk songs. Their interpretation of Edward German's well-known Welsh Rhapsody was particularly fine, and one of the features of the performance. Those who were present at the recent concert of the Derby Orchestral Society and heard them render Sibelius's "Valse Triste" must have been pleased to have another opportunity of hearing this exceedingly weird and haunting composition. The place of the violins was effectively taken by the wood wind instruments and the plaintiveness of the waltz was greatly intensified. Hardly had the strains died away when the band struck up Sousa's latest march, "The Glory of the Navy," a typical example of the March King's work. Their concluding contribution was "Triumphale des Boyards," Halvorsen. Amongst the marches played as encores were "El Capitan," "King Cotton," "The Washington Post," "Yankee Shuffle," and the ever popular "Stars and Stripes." The tit-bit of the encores was, however, a musical fantasia based on "Has anybody here seen Kelly?" The question was first of all asked by the bassoons and then every instrument in turn made the appeal. The effect was laughable in the extreme and the audience would gladly have had a repetition of it, but Sousa never repeats a piece.

Mr. Herbert L. Clarke was deservedly encored for a brilliant rendering of a cornet solo "Showers of Gold," one of his own compositions. In response he played "The Rosary," a piece of a totally different character, which served in a marked manner to show his versatility. The vocalist was Miss Virginia Root, who possesses a sweet soprano voice, and she was heard to great advantage in a coon lullaby, "The Snow Baby" (Sousa).

Miss Nicoline Zedeler was deservedly recalled for her splendid violin solo, and "Wieniawski's well-known 'Souvenir de Moscou' was a piece well calculated to show her abilities.

## SOUSA'S BAND AT THE DRILL HALL.

On Friday last, Sousa and his band gave two fine concerts in the Drill Hall, before two large and enthusiastic audiences. The fame of the conductor is world-wide, and the English tour is part of one much more extended, in fact embracing what is popularly known as "round the world," at the conclusion of which Sousa will retire from active life, although we cannot imagine that he will cease exercising his undoubted talents as a composer. As well as a great number of fine marches, Sousa has written some excellent songs, and has tried his hand with no little success in opera. He scarcely looks any older than on his last visit, and to all appearance, has many years of work in him yet. He is a splendid conductor, although many find fault with his methods, but he gets the most perfect results, so one need not quarrel about details. His beat is much quieter, and there is much less exaggeration about his methods than on previous occasions, and the band abundantly showed that it is capable of anything. At the afternoon concert, the most successful item was undoubtedly German's Welsh Rhapsody, which was magnificently played, although Liszt's "Les Preludes" and Richard Strauss's "Till Eulenspiegel" ran it very hard. Encores were persistent and readily acceded to, and these numbered five or six, mostly the composer's own works, including the ever-popular "Washington Post," "King Cotton," the "Stars and Stripes," in which the piccolos, cornets, and trombones came out to the front, and played with tremendous effect, and most popular of all a comic arrangement of the Manxland ditty, "Has anybody here seen Kelly," in which all the leading instruments shared, and which proved very popular. Variety was given to the programme by Miss Virginia Root, a good soprano vocalist, who sang one of Sousa's own songs, Miss Nicoline Zedeler, an accomplished violinist, who played Wieniawski's "Souvenir de Moscou" delightfully, and Mr. Herbert L. Clarke, the leader of the brass division of the band, who appeared as solo cornet, playing first a show piece of his own composition, "Showers of gold," and being encored, gave a most refined and

charming rendering of the ever-popular "Rosary."

At the evening concert, another splendid programme was given, among the principal successes of which were Tchaikowsky's "1812" overture, splendidly played with a less hurried reading of some of the folk-songs in it, than that to which we are accustomed, and to its manifest improvement, and a glorious fantasia on themes from Wagner's "Siegfried," in which occurred one of the finest bits of French horn playing we have ever heard. There were ten encores, and the "Washington Post," "Kelly," and the "Stars and Stripes" were again included. Miss Root sang another of Sousa's songs with good effect, and gave "Annie Laurie" as an encore. Mr. Clarke played another cornet piece of his own composition, full of musical fireworks, and played "If I had the world to give you" as an encore most artistically, while Miss Zedeler played a Rondo Capriccioso by Saint-Saens, and for the encore the same composer's "Le Cygne," accompanied by the harp alone, a real musical treat. The features of the band, apart from their marvellous precision, are the fine quality of the wood-wind, particularly the clarinets, and the perfect tune, never once departing in the slightest degree from absolute perfection. The uncouth looking bass brasses, and a wonderful contra-fagotta, which together replaced the string double-basses often, used in a band of the same size, were especially remarkable for their perfect smoothness of tone. Both concerts were all through an absolute triumph for the band and its wonderful conductor.

## SOUSA'S BAND IN BURTON.

### FAMOUS CONDUCTOR LESS DEMONSTRATIVE.

The crowded and representative gathering which assembled at the Burton Opera House on Sunday to welcome the famous Sousa and his band was another gratifying tribute to the appreciation which Burton entertains for the highest quality of music. It was also a happy indication of how thoroughly the efforts of the management to provide Burton with an opportunity of hearing the world-famed musicians on their farewell tour of Great Britain, were appreciated. It was a grand and memorable performance, which will leave a lasting impression upon every member of the audience who took advantage of the opportunity of hearing it. Sousa and his band are beyond criticism. Every man is an accomplished and finished musician, and Sousa is their king. Under his magic baton they interpreted music which, of its class, attains perfection.

He has dispensed with some of the quaint gestures and original mannerisms which helped to raise him on the pedestal of fame, but throughout he manifests the same masterly control over his men which draws from them with perfection either the tinkling sounds of far-off bells or the stately and majestic chords of his own soul-stirring marches.

For each item he was loudly re-called, and the enthusiasm reached its zenith with the opening notes of the ever-popular "Stars and Stripes." Sousa would not have been Sousa, and his band would not have been Sousa's band, had that number been omitted. It was the feature of the evening, and the audience re-demanded it again and again. For one encore he gave "Kelly." One is tired of hearing the brass bands, barrel organs, and gramophones wailing their pathetic requests for information which will lead to the discovery of Kelly, but Sousa's interpretation was so very different. The big bassoon, in deep, sonorous tones, asked the same question, the piccolo re-echoed it, the whole band took up the hue and cry, but it was music which made one rejoice for the time being—that Kelly had not been found.

All the other pieces were beautifully played, and Sousa and his men bade farewell to Burton, leaving behind them feelings of genuine regret that this was their last local appearance.



# THE ONE AND ONLY SOUSA.



A caricature of the great conductor as he appeared in Sheffield yesterday.

## SOUSA'S BAND

### Gives Delight to Sheffield Audiences.

Sousa, the "March King" in the course of his farewell tour of the United Kingdom, reached Sheffield yesterday, and with his wonderful band held audiences spellbound at the Victoria Hall. Naturally conductors and bandmen alike were present in large numbers at both the afternoon and evening concert to hear military band work superlative, and they could not fail to benefit considerably.

The playing of Sousa's band, of course, is too well known to need full description. In ensemble and brilliance it is perfect, and by means of a clever use of the various sets of instruments under his control the conductor is able to produce practically string effect, and thus to perform music written for orchestra. His unusually large body of clarionets play with extraordinary tone and brilliance, and, with the other sections of the band, are made to produce the most realistic and telling effects. As to Sousa himself, he is the least showy figure of all and conducts in quiet and unobtrusive style.

#### A Geographic Concert.

The afternoon programme opened with Liszt's symphonic poem, "Les Preludes," played with a wide range of effect, some of it quite electrifying. One of the cornets, Mr. H. L. Clarke, rendered a solo of his own composition. It was characterised by faultless execution and beauty of tone, and the accompaniment was perfect.

Very descriptive was a geographic conceit, "People who live in glass houses," by Sousa. The various sections of it are named after favourite drinks, and thus in "Champagnes" one could easily hear the drawing of corks, while in "Whiskies" Scotch and Irish music was introduced. Strauss's fantasia, "Till Eulenspiegel's Merry Pranks," was a fine study of the higher music, and best of all was Edward German's "Welsh" rhapsody, which was

brilliantly and artistically rendered. The composition was arranged for the band by Dan Godfrey, and Mr. German personally directed the rehearsals at Queen's Hall in 1905.

#### "Washington Post."

Others items were by Sibelius and Halvorsen, and the encores, which were numerous, included the famous "Washington Post" march by the conductor, and a burlesque of "Has anyone here seen Kelly," by Herman Belstedt. The latter was extremely comical, and kept the audience in laughter.

Miss Nicolini Zedeler, an accomplished violinist, played Wieniawski's "Souvenir de Moscow" in masterly fashion. At times the accompaniment blended beautifully with the soloist, but for the most part it was much too strong and quite spoilt the solo. Her encore, however, played with merely harp accompaniment, was simply exquisite, and in some respects the most enjoyable item of the afternoon.

The accompaniment was again much at fault in a vocal solo, "The snow baby" (Sousa), by Miss Virginia Root. The music also was poor for Sousa. He is evidently not a song writer, and the solo was thus the least successful item of the concert.

The evening audience showed enthusiasm even greater than that which had been demonstrated in the afternoon. Practically every item in a hugely enjoyable programme was encored. After the thrilling "1812" overture, in which Tschaiakowsky drew upon all the powers of the orchestra, a double encore was accorded, "El Capitan" and "Homoko" being played; "The Federal March" followed Sousa's new character study "The Dwellers in the Western World"; the "Washington Post" was the encore to Rachmaninoff's "Bells of Moscow"; "Has anybody here seen Kelly?" and "Yankee Shuffle" came in turn after Wagner's "Siegfried," incongruity not being reflected upon; and "Stars and Stripes" and "Manhattan Beach" being given in quick succession to "The Fairest of the Fair." Expositions of high art were those afforded by Mr. Herbert L. Clarke, cornet solo, "La Debutante" (encore "Carnival of Venice"), and Miss Zedeler, violin solo, Saint-Saens' "Rondo Capriccioso" (encore a canzonetta, with harp accompaniment). Miss Virginia Root won demonstrative approval by her expressive singing of "Annie Laurie," an added item which she gave in succession to a Sousa song from "The Bride-Elect."

## SOUSA'S FAMOUS BAND.



Our photo, taken at the Victoria Hall yesterday afternoon, shows the great travelling organisation at work, with Sousa himself in command.



MR. SOUSA'S FAREWELL CONCERT

"Is it really farewell, one wonders? Shall we have to be content in the future with the sounding bells and heavy artillery fire Mr. Sousa's imitators are introducing in place of the, not exactly subtler, but certainly more complex artifices by which Mr. Sousa himself became known. We hope not, and past history bids us take heart and be merry, for unless Mr. Sousa is the exception, he will certainly appear again. Few men have been able to withdraw from the scene of former triumphs without feeling a keen desire to fight over again old battles. Witness my uncle Toby. There are, moreover, in the career of celebrated musicians as many farewells as there are parallels to Cyrano's nose, and the artist discriminates between them as Touchstone between lies.

Like other conductors, Mr. Sousa has fallen a victim to the temptation of peptonising great composers. And in this he is to blame. But, unlike many others, his success was not achieved by this trafficking, this giving over and above measure to secure a large number of clients. He can himself produce the kind of music that appeal to the majority, and he has created a new genus which will probably disappear as quickly as it came—unless, of course, Mr. Sousa is ready at hand to put, from time to time, the last touch on the production. For the conductor is essential to the effect of these marches. Quite as essential as a number of these devices which have little enough to do with music but much to do with producing that mood in which alone music of this type can be appreciated. A conductor whose arms did not swing to the lilt of the tune would miss his fire. Add certain rhythmic gestures to a fairly spirited melody and you immediately double your chances of success. Dance is only rhythmic gesture. Taglioni, Elslser, and the other dancers of the day when dancing were even more popular than Mr. Sousa's marches are to-day, must have carried these movements to a state of perfection unknown to the dancers of to-day. But Mr. Sousa's gestures have a suggestion, a harmony that one cannot but admire. We could imagine people with no ear for music enjoying the whole performances tremendously. And every detail, every trick, magnifies success. When, in one of the marches, four men at first, then by degrees half the bandmen, rise from their seats and stand facing the public on the very edge of the platform they create as much of a sensation as if the proverbial mountain were to show signs of really giving birth to a mouse. The formidable size of some instruments are no less interesting to the general than their stentorian tones. Even Elia could not deny some power to this music.

Liszt's "Les Preludes" is not music which can be adapted for a combination of instruments, in which the strings are absent, and Strauss's "Till Eulenspiegel" is, of course, still more adaptable. Their inclusion in yesterday's programme implies that the conductor has some appreciation of their value, a fact which redounds much to his credit. It was, nevertheless, evident that no matter how well he loves them, he loves them not wisely. No wise liver would submit the object of his affections to the mutilations which Mr. Sousa's band perpetrated on "Till Eulenspiegel." There is all the difference in the world between a gallous story and a dirty deed, we are told in the "Playboy," and yesterday's version of Till had little indeed of the gallous story and still less of the indulgence which Strauss felt for this hero of his no less than for the much more pathetic figure of Don Quixote. Perhaps the least objectionable of these adaptations was that of Sibelius's "Valse Triste" from the "Kuolema." And, strange to relate, it passed without applause. Of the two Sousa novelties the march "The Glory of the Navy" is much of a piece with the many other marches of the same composer. And the same applies to "People who live in Glass Houses." A phantasia on "Has anybody here seen Kelly?" is twin brother to the once celebrated piece "Farmyard Noises." There were also a singer and a violinist of fair promise. But Mr. Sousa is not at his best as a song writer.

F. B.

Sheffield Day Telegraph  
15th Dec 1911

THE MARCH KING.

SOUSA AND HIS FAMOUS BAND  
IN SHEFFIELD.

(By Our Musical Critic.)

The famous American bandmaster, Mr. John Philip Sousa, paid a farewell visit to Sheffield yesterday, and, with his band, gave a couple of concerts in the Victoria Hall. There were large audiences, while from the vantage ground of the street outside a number of people, in comfortable earshot of the music, paid in this manner tribute to fame, if they paid nothing else. But they missed more than they knew of. A Sousa concert is to be seen as well as heard. First, there are the fearful and wonderful instruments; tubas with two bells, huge Sarrusophones and Sousaphones, the sixteen-footer contra-bassoon, the colossal contra-bass tuba, the army of smart cornettists and clarinetists, the artist on the percussion—the "Admirable Crichton" of the combination—and, last but not least, Mr. Sousa himself.

That excellent musician and prince of showmen is an entertaining and instructive study to watch. What we see and hear at one of his concerts is the result of masterful discipline, musical as well as moral. After the tedious waits and ill-managed formality of English concert-giving it is exhilarating to be rushed breathlessly through a Sousa concert. All goes like clockwork, all is at high pressure. His trombonists leave their seats, line up in front of the platform, and, at the psychological moment, blare out the counter-subject of the "Stars and Stripes" march. To them come, without fuss or hurry, the four piccolos to add their flourishes, while, again, the six cornets take the floor, and in a thrilling unison dominate everything with the swinging lilt of that fine march.

Yes, Mr. Sousa is a showman. But he is more—he is a supreme bandmaster. His men play extremely well, their tone is brilliant in fortes, mellow in pianos, and really expressive when needed. The chording is good, while the precision is a model to every military band in the world.

From an artistic standpoint the concert will not bear examination. The conductor drives his team through Rachmaninoff's Prelude as though the band were doing route march, while only a Philistine or a master humourist could have let the great peroration of Wagner's "Siegfried" music merge into a farcical travesty of "Has anybody here seen Kelly?"

One of his musical accessories is a thunder-machine, and it speaks well for the immense power of the tone his instrumentalists produce that this terrible engine of aural destruction is almost swamped in the prevailing tornado of sound. I did not arrive in time for the opening piece, Tchaikovsky's "1812" overture, but I learn that its realism was awe-inspiring.

The programme consisted of a large number of encores interspersed with various items on the printed list. Among the latter were a florid and cleanly-played cornet solo by Mr. H. L. Clarke, a song from Mr. Sousa's opera, "The Bride Elect," by Miss Virginia Root, and a violin solo, Saint-Saens' "Rondo Capriccioso," played with finish and good technique by Miss Nicoline Zedeler.

But the marches were the glory of the concert. There was a crop of them, old and new—"El Capitan," "Stars and Stripes," "Washington Post," "Manhattan Beach," "Federal," and several other examples of Mr. Sousa's unique gift for rhythmical "snap" and taking tunefulness. The audience was in raptures. They were vastly amused at the humours of the "Kelly" fantasia—it was very cleverly done and really laughable—and if they did not care much for the Wagner paraphrase, they must have admired the fine playing of the solo horn, while the encores came along just the same.

So Sheffield bids a friendly farewell to Mr. Sousa and his merry men, who, despite the fact that they are playing twice a day for two months throughout the kingdom, play with unimpaired zest and not a trace of staleness.

J. A. R.

Sousa, who was in Manchester yesterday, has greatly toned down his methods. There is little in his conducting now that the caricaturist could seize upon. When directing the performance of music by Strauss, Liszt, and Sibelius he goes almost to the extreme of reserve, and uses his left hand very little indeed. Only once yesterday afternoon did he come near to justifying the burlesques of his actions which still linger about the variety theatres. While the band played "Manhattan Beach" Sousa gave us one or two of the old gestures and perhaps one or two unobtrusive new ones. Otherwise, even in the most characteristic marches, the conductor never got beyond a limp simultaneous swing of both arms.

Manchester Evening News  
1. 2. 1911

MUSIC IN MANCHESTER

MR. J. P. SOUSA'S BAND.

Those who regard music purely as a form of entertainment would do well to support Mr. J. P. Sousa, for his programmes, while demanding nothing from the intellect, give the emotions as much variety as possible and present to the nerves a series of surprises and shocks that keep one continually on the qui vive. The work he selects ranges from Richard Strauss and Liszt to "El Capitan" and a Manhattan dance that sounds like the rapid scrubbing of sand-paper with an unrelenting brush. The Manhattan dance, when played yesterday afternoon in the Free Trade Hall, was rendered with as much brilliancy and verve as Strauss' "Till Eulenspiegel"; nothing could have been more perfect than the wonderful ensemble, the delicate gradations of tone, the fire, energy and finish of almost everything Mr. Sousa conducted. His fault, as a conductor, lies in the monotony of his style. Every kind of music is given in precisely the same manner. This naturally causes some weariness in the listener, and perhaps it is to relieve this that, as an encore to "Till Eulenspiegel," the conductor's own "Washington Post" was given, and that instead of a repetition of Edward German's "Welsh Rhapsody," ardently desired by the audience, we had a humorous orchestral arrangement of "Has anybody here seen Kelly?" Thus did the sublime rub shoulders with the ridiculous, to everyone's satisfaction. The "Kelly" song had its points, as anything uncompromisingly farcical always has; the portentous solemnity of trombones heavily and painfully inquiring Mr. Kelly's whereabouts is, in itself, quite obviously funny, but when a piccolo, at the end of the verse, shrilly announces that Mr. Kelly does indeed hail from the Isle of Man, one is compelled to acknowledge that, cheap as the means may be, the effect is unquestionably stunning. There is no musical wit in the arrangement, and no humour in the real sense of the term; but even farce can relieve tedium when wit itself would fail.

Underneath all Mr. Sousa's big drum effects, his sustained fortissimos, his marching of piccolos and trombones out of their places in the orchestra to an upright position behind his own back—underneath all this, there is, of course, a sound basis of musicianship, and when Mr. Sousa plays to please himself and not his audience, he is, in his own medium, a fine and accomplished artist. To us Britons he seems the incarnation of the American spirit, with its restlessness, its hardness, its brilliance, its glitter and shine; nothing he plays touches the heart; all is in the kind of quick, pulsing rhythm that appeals to the nerves and sets them vibrating in sympathy. Mr. Sousa played several of his own compositions, and throughout the entire programme met with remarkable success. We lost all count of his encores (given, we may remark, with most business-like promptness), and the programme actually played must have been double the length of that printed. Sibelius' "Valse Triste" was, perhaps, the most effective piece we heard, though Strauss' "Till Eulenspiegel" had its thrilling moments.

During the afternoon Mr. Herbert L. Clarke played two cornet solos with astonishingly fine technique. Miss Virginia Rast, a young soprano, sang Sousa's "The Snow Baby," and Miss Nicoline Zedeler interpreted Wieniawski's "Souvenir de Moscow."



1. 2. 1911

## SOUSA'S BAND.

The two performances given at the Free Trade Hall yesterday afternoon and evening by this famous band attracted large audiences on both occasions. Its popularity seems unabated, which is not surprising, as the pieces they play are of an inspiring uplifting nature, and the renderings are given with marvellous precision, and an execution well-nigh perfect. Many of the band's distinctive features are of real musical value, and in such points as unanimous phrasing, and majesty of tone, combined with huge volume in the heavy brass instruments as tubas and trombones, the band might serve as a model to many famous orchestras, for no matter what is the strength of their tone, there is never any lapse into rough and strident quality.

The repertoire is largely made up of bright, stimulating pieces with a swinging rhythm, with an occasional arrangement from some classical source as in the fantasia on Wagner's "Siegfried." If there is such a thing as humour in music, it was certainly exemplified in a fantasia on the air "Has anybody here seen Kelly." The tune has nothing in it beyond a decided rhythm, but the clever treatment of the theme by Sousa, the grotesque combination of instruments, and the varying expression of the inquiry as to the whereabouts of "Kelly," together with the peculiar nature of many of the instrumental replies, would almost entitle the sketch to be called a "Tone poem." The performance was varied by the efficient violin playing of Miss Zedder, and the singing of Miss Virginia Root, who possesses a soprano voice of excellent quality, and sings with much dramatic power.

1. 2. 1911

## THE SOUSA CONCERT.

Sousa's band blew a vigorous farewell to Manchester at the Free Trade Hall last night. The programme was a strange mixture, but for that we were prepared, Sousa would not be the Sousa we know were it not for the "Washington Post" and the "Yankee Shuffle."

Perhaps the marches were as popular as the classics—judging from the applause they were—but all were rendered with equal brilliancy; "El Capitan" was played with no less skill than Tchaikowsky's "1812." The quick change from the sublime to the ridiculous was sometimes alarming; from the fantasia "Siegfried" by Wagner, we turned to a humorous orchestral arrangement of "Has anybody here seen Kelly?" in which the deep bassoon, inquiring the whereabouts of the mystic Manxman, was answered by a faint murmur of the piccolo.

But all were played with the fire, the energy, the splendid graduation of tone, and the vivacity which are Sousa's own.

1. 2. 1911

## SOUSA'S BAND.

Free Trade Hall.

There is nothing subtle about J. P. Sousa. Having trained his band to a pitch of excellence that we seldom get in string orchestras, he loses some of this advantage by using a never-varying type of expression and the crudest of colour schemes. Perhaps it is that all of us retain some of the instincts of primitive man, that we take such an interest in well-ordered noise. For the aim of Sousa in the scoring of some of his marches has been to grasp the full tonality of his instruments and then to pile on further strength by placing trombones or cornets along the front of the platform with the instruments pointing at the audience. Certainly there is no possibility of missing a melody in march time played under such conditions, for nothing is left to the imagination. Last Tuesday evening, in the Free Trade Hall, the band paid its farewell visit to Manchester. The program commenced with "1812" with every effect except that of cannon. We never heard Tchaikowsky's famous overture under such conditions before, and future performances will sound humdrum. The other items consisted, with one exception, of remarkable arrangements for the band's own peculiar style, and they were played with absolute confidence and an almost mechanical certainty of rhythm. The exception was Rachmaninoff's well-known Prelude in C sharp minor, where the conductor, by the use of an unnatural accent in the middle section, still further maltreated a much ill-used composition. J. B. M.

2. 2. 1911

## SOUSA'S BAND IN SOUTHPORT.

It was a restrained Sousa at the Cambridge Hall yesterday afternoon when the famous musical combination he commands gave a performance before a crowded audience. But the band is as sonorous and lively as ever. If the simile will hold good, Dreadnoughts of noise were constantly being constructed by the brass instrumentalists, and in the confined space the blare was terrific. Those in the immediate vicinity of the platform had an unforgettable experience. They were at times buried under hurtling pyramids of sound. Those present plainly enjoyed the compositions most characteristically Sousa-esque. Judging from the short printed programme they would have been very few, but as encores were given on the slightest provocation, the printed items were quite doubled during the afternoon. "Slickness" supplied the keynote of everything in this service of musical quick lunches. Recognition of one effort would only be making itself evident when Sousa would have his men rattling along in one of the brisk marches which have made his name a household word in two hemispheres. In these—and almost alone in them—one caught glimpses of the mannerisms inevitably associated with the customer. His suavity in coaxing the proper volume of tone was always evident, and the jerky movement in which he shoots both arms forward in a sort of scoop was several times to be witnessed. But he rarely twirled his moustache with his old nonchalance; and the mannerism he had of wielding the baton while facing the audience has completely vanished. Really, however, when one had seen him conduct a piece the range of his style was easily grasped. All descriptions of music are given without any variation of manner. A typical instance of the Sousa method was forthcoming after a delightful rendering of German's "Welsh Rhapsody." Right away he dashed into a broadly diverting orchestral arrangement of "Has Anybody Here Seen Kelly?" which fairly convulsed everybody. The portentous solemnity of trombones heavily and painfully inquiring Mr. Kelly's whereabouts is, in itself, quite obviously funny, but when a piccolo, at the end of the verse, shrilly announces that Mr. Kelly does indeed hail from the Isle of Man, one is compelled to acknowledge that, cheap as the means may be, the effect is unquestionably stunning. In the breeziest vein we had "Yankee Shuffle," "Washington Post," "Federal March," "The Fairest of the Fair," "Stars and Stripes," and "Manhattan Beach," all as encores. On one occasion piccolos and trombones marched out of their places in the orchestra to a position behind the conductor facing the audience, an incident which revealed the unconventional methods adopted for effect. In Liszt's "Les Preludes" and the "Welsh Rhapsody" the high musicianship of the combination was strikingly revealed. After all, it is the irresistible verve of his marches which sets the feet agoing—their dash, jerkiness, and glitter which breathe the American spirit—which gives Sousa his place in the public favour. Some brilliant cornet playing was furnished by Mr. Herbert L. Clarke; Miss Virginia Root in the "Card Song" from Sousa's "Bride Elect" and "Annie Laurie" showed that she possesses a soprano voice of considerable range; while Miss Nicoline Zedeler, a young violinist, showed in Saint-Saens' "Rondo Capriccioso," and was more suited by "The Swan," which was charmingly given.

2. 2. 1911

45

## SOUSA'S BAND IN SOUTHPORT.

Sousa, with his famous musical combination, visited Southport for the third time on Wednesday. The Cambridge Hall was well filled with an audience anxious to hear the famous band on the occasion of its farewell visit. Those who were present may have been disappointed—not in the quality or the precision of the band, but in the poses of the conductor. Whether it be that caricature has had its effect, or that the physical strain was too tiring, it is certain that Sousa as conductor has lost many of those mannerisms which formerly either delighted or diverted his patrons, and which secured for him that popular attention which his musicianship and that of his band subsequently retained. But though the mannerism has largely vanished, and it was a comparatively mild and poseless Sousa who wielded the baton on Wednesday, the famous conductor is still as effective as ever, his band is still a wonderfully trained musical machine, and the effects he secures from it are as striking as they are varied. Their musicianly qualities were well displayed in the performance on Wednesday of Liszt's Symphonic Poem, "Les Preludes," and Edward German's "Welsh Rhapsody," but there is no gainsaying the fact that it was in the famous marches which were given as encores that the band achieved its most popular successes—"Washington Post," "Manhattan Beach," "Stars and Stripes," "Yankee Shuffle," "Federal March." A new Sousa march, "The Fairest of the Fair," was also received with great favour; but the most popular novelty was "The Dwellers of the Western World," one of those descriptive character pieces in which Sousa excels, and in which the Red Man, the White Man, and the Black Man are all presented in musical pictures of great vividness and power—the storm being picturesquely realistic. There was something intensely effective in the contrast between German's "Rhapsody" and the encore, "Has Anybody Here Seen Kelly?" which was presented with such blatant grotesqueness as to transcend the shallowness of musical farce and achieve a success as clever humour. Indeed, though Sousa may have lost some of his mannerisms, this encore, and indeed the whole concert, showed that Sousaism is still an art, and the applause of the audience testified that it is a popular art.

The band was supplemented by some attractive soloists. Some brilliant cornet playing was furnished by Mr. Herbert L. Clarke in a new solo, "Showers of Gold"; Miss Virginia Root in the "Card Song" from Sousa's "Bride Elect" and "Annie Laurie" showed that she possesses a soprano voice of considerable range; while Miss Nicoline Zedeler, a young violinist, showed in Saint-Saens' "Rondo Capriccioso" and "The Swan" that she possessed considerable technical ability, though somewhat lacking in strength of tone.

The concert was arranged by Mr. J. P. Johnson through the Quinlan Musical Agency.

## SOUSA AND HIS BAND.

Mr. John Philips Sousa and his band paid their farewell visit to Southport last Wednesday, and got a great reception. The Cambridge Hall was filled, and band and conductor were most enthusiastically welcomed. The concert opened with the playing of the National Anthem. In Liszt's Symphonic Poem, the first item on the programme, Sousa's conducting seemed to be more like that of ordinary mortals, but when, as an encore, the band played "El Capitan," he returned to his own characteristic ways, the audience felt they had really their beloved Sousa before them again. The "Character Studies" were delightfully played, as were also the Welsh Rhapsody by German, and Friedeman's Slavonic Rhapsody. Sousa's favourite marches were played as encores, and a most amusing rendering of "Has any one here seen Kelly," fairly brought down the house. The vocalist was Miss Virginia Root, who gave a beautiful rendering of "The Card Song" (from the "Bride Elect"), by Sousa. Miss Nicoline Zedeler, violinist, played Saint-Saens' Rondo Capriccioso, and as an encore "The Swan," a charming melody with a pretty harp accompaniment. Mr. Clarke's cornet solo, "Showers of Gold," was splendidly played, and he kindly responded to an encore. The lightning speed with which the band got ready for each item was admirable. Immediately the applause was over for one selection, the next was started. Sousa certainly knows how to "make things hum."



"THE MARCH KING" IN LANCASTER.—There was only a moderately large audience at the Town Hall on Wednesday to hear John Philip Sousa's famous band of sixty performers, who are making a "farewell" tour of Great Britain and Ireland prior to embarking upon a world-wide tour, which will end in New York in December next. The band played in Southport in the afternoon, and their baggage did not reach the hall at Lancaster until eight o'clock—at which hour the concert was timed to commence—and it was not until half-past eight that the noted conductor and composer took his place. He was greeted with a round of hearty applause. The programme, which was generously supplemented with encores, opened with a magnificent performance of Liszt's "Les Preludes," a symphonic poem based upon a passage from Lamartine's "Meditations Poetiques." Mr. Herbert L. Clarke's cornet solo, "Showers of Gold," an original composition, was a wonderful display of technical skill, and the rendering included some marvellous "tongueing." The artiste was rewarded with a roar of applause, and as an encore played "If I had the world to give you," which was equally well done. The band's second contribution was a new series of character studies by Sousa himself, descriptive of "The Dwellers in the Western World," the red, the white, and the black man. In the first one could imagine the roll of the prairies and the gleam of the camp fires, succeeded in the second by the rhythmic movement of the white man's ship as she sailed over the placid sea. Then followed the storm, the reverberations of the thunder, the fury of the angry waves, the victory of mind over matter, and the call to move onward. Not less successful was the descriptive power of the third section. And again the audience showed appreciation by prolonged acclamation, and again were they rewarded with an encore. Miss Virginia Root, soprano, the possessor of a pleasing voice, sang "The Eard Song" from Sousa's "The Bride Elect," and responded to an encore with the favourite "Annie Laurie." Edward German's "Welsh Rhapsody" was another successful performance, and it was followed by the homely and understandable tone picture, "The Old Cloister Clock," by Kunkel, a composition that received highly meritorious treatment, and was enthusiastically redemanded. The encore was a paraphrase of the hackneyed "Has anybody here seen Kelly?" the humour of which brought down the house. Helmesberger's "Entr'acte" and Sousa's latest march, "The Fairest of the Fair" were the next items, and they were succeeded by Saint-Saens' "Rondo Capriccioso," played on the violin with exquisite taste and feeling by Miss Nicoline Zedeler, the concert winding up with Friedemann's "Slavonic Rhapsody." To those who had not heard Sousa's band before, the concert came as a revelation in instrumentation, but since his last appearances in Lancaster he had toned down considerably in the matter of conducting. There is none of that dramatic, and at times acrobatic, gesture, but nevertheless it is perfectly apparent that the utmost sympathy prevails between the conductor and every member of his combination. From every point of view, the concert was a great success, and Mr. J. P. Johnson, who had the arrangements in hand, deserves congratulation upon the enterprise which has once more led him to put the best before the people of Lancaster.

Lancaster Guardian

3. 2. 1911

SOUSA AT LANCASTER.—Thanks to the spirited enterprise of Mr. J. P. Johnson, music lovers in Lancaster had another opportunity on Wednesday of hearing the excellent band which has won world-wide renown for its organiser and conductor, Mr. John Philip Sousa. A fairly large auditory assembled in the Ashton Hall, and some disappointment was expressed at the delay in the commencement of the concert, caused by the late arrival of the artistes from Southport, where an afternoon performance had been given. There was no lack of appreciation, however, of the excellent bill-of-fare, every item in which was vociferously encored. The opening number, Liszt's symphonic poem "Les Preludes," an exceedingly florid composition, served admirably to bring out the remarkable balance of the various parts, the extreme beauty of tone, as well as the technical skill of the artistes. There was plenty of variety in the rendition, the skilful marking of light and shade being especially pleasing, while the masterly rendering of crescendo passages and the power of the climaxes roused the auditory to enthusiasm. The same effects were obtained in Sousa's new suite "The Dwellers in the Western World," a composition of a totally different character, strikingly original, admirably constructed, and introducing a number of charming melodies. Kunkel's tone picture, "The Old Cloister Clock," was given an interpretation at once dainty and impressive, whilst the Sousa

march, "Fairest of the Fair," was full of delicious harmony. The encore contributions were all of the popular order, some very amusing yet still artistic effects being produced in such melodies as "Has anybody here seen Kelly?" "Stars and Stripes," and the overture to "Le Capitan." Mr. Herbert L. Clarke is probably one of the most noted cornetists in the world, and his solo "Showers of gold" was a masterly performance, revealing beauties of tone hitherto unsuspected in what is acknowledged to be a very difficult instrument. Miss Nicoline Zedeler, a young violinist of promise, gave a very intelligent and sympathetic rendering of the "Rondo capriccioso" by Saint-Saens; and Miss Virginia Root, who possesses a very sweet and cultured soprano voice, sang very effectively the "Card Song" from Sousa's "The Bride Elect." Even more charming, however, was her rendering, in response to a recall, of the popular "Annie Laurie," which was sung with rare sympathy and taste.

Blackburn Telegraph

3. 2. 1911

Mr John P. Sousa and his band, now on their farewell tour prior to departure for South Africa and Australia, gave a matinee performance at the Palace on Thursday. Sousa and his methods are now well known, and the sensation which he created when he first came to this country some years ago has naturally died down; but the band is still a capital draw, and this concert, judged by the large measure of approval which it gained, was a great success. There was plenty of variety in the programme. To the real musicians in the audience the symphonic poem "Les Preludes" (Liszt) and the "Slavonic Rhapsody" (Friedemann) would appeal the most, and they were well played, though not with particular distinction. Of Sousa's own compositions, by far the most enjoyable was the series of "character studies," entitled "The Dwellers of the Western World," which in places have real inspiration; but some of his popularly-known pieces, "The Washington Post," the "Stars and Stripes," and "Manhattan Beach," which were given as encores—not to mention the capricious variations on "Has anybody here seen Kelly?"—seemed to be the characteristic features of the concert. Besides the band pieces, there was a cornet solo by Mr Herbert L. Clarke, a soprano solo by Miss Virginia Root, and a violin solo by Miss Nicoline Zedeler, and all were encored.

Lancaster Guardian

## SOUSA'S BAND.

### FAREWELL VISIT TO PRESTON.

John Philip Sousa and his band visited the Public Hall, Preston, last night (under the direction of Messrs. J. Norwood and Sons) on his "farewell tour" of the United Kingdom. Although the audience was decidedly meagre, they appreciated the programme provided with such enthusiastic plaudits that every number was encored. The symphonic poem preludes by Liszt which opened the entertainment was admirably rendered, especially in the majestic and sonorous final andante.

A trio of character studies entitled "Dwellers in the Western World," a new composition by Sousa, was greatly enjoyed. The barbaric grandeur of the first number "The Red Man"; the terrific storm passages in the second number, depicting the invasion of the "White Man" to a new world of progress; and the rollicking humour of the last number "The Black Man," presented a picture full of colour and tone, with many typical Sousa touches in the employment of harmonic sounds from hammered wood, rattles, shaken sheets of tin, rubbed sandpaper, tambourines, castanets, bells, and anvils.

Edward German's Welsh rhapsody was a triumph of apt interpretation, and Kunkel's tone picture, "The Old Cloister Clock," was a novelty seldom heard in Preston, which was greatly appreciated. The delicate beauty of the entracte by Helmesberger was a convincing answer to the supposed inability of this band to render soft music adequately. It was followed by the only Sousa March on the programme, "The Fairest of the Fair," but lovers of the stirring martial music which made Sousa famous were delighted by many numbers rendered as encores, which included such favourites as "Stars and Stripes," "Washington Post," "Manhattan Beach," the "Yankee Shuffle," "El Capitan," and the "Federal March." By way of diversion, the well-known song "Has anybody here seen Kelly?" was given with humorous variations which set the house in roars of laughter.

Miss Virginia Root sang with much grace and sweetness, and was heartily applauded for her rendering of "Annie Laurie," given as an encore.

Miss Nicoline Zedeler, a young violinist, rendered Saint-Saens' "Rondo Capriccioso" with wonderful precision, rich tone, and force, and was deservedly encored; a compliment which was also paid to Mr. Herbert L. Clarke for his magnificent cornet solo, "Showers of Gold," composed by himself. The concert closed with a rendering of Friedemann's Slavonic Rhapsody, which afforded rich opportunities of exhibiting the orchestral effects possible with a band of brass and reeds.

### SOUSA AT THE PUBLIC HALL.—

Philip Sousa, the famous conductor, has left his home in the United States for a "farewell tour" of the portion of the world represented by Great Britain, South Africa, Australia, Canada, and the United States of America. On Thursday Sousa and his band visited Blackburn in the afternoon, and in the evening appeared before a large and enthusiastic audience at the Preston Public Hall, where a typical Sousa concert was given. In addition to the orchestra three soloists appeared in the persons of Miss Virginia Root (mezzo-soprano), Miss Nicoline Zedeler (violin), and Mr. Herbert L. Clarke (cornet). Miss Root was heard to great advantage in the "Card Song," from "The Bride Elect" (Sousa), and, in response to an undeniable request for an encore, "Annie Laurie." Miss Zedeler was encored for her rendering of Saint-Saens' "Rondo Capriccioso," and Mr. Clarke played a new composition of his own "Showers of Gold," and in response to the applause, with which the composition and its performance were greeted, gave "If I had a World to give You." The orchestral programme was as follows: Symphonic poem, "Les Preludes" (Liszt), encore "El Capitan" (Sousa); character studies, "The Dwellers in the Western World!"—(a) The Red Man, (b) The White Man, (c) The Black Man (Sousa), encore "The Federal March" (Sousa); rhapsody, "Welsh" (Edward German), encore "The Washington Post" (Sousa); tone picture, "The Old Cloister Clock" (Kunkel), encore "Yankee Shuffle" (Sousa); entr'acte (Helmesberger), march, "The Fairest of the Fair" (Sousa), encores "Stars and Stripes" (Sousa) and "The Manhattan Beach" (Sousa); and rhapsody, "Slavonic" (Friedemann). It will be seen that encores were in general demand, and were freely granted, the absence of "waits" enabling sufficient items for two concerts to be given at one. The local arrangements were in the skilled hands of Messrs. Norwood and Sons.

Preston Guardian

3. 2. 1911

SOUSA AND HIS BAND.—At the Public Hall, on Thursday, a concert was given under the direction of Messrs. J. Norwood and Sons, Preston, by John Philip Sousa and his famous band. The programme included Liszt's symphony, "Les Preludes," Kunkel's "Old Cloister Clock," German's Welsh rhapsody, Sousa's ambitious and picturesque character studies, "Dwellers in the Western World," Friedemann's Slavonic rhapsody, and a series of the marches which have made Sousa famous, all of which were given in response to repeated encores from the delighted audience. Miss Virginia Root sang the "Card Song" from Sousa's "Bride Elect," and "Annie Laurie." Miss Nicoline Zedeler rendered Saint-Saens' difficult violin solo, "Rondo Capriccioso," with wonderful skill and finish, and Mr. Hubert L. Clarke scored quite a triumph with a cornet solo of his own composition, entitled, "Showers of Gold."

Preston Guardian

3. 2. 1911

### SOUSA AT THE PUBLIC HALL.—

Philip Sousa, the famous conductor, has left his home in the United States for a "farewell tour" of the portion of the world represented by Great Britain, South Africa, Australia, Canada, and the United States of America. On Thursday Sousa and his band visited Blackburn in the afternoon, and in the evening appeared before a large and enthusiastic audience at the Preston Public Hall, where a typical Sousa concert was given. In



47

addition to the orchestra three soloists appeared in the persons of Miss Virginia Root (mezzo-soprano), Miss Nicoline Zedeler (violin), and Mr. Herbert L. Clarke (cornet). Miss Root was heard to great advantage in the "Card Song," from "The Bride Elect" (Sousa), and, in response to an undeniable request for an encore, "Annie Laurie." Miss Zedeler was encored for her rendering of Saint-Saens "Rondo Capriccioso," and Mr. Clarke played a new composition of his own "Showers of Gold," and in response to the applause, with which the composition and its performance were greeted, gave "If I had a World to give You." The orchestral programme was as follows: Symphonic poem, "Les Preludes" (Liszt), encore "El Capitan" (Sousa); character studies, "The Dwellers in the Western World!"—(a) The Red Man, (b) The White Man, (c) The Black Man (Sousa), encore "The Federal March" (Sousa); rhapsody, "Welsh" (Edward German), encore "The Washington Post" (Sousa); tone picture, "The Old Cloister Clock" (Kunkel), encore "Yankee Shuffle" (Sousa); entr'acte (Helmberger), march, "The Fairest of the Fair" (Sousa), encores "Stars and Stripes" (Sousa) and "The Manhattan Beach" (Sousa); and rhapsody, "Slavonic" (Friedemann). It will be seen that encores were in general demand, and were freely granted, the absence of "waits" enabling sufficient items for two concerts to be given at one. The local arrangements were in the skilled hands of Messrs. Norwood and Sons.

## SOUSA'S VISIT TO HUDDERSFIELD.

When John Philip Sousa commenced to twirl and twine his baton round himself, says a correspondent, he is not emulating that industrious little insect, the spider, by spinning his own cocoon: he is merely following out his favourite theory of conducting in curves. But he is of opinion that a composition of a sensuous nature is utterly spoilt if the movement is conducted in a zig-zag or angular fashion, which action is opposed to the feeling suggested by the music. The "March King's" mannerisms while in the conductor's chair are the outcome of real feeling, not a series of well-rehearsed gestures. He maintains that to conduct with effect, i.e., to convey to the instrumentalists immediately beneath his baton his own individuality and authority, it is necessary to inspire the orchestra with his idea of the interpretation of the composer's work. The conductor in this respect is like the actor and the public speaker, to whom the art of gesture is secondary only to that of elocution. Those composers, says Sousa, who have combined cleverness with personality, have lived the longest. Originality alone is of comparatively short duration. The people of this country, for the present specific purpose, can be divided into two classes: Those who have heard Sousa and his Band and those who have not. Those in either section who are desirous of doing so should remember that this present farewell tour is not one of a series, but the absolute final. It is a case of now or never. The control of the final "Round the World Sousa Tour" is in the hands of the well-known International Musical Agency, under the direction of Mr. Thomas Quinlan.

## SOUSA AND HIS BAND AT THE PALACE THEATRE.

In the course of their farewell tour Mr. John Philip Sousa and his famous band visited Huddersfield yesterday afternoon, and gave a concert at the Palace Theatre of Varieties. Considering the small number of people in an industrial district who can or will tear themselves away from business, the audience was of good number. Many who went probably did so with the view to witnessing conductorial idiosyncracies which have been made familiar by being burlesqued with more or less truth by comedians and to hear sensational playing. It must be at once said that if so they must have been disappointed, especially as regards the

conducting. Mr. Sousa gets what he wants from his band as well as—aye, even better than—he ever did; but while he retains some of his individual features of conducting he has dropped altogether, or greatly lessened, most of his peculiar poses, movements, strokes, and sudden catchy actions which formerly brought smiles to those who beheld them, and he is now a very mild specimen of the John Philip Sousa who visited Huddersfield on the first occasion. As to the band, though they give fewer exhibitions of sensationalism than formerly, the members are every bit as marvellously expert executants and even more polished artists. The result is that their playing was extraordinarily precise and smart, faultless in intonation, free, finished, and broad in phrasing, and the tone was wondrously rich and beautiful in every degree, alike in the separate sections and in full combinations. It must be said that the power of poetic interpretation by the band was never at so high a standard as now. This was abundantly manifested in the performance of the opening selection—Liszt's symphonic poem, "Les Preludes," founded upon an heroic passage from Lamartine's "Meditations Poetiques." The programme of ideas of that fine composition was brought home to the mind with full significance and most impressive effect by the genius, insight, and magnetic influence of the conductor and the great skill, receptive faculties, and exquisite artistic playing and powers of interpretation of his accomplished musicians. The conductor's own character study, entitled "The Dwellers in the Western World," is divided into three movements, the music of which well bears out their titles—"The Red Man," "The White Man," and "The Black Man." There is not only highly suggestive colour and idiom in the composition, but an immense amount of pure, beautiful, and original melody, much of which is highly expressive. The composition was given a delightfully artistic performance, in which sprightliness, vigour, breadth, true tender feeling, and splendid tone-colouring and shading all played an important part. Even more artistic and beautiful was the rendering of Edward German's Welsh Rhapsody, with its skilful and effective treatment of a few well-known melodies. Here we heard the exquisite beauty of the tender and simple melodies, and, in glorious organ-like tones, the patriotic fire of "Men of Harlech," with splendid effect. Kunkel's tone-picture, "The Old Cloister Clock," was given with splendid polyphonic effects. The encore piece, of which the chief theme was that of the music-hall song, "Has anybody here seen Kelly?" treated in a variety of styles, was cleverly played, and had a broadly amusing effect. Helmberger's Entr'acte was given with beautifully refined and rhythmic effect. Sousa's march, "The Fairest of the Fair," with a strongly pronounced trombone theme at the close, was played with wonderful smartness and buoyancy. In response to encores several of the well-known marches of Sousa were given, and the sensation was the one which brought to the front first four piccolos playing a passage in unison, then six cornets, and finally five trombones, which led to another encore and another Sousa march. Friedemann's Slavonic Rhapsody was given with great beauty of tone-colouring, rhythm, and expression.

Mr. Herbert L. Clarke gave a new cornet solo, entitled "Showers of Gold," an ornate composition of the soloist's own, and he played it with wondrous beauty of tone, technical skill, and artistic style. A Rondo Capriccioso by Saint-Saens was played on the violin by Miss Nicoline Zedeler with skilful and highly finished technique, refinement of tone, and breadth of style. Miss Virginia Root, a soprano with a pure and bright voice, sang the "Card Song," a pretty and good melodious composition from "The Bride Elect" (Sousa), with admirable method and polished style and effect. The band, or some of them, accompanied the solos with a refinement and beauty of tone, execution, and expression which were perfectly surprising, and which would have been a credit to a first-class orchestral combination.

## SOUSA'S FAREWELL TOUR.

### CONCERT IN ROCHEDALE LAST NIGHT.

In the course of a farewell tour of the United Kingdom, Sousa and his band visited Rochdale yesterday evening, giving a concert in the Town Hall. There was a much larger audience than on the occasion of his last visit in 1905, and all parts of the hall, except the highest-priced seats, were well filled.

From the reception accorded the various items which went to make up last evening's concert—and with encores they numbered eighteen, all squeezed into the space of two hours—we could not help feeling that people do not take Sousa seriously. They apparently attend his concerts to have their ears tickled with humorous or startling effects, and to watch the mannerisms of the famous conductor. These mannerisms, by the way, have been considerably "toned down" since last we saw him, and although his methods of conducting are still characteristic of the man, they are by no means pronounced. As to the wonderful and oftentimes comical "effects" used in the performance of pieces, these are as piquant as ever. Indeed one suspects Mr. Sousa of being a good deal of a humorist, but his jokes are nearly all confined to his own compositions. Last evening, for instance, it was extremely funny to hear the clarionets plaintively asking the well-worn question "Has anybody here seen Kelly?" and to have sounded on the tubular bells the reply that that individual hails from the Isle of Man. The same question was put almost frantically by the cornets and stentoriously by the trombones, only to be answered by the thin, piping voice of the oboe. This piece was given as an encore to the tone-picture, "The old cloister clock," but it so amused the audience that they demanded another encore, and it was given, as all the extra pieces were, promptly and in a most businesslike manner.

Of course, all these encores are anticipated as part of the programme, but nevertheless they create a rather trying attitude of mind. One has constantly to be adjusting it from a rhapsody or symphonic poem to a march of the character of "El Capitan" or the "Stars and Stripes," then back again to a serious composition, and so on. One of the prettiest pieces played last evening was an "Entr'acte" by Helmberger, but the beauties of the music and the charm with which it was interpreted had hardly sunk into the mind before it was jerked out again by a strenuous march. The character studies, "Dwellers in the Western world," a new composition by the band's conductor, was splendidly rendered, and it brought out the many sound musicianly qualities of the performers. One could not fail to notice the lovely tone produced on the various instruments, the perfect ensemble, the working up of tremendous crescendos, and the dwindling again to pianissimos in the diminuendos. It was just as if the band was a very fine organ on which Mr. Sousa played at will. Friedemann's "Slavonic" rhapsody was also very finely played, and in this, as in other items one could not refrain from thinking what a pity it is that the band attracts and has become famous more by reason of the "sensations" in its performances than the solid worth of its playing.

In addition to the band items last evening there was a cornet solo brilliantly played by Mr. Herbert L. Clarke. The "Card song" from "The bride elect" (Sousa), rendered by Miss Virginia Root, we did not care for. It always seemed as if the voice was contending against the instruments playing the accompaniment for supremacy. Miss Root did herself far more justice in the old favourite, "Annie Laurie." Miss Nicoline Zedeler gave a very charming interpretation of Saint-Saens' lovely solo, "Rondo capriccioso," but the tones of the violin were frequently almost lost in the accompaniment, which was not so subdued as it might have been. As an encore Miss Zedeler played "The swan," with harp accompaniment, and in this she displayed the beautiful tone of her instrument to the best advantage.



## SOUSA'S BAND.

### Farewell Visit to Rochdale Last Night.

The name of John Philip Sousa is world-wide. Rochdale has, on two previous occasions, had the opportunity of listening to his band of skilled musicians, and has joined with the majority in admiration of the conductor and the musicians alike.

It is several years ago since Sousa's band performed before a local audience, but the memory of the music is still fresh in the minds of his admirers, and although there was a large audience at the Town Hall last night, it is somewhat surprising that the numbers were not far greater, seeing that the visit was one of the farewell tour of the United Kingdom, previous to his journey through South Africa, Australia, and America, and added to that the fact that Rochdale has few opportunities of enjoying the music of a military band.

Sousa's band is undoubtedly an extremely fine assembly of skilled musicians. They "know" their conductor, therefore their performance is in a great measure mechanical, but that does not do away with the effect, and although Sousa has become renowned for his marches, his bandmen are just as successful with the works of some of the time-famed composers.

This fact was illustrated by their treatment of Liszt's symphonic poem, "Les Preludes," the third of this composer's thirteen poems, and founded upon an heroic passage from Lamartine's "Meditations Poetiques." There is indeed opportunity for excellence in this work, and the band treated it as it should be treated. There was a beautiful rich volume of sound, and the balance was correct in every detail. It was an inspiring opening to an excellent programme. The audience expressed unmistakable signs of appreciation, and as an encore there came "El Capitan," which Sousa conducted in his typical style, as he did all the encores, for on each occasion they were of his own composition.

Mr. Herbert L. Clarke, as a cornet soloist, excelled in "Showers of Gold." Perfect was his control of the instrument, and the climax on the top "C" was indeed a triumph. His recall was a fitting recognition of the audience's appreciation of his playing. "The Dwellers in the Western World" was one of Sousa's new character sketches, which is a "story" of the red man, the white man, and the black man, and is full of passages wild and weird.

Miss Virginia Root as a soprano soloist was delightful. Her rendition of "Card Song" from Sousa's "Bride Elect" gave her opportunity to exhibit her rich voice, the effect of which, however, was "hidden" by the band, which was far too prominent to enable her to give full effect to the song. Her encore "Annie Laurie" was a compensating item, for in this the singer alone figured, and the audience were enabled to appreciate to the full the richness of her voice.

Edward German's rhapsody, "Welsh," was a good number for climax, while "The Old Cloister Clock," a tone picture, was played with effect which was extremely pleasing. The inevitable encore brought forth the popular air, "Has anybody here seen Kelly?" It was surprising to hear how the band dealt with the item. It was a hackneyed tune treated with a musical style. Helmesberger's entr'acte and Sousa's march, "The Fairest of the Fair," were bracketed items, though striking in contrast, and resulted in the ever popular "Stars and Stripes" being given as an encore.

Miss Nicoline Zedder gave a skilful interpretation of Saint Saens' "Rondo Capriccioso," an item which gives the player ample scope for technique, a characteristic which was not lacking with the artiste's rendition, and "The Swan," which she gave as an encore with harp accompaniment, was an equal success.

The programme concluded with Friedmann's rhapsody "Slavonic," and Sousa left the stage amid the enthusiastic applause of the audience.

## SOUSA AND HIS BAND.

### FAREWELL VISIT TO BOLTON.



John Philip Sousa and his redoubtable band of brass and woodwind artistes will give a matinee farewell next Wednesday at Bolton Theatre Royal, when the great conductor will demonstrate that he has lost not an iota of that magnetic influence on his players and hearers which for almost 20 years has made the musical masses hum accompaniment and throb rhythmic response to the fascinating performances coaxed forth by his versatile baton.

At the present moment Sousa is in command of the best band he ever has led, and each department of the organisation contributes its skilful share toward the perfect ensemble. At times the clarinets 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.

With mature mastery, fine musical insight, and faultless taste, the matchless Sousa conducts his rare assistants through a varied programme, and whatever tonal mood he portrays, whether

sad or scintillant, grave or gay, tragic or terpsichorean, melancholy or martial, he always is the resourceful interpreter fortified with a thousand and one picturesque ways and means of investing the programme numbers and encores with eloquent meaning and compelling interest. John Philip Sousa has become an abiding and integral part of our national music life.

Virginia Root, the soprano, displays artistic gifts of a very high order, and with her sympathetic presence, exceptionally finished singing, and smooth, well-trained voice, wins an enthusiastic reception from well-pleased auditors.

Nicholine Zedeler, the violin soloist, has established herself as a virtuosa of rare accomplishments. A pupil of Theodore Spiering, she has imbibed from that artiste the very best traditions, and she combined them with decided personality and interpretative ability of her own. With two such aids to his programme, Sousa's equipment for his all-world tour is satisfyingly complete, and Bolton should give him a bumping farewell.



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## A Night Ride to Hear "Sousa's" Band.

Who is Sousa? Some papers have given his real name as Samuel Osborne; the famous name of "Sousa" being made up of his initials, S.O., to which is added U.S.A. However this may be, the fact that he is making his farewell tour was sufficient to clench our determination to pay a visit to the Faithful City.

There were four of us, hailing from as many points of the compass, and with true musicianly instinct for time, we all rode up to the meeting place and started on our journey together without having dismounted. Surely this alone equals the proverbial punctuality of royalty.

It was a glorious night, although dark, and as we rode across Hartlebury Common there was not even the twinkling of a light from the gipsies' tents, for, alas, the cruel edict of county laws has driven them from their native heath; but the heavens were bespangled with stars, and right in front of us hung the constellation of Orion, his belt shining brilliantly.

An easy ride into the city and we find the people already assembling; so putting our horses into the charge of a policeman, we took our places in the queue and waited for the doors to be opened. Promptly at 7-30 we were admitted and the hall was quickly filled. We secured splendid seats but, alas, how quickly our buoyant feelings were subdued, when we found that two immense hats (and their owners) were to be deposited directly in front of us.

One of the ladies asked if she should remove her hat, and my left hand friend with great gallantry said "Oh no, not at all," and solidly endured it all the evening. Truly the day of willing martyrs has not yet passed! The other hat was a greater grievance, for it had three long feathers which at every turn of the head threatened, like bayonets, to stab me in the eye. But, see! One by one the musicians are taking their places, and promptly at eight Sousa himself comes on to the platform, and after a deep bow to the audience swiftly turns to his band, and without a moment's hesitation, like a machine, every man in his company rises to his feet, and with the first terrific crash of God Save the King the whole audience follows suit.

The first item in the programme was the third of Liszt's symphonic poems, "Les Preludes." Written by a master's hand and played magnificently, no wonder that at its close a voice, tense with excitement, cried "Rippen! Ain't it?" We were next treated to a cornet fantasia, by Mr. Herbert Clarke, whose execution was so brilliant, whose command over his instrument was so marvellous, that we were spellbound. In response to demand we received a solo, "If I had the world to give you," so tender and beautiful as to make it difficult to believe it could be the same player. A whisper in my ear said, "Ain't it a snip?"

Remarkable character studies followed depicting of "the dwellers in the Western World." First came the Red Man, and we seemed to see the Indian standing silently near his wigwam, the birds chattering away in the early morn, and at times the scene broken by the unearthly yells of tribes at war. Then came the White Man, with his irresistible energy pushing the Red Man out of the way and giving the world its grandest lesson, "On and on." In the third scene we seemed to catch the simplicity of the Black Man and his thought of a future life, as depicted in the words—

"Now de blessed little angels  
Up in Heaven, we are told  
Don't do nothin' all dere lifetime  
'Ceptin' play on harps o' gold.  
Now I think Heaben'd be mo' home-like  
If we'd hyeah some music fall  
F'om a real ol' fashioned banjo,  
Like dat one upon the wall."

A most exquisite tone picture, "The old Cloister Clock," was simply a dream. We could hear the choristers singing, when in the middle the old clock chimed rich and deep and sonorous, and for a moment we thought it was the Cathedral bells. Presently we heard a gramophone, so realistic, with all the peculiarity of the gramophone tone, that we were simply amazed and could scarcely believe that this was the band before us.

Again, as the old clock pealed forth, we could hear the last strains of the choir dying out. So exquisitely played was it that no wonder the voice, in an under tone, uttered "snippy."

There were encores in abundance, and Sousa well maintained his reputation as the "March King," a class of music in which he excels. Among the encores were "El Capitan," "Stars and Stripes," "Yankee Shuffle," and a most amusing as well as clever and unique arrangement of "Has anybody here seen Kelly?" in which every instrument in the band, in its turn, asks the mysterious question.

A welcome change from the excitement of the band came in Miss Yedeler's playing of the violin, and, after all, that is the only perfect instrument in the world. We could not help feeling that, in spite of the grandeur and the richness of tone of the band, they are after all "only wind, and must for ever sink below the pathos, the soul-intensity of strings." Miss Virginia Root, who sang the "Card Song," from the "Bride Elect," gave an encore sweet old "Annie Laurie," with such pathos and feeling

that we all felt, in the words of the song, "That for Bonnie Annie Laurie, we could lay us doon and dee." Edward German's "Welsh Rhapsody" was simply marvellous, the execution, and the tone of the instruments being superb. The impressions in our mind of this wonderful band were those of perfect mastery over every instrument, marvellous precision of time and accent, and a perfect understanding between the conductor and the players.

After regaling ourselves at the Central we started on our homeward journey: Sousa on our lips, and Sousa in our hearts. Coming through Ombersley we gave the natives a vocal rendering of "How can I bear to leave thee," and sped on our journey without waiting to give encores. At the Mitre Oak one of the quartett left us and we were a trio. On the brow of the hill one light went out, and, like a thief in the night, the rider stole along in the darkness, keeping well in the shadow of his companions, ready to dart through the lines of light if danger from the arm of the law appeared. At the Wilden turning we became a duett, and in another minute the solo was alone. Precisely at midnight the whole four reached home, without a regret for the 24 mile ride, and ready to do the same again with a like object in view. Twenty-four hours afterwards they met again, and, in response to a question, one said, "I've been with Sousa's band all day and I'm with it now."

CONDUCTOR.

### Sousa's Band.

Sousa's Band, which visits Bolton on Wednesday afternoon, February 8, gave two performances at the Free Trade Hall, Manchester, on Tuesday, and attracted large audiences on both occasions. Its popularity seems unabated, which is not surprising, as the programmes are given with marvellous precision, and an execution well nigh perfect. Many of the band's distinctive features are of real musical value, and in such points as unanimous phrasing, and majesty of tone, combined with huge volume in the heavy brass instruments as tubas and trombones, the band might serve as a model to many famous orchestras, for no matter what is the strength of their tone, there is never any lapse into rough and strident quality. The repertoire is largely made up of bright, stimulating pieces with a swinging rhythm, with an occasional arrangement from some classical source. If there is such a thing as humour in music, it was certainly exemplified in a fantasia on the air "Has anybody here seen Kelly." The performance is varied by the efficient violin playing of Miss Zedler, and the singing of Miss Virginia Root.

## MAN OF CURVES.

What Mr. Sousa Says on Freak Conducting.

## INTERESTING VIEWS.

The conductor of curves as he styles himself—Phillip Sousa—comes to renew acquaintance with Bradford for the third time next Thursday, when he and his celebrated band give two farewell performances in St. George's Hall. Everybody of course marvelled when first they saw his methods or "antics" as the critics were inclined to describe them, little knowing what effectiveness was latent in those strange poses.

faithfully follow every action and tone of the other man, but his performance is entirely unsatisfactory. You must be yourself.

Thus Mr. Sousa on the art of conductor. There are of course "people who write music" called composers who decry everything that may shape itself towards melodiousness, and ready enough to exclaim, "Good enough for Sousa." But is not melody the spice of musical life? Have not the airs of Balfe haunted us all through these years and continue to remain ineffaceable? "My theory," says Sousa, "is that any melody with sufficient intrinsic merit to match the popular taste, and capable of being harmonised by strict rules, is worthy of consideration. Such a melody, poorly harmonised and crudely notated, appeals to me as having the same possibilities as would a young girl of the slums, badly dressed, slipshod and with unkempt and dishevelled hair. Place this same girl under the skilful ministrations of the hairdresser and the modiste, and mark the change. The girl of the alley



Sousa believes in them and justifies them. "Take as an illustration or precedent, if you like (he says) the method of the trained orator. The orator may be absolutely passive for the first five minutes, but afterwards he must indulge in some pantomimic gestures to reinforce what he says, or his audience will become cool. I think the orator is perhaps a very good man to follow from the standpoint of the conductor of a band. In a composition of a sensuous nature if you conduct with angularity, the picture is spoiled. The music breathes one feeling, and your actions suggest another. Conducting within a small circle to me appears most effective, and if a man's mode of beating time absolutely belongs to himself, it can never seem incongruous to those who look at it. But, if one stands up before a body of people, and has not the authority of his own individuality, he is ineffectual, his gestures will be somebody else's. We see that fact demonstrated on the stage; an imitator leaves no impression; yet from the standpoint of mechanics, the performance may have been excellent. He may

may be transformed into a radiant beauty. And so the original melody may undergo a like metamorphosis and emerge from the chrysalis of the commonplace to the effulgent beauty of the butterfly.

"Given the original inspiration, then upon the skill of the technician will depend the ultimate classification of the composition, and the range will be from the erudite symphony to the absolutely commonplace and short-lived tune of the streets. And so in music as in many other things, the secret of life lies in the treatment."

A "Sousa" story in conclusion:—Once while on tour with my band I was walking on the platform of the railroad station, waiting for our train. A very stout lady, much out of breath, rushed up to me, evidently noticing I was in uniform, and shouted, "When does the next train go to Brockton?"

"I do not know," I replied.

"Aren't you a conductor?" she snapped back.

"I am," I said quietly, "but only of a brass band."



## SOUSA'S BAND AT THE PHILHARMONIC.

Innumerable as are the bands that bid for public favour both in this country and on the other side of the Atlantic, few have secured anything like a reputation extending beyond the confines of their own shores. It cannot be denied, however, that the organisation of which John Philip Sousa is the head and front comes within the narrow category of bands that really count—not so much, perhaps, on the score of high classical achievement as by reason of its undoubted technical efficiency, its rare unity of purpose and action, and the commanding influence and individuality of its leader. There are many greater conductors than John Philip Sousa in the world to-day, but in his particular department of musical thought and expression he occupies a noteworthy position, whilst as a picked combination of brass and wood-wind his band may confidently challenge competition with any other organisation planned on similar lines.

Repeated tours through this country have largely robbed Sousa's Band of the sensationalism which attached to it during the early days of its visitation. Nevertheless, the band and its conductor still exercise a fascination over English audiences which might well give cause for envy among our own crack military bands. This public interest was strikingly manifested in Liverpool on Saturday, when, as part of his farewell tour prior to proceeding to South Africa, Sousa appeared at both an afternoon and evening concert in the Philharmonic Hall. A crowded audience greeted him on each occasion.

The two programmes differed in choice of items, but were largely identical in character, although perhaps a slightly higher standard of selection was set at the afternoon concert. For instance, the audience were treated to a very artistic rendition of Liszt's symphonic poem "Les Préludes." To do justice to a work of this kind the use of stringed instruments is in every way desirable, but it must be confessed that Sousa was equal to the occasion. His wood-wind department is wonderfully well equipped, and the sweet singing tone of the clarinets and oboes proved an excellent substitute for the violins. In the strenuous storm passages, also, the instruments indicated were employed with realistic effect. The poem was played by all sections of the band with commendable feeling, and, where necessary, with charming delicacy—a quality which one could not help sighing for subsequently as a relief from the volume of sound which marked so many of the remaining selections. "Till Eulenspiegel's Merry Pranks" was a fantasia on Strauss's famous work, giving special emphasis to the humorous passages of the original. This, too, was exceedingly well played; but one missed the real Strauss tone-colouring, such as a mixed orchestra alone is able to create with entire satisfaction—a very gratifying performance, nevertheless. Tchaikowsky's "1812" Overture was the most pretentious of the evening efforts. Needless to say, it was given with stirring spirit, and evoked much enthusiasm.

In listening to Sousa's Band one is impressed, first of all, by its numerical strength; secondly, by the variety and tone-producing capacity of the instruments; thirdly, by the individual intelligence and skill of the players; and, lastly, by the perfect understanding which prevails between all the forces in relation to the works under performance, as a result of which we had marvellous precision, instantaneous attack and release, and complete cohesion in the playing at all points.

These attributes were most apparent in the performances of Sousa's own compositions, which were liberally scattered over the two programmes, and constituted the bulk of the encores, which, by the way, were exceptionally numerous. Sousa was more than generous in the matter of "extras." With something of the typical Yankee "hustle" he piled encore on encore with a swiftness and regularity that left his bandmen very little breathing-time, and effectually deprived his hearers of all chance of indulgence in verbal criticism. In this way the audience renewed acquaintance with such popular compositions as "Stars and Stripes," "The Washington Post," "King Cotton," "Manhattan Beach," and other examples of the "March King's" fertile creative output, in addition to an amusing fantasia on that modern music hall classic "Has anybody here seen Kelly?"

Several of the Sousa items appearing on the programme were new to Liverpool. These included "People Who Live in Glass Houses," described as "a geographic conceit," the music of which was cleverly suggestive of the national beverages of different countries. A more ambitious piece of composition was "The Dwellers in the Western World." These "character studies," given at the evening concert, were rather disappointing, and suggested that, whilst Sousa has no rival in the realm of quick march and ragtime, the art of tone-painting is not yet his.

So much for the band and the composer. What of the conductor? Sousa's individuality dominated the two performances throughout. The brilliancy of the playing, its wonderful tonal properties, and the perfect spirit of combination displayed were obviously the outcome of Sousa's masterly direction and magnetic personality. The conductor has parted company with some of his old extravagance of gesture and movement, but his "beat" is still eloquent and suggestive of the unconventional musician and—let it be whispered—the earnest student of deportment.

Pleasing solo contributions lent variety to the concerts. Mr. Herbert L. Clarke's cornet solos were remarkable for purity and fullness of tone and for splendid technique. The sweet and well-trained light soprano voice of Miss Virginia Root was exercised with much charm in songs by Sousa, while Miss Nicoline Zedeler was responsible for violin soli which revealed brilliant execution and artistic feeling.

## SOUSA AND HIS BAND.

Novelty in musical events as well as in other forms of entertainment is an element which counts for much with audiences, and upon it often depends the success or failure of an enterprise. It is doubtless this characteristic which largely explains the popularity of John Philip Sousa and his American band, whose present tour of the United Kingdom is proving quite as successful as was their first visit to this country nine years ago. On their appearance at two concerts in the Philharmonic Hall on Saturday the corps and their leader were cordially greeted by crowded audiences, who found entertainment in, and experienced both mild and sharp sensations from, the rattle of drums, the flourish of clarinets, and the blast of trumpets and trombones that at times startled the spaces of the hall. In its character, methods and style of playing, the band is exactly the same as before—rich and well-balanced in tone, alternately crisp and smooth in movement, always emphatic, and a marvel of precision, the latter tribute, perhaps, being the most striking of all. Every man in the band is an accomplished player, and thus it is that everything that is possible from a state of note-perfection and an artistic treatment of any one passage is easily secured by the master who, through methods of conducting in themselves decidedly novel, is able completely to control this large force and work it as though it were one piece of mechanism. Those methods, if not quite as pronounced as they formerly were, are still an interesting study, and especially when Sousa's own marches are being played. These he conducts with the greatest possible apprehension of their beauties. Sometimes he swings the melody to and fro with both hands, like a pair of dumb-bells; sometimes he rocks it to sleep like a fractious infant, whilst another time the left hand is poised gracefully in front of the shoulder as if to coax the wind-players to specially observe the niceties of expression. With the final climax his enthusiasm naturally reaches its height. The closing chord is crashed out, and Mr. Sousa leaps triumphantly from his pedestal. But before the echoes of his cornets and trombones have died away, he is back in his place once more offering his hearers yet another piece unmentioned in the programme, for Mr. Sousa is nothing if not liberal in the matter of encores. These almost wholly consist of his marches which have long ago become famous, and which have such an inspiring effect when played by him. They abound with telling and even startling effects; they are full of "go," and have a lift that is irresistible. Yet they are made out of comparatively nothing. The harmonic texture is of the slightest, but the colouring is so gorgeous that Tchaikowsky's glitter pales before it. We thought the latter the man to make a noise in the world, but he is nothing to Mr. Sousa. The audience at the afternoon concert received anew the captivating and stirring melodies of the "Washington Post," "Stars and Stripes," "Manhattan Beach," the "Yankee Shuffle," "King

Cotton," and Hobomoko," which were some of the encore pieces. Sousa's happy vein in the art of composition was well illustrated in a new suite of his which he styles a geographic conceit, "People who live in glass houses," music which is as effervescent and sparkling as the champagnes and the Rhine wines which it is intended to suggest. It is when one turns to the "serious" music in the programme that it becomes manifest that there are limitations to the performances of a band composed entirely of wood-wind and brass. This was especially the case in Richard Strauss's "Till Eulenspiegel's Merry Pranks," which had a colouring of a different character than that intended by the composer. Remarkably pure and refined as the clarinet tone was, there is inevitably something lost when it has to answer for music specially scored for the violins. In all other respects, however, the playing of Strauss's piece, Liszt's "Les Préludes," and Edward German's Welsh Rhapsody was brilliant and wonderfully precise.

## EVENING CONCERT.

Tchaikowsky's well-known "1812" overture, Sousa's new character studies, "The Dwellers in the Western World," and Wagner's "Siegfried" fantasia were the principal items embraced in the evening programme. The production of Sousa's new work has been looked forward to with a considerable degree of interest, but its first hearing must have proved to many somewhat disappointing. It consists of three movements descriptive of the red man, the white man, and the black man. The most dramatic of these is the second, a storm at sea, being typified by some remarkable thunder and other effects, from which there is a sudden transition to a peaceful melody descriptive of the appearance of "A light," destined to be Time's burst of dawn on a new world, to which the white man gave its greatest lesson, that of progress. The studies of the black man are the most characteristic of the series, and are written in the virile fashion identified with much of Sousa's work. A varied selection of pieces made up the remainder of the programme, including an excellent cornet solo by Mr. Herbert L. Clarke, a soprano solo by Miss Virginia Root, and a violin solo by Miss Nicoline Zedeler. As usual, short encore pieces were freely given.

## A MUSICAL JOKE.

Interest in that well-worn comic song, "Has anybody here seen Kelly?" took a new turn on Saturday night. It was included as one of many encore pieces in the concert given by Sousa's band at the Philharmonic Hall, and its treatment was as amusing as it was varied. There seemed to be no limit to the form in which the popular query could be put. It was asked in turn by practically every instrument in this huge organisation. At one time it would be sounded by the deep bassoon and answered by the shrill piccolo; then the order would be reversed, and so the joke proceeded. That it was hugely appreciated was testified to by the hilarity it evoked among the large audience present, while it at the same time supplied abundant proof of Mr. Sousa's resourcefulness as a composer.

## SOUSA'S BAND AT THE PHILHARMONIC.

Mr. Sousa and his famous band have lost none of their popularity in Liverpool, as shown by the rousing welcome from a crowded house on Saturday afternoon. The programme opened with the third of Liszt's poetic preludes, and it was quite wonderful how delicately the brass and reed instruments rendered this beautiful work. Also, later on, in the fantasia on Strauss's "Eulenspiegel," the mischievous pranks and final downfall of the merry jester were given with masterly effect. A new conceit of Mr. Sousa, "People Who Live in Glass Houses," cleverly illustrated the drinks of various countries. The favourite "Two Steps" and marches were all most generously given as encores, and were as stirring as of old in their effectiveness. The cornet solo of Mr. Herbert Clarke was a marvellous piece of execution. Miss Virginia Root has a very charming soprano voice, and sang one of Sousa's songs; and a very clever violinist, Miss Nicoline Zedeler, played with great skill and taste Wiewaski's "Souvenir of Moscow." We thought the famous conductor was quieter in his methods, but just as quaintly original as he has always been.

At the evening concert, the delicacy of modulation apparent in the rendering of the Slavonic Rhapsody (Friedeman) was admirable, proving completely the command exercised by Mr. Sousa over his powerful instruments. Tchaikowsky's "1812" Overture also exhibited the extent of modulation from the heaviest crashes of the wonderful movement on trombones and drums to the more delicate and softer effects on the other side of the orchestra. Nothing, however, in the programme was so well calculated to show the flexibility as the "Siegfried" Fantasia (Wagner), a highly effective composition, full of the most fantastic effects of the master mind, and demanding the utmost agility of movement satisfactorily to follow.

Miss Virginia Root (soprano), Miss Nicoline Zedeler (violin), and Mr. Herbert L. Clarke (cornet) formed a capital trio of soloists, and



## SOUSA AND HIS BAND.

### AN APPRECIATION.

Now that the "New Railway" is no longer a novelty—although the antics of the rolling stock are occasionally antic-quated, and, so long as no lives are lost, amusing—and speculations as to the possibility of filling up what the Americans would call that considerable cavity between the North Pier and the Metropole before Easter are beginning to weary one, a fresh, and I may say without the least intention to pun, except spontaneously, a fresh "flip" is given to local life and conversation by the opportune (really, I can't help it!) appearance of Sousa and his famous band.

Those who have heard this exceptionally well-controlled combination will want to hear it again. It was my pleasure to be present on a previous occasion, and so, having consulted the very latest authorities as to the right or wrong of absents oneself from the P.S.A., or the armchair, on the Sabbath afternoon, I came to the conclusion that my desire was morally right, and ethically legitimate.

On entering the capacious Pavilion of the Winter Gardens, any lingering doubt as to the popularity of this wrongly-termed desecration instantly disappeared. I wasn't the only one by scores upon scores who had foregone their afternoon nap in order to give Sousa a welcome to Blackpool. When the curtain rose, it was an unmistakably large and enthusiastic audience which greeted the March King. If all gatherings throughout the country are so significantly numerous it will be a fare-well tour in more senses than one. Personally, I hope they have been, and will be, for wherever Sousa and his men appear and give anything like Sunday afternoon's programme they will leave an impression both lasting and abundantly beneficial.

As a conductor, John P. Sousa is, to some extent, a curiosity. There is nothing indolent in his control. Indeed, on occasions, say when some lively march is being given, you would think he was conducting on some Eugene Sandow plan. Then, again, during the softer portions of some stirring theme, you find his wand-less hand working with a quiet persuasiveness most irresistibly amusing, yet imperiously indicative of the result to be obtained. He speaks with his fingers, and there is a dictionary of meaning in the movement of his baton. As a bandmaster, I like Sousa. There is nothing mechanical or indifferent about his work. There is precisely the same unflagging force behind his beat to-day as there was years ago, even when giving the same items, usually in response to an encore. Knowledge, zeal, and untiring energy have made his band famous, and these attributes are still there.

Now for the programme over which I shall have to run, as the "Sand Express" said when it first faced the line along the Promenade.

First of all the band played "God Save the King," everybody standing, feeling no doubt, as I did at any rate, that after the miserable Mylius matter, George the V. is not only a monarch but a man. The programme proper opened with "Tannhauser," and you can take it from me that no crack combination ever interpreted Wagner in a more intelligent or impressive manner in Blackpool before. There is no time or space to tell you why I think so. You must do with that statement like you have to do with many things—take it for granted. The applause was generous and general. It led to the musicians giving in their inimitable manner one of their leader's own popular compositions, "El Capitan."

Perhaps the most important item out of many was Sousa's latest work "Dwellers in the Western World." It is a trio of character studies full of light and shade, the loud and the soft pedal. Like the governor's growl when you are late to work in a morning, it must be heard to be appreciated. In all the three numbers the band of Sousa can be heard, as the Irishman might say. In the first number you hear uncivilised sounds peculiar to the home of the Red man. In the second you get the storm and stress of the White man's invasion of a new world, and a shaken sheet of tin with much tuneful hammering and jingling makes the whole scene most realistic. The last number the "Black man," is Sousa's from beginning to end. It is lively and fascinating, and full of a fire which feeds the imagination, as well as pleasing the musical ear. This item, or collection of items, received the applause of the afternoon. It was, so to speak, the piece that brought down the house. It was impossible to evade an encore, and for five or more minutes the house rolled in its seat

at the really clever and irresistible way in which the band gave "Has anybody here seen Kelly?"

All the items were encored. This had the advantage, if it lengthened the concert, of the gathering once more enjoying such ever welcome numbers as "Manhattan Beach," "Washington Post," "Federal March," and the "Yankee Shuffle."

Miss Virginia Root, soprano soloist, Miss Nicolina Ledeler, solo violinist, and Mr. H. L. Clarke, solo cornet, were all compelled to respond to receptions genuinely demonstrative. There is no one more sorry that it is a farewell visit than

THE MONAD.

## SOUSA'S VISIT.

### Great Reception at the Gardens.

John Philip Sousa, the March Monarch of America, and his band, visited the Blackpool Winter Gardens on Sunday, on his farewell tour of the United Kingdom, and the enthusiasm of his reception was flattering to a degree. At the evening concert, the huge Pavilion was packed, and in true Yankee style, he hustled us through a programme of over twenty items in two hours. His remarkable popularity may be judged from the fact that every item, excepting the final march, was encored, and the solitary exception was only because the hour was late. But it was a different Sousa from the one we remember from his last visit. On Sunday evening it was a subdued, pacific Sousa, with but few of the turbulent, vigorous motions and methods which he made his own.

The music was none the less entertaining, and one of the new things which was thoroughly enjoyed was a trio of character studies, "Dwellers in the Western World," which is one of Sousa's latest compositions. The barbaric splendour of the first part, "The Red Man," the terrific storm passages in the second number, depicting the invasion of the "White Man"; and the characteristic humour of the last number, "The Black Man," were cleverly drawn, presenting a picture full of colour and melody, with many Sousasque touches in the introduction of harmony from hammered wood, shaken sheets of tin to represent storm, irritated sandpaper, castinets, bells and anvils. The "Tannhauser" overture was an excellent item with which to open the programme, and this was one of the two contributions which were doubly encored. There were fine performances, too, of Beethoven's suite "Creole," Sibelius' valse triste from "Kuolema," in which, however, one missed the liquid eloquence of the strings, which was followed by the only Sousa march on the programme, "The Fairest of the Fair," but lovers of the stirring martial music which made Sousa famous were delighted by many numbers rendered as encores, including such favourites as "El Capitan," "Hobomoko," "Federal March," "Washington Post," "Yankee Shuffle," and "Stars and Stripes." By way of diversion, the band gave a burlesque on "Has anybody here seen Kelly?" in which the humorous possibilities of the contra-tuba and double bassoon were well brought out. It created roars of laughter.

A cornet solo, "The Great Beyond," was remarkably well played by Mr. Herbert L. Clarke, whose trills and triple-tongue play were an object lesson. It was cordially encored. Miss Virginia Root, a charming young soprano, was recalled for her singing of Hawley's "Because I love you." Miss Nicolina Ledeler, a clever violinist, gave the allegretto and allegro movements from Mendelssohn's concerto. The concert closed with a vigorous rendering of Harvorson's entr'acte, "Triumphal des Boyards."

## SOUSA'S "FAREWELL"

### CONCERTS AT THE WINTER GARDENS.

There was no disappointment to Mr. Sousa in the size of the audience at Blackpool Winter Gardens on Sunday night, and no disappointment to the audience in the fulness of the programme. The theatre was crowded and no programme could be more so. Sousa carries into the concert hall the business energy of the Exchange, and he hustles through suites, descriptive pieces, "character studies," and marches without allowing a moment to think. The beginning of clapping is the signal for the instrumentalists to prepare for an "encore." Ten pieces figured on the programme. Certainly more than twenty were given. The most perfectly artistic rendering of the evening was the Valse Triste (from "Kuolema") by Sibelius. This is a beautiful piece of music upon which we should have liked a moment's reflection, but before one realised that the

waltz was finished a fast and furious march "The Fairest of the Fair" was in full swing. For some reason or other the "1812" which was played in place of the "Tannhauser" overture printed in the programme, was disappointing. Reeds and brass failed to interpret with the delicacy that comes from strings the sweeter of Tchaikowsky's passages. In the finale amid the clanging of bells and the tumult of rejoicing the effect was great, but this did not atone for a feeling of hardness throughout. In the classical performances Sousa's manner of conducting is not unusual. He has yielded more completely to traditional usage than in his former visit. But he has altered nothing in the way of conducting his own characteristic marches. The swing of both arms together, the subtle movements of the fingers, the hand, and the forearm are there as of yore provoking a smile, but helping, unquestionably the appreciation of the music. We had the familiar "Washington Post" and "Stars and Stripes," besides "The Federal March," "The Yankee Shuffle," and many more of the same type, with sounds produced by instruments not assembled in any other orchestra. Most comic among the extravagances was a fantasia on "Has anybody here seen Kelly?" Miss Virginia Root has a very sweet soprano voice and she sang charmingly. "The Goose Girl" was a kind of song one might expect from America and this remarkable combination. Miss Nicolina Zedeller contributed one more interpretation to the hundreds that have been heard in that hall of the Mendelssohn Concerto. Sousa is making his farewell tour of this country, and those who richly enjoyed the two concerts on Sunday are indebted to Mr. T. Quinlan, of the Quinlan International Musical Agency and to Mr. J. R. Huddleston, Manager of the Winter Gardens, for the inclusion of Blackpool in the tour.

## SOUSA'S FAREWELL TOUR.

### PERFORMANCE AT THE HIPPODROME.

The large and deeply appreciative audience which assembled in the Hippodrome, on Monday afternoon, on the occasion of the flying visit of Sousa and his band, went home highly delighted and certainly very much impressed by what they had seen and heard.

As one expected everything went smoothly and with clock-like precision and exactness, and no time is lost in getting through the programme. Except during a short interval piece followed piece in rapid succession, the more familiar ones being played entirely from memory. Of course every man in the band is an accomplished player, and the wonderful effects occasionally produced, with the assistance of the harp and the chimes, leave a very pleasing impression on the memory.

The programme was of a very diversified character, and included a symphonic poem, "Les Preludes," by Liszt; a rhapsody, "Welsh," by Edward German; a tone picture, "The old cloister clock," by Kunkel; (a) entr'acte by Halmesberger; and a rhapsody, "Slavonic," by Friedemann, as well as, of course, several of Sousa's own compositions, the ever-fresh "Washington Post" and "Stars and stripes" being given in response to exceptionally hearty applause.

But there were attractions in addition to the band. Miss Virginia Root sang Sousa's soprano solo "Card song" (from "The Bride Elect"), in a manner which thoroughly charmed the audience. She has great beauty of tone with a very wide range of voice which earned for her the warmest encomiums. Miss Nicolina Zedeller, however, had the greatest ovation, for the wonderful skill she displayed in her interpretation of the violin solo "Rondo Capriccioso" (Saint-Saens). This piece enabled her to show to the full her powers of virtuosity and her marvellous technique and control over the instrument. Twice she bowed her acknowledgments but eventually responded with a shorter and less difficult piece but played with rare charm and grace. Mr. Herbert L. Clarke showed his skill as a cornet soloist in "Showers of gold" (new) by Clarke.



## SOUSA'S BAND AT THE HIPPODROME.

Sousa's band gave a concert at the Warrington Palace and Hippodrome on Monday afternoon and there was a large audience to welcome this world-famous combination of instrumentalists on its second visit to the town. Since last he was here, Sousa has distinctly modified the extravagances of gesture and movement which created such a storm among those unaccustomed to orthodox methods of handling a band, but quaintly original and eccentric touches still survive. These, however, are practically confined to the interpretation of his own works. The performance was carried through with something like the Yankee "hustle," item succeeding item with scarcely a moment's pause, while encores were responded to with exceptional generosity. The band plays with wonderful precision, the understanding between conductor and performers being perfect, and even in pieces where the use of stringed instruments is desirable, the splendidly equipped wood-wind department, with its beautiful and flexible tone, proved an excellent substitute. The pieces were well chosen and included such ambitious items as Liszt's symphonic poem "Les Preludes," Edward German's "Welsh" rhapsody and Friedemann's "Slavonic" rhapsody, as well as a series of character studies "Dwellers in the Western world" by the conductor which gave plenty of scope for the employment of the "effects" for which Sousa's band is famed. As encore items a number of the most popular Sousa marches were played with stirring effect. A clever and amusing feature was a skit on "Has anybody here seen Kelly?" Additional variety was lent to the concert by several pleasing solos. Mr. Herbert L. Clarke is a most skilful performer on the cornet, and his solo "Showers of gold" was characterised by beautiful purity and richness of tone. Miss Virginia Root, who possesses a beautiful light soprano voice sang artistically a "Card song" by Sousa, which possessed little intrinsic interest. Miss Nicoline Zedeler gave a violin solo "Rondo Capriccioso" (Saint-Saens) in a manner which evidenced excellent technique and real musicianly feeling.

### The Visit of Sousa.

There was a large audience at the Hippodrome on Monday afternoon to welcome Mr. J. P. Sousa and his famous band. A thoroughly diversified programme was submitted, but after what was seen at the Parr Hall several years ago one felt somewhat disappointed in not witnessing the rather grotesque characteristics which have been the order with Mr. Sousa when wielding the baton. His style is now quite mechanical with scarcely a touch of the ludicrous. Of course the effects border on the sensational and one's nerves are kept usually on the qui vive for a series of surprises or shocks.

The two principal items embraced in the programme were Sousa's "The dwellers in the Western world" and Friedmann's "Slavonic" rhapsody. Sousa's new work consists of three movements descriptive of the red man, the white man, and the black man. The most dramatic of these is the second, a storm at sea being typified by some remarkable thunder and other effects, from which there is a sudden transition to a peaceful melody descriptive of the appearance of "A light," destined to be Time's burst of dawn on a new world, to which the white man gave its greatest lesson, that of progress. The studies of the black man are the most characteristic of the series, and are written in the virile fashion identified with much of Sousa's work.

A varied selection of pieces made up the remainder of the programme, including an excellent cornet solo by Mr. Herbert L. Clarke, a soprano solo by Miss Virginia Root, and a violin solo by Miss Nicoline Zedeler.

## SOUSA'S BAND AT THE TOWN HALL.

John Philip Sousa and his band visited the Town Hall on Monday night, on his "farewell tour" of the United Kingdom. Although the audience was scarcely what was expected, the second seats being almost empty, they appreciated the program provided with such enthusiastic plaudits that every number was encored. The symphonic poem preludes by Liszt which opened the entertainment was admirably rendered, especially in the majestic and sonorous final andante.

A trio of character studies entitled "Dwellers in the Western World," a new composition by Sousa, was greatly enjoyed. The barbaric grandeur of the first number, "The Red Man"; the terrific storm passages in the second number, depicting the invasion of the "White Man" to a new world of progress; and the rollicking humour of the last number, "The Black Man," presented a picture full of colour and tone, with many typical Sousa touches in the employment of harmonic sounds from hammered wood, rattles, shaken sheets of tin, rubbed sandpaper, tambourines, castanets, bells, and anvils.

Edward German's Welsh rhapsody was a triumph of apt interpretation, and Kunkel's tone picture, "The Old Cloister Clock," was as novelty seldom heard in St. Helens, which was greatly appreciated. The delicate beauty of the entracte by Helmesberger was a convincing answer to the supposed inability of this band to render soft music adequately. It was followed by the only Sousa march on the program, "The Fairest of the Fair," but lovers of the stirring martial music which made Sousa famous were delighted by many numbers rendered as encores, which included such favourites as "Stars and Stripes," "Washington Post," "Manhattan Beech," the "Yankee Shuffle," and "El Capitan," all of which were enjoyed. By way of diversion, the well-known song, "Has anybody here seen Kelly?" was given with humorous variations which set the house in roars of laughter.

Miss Virginia Root sang with much grace and sweetness the Card Song from Sousa's "The Bride Elect," and was heartily applauded for her rendering of "Annie Laurie," given as an encore. Miss Nicoline Zedeler, a young violinist, rendered Saint-Saens' "Rondo Capriccioso" with wonderful precision, rich tone, and force, and was deservedly encored; a compliment which was also paid to Mr. Herbert L. Clarke for his magnificent cornet solo, "Showers of Gold," composed by himself. The concert closed with a rendering of Friedemann's Slavonic Rhapsody, which afforded rich opportunities of exhibiting the orchestral effects possible with a band of brass and reeds.

## SOUSA IN ST. HELENS.

### LAST NIGHT'S CONCERT.

The renowned Sousa and his celebrated band paid a visit to St. Helens last night, the town having been included, with nearly seventy others, in the itinerary of a farewell tour in the United Kingdom. There was a fairly large gathering in the Town Hall, for people were anxious to take what they believed to be their last opportunity of seeing the great conductor. The back and middle portion of the hall (which were cheap) were filled. Half a dozen of the reserved rows (which were priced at 4s.) were empty. Comment is needless.

There is as much in seeing Sousa as in hearing his band. Probably no other artiste has been so thoroughly advertised, and pictorial posters, illustrated articles, and the like, have made all the world familiar with the conductor's features and some of his "characteristic attitudes" while engaged in the actual work of conducting his band. Standing on his dais, with the music before him, and baton in hand, he is certainly an interesting figure, and all his movements are marked by deftness and grace.

In these movements of arm, hand, and baton, he shows extraordinary versatility, and he has a neat way of conveying his every wish to the performers. His success as a conductor is due in a large measure to this faculty, for by it the sixty or more performers become obedient exponents of his will, the band being, indeed, one instrument in his master hand.

There is thus much to see, as well as to hear, when one goes to a Sousa performance, but at last night's performance the thought was insistent that somehow the graceful effectiveness of Sousa's conducting had lost its vital connection with the actual playing. For by this time, the band's rendering of the favourite Sousa's pieces must have become almost purely mechanical, and certainly the players seemed to be looking everywhere but at their conductor's very interesting exhibition, which, to put the matter briefly, has the appearance of having been provided more for the delectation of the audience than for the guidance of the band.

Sousa's methods (a critic wrote the other day), if not quite as pronounced as they formerly were, are still an interesting study, and especially when his own marches are being played. These he conducts with the greatest possible apprehension of their beauties. Sometimes he swings the melody to and fro with both hands, like a pair of dumb-bells; sometimes he rocks it to sleep like a fractious infant, whilst another time the left hand is poised gracefully in front of the shoulder as if to coax the wind-players specially to observe the niceties of expression. With the final climax his enthusiasm naturally reaches its height. The closing chord is crashed out, and Mr. Sousa leaps triumphantly from his pedestal. But before the echoes of his cornets and trombones have died away, he is back in his place once more offering his hearers yet another piece unmentioned in the programme, for Mr. Sousa is nothing if not liberal in the matter of encores. These almost wholly consist of his marches which have long ago become famous, and which have such an inspiring effect when played by him. They abound with telling and even startling effects; they are full of "go," and have a lilt that is irresistible. Yet they are made out of comparatively nothing. The harmonic texture is of the slightest, but the colouring is so gorgeous that Tchaikowski's glitter pales before it. We thought the latter the man to make a noise in the world, but he is nothing to Mr. Sousa.

The performance, of course, was a very enjoyable one. That goes without saying. Sousa's band is about the most efficient



combination of its kind that can be found, and as far as mechanical expertness goes it is as near perfection as makes no matter. Each of the performers is a skilled instrumentalist and they play with absolute cohesion. In its character, methods and style of playing, the band is exactly the same as before—rich and well-balanced in tone, alternately crisp and smooth in movement, always emphatic, and a marvel of precision, the latter tribute, perhaps, being the most striking of all.

It would serve no useful purpose to attempt anything like a critical survey of the programme. There is not the slightest doubt, however, that it appealed thoroughly to the audience, which revelled in the rattle of drums, the flourish of clarinets, and the blast of trumpets and trombones that at times burst forth. Even when we came to what may be termed the "serious" music of the programme, it was plain that, although there are obvious limitations to the work of a band composed entirely of woodwind and brass, Sousa's men were equal to the occasion, and the sweet singing tone of the clarinets and oboes proved excellent substitutes for the violins in pieces where the use of such instruments is in every way desirable. During the evening we renewed acquaintance with such popular compositions as "Stars and Stripes," "The Washington Post," "King Cotton," "Manhattan Beach," and other examples of the "March King's" fertile creative output. Several of the pieces, however, were new, including "The Dwellers in the Western World" (Sousa). It consists of three movements descriptive of the red man, the white man, and the black man. The most dramatic of these is the second, a storm at sea being typified by some remarkable thunder and other effects, from which there is a sudden transition to a peaceful melody descriptive of the appearance of "A light," destined to be Time's burst of dawn on a new world, to which the white man gave its greatest lesson, that of progress. The studies of the black man are the most characteristic of the series, and are written in the virile fashion identified with much of Sousa's work. A varied selection of pieces made up the remainder of the programme, including an excellent cornet solo by Mr. Herbert L. Clarke, a soprano solo by Miss Virginia Root, and a violin solo by Miss Nicoline Zedeler. As usual, short encore pieces were freely given, and to an audience which was truly enthusiastic. But it was not a Sousa audience, for all that. What Sousa thought of it from the numerical point of view would be interesting.

### SOUSA'S BAND AT THE HIPPODROME.

Sousa's band gave a concert at the Warrington Palace and Hippodrome on Monday afternoon and there was a large audience to welcome this world-famous combination of instrumentalists on its second visit to the town. Since last he was here, Sousa has distinctly modified the extravagances of gesture and movement which created such a storm among those unaccustomed to orthodox methods of handling a band, but quaintly original and eccentric touches still survive. These, however, are practically confined to the interpretation of his own works. The performance was carried through with something like the Yankee "bustle," item succeeding item with scarcely a moment's pause, while encores were responded to with exceptional generosity. The band plays with wonderful precision, the understanding between conductor and performers being perfect, and even in pieces where the use of stringed instruments is desirable, the splendidly equipped woodwind department, with its beautiful and flexible tone, proved an excellent substitute. The pieces were well chosen and included such ambitious items as Liszt's symphonic poem "Les Preludes," Edward German's "Welsh" rhapsody and Friedemann's "Slavonic" rhapsody, as well as a series of character studies "Dwellers in the Western world" by the conductor which gave plenty of scope for the employment of the "effects" for which Sousa's band is famed. As encore items a number of the most popular Sousa marches were played with stirring effect. A clever and amusing feature was a skit on "Has anybody here seen Kelly?" Additional variety was lent to the concert by several pleasing solos. Mr. Herbert L. Clarke is a most skilful performer on the cornet, and his solo "Showers of gold" was characterised by beautiful purity and richness of tone. Miss Virginia Root, who possesses a beautiful light soprano voice sang artistically a "Card song" by Sousa, which possessed little intrinsic interest. Miss Nicoline Zedeler gave a violin solo "Rondo Capriccioso" (Sant-Saens) in a manner which evidenced excellent technique and real musicianly feeling.

## SOUSA IN ST. HELENS.

### MONDAY NIGHT'S CONCERT.

The renowned Sousa and his celebrated band paid a visit to St. Helens on Monday night, the town having been included, with nearly 70 others, in the itinerary of a farewell tour in the United Kingdom. There was a fairly large gathering in the Town Hall, for people were anxious to take what they believed to be their last opportunity of seeing the great conductor. The back and middle portion of the hall (which were cheap) were filled. Half a dozen of the reserved rows (which were priced at 4s.) were empty. Comment is needless.

There is as much in seeing Sousa as in hearing his band. Probably no other artiste has been so thoroughly advertised, and pictorial posters, illustrated articles, and the like, have made all the world familiar with the conductor's features, and "some" of his "characteristic attitudes" while engaged in the actual work of conducting his band. Standing on his dais, with the music before him, and baton in hand, he is certainly an interesting figure, and all his movements are marked by deftness and grace.

In these movements of arm, hand, and baton, he shows extraordinary versatility, and he has a neat way of conveying his every wish to the performers. His success as a conductor is due in a large measure to this faculty, for by it the sixty or more performers become obedient exponents of his will, the band being, indeed, one instrument in his master hand.

There is thus much to see, as well as to hear, when one goes to a Sousa performance, but at Monday night's performance the thought was insistent that somehow the graceful effectiveness of Sousa's conducting had lost its vital connection with the actual playing. For by this time, the band's rendering of the favourite Sousa's pieces must have become almost purely mechanical, and certainly the players seemed to be looking everywhere but at their conductor's very interesting exhibition, which, to put the matter briefly, has the appearance of having been provided more for the delectation of the audience than for the guidance of the band.

Sousa's methods (a critic wrote the other day), if not quite as pronounced as they formerly were, are still an interesting study, and especially when his own marches are being played. These he conducts with the greatest possible apprehension of their beauties. Sometimes he swings the melody to and fro with both hands, like a pair of dumb-bells; sometimes he rocks it to sleep like a fractious infant, whilst another time the left hand is poised gracefully in front of the shoulder as if to coax the wind-players specially to observe the niceties of expression. With the final climax his enthusiasm naturally reaches its height. The closing chord is crashed out, and Mr. Sousa leaps triumphantly from his pedestal. But before the echoes of his cornets and trombones have died away, he is back in his place once more offering his hearers yet another piece unmentioned in the programme, for Mr. Sousa is nothing if not liberal in the matter of encores. These almost wholly consist of his marches which have long ago become famous, and which have such an inspiring effect when played by him. They abound with telling and even startling effects; they are full of "go," and have a lilt that is irresistible. Yet they are made out of comparatively nothing. The harmonic texture is of the slightest, but the colouring is so gorgeous that Tchaikowski's glitter pales before it. We thought the latter the man to make a noise in the world, but he is nothing to Mr. Sousa.

The performance, of course, was a very enjoyable one. That goes without saying. Sousa's band is about the most efficient combination of its kind that can be found, and as far as mechanical expertness goes it is as near perfection as makes no matter. Each of the performers is a skilled instrumentalist and they play with absolute cohesion. In its character, methods and style of playing, the band is exactly the same as before—rich and well-balanced in tone, alternately crisp and smooth in movement, always emphatic, and a marvel of precision, the latter tribute, perhaps, being the most striking of all.

It would serve no useful purpose to attempt anything like a critical survey of the programme. There is not the slightest doubt, however, that it appealed thoroughly to the audience, which revelled in the rattle of drums, the flourish of clarinets, and the blast of trumpets and trombones that at times burst forth. Even when we came to

what may be termed the "serious" music of the programme, it was plain that, although there are obvious limitations to the work of a band composed entirely of woodwind and brass, Sousa's men were equal to the occasion, and the sweet singing tone of the clarinets and oboes proved excellent substitutes for the violins in pieces where the use of such instruments is in every way desirable. During the evening we renewed acquaintance with such popular compositions as "Stars and Stripes," "The Washington Post," "King Cotton," "Manhattan Beach," and other examples of the "March King's" fertile creative output. Several of the pieces, however, were new, including "The Dwellers in the Western World" (Sousa). It consists of three movements descriptive of the red man, the white man, and the black man. The most dramatic of these is the second, a storm at sea being typified by some remarkable thunder and other effects, from which there is a sudden transition to a peaceful melody descriptive of the appearance of "A light," destined to be Time's burst of dawn on a new world, to which the white man gave its greatest lesson, that of progress. The studies of the black man are the most characteristic of the series, and are written in the virile fashion identified with much of Sousa's work. A varied selection of pieces made up the remainder of the programme, including an excellent cornet solo by Mr. Herbert L. Clarke, a soprano solo by Miss Virginia Root, and a violin solo by Miss Nicoline Zedeler. As usual, short encore pieces were freely given, and to an audience which was truly enthusiastic. But it was not a Sousa audience, for all that. What Sousa thought of it from the numerical point of view would be interesting.

We understand that although the booking of seats for the concert was in the hands of Messrs. Crane and Sons it was not due to any fault on their part that the reserved portion of the hall became at one period of the evening somewhat crowded, to the inconvenience of those who had taken the precaution of securing their seats beforehand.

### SOUSA'S BAND IN OLDHAM.

The more popular parts of the Empire Theatre were well filled this (Tuesday) afternoon to hear Sousa and his famous band of 60 performers, who came on a return visit. This corps of musicians is well-known all over the world, and they are on a farewell visit to this country. In addition to the band are Miss Virginia Root, who is a soprano of fine range, and Miss Nicoline Zedeler, a violinist of much repute. The playing of the band roused the audience to a high pitch of enthusiasm, and many encores were demanded and given, including such melodies of Sousa's composition as "El Capitan," "Washington Post," "Yankee Shuffle," and "Stars and Stripes," "Kelly" (with variations). The following was the programme: Symphonic poem, "Les Preludes" (Liszt); cornet solo, "Showers of Gold" (Clarke); geographic concert, "People who live in glass houses" (Sousa); soprano solo, "Maid of the Meadow" (Sousa); Miss Virginia Root; fantasia, "Till Eulenspiegel's Merry Pranks" (Strauss); rhapsody, "Welsh" (Edward German); valse friste from "Vanolema" (Sibelius); march, "The Glory of the Navy" (Sousa); violin solo, "Souvenir de Moscow" (Wieniawski); Miss Nicoline Zedeler; entree, "Triumphale de Bozards" (Halvorsen).

There will be another performance this (Tuesday) evening.

### SOUSA'S BAND IN OLDHAM

#### GREAT CONDUCTOR WARMLY WELCOMED

The great Sousa Band has visited Oldham, and we shall hear it no more—at least, under the direction of its talented founder. He is now touring the world prior to taking the rest which so so well deserves, but whether the band will break up is yet an the knees of the gods. Such a denouement would be almost tragic. This brilliant band has so often delighted so that we can only hope that someone will be forthcoming to take the great leader's mantle, and win for the band yet greater successes, if that be possible. Only a musical genius with the ability to command men



could get together such a fine body of instrumentalists as Sousa has, and only years of infinite labour could have brought them to the proper pitch, and the musical world would not like to see such a band go. We may, however, rest assured that Sousa will make no effort to dispose of the business rights. Sousa is a great conductor and yet perhaps, no one uses so little effort as he does. He is absolutely free from theatricality, indeed the whole methods are in marked contrast to those of some conductors we know. He stands quietly on his little dais, and moves neither to the right nor the left while he is directing his band. But there is no need. His perfectly attuned ears are quick to detect the slightest mistake, and when any such occurs he has only to gently wave his baton, and everything is right again. Sousa's retirement at the conclusion of the performance at the Theatre on Tuesday night was characteristic of the man. He modestly bowed himself off the stage in responding to the applause which greeted his last selection. Yet the audience did not think they had seen the last of him—for ever. They imagined he would return in a few minutes, and that the band would burst forth with some piece betaking his farewell. Nothing of the sort happened. If the audience had thought this would be so they would have applauded so vociferously that a response would have been undeniable, but when the position dawned on them they were too late. The band had almost cleared off the stage.

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brasses and the piccolos were heard to great effect. Character studies "The Dwellers of the Western World," set to Sousa's own music might have been written by a sentimentalist, but this does not detract from the beauty of its music. The band gave a delightful rendering and had to respond with "The Federal March." Other classical pieces given were the prelude to "The Bells of Moscow," "Siegfried" (Wagner); an intricate march, "The Fairest of the Fair," and a rhapsody "Slavonic." All these selections are peculiarly suitable for obtaining that effect which Sousa wants. There were encores innumerable from "The Washington Post," to his "Has anybody here seen Kelly?" The latter is made extremely farcical, and the audience laughed greatly at it. We hear the trombones painfully inquiring for Kelly's whereabouts, and then the shrill responses of the piccolos. There is not, perhaps, much musical wit in "Kelly." Nevertheless it is a good foil to much of the other music. During the evening Mr. Herbert L. Clarke played two cornet solos with very fine technique; Miss Virginia Root a young soprano, sang a "Card Song" (from "The Bride Elect"), one of Sousa's own compositions, and gave as an encore "Annie Laurie." Miss Nicoline Zedeler interpreted on the violin "Rondo Capriccioso" and "The Swan."

## The March King in Bolton.

### MUSIC FROM ANVILS AND SAND-PAPER.

Mr. John Philip Sousa and his band, now on their farewell visit to England, paid a flying visit to the Theatre Royal, Bolton, on Wednesday afternoon, and gave a concert which delighted a large audience. There is an infectious air of gaiety about a Sousa band concert; the dash and brilliance with which the band plays, under the famous conductor's leadership, are irresistible, and although from a purely musical standpoint we cannot always endorse his methods, it must be confessed that he has an individuality which makes the music very attractive. Sousa is always interesting to watch, because he seems to embody in his conducting all the essential qualities of the music he is directing, its rhythm, colour, melody, and light and shade. Yesterday he indulged in most of the characteristic movements of the hands, arms, legs and body that have been caricatured and imitated for nearly 20 years. Whether they really are effective in stimulating the players or not one cannot quite tell, but they certainly add to the interest of the concert. To ears accustomed to the varied shades and colours of orchestral music, the limited palette of

### A Stringless Military Band

threatens to become monotonous, but the programmes are arranged with no little ingenuity as regards contrast, while solo vocalists and instrumentalists also help to vary the proceedings. The tone of the band was good, and there was a wonderful precision and neatness in the playing, which made it sound like the work of one huge instrument. One must especially praise the work of the gentleman in charge of the "extras." His position was no sinecure. One moment he was playing a tambourine, then he was knocking on the floor with a piece of wood; next he was shaking a large piece of sheet-iron, or manipulating the side drums, then ringing bells (a Glockenspiel), anon rubbing sheets of sandpaper and hammering tones out of an anvil. The concert opened with Liszt's telling symphonic poem "Les Preludes," in which we heard some magnificent clarinet playing; it was rendered so effectively as to prove that the band can play quite serious music excellently when they choose. It was a leap from the sublime to the ridiculous when the band gave a burlesque on the popular tune, "Has Anybody Here Seen Kelly?" which, introducing the Venusberg theme from "Tannhauser," is not only clever, but genuinely funny in its orchestral clowning. The delicious humours of the contrabass tuba, the double bassoon, or the trombones heavily and painfully

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numerous as the scheduled items, and included favourites in "El Capitan," "Washington Post," "Yankee Shuffle," "Manhattan Bach," and "Stars and Stripes." It has been well said that Mr. Sousa's concerts consist mainly of encores. The members of the band also distinguished themselves in no small measure while supporting Mr. H. L. Clarke, who played two cornet solos with astonishingly fine technique, Miss Virginia Root, who sang the "Card Song" (from "The Bride Elect"), and Miss Nicoline Zedeler (violin) who interpreted Saint-Saens "Rondo Capriccioso" and "Le Cygne."

## SOUSA'S BAND IN BOLTON.

### A FAREWELL TOUR.

That famous American musical combination—Sousa's Band—was in Bolton on Wednesday, with its equally famous conductor. The engagement was included in "the farewell tour," and judging by the large audience in the Royal for this matinee visit, and the splendid audiences that have received the band elsewhere, it is leaving us in yet the zenith of its popularity. The band played after its old manner, with that machine-like precision and cohesion, and that wonderful exhilarant spirit which are alike stimulating and joyous in the hearing. Mr. Sousa himself is still the same interesting magnetic personality of aforesaid.

To the left of the conductor was marshalled the wood wind section of the band, which is wonderfully well equipped, and was noticeable for the sweetness and delicacy of the effects it attained, whilst to the right was a compact force of brass also distinguished by the clarity and impressive volume of its tone. The harp, tubular bells, and a number of "freak" instruments were occasionally introduced where special effects were needed. The band does not affect any flamboyant uniform, but was arrayed in a plain dark suit, and addressed itself to its work with business like precision and emphasis. Included within it are some very fine soloists.

The programme went with a hustle which was without sacrifice of efficiency, selections and encores following in quick sequence. The latter included the old familiar marches, such as the Washington Post, El Capitan, the Federal March, etc., into which the musicians imparted the old fire of precision and fervour. The principal numbers were Liszt's symphonic poem, "Les Preludes," a wonderfully played cornet solo, "Showers of Gold," by Mr. H. L. Clarke; Sousa's new suite, "The Dwellers in the Western World," German's Welsh Rhapsody, a tone picture, "The Old Cloister Clock," an entracte and march, "The Fairest of the Fair," and the Slavonic Rhapsody of Friedmann, interspersed with a soprano solo by Miss Virginia Root, and a violin solo by Miss Nicoline Zedeler. In the evening the band proceeded to Chorley. At the close of its English tour of over 100 concerts it proceeds to South Africa, Australia, and Canada.

### Sousa's Band in Bolton.

Wednesday's visit of Sousa's band to Bolton was quite in accord with the traditions of American hustle. A flying matinee, and then the famous corps of musicians was off to another scene of conquest—Chorley. The band appeared to have in no way deteriorated in its quality since it was last here a few years ago. The selections—marches, tone poems, and miscellaneous numbers—went with the old vim and mechanical-like precision which keep the interest of an audience "live" to the finish. Considering that the composition of the band is practically limited to wood-wind and brass, the beauty and variety of tone attained is very fine, whilst it is imposing in volume without being blatant or strident. In the playing of marches of the Sousa order it is incomparable, and in the more serious type of music it is capable of really good musicianship. Some of the soloists provided splendid studies for amateur bandmen.



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However much the superior musical man may sneer at Sousa, still of music there is something that is very attractive about it. Many well-known musicians were in the audience at the Theatre Royal on Wednesday, and they hugely enjoyed the concert, especially the more humorous portions of it. The secret of Sousa's success is obvious. What he does he does well. His instrumentalists play together like one man, with quite wonderful finish and precision. A mistake is practically unknown at Sousa's performances, and each man is possessed of a fine technique, the clarinets of the band being especially fine. The effect of the manipulation of such weird "instruments" as sandpaper, iron balls, anvils, hammers, sheet-irons, and other things has to be seen and heard to be believed. Of the programme, perhaps the most delightful number was the burlesque presumably written by Sousa himself on the tune, "Has Anyone Here Seen Kelly?" The composition was full of delicious humours.



Mr. Sousa's eccentric methods of conducting will readily be recalled. "Is it not the business of the conductor to convey to the public in its most dramatic form the central idea of a composition?" he once wrote. "And how can he convey that idea successfully if he does not enter heart and soul into the life and story of the music? When I am directing the alluring, passionate music of Spain and Hungary I feel the warm Southern blood tingling in my veins, and it is my aim to give that life-blood to my musicians and to my listeners. Many and many a time some poor fellow, with an angularity and awkwardness—which certainly, among all well-meaning people, should be counted unpardonable sins—has seen fit to sneer at the theory I follow in conducting. The movements I make I cannot possibly repress, because, at the time, I am actually the thing that I am conducting, and naturally imagine my players and auditors are the same.



"I have had it said to me: 'When you are conducting it seems natural, but in another, it would appear incongruous.' One of the most laughable, yet, perhaps, one of the truest things that has been said of me is that I resemble one of those strolling players who carry a drum on their backs, cymbals on their heels, a cornet in one hand, and a concertina in the other—who is, in fact, a little band all to himself. That is what I am endeavouring to do all the time—to make myself a one-man band." It may be added that the bandsmen have memorized something like over 300 national airs, any one of which they can oblige with at a moment's notice, starting at Abyssinia and ending with Zanzibar. In the last 18 years Sousa has composed over 3,000 pieces of music, and travelled over half a million of miles. On the seas coming over for his present tour, he composed the new march, entitled "The Federal," written especially for Australia.

## SOUSA AND HIS BAND AT CHORLEY

The expectations awakened by the visit of Sousa and his Band to Chorley, ran unusually high, and the admission must at once be made that the most exacting critic present at the Town Hall on Wednesday evening would, at the close of the concert be on good terms with the great musician and his talented corps, who not only came but conquered. Novelty is a desideratum in musical events, and in this relation the supply was astonishingly liberal. It is, moreover, to this feature that the popularity of the performances of the American Band may be largely attributed. Naturally much is conveyed by the term and apart from the magnificent effects produced by the full Band—when every soul-stirring device is brought into play, a most striking constituent is that masterly evenness and precision attained by the fine body of instrumentalists.

In every item contributed, the audience experienced uncommon sensations, and in successive numbers were led to marvel at the wonderful executive ability of the performers. Each member of the band is an accomplished player, note perfection and artistic treatment being in consequence, always assured.

With forces such as those under the command of the great conductor, it is perhaps not surprising that the results reach the standard of perfection attained.

Of the conductor himself it may be suggested that his style was devoid of those extravagant mannerisms, which one had almost expected to witness. It was rather intensely artistic and becoming, with occasional dramatic touches calculated especially to accentuate the effect of grandiose passages. Niceties of expression are called forth with the gracefully poised hand, and with a minimum of movement, and at times by the swinging of both hands, the rhythm is effectively marked. The whole performance shows that the players have learned to be responsive, and it is in the climactic portions of the music where the enthusiasm of all concerned reaches its height. The beauties of the compositions rendered are completely revealed, credit therefor ranging throughout the entire corps.

The Sousa marches are delightful as encores and these are given with a readiness coinciding at once with the American go-ahead methods. Their effect is inspiring and a prolongation of the enjoyment. If indulgence in poetic fancy would be pardoned it would be to suggest the well-known query "Can any mortal mixture on earth's mould breathe such divine and enchanting ravishment?"

The programme included Liszt's Symphonic Poem "Les Preludes" and Edward German's "Welsh Rhapsody," in which the players' musicianly qualities were demonstrated to the full the massive beauties of the latter piece being splendidly interpreted. In the character studies "Dwellers in the Western World" (Sousa), curious effects were introduced. The Entracte (Helmberger) was daintily executed, and in the "Fairest of the Fair" march a brilliant finish was given by the five trombones, the players of which ranged themselves in front of the platform, giving out the air in unison.

The marches played included "El Capitan," "Hands across the Sea," "Washington Post," "Stars and Stripes," "Manhattan Beach," and "Yankee Shuffle." The "Tone Picture," "The Old Cloister Clock" (Kunkel), was replete with attractive effects, pealing bells, etc., a florid accompaniment to a fine refrain being exquisitely played. "Has anybody here seen Kelly?" was presented in true Sousa fashion. The audience realised its grotesqueness and appreciated the number to the fullest extent. The "Slavonic" Rhapsody was the Band's final item and this also was given in flawless style. The applause was frequent and at times prolonged, and the visit of the renowned conductor and his band will long be remembered by those who fortunately were able to attend the concert.

The supplementary items by the soloists were not the least interesting features, the cornet solo "Showers of Gold" by Herbert L. Clarke, was, in a word, brilliant, and for the encore the clever artiste played "If I had the world to give you."

Miss Virginia Root contributed the "Card Song" from Sousa's "Bride Elect," and, as an acceptable encore, "Annie Laurie." Miss Nicoline Zedeler played in charming style the violin solo "Rondo Capriccioso" Saint-Saens, "The Swan" with effective harp accompaniment being rendered as an encore selection.

The National Anthem was played at the beginning of the concert.

The local arrangements were under the able direction of Mr. J. P. Johnson, of Kendal, on behalf of the Quinlan International Musical Agency, London, under whose auspices the tour is being carried out.



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11. 2. 1911

## SOUSA AND HIS BAND.

### Concert in Chorley Town Hall.

Chorley has from time to time had visits from various famous artistes, but the most distinguished arrived on Wednesday in the person of Mr. John Philip Sousa. The organisers of the concert given in the Town Hall Assembly Room by Sousa's band had shown considerable enterprise in bringing the famous conductor to Chorley, and despite high prices for a town of Chorley's size the result of the booming of the concert was seen in a large audience. The hall was not by any means full, but a large number of people greeted Mr. Sousa when he marched briskly on the platform. Without ceremony the band were at once brought to their feet and the English National Anthem was played. The programme opened with Liszt's "Les preludes," and those who had not previously heard Sousa were not long in confirming the popular opinion of the talented combination. There are passages in the piece which require a delicacy of treatment only artistes can give. The audience was delighted. Then there was loud, energetic music when the whole band went at it hammer and tongs. But there was no jar, no discord, and though the room was small for the number of instruments, there was nothing but pleasure-giving music. Sousa pleasantly acknowledged the applause, and, thinking it merited an encore, the band immediately struck up with "El Capitan," and played it in fine style. A treat in cornet playing was given by Mr. Herbert L. Clarke. His piece was "Showers of Gold," a new one composed by himself. There is, of course, cornet playing and cornet playing, and that of Mr. Clarke's, accompanied as it was by the band, was beautiful. There were strings of mellow rippling notes conveying the impression that the item was very properly worded. Mr. Clarke responded to the applause with "If I had the world to give you," which he played delightfully. The next piece by the band, a new one written by Mr. Sousa, was "The dwellers in the Western World." Red men, "With their weapons and their war-gear," were vividly portrayed, while the white man sailing on the sea was grand. There was the peaceful sailing along, and a faithful reproduction of a storm at sea with thunder rolling. The concluding portion was a character study of the black man. The audience greatly appreciated the item, and an acknowledgment was given in "Hands across the sea." It was played with much spirit, and in this the conductor showed some characteristic attitudes. Miss Virginia Root, a soprano singer, contributed to the programme with Sousa's "Card song" from "The bride elect." She is a charming young lady, and sings exquisitely. She is an artiste fit to travel with Mr. Sousa, and was vociferously applauded. After bowing once or twice she returned and sang "Annie Laurie" in a style so engaging and sweet that few could excel. "Welsh," a rhapsody by Edward German, is a composition full of the beauty of the Welsh mountains, and it lost nothing in the manner it was played by Sousa's band. It concludes with "The men of Harlech," and a terrific roll of drums. "Washington Post," the encore, was gleefully welcomed by the audience, and they were not disappointed by the playing. Following an interval of a few minutes, the most popular piece of the evening, "The old cloister clock," a tone picture by Kunkel, was given. There was the clock ticking, the church bells, birds singing, and the church organ beautifully imitated. As an encore "Kelly" was given, and "Has anybody here seen Kelly?" was played from all parts of the band and on every instrument. The oboe's turn caused laughter, but the giant bass instrument, shaped after the style of a French horn, caused most amusement. The last note of "Kelly" trembled out, deep down, with a noise like an organ getting short of wind. A further encore was demanded, and a Yankee shuffle was rattled off with great spirit. A beautiful little entr'acte by Helmesberger followed, and then the band gave Sousa's "Fairest of the fair." The audience demanded more, and were treated to "Stars and Stripes." Drums play an important part in the piece, and it was amusing to see the way Sousa, with a tricky little upper cut of the baton, brought out a crashing roll from these instruments. Still a further encore was given, and this time it was "Manhattan Beach." A young lady violinist, Miss Nicoline Zedeler, contributed the next item, "Rondo capriccioso," by Saint-Saens. She played with great charm, and displayed a delightful facility of technique. She was recalled, and played "The swan," graceful melody, with harp accompaniments. It was music such as anyone could have listened to at any time. "Slavonic," another rhapsody, concluded the programme, and though more was desired, Sousa only responded with a bow, and disappeared from the stage.

THE VISIT OF SOUSA'S BAND was an event looked forward to by lovers of music in Chorley and district, but the attendance at the concert held in the Town Hall on Wednesday was not so large as might have been expected. No one who was present went away disappointed. It is not for nothing that Sousa's band has such a wide reputation. Then the combination have travelling with them a soprano singer and a solo violinist of the very first water. It is just possible that to most who had not seen Sousa before he failed to come up to their expectations in the matter of extravagant conducting. In many quarters it is commonly reported that Sousa conducts his band in a manner which is, to say the least, noticeable. Perhaps he did not think the occasion warranted any special exertion, but, at any rate, he made use of very few exceptional actions. He smiles benignly on his audience, and without ceremony gives an encore or proceeds with the published programme. There is no fuss, no bother, and no confusion, and the title of all the encores is immediately announced to the audience by means of large printed cards. With every member of the band a talented artiste, and playing so much together as Sousa and his band do, it would be foolish to say that even in a public performance he does not exercise a potent influence over his band. He knows the music they play so well that he appears—played as the music is to his own particular liking—at times to be flinging music about at the ends of his fingers. Other times he gradually increases the sound by an extended left arm, the hand of which seems to grasp the tones little by little. Again, a loud burst is subdued by the arms raised above his head, coming down and slowly crushing the sound away. Then he has a constrained surge forward of the whole body, with a quick upper-cut of his baton from his knee for the wild bursts of the drums, but with it all he is so natural. Sousa cannot by any means be said to be extravagant in his conducting, though he certainly has some attitudes which will always be peculiarly his own.

### Sousa in Bradford.

Sousa and his world-famed band have embarked upon a world tour, and we are informed that it is in the nature of a farewell. The news will be received with feelings of regret, for Sousa is a personality, unique in its way, and his band is one of that narrow category that count, not by reason of classical reverence, but on the score of technical achievement, for as a combination of brass and woodwind they can challenge competition. It is by reason of its rare efficiency, by the domination of its conductor, that the band exercises a fascination over the public which has outlived the first amazement at the sensationalism of its performances. True, it would not be a good thing for music if there were too many Sousas or too many bands of a like nature, but regard it as a freak if you like, it served the useful purpose of making us grateful for the legitimate school. Sousa as a composer shines particularly in one genre. His marches are impregnated with the spirit of Yankee "bustle" in that virility of the race over the water, and the performance of some of these at St. George's Hall this afternoon was characterised by a whirlwind-like impetuosity which was exhilarating. But Sousa also introduces music of a more cosmopolitan character, though it must be said that we infinitely prefer his treatment of compositions of his own type to the philistine interpretations of some of our favourite works. Still Sousa is Sousa, and the performance this afternoon was full of interest. Miss Virginia Root, a well trained soprano, sang songs by Sousa, and Miss Nicoline Zedeler proved herself a violinist of no mean ability. A more extended criticism of the concert will be given to-morrow.

Bradford Daily Telegraph  
10. 2. 1911

## Sousa.

### An Impression.

It was the gentle Elia who confessed that instrumental music left in his wounded ears inflicted scars, and when it is remembered that this torture was inflicted by "Theorboes, violins, French horns and guitars," it is interesting to speculate what would have been the result of hearing Sousa's band in one of its more strenuous moments. And yet with all his aversion to music it is easy to conceive that Lamb would have found something of interest and have been persuaded to have remained throughout the performance, for he had an affection for the theatre, and Sousa is nothing if not theatrical. One could imagine a deaf person enjoying the performance, for there is a fascination about the personality of the "March King." He is the expression of the rhythmic art, just as are the exponents of the artistic dance. Like them he has cultivated the art of graceful gesture. Many of the old extravagances have disappeared, crudities of style, have been eliminated, violent exertion has given place to suave dignity, those acute angles which were described by the baton have been translated into artistic curves: in short Sousa has become a poem of rhythmic gesture. Yet, I have no doubt, that many were disappointed that the exhibition had been refined to an art, so familiar had they become with the grosser imitations which have been palmed off upon them as the genuine article by impersonators.

If he has acquired a new repression of gesture he has lost none of those whirlwind methods with which he has dazzled us. He is the incarnation of American "hustle." See him enter. Immaculately gloved, he steps forward, with a deportment which Turveydrop might have envied, a tap on the conductor's desk, and ere we realise the fact the band is well under weigh. The last crashing chords of the finale have barely sounded, applause has just begun to be heard, when he is once more on the conductor's rostrum and we are listening to one of his inimitable marches. Encore was piled on encore with a rapidity that left the bandsmen little breathing time and the auditor dazed.

Sousa is fortunate in his band, for as a picked combination of brass and woodwind it may challenge comparison, but it is the magnetic personality of the conductor which commands attention. Other initiators are introducing weird devices into the ranks of bands and orchestras, but up to the present Sousa leads the way in the size of instruments and complexity of his "effects." One imagines he could give Strauss a few points in this direction. For instance, who but Sousa could conceive the idea to bring half the band by degrees from their seats to the front of the platform to deafen the ears of the audience? And yet that simple expedient brought several encores. Sand paper, bells, dulcimer, and drums—all play their part, but one must award a special place of honour to the drummer, who possesses an energy only equalled by his enthusiasm.

The compositions of Sousa constitute a distinct genus, and as a medium for the display of his peculiar gifts they could not be surpassed. That being so, it becomes a matter for regret when he strays outside the fold into regions unfamiliar. For example, his rendering of Strauss's "Till Eulenspiegel" caused those familiar with the work to shudder at the mutilations perpetrated upon it. Notwithstanding the dexterity of the woodwind instruments, they are a poor substitute for strings, and one missed that wonderful tone colouring which is a feature of the works of Strauss. "Till Eulenspiegel," as portrayed by Sousa, was a blundering buffoon rather than the light-hearted merry fellow conceived by Strauss. The absence of strings was also felt in Liszt's "Les Preludes," which was played with considerable delicacy, which made us wish later that it had been placed further on in the programme in order that our ears might find relief from the volume of sound which continually oppressed them, though it should be said that Sibelius's "Valse Triste" from "Kuolema," was perhaps the most enjoyable thing of the afternoon. But let Sousa get into his stride with his home-made marches and he is happy. Gestures become freer, the pose is more familiar; the band, too,



rise to the opportunity, and it is then you really hear the Sousa band. Yesterday afternoon we had the "Washington Post," "El Capitan," "Honorio," "Stars and Stripes," "Manhattan Beach," and—last we forget—"Kelly," an extremely clever and humorous fantasia upon that song which is born upon a certain island in the Irish Sea. Miss Nicoline Zedeler is a violinist of considerable promise, and Miss Virginia Root a well-trained soprano. She sang a song by Sousa, which showed him to less advantage as a song writer than in the more familiar role of "March King." Mr. H. L. Clarke is a cornet player of ability.

RUBATO.

### Sousa's Band Concerts.

This afternoon, Mr. John Philip Sousa and his famous States band gave the first of two concerts in St. George's Hall, Bradford, in connection with his farewell tour throughout England. There was quite a large audience, especially in the body of the hall and the cheaper parts of the house, and the usual type of programme which patrons of the Sousa concerts are familiar with was thoroughly enjoyed. There was, perhaps, not quite as much ostentation about the directing of the band as of old, but the same precision and vigour were apparent, and the effects of the full orchestra, reed, brass, and percussion, resembled something approaching a huge mechanical organ. Though the programme included such items as Liszt's "Preludes," a "Welsh" Rhapsody by German, a Sibelius waltz, etc., the characteristic feature of the concert was the marches of Sousa, the composer, which remain as masterpieces in their line of composition. A musical burlesque on "Has anybody here seen Kelly?" provided a good deal of humour, and the audience experienced to the full the effects of singling out instrumentalists to come before the curtain, as it were, to emphasise the chief melodies of the inevitable "Stars and Stripes."

A second concert is given to-night.

### SOUSA'S BAND IN BRADFORD.

In the course of a farewell tour of the British Isles Mr. John Philip Sousa and his band arrived in Bradford yesterday, and they gave two concerts in St. George's Hall. Everybody knows what kind of entertainment to expect at a Sousa performance, and except for the fact that there were not those weird and fantastic gesticulations on the part of the conductor that there was of old the fare was much after the former pattern. The programme was a real Yankee hustle from beginning to end, and the audience were whisked along at a hurricane pace, there being about five seconds interval, for instance, between such a composition as Rachmaninoff's Prelude and the "Washington Post." Later a fantasia on "Siegfried" was followed by "Has anybody here seen Kelly?" which was played with some startling orchestral effects, and the chorus was even treated in the minor key. One thing about an entertainment like this is that a patron need not be musical to appreciate a good deal of it, and one could imagine people—and there are such—who can scarcely distinguish one tune from another really enjoying the performance. Most of the Sousa marches that have conquered two continents were worked in between such items as Liszt's Preludes, German's "Welsh Rhapsody," a Sibelius waltz, Tchaikowsky's "1812," Friedemann's "Slavonic" rhapsody, and three new studies by Sousa, "The Dwellers in the Western World," which latter include some characteristic and effective orchestral writing in which the rhythms are strongly accentuated. The famous conductor is much more at home in writing for his instrumentalists than for the human voice, as was proved when Miss Virginia Root, a pleasing soprano, sang a solo from "The Bride Elect." Miss Nicoline Zedeler, violin, and Mr. Herbert L. Clarke, cornet, contributed acceptably to the programme. There was a large audience at the evening concert, and much enthusiasm.

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BOURNEMOUTH.—January 14th saw the redoubtable Mr. Sousa and his band at the Winter Gardens, when the Pavilion was twice crowded to overflowing. That the band is pre-eminent in playing marches, and that its members are skilful performers, is readily admitted, but when Mr. Sousa essays such works as Strauss' "Till Eulenspiegel" and German's "Welsh Rhapsody" (the former of which had been magnificently arranged for this band by Mr. Dan Godfrey), it is evident that his sympathies lie elsewhere.—

THE famous Sousa, who is now touring the chief towns of England, is making his farewell appearance. In modern times, scarcely another band of such accomplished musicians under his baton have gained such favour and fame in so short a time.

JOHN PHILIP SOUSA, the eminent conductor, was born at Washington in 1856. His early musical tuition was under the care of the noted J. Esputa and G. F. Benkert. At the age of seventeen he was appointed conductor, and in 1876 he joined the orchestra of Offenbach, of "The Tales of Hoffman" fame.

This accomplished musician was afterwards appointed conductor of the United States Marines' band, a very important position. It was while associated with this band that he first became known as a writer of marches. No musician of modern times has enjoyed such popularity as that of Sousa, through his stirring marches. His "Washington Post," "High-School Cadets," "Liberty Bell," and "El Capitan" are among the most famous of modern marches.

SOUSA has composed many comic operas and descriptive pieces, and he is known as a writer of books of a popular order. There is little doubt but what his tour round the world as conductor to his famous band will be one long triumph.

CHARMAN.

## SOUSA AND HIS BAND

### FAREWELL TOUR OF THE MARCH KING.

#### HIS MUSIC AND HIS MANNERISMS.

That Sousa and his band still exert a potent attraction was proved yesterday by the large audiences that gathered in the Leeds Town Hall, during the afternoon and evening, to welcome the American conductor and his men on what is described as a farewell tour. Since he was last here Sousa has, so to speak, become less Sousa-like, or perhaps it is that his mannerisms are now looked for, and therefore less evident. It is only when conducting the Marches associated with his name that he displays any peculiarity of manner, and then it is limited to sawing the air, with an occasional "undercut" and an elegant sweep of baton and body that bears a meaning only known to those who play under him.

For the rest, Sousa is far from prodigal of gesture. He gets his effects simply, and leaves much to his men, who show that they can be trusted to do all that is required of them.

The constitution of the band is not quite such as we are accustomed to in this country, where we have not yet come to greatly affect the Saxe family of instruments. Sousa places his wood wind on one side and his brass on the other, with the instruments of percussion in front.

Perhaps the best performance in the afternoon was that of Liszt's "Les Preludes," in which the band gave greater evidence of a feeling for blend and beauty of tone than in anything else. More in the nature of a tour de force, however, was a rendering of Richard Strauss's "Till Eulenspiegel," which is an extremely tricky thing to play. Sousa's men here displayed remarkable virtuosity, and afforded a very graphic idea of a work that is scored for a very different combination of instruments.

But, of course, Sousa's music was the thing, and there was enough of it to please everybody. There was, for instance, a Geographic Concert dealing with champagnes, Rhine wines, and Scotch and Irish whiskies. There was heard a popping of corks and a bubbling of music, and one almost instinctively turned for a glass, and asked one's neighbour "What's yours?"

There were, of course, lots of encores—some of them double ones. We had the "Washington Post," "Liberty Hall," "High School Cadets," "The Yankee Shuffle," "Glory of the Navy," and the "Stars and Stripes," and in the last the piccolos, cornets, and trombones solemnly advanced to the front of the orchestra, and blew for all they were worth, and even as it seemed a little bit more.

There was also Edward German's "Welsh Rhapsody," followed by that pathetically unanswered ditty "Has anyone here seen Kelly?" Beyond all this there was a piece of clever cornet playing by Mr. H. L. Clarke, whose top notes caught the fancy; a pleasing song from Miss Virginia Root; and a well-rendered violin solo by Miss Nicoline Zedeler. Assuredly Sousa provides for all tastes.



Yorkshire Post  
11. 2. 1911

# SOUSA'S BAND AT LEEDS.

The indefatigable Mr. Sousa, in the course of a "farewell" peregrination of the habitable globe, arrived at Leeds yesterday, and gave two of his excellent entertainments in the Town Hall. As a spectacle they are still delightful; perhaps Mr. Sousa's methods as a conductor are rather less entertaining than of yore, for time seems to have toned down some of his delightful idiosyncracies, but the splendid organisation is as much in evidence as ever. With truly trans-Atlantic perspicacity, encores are provided, almost before the audience have time to make up their minds whether they are wanting any, and their titles are thoughtfully displayed on placards. As a matter of fact, the gist of the concert seemed to lie chiefly in these encores, for Mr. Sousa, in drawing up his programme, takes himself, and his audiences, a little too seriously. What, one may ask, do those who go to a Sousa concert want with Liszt's "Les Préludes," or Strauss's "Eulenspiegel," which were in the afternoon programme? Those, if such there be, who care for music of this type, are not likely to be appeased by a transcription for a wind-band, and as much vulgarised thereby as a fine oil-painting is by a cheap oleograph, while the boredom of the rest is scarcely alleviated by the sop of "El Capitan" or "Washington Post," which—presumably on the principle of compensation—were chosen as appropriate encore pieces.

What one wants on these occasions is to have one's sense titillated by the rollicking rhythmical lilt in which Mr. Sousa is supreme, or by the special "effects" in which he is so prolific, the sand-paper, the popping of champagne corks, the rapping of boards, and so forth, which, in a proper environment, one can freely enjoy. Dear to us, too, is the cornet solo, ending with a note high enough, and prolonged enough, to well-nigh produce apoplexy. All these things, indeed, are enjoyable in their way, but why mix them up with music?

Quite the most effective of the pieces which may advisedly be called music was Mr. Edward German's "Welsh Rhapsody," the final climax of which led, with hardly a pause, to an effusion, "Has anybody here seen Kelly?" which was obviously meant to be very funny, and the joke of which seemed to be thoroughly appreciated by the audience. Mr. Sousa had two new compositions, a "Geographic Concert," which, so far from carrying out the alcoholic suggestions of its official description, was singularly dull, and a March, "The Glory of the Navy," equally commonplace, and not nearly so spicy as its encore, "Stars and Stripes," in which first four piccolos, then six cornets and six trombones march to the front of the platform, to ensure their being audible—which, indeed, they proved to be.

Lest one should seem to do an injustice to this well-manned and thoroughly drilled band, let us add that their performances were as smart as ever. The "Till Eulenspiegel" was very cleverly played, and if Strauss's carefully calculated effects were distorted, this was the inevitable result of the combination. Mr. H. L. Clarke was a facile, brilliant performer on the cornet, who always kept himself fresh for the final gallop to the winning-post. Miss Zedeler was an accomplished violinist, whose solo was admirably accompanied by the band, and Miss Virginia Root was a pleasing soprano.

## SOUSA'S BAND.

To the Editor of The Yorkshire Post.

Sir,—The next time there is a performance for the masses, do not send a critic who is such a suffering pessimist as the writer of your account evidently must be.

He or she went to hear Sousa, and had evidently heard him before, as most of us had who, alas, are not as young as we used to be; and I claim that he or she interpreted his or her views, and not the views of the audience, which, you will allow, is the main object of a report. It appeared to me that 99 per cent. of the people present were delighted.

Keep this critic, Mr. Editor, for the glorious music which we hear at our Festival, and such concerts as our Saturday Municipal Orchestral Evenings, and send some one with broader views for more easily digested fare.

The sum of my complaint is that your report find fault with the audience, most of whom thoroughly appreciated that which they went for—Sousa!—Yours etc.,

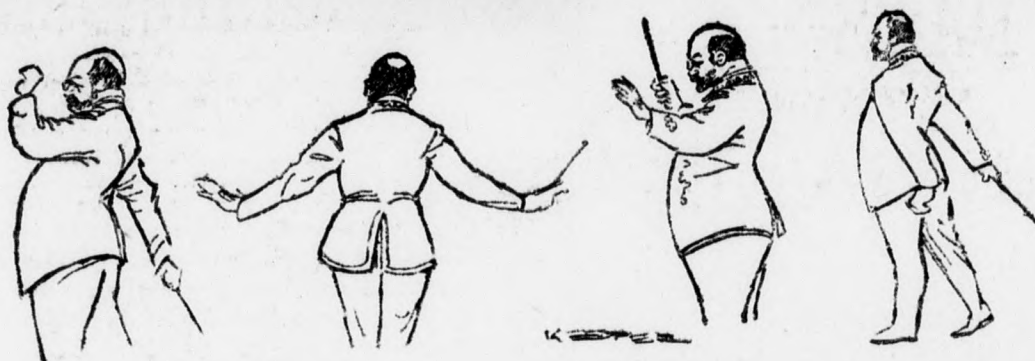
JUNO.

Leeds, February 11.

- \* The criticism was, in our opinion, quite fair and good humoured, and the good points of the band were freely acknowledged. We certainly do not "allow" that the function of a critic is to interpret the views of the audience.—Ed. Y.P.

Yorkshire Evening Post  
11. 2. 1911

## SOME IMPRESSIONS OF SOUSA.



(By "KESTER.")

Mr. "Hustler" Sousa gives the Englishman a more vivid impression of American methods in five minutes than can be obtained from all the written impressions of American ways in ten volumes. Sousa's Band alone would make any ordinary brass band seem like a last year's picture magazine, with the pictures torn out, the cover lost, and the reading misplaced. Add to this band Sousa, and it requires great restraint on the part of the audience to keep their seats, and not do a double shuffle right there, when the "Washington Post" is trotted out. You have only to kneel down and peep under the seats, at a Sousa concert, to see how everybody's feet goes tip-a-tap, a tip-tap to the band.

Perhaps the hustle of the playing—which gives the impression of being cut with a razor—would be sufficient to make any man catch his breath and see stars and stripes, but, just by way of completely taking the Englishman's breath away, a list of the towns visited during this farewell tour is printed in the programme. For two months the band is kept at it, from January 1st to March 1st, and it is not satisfied with one town a day. I imagine Mr. Sousa would look upon that as loading. Many days two towns are visited, as, for instance, Grimsby in the afternoon, Lincoln at night;

Southport in the afternoon, Lancaster at night; and so on. Sunday, I imagine is treated as a day of rest, as I only noticed one performance; but whether this was due to a faulty train service or a desire to make a rest day of it I cannot say.

Many people would, I imagine, be disappointed with yesterday's performance on account of the taming of Mr. Sousa. Since last he was in Leeds he has become strangely tamed, and has lost many of those delightful little methods of drawing forth effects that endeared him to the public. One felt almost reduced to tears when yesterday afternoon the programme opened with a Liszt piece! A Liszt piece out and trimmed at the edges, and squared up and ruled off to a Sousa point, still a Liszt piece; and although you heard the ram pelting down and the zinc roofs being blown off the houses and falling with a fearsome noise on the concrete, still the piece had the imprint of a classic name, and Mr. Sousa conducted in a Nikisch manner; so quiet and subdued that it was difficult to believe this could be the Sousa of old.

But encores were provided on the shortest notice; on the principle of small profits and quick returns. It was in these encores that we saw what was left of the old Sousa. The swinging of both arms together and the turning completely round to half the band, and the raising of the left hand as if to ward off a blow were still there, but the real original back-handed delights had disappeared.

## SOUSA AND HIS BAND IN LEEDS.

John Philip Sousa has been the most parodied of any conductor that ever wielded a baton, and since the inevitable result of a parody is to rob the object burlesqued of a good deal of its dignity, the probability is that now Sousa is not taken as seriously as he deserves.

If the huge audience at last night's concert in the Leeds Town Hall expected to be diverted by a repetition of the absurd antics of the mountebank "conductors" who appear occasionally at the music-hall, they must have been grievously disappointed, for, with one or two exceptions, he conducted the various pieces with quite a Stanfordinian phlegm. It was the extraordinary precision and general efficiency of the band which constituted the most attractive feature of the concert, and the most rigid "professor" would have found it difficult to resist the exhilarating effect of their spirited playing of the eight or nine marches which were given as extras.

And, after all, it is these marches, "Yankee Shuffles," and so on, that one goes to hear, and there is no doubt whatever that Sousa's band perform them better than any other band in existence. It is true that there were one or two serious pieces in the programme—of which one was a distorted version of Rachmaninoff's familiar Prelude, down in the programme under the stupid title of "The Bells of Moscow"—but their chief value was to serve as an excuse for the introduction of these inevitable "encores."

On Sousa's real value as an artist it is by no means easy to pass judgment. One thing is certain—he cannot be measured by ordinary standards, for a man who will give a grotesque travesty of "Has Anybody Here Seen Kelly" as an encore to a selection from Wagner's "Siegfried," will do anything. On the other hand, it must be conceded that his marches have a distinct individuality of their own; they are original and attractively written, and he has trained his all-wind band to play them with the maximum of effect.

There was a long cornet solo included in the programme, and whilst the piece, as music, was of the most commonplace nature, it served to show off the remarkable technique of Mr. H. L. Clarke. Miss N. Zedeler gave a really clever performance of Saint Saens' "Rondo Capriccioso," whilst Miss Virginia Root contributed a showy song from Sousa's "Bride Elect."



## SOUSA IN HALIFAX.

## Large Audience at the Palace

## Characteristic Performance.

Sousa, the remarkable conductor of a remarkable band, visited Halifax on Saturday, in the course, according to the announcement, of his farewell tour of the United Kingdom. The Palace was not altogether full, the explanation being in all probability in the spring-like weather without, but there could be no doubt as to the attention devoted by the audience to the ravishing strains proceeding from this well-trained, responsive orchestra. Every item was encoored, and the curious fact was that the encore was always a composition of the more popular type, as, for example, when Liszt's "Les Preludes" was followed by the conductor's "El Capitan," and German's "Welsh Rhapsody" by his familiar "Washington Post." The captain introduced into the band all that remarkable verve and rhythmical beauty with which one now associates his name, though in one particular he seems very noticeably to have changed, that being the moderation which now characterises the methods of his conductorship. Miss Virginia Root was an acceptable soprano vocalist, and Miss Nicoline Zedeler figured in a solo on the violin, while another effective number was the cornet playing of the leader of the band, Mr. Herbert Clarke.

## Sousa Restrained

The Palace, more fortunate than the ancient walls of Jericho, has withstood the sounding of the trumpets, and has emerged successfully from the test to which its architectural solidity was submitted on Saturday. Sousa's visit was announced as his farewell, but one can only hope that, when the tour has ended, he will review this decision with favour, and thereby enable this country to hear once more a combination which, whatever the hypercritical may say, is still a marvellous revelation of musical organisation. The Captain, it was a noticeable fact, has discarded many of the fantastic devices which formerly distinguished him, and set aside all those strange contortions which characterised him immediately as an American. Either this is due to time's mellowing influences, or it finds an explanation in the fact that, so well drilled are the members of the company, they now need no such extraordinary stimulus. Even more probable, perhaps, would be the view that the public realise that here is indeed sound musicianship, and can appreciate without any theatrical aids.

## The Populariser of Music

Sousaism, of course, does not in these days find an exponent in its inventor alone, but it must be said that while the imitators are not unsuccessful as contortionists, they are not always entitled to be called musicians, any more than the average amateur artist is entitled to be called an exhibitor in the Academy. Sousa may amuse, but behind all this there is sheer skilfulness, together with a true perception never to regard music as necessarily the synonym of sound. Where his band excels is in its tonal beauties, and in that rollicking rhythm which electrifies the senses, and infuses anew the spirit which the hurly-burly of modern industrial life destroys. And that is what is wanted to-day. Beethoven may be a master, but his works represent the acme of musical art, and how can the so-called man-in-the-street understand them? Such nourishment is far too indigestible for people in their musical infancy, and the sooner this is realised by those who talk about the impoverished popular taste, the sooner they may discover that one of the most capable mediums of raising it is—Saturday's visitor to Halifax.

## A FANFARE OF MUSIC.

## SOUSA AND HIS BAND IN BURNLEY.

In the course of their farewell visit to the United Kingdom, Sousa and his band visited Burnley on Saturday, and at the Mechanics' Institute in the evening went through a characteristic programme of music. Most unfortunately, the rather high prices were the means of keeping many people away, and when the famous composer and conductor made his appearance on the platform, there were a large number of seats waiting to be occupied. But for all that, enthusiasm was by no means lacking, and it speaks volumes for the popularity of the band, and the excellence of the music, when it is stated that every item on the programme was vociferously encoored. The sixty musicians completely monopolised the platform, but there is no doubt that the concert room was hardly large enough for the audience, to get the full advantage of the music, especially in the heavier marches, and it is easily to be understood that in the open air or in a room twice of thrice as large a much better effect would have been obtained. At times the music was loud enough almost to raise the roof. The opening item was Liszt's symphonic poem, "Les Preludes," which produced an effect which was nothing short of thrilling. The lighter music was played in a remarkable manner, considering the large number of instrumentalists, but it was in the dramatic sphere where they shone best, and the audience were at the conclusion raised to a high pitch of enthusiasm. The encore was the famous "El Capitan," which was rendered only as Sousa's band can play it. Most interesting were Sousa's character studies of "The dwellers in the Western World," this being a story, told plainly in music, of the life of the red, white, and black man only in the western world. Within the range of its expression, the playing was wonderful. The interpretation commanded a rare variety of style, but the band was quite equal to all demands. "King Cotton," the dashing march selection, was the encore this time, and it was splendidly rendered. Edward German's rhapsody, "Welsh," gave no end of positive suggestion, and it was remarkably full and harmonious in effect. There was an exceedingly strong expression and control, and it was little wonder that it roused such unbounded admiration. An interesting piece was Kunkel's tone picture, "The Old Cloister Clock," but the encore, which was a burlesque musical rendering of the popular comic song, "Kelly," seemed to please the audience most. It was one of the funniest things in music—imaginable, and it "tickled" the audience more than a good comic song. "The Washington Post" march; "Yankee Shuffle," and the ever-popular "Stars and Stripes" all gave unbounded satisfaction, whilst an entracte by Helmesberger, and Sousa's own march, "The Fairest of the Fair," delighted everyone. The last item of the band was, however, the most enjoyable of the lot, it being Friedmann's rhapsody "Slavonic,"—a charming work. It was given with the necessary spirit and with unimpeachable accord. In addition to the band, Mr. Herbert L. Clarke gave a cornet solo in brilliant fashion, and was deservedly encoored, whilst Miss Virginia Root was also recalled for a soprano solo. But the latter was labouring under a big disadvantage in being accompanied by the band, for at times her voice was hopelessly smothered, and those who were quite close to the platform at times could not hear any vocal sound at all. Occasionally her lips could be seen to be frantically opening and closing, and it reminded one very forcibly of a fish gasping after it had been pulled out of the water. This defect could easily be remedied. A violin solo by Miss Nicoline Zedler, who played Saint-Saens's beautiful selection, "Rondo Capriccioso," pleased the audience, and she also responded. Taking the evening's performance as a whole, it was thoroughly enjoyable, and the audience went away quite delighted.

## THE SOUSA FAREWELL TOUR.

## "MARCH KING'S" SECOND VISIT TO BURNLEY.

On Saturday night, in the course of their farewell tour of the United Kingdom, Mr. John Philip Sousa, the inimitable conductor, and his famous band, visited Burnley and gave a concert in the Mechanics' Institute. This is the second time "The March King" has visited the town, and whilst the event deserved a better audience, those who did attend had a capital time, and one that was crowded with musical surprises. Perhaps the strongest impressions carried away from a Sousa concert are of the wonderful precision and flexibility of the band, the splendid ensemble, and the intimate sympathy between the conductor and his bandmen. Sousa's conducting, whilst distinctive, is not eccentric or violent. If anything it is restrained. But it is immensely effective. With a movement of the hand he can sink the band from a tornado of sound to a whisper.

The programme gone through on Saturday was made up, exclusive of encores—generally inspiring Sousa marches played as only this band can play them—of nine items. It opened with Liszt's "Les Preludes," one of this composer's symphonic poems, which was most feelingly played. An encore being demanded, the band responded with "El Capitan," a characteristic Sousa march. Mr. Herbert L. Clarke, Mr. Sousa's cornet soloist, followed with the selection, "Showers of gold," his playing of which showed him to be a cornettist of the first rank. As an encore he gave that pretty air, "If I had the world to give you." The band was next heard in a series of character studies, "The dwellers in the Western World" (Sousa), each of which was well brought out. In this series of selections the sounds of a storm were most realistically reproduced, and another Sousa march was given as an encore. There was a well-deserved encore, too, for Miss Virginia Root, a soprano with a voice of remarkable sweetness and power, who gave the "Card Song" from "The Bride Elect" (Sousa), and her response to the encore was a beautiful rendering of that sweet old air, "Annie Laurie." The band, taking up the concert again, gave Edward German's rhapsody, "Welsh," and as an encore the famous "Washington Post." Other band items included "The old cloister clock" (Kunkel), a tone picture with a succession of sweet chimes running through it; Entracte (Helmesberger) a march, "Fairest of the fair" (Sousa); and the rhapsody "Slavonic" (Friedmann); with, as encores, several marches, including: "Stars and Stripes," "Manhattan Beach," and a most amusing improvisation on that air, "Has anybody here seen Kelly?" Each group of instruments asked that question, some in a growl, others in a lighter key, whilst finally, in a remote corner, was heard a piping little interrogation which seemed to come from a tiny flute. This was one of the most appreciated items of the night. Miss Nicoline Zedeler, a clever young violinist, played the solo, "Rondo Capriccioso" (Saint-Saens), in admirable style, and, as an encore, a minuet. Altogether it was a delightful concert.



## ASSEMBLY ROOMS.

## SOUSA AND HIS BAND.

Mr John Philip Sousa and his band are living a strenuous life. They gave two concerts at the Assembly Rooms on Monday, incidents in what is described as a "farewell" tour of the United Kingdom, which opened at the Queen's Hall, London, on January 2, and will terminate at Oxford on March 1. There is not a moment's rest for this remarkable association of players. They rush from city to city without pause, and perform even on Sundays. After England they pass to South Africa, then hasten to Australasia, and finish with a Transatlantic tour extending from Vancouver to New York. When all is over it will be a wonderful year's work, and verily they deserve all they earn. It was cheering to find the band welcomed by large and enthusiastic audiences. The engagement, another tribute to the enterprise of Mr Phillips, was a notable success, and it was impossible to obtain a seat at the evening performance. Sousa, "the March King," seems a changed person since he and his band appeared at the Opera House, Cork, during his first British tour. His amazing mannerisms have gone, the wild energy, the physical contortions, the incessant action are no more; and he stands now on the conductor's table subdued and natural, a different Sousa from the one who startled the country into amazement and criticism some years ago. The subdued style answers equally well; the band understand this remarkable man, and a movement of the hand, the slightest motion of the baton is quite as effective as the most violent of bodily contortions. On this visit Mr Sousa brought in vocal relief supplied by Miss Virginia Root, soprano; while Miss Nicoline Zedeler was a solo violinist, and Mr Herbert L. Clarke, one of the band, and a composer for the instrument, was also a cornet soloist. The afternoon programme had quite a classical colour, and the same may be said of the evening list, but they only represented half of what the audience received. Every selection brought an encore, and there was no pause in the veritable rush of music. "El Capitan," "Hands Across the Sea," "The Washington Post," "Stars and Stripes," and so on, marches world famous, were contributed in answer to enthusiastic applause. And it was Sousa's own work that the audiences seemed to appreciate most, and it was in this work that the band was heard to most advantage. At the afternoon concert, "Les Preludes," the third of Liszt's symphonic poems; a characteristic Strauss' fantasia, "Till Eulenspiegel's Merry Pranks"; and Edward German's Welsh rhapsody were the heavier pieces, while in the evening the famous 1812 overture of Tchaikowsky, and Wagner's "Siegfried" fantasia commanded attention. There was wonderful power in the band, and the audience were occasionally startled by the very volume of sound which the 60 instrumentalists or so produced. The hall was too small for such a combination. The programmes included some dainty conceits of the conductor. "People who live in glass houses" was a case in point. A "geographical conceit" it was termed, and very cleverly the drinks of different countries and their effects were indicated. Character studies, "The Dwellers in the Western World," was also a notable piece of descriptive music. One of the most amusing trifles heard on a Cork platform was an arrangement of "Has anybody here seen Kelly," which provoked at the matinee roars of laughter. It was most ingenious and clever. Mr Clarke's cornet solos, "Showers of Gold" and "La Debutante," both his own composition, showed him to be a player of the first rank. One of his encores was "Killarney." Miss Root sang two songs by Sousa, one at each entertainment, and encores, with distinct success revealing a voice with good

tone and volume. Miss Zedeler is an accomplished violinist, and her treatment of "Souvenir de Moscou" (Wieniawski) and "Rondo Capriccioso" (Saint-Saens) merited the highest praise. Both concerts proved a genuine success, and the second visit of Sousa and his band to Cork will be long remembered by all who had the privilege of attending.

## SOUSA'S SIXTY

## Rousing Performance at the Assembly Rooms

## THE "MARCH KING'S" TRIUMPH

Having practically spent the whole night travelling, and as a result reaching Cork at an unearthly hour of the morning, Mr. John Philip Sousa and his merry group of 60 skilled musicians turned out spick and span at the Assembly Rooms yesterday afternoon to present to a very large and fashionable audience one of the best musical performances heard in this city for some time. The March Master, is, of course, no stranger here, but the local representatives of the Quinlan International Musical Agency left nothing to chance, and for some weeks we have seen the familiar and genial face of the famous composer and conductor displayed at every point of vantage in the city and suburbs. And who does not recognise Sousa in the distance? Yet when one comes against him in the flesh he is rather

## A Modest Man of Greatness.

Of course he has mannerisms—all conductors have—but as one who has been acclaimed a wonder all over the civilized world Mr. Sousa may be put in the category of one of a retiring disposition. With characteristic American punctiliousness he had his men on the platform at the stroke of 3 o'clock, and he came along directly and made his initial bow to the audience who hailed him with unmeasured delight. Sousa looked natty, his uniform was a superb fit, and his gloves were immaculate. Sardonically he was also perfect, but he looked slightly older than when we last saw him. But Sousa has music in his soul and also in his body, and when a little of strumming has been done he mounted the little red baize-covered dais, and after one poise of his baton he seemed transformed. There was wonderful fire and energy in the man, and he seemed happy all at once for the great combination fell into the swing directly, and we heard as we rarely heard before Liszt's symphonic poem "Les Preludes" rendered most effectively. It may be of interest to state that this,

## The Third of Liszt's Thirteen Symphonic Poems.

is founded upon the following heroic passage from Lamartine's "Méditations Poétiques"—"What is life but a series of preludes to that unknown song whose initial solemn note is tolled by death? The enchanted dawn of every life is love; but where is the destiny on whose first delicious joys some storm does not break?—a storm whose deadly blast disperses youth's illusions, whose fatal bolt consumes its altar. And what soul thus cruelly bruised, when the tempest rolls away, seeks not to rest its memories in the pleasant calm of rural life? Yet man allows himself not long to taste the kindly quiet which first attracted him to Nature's lap; but when the trumpet gives the signal he hastens to danger's post—whatever be the fight which draws him to its lists—that in the strife he may once more regain full knowledge of himself and all his strength." The working of the brasses and the wind instruments in this elaborate setting was remarkably fine, and, of course, there was an

encore demanded. Sousa bowed once more, and in response he gave his own march, "El Capitan." It was in the direction of this that he was seen in his characteristic form. Starting gently with his baton moving just an inch or two in the air and his left hand nibbling at imaginary flies or microbes, he soon became vigorous, and lounges and drives at the performers were frequent. The march rattled on, Sousa kept pace, and before one knew, he had closed with

## A Great Flourish and a Crash of Brasses

which made one think of Wagner. Another little obeisance of graceful acknowledgement and he was up on the dais again to get the band to accompany Mr. Herbert L. Clarke, who is an ideal soloist on the cornet. Mr. Clarke chose a composition of his own, entitled "Showers of Gold," and right well he rendered it. He was accorded a great mead of applause and in response he gave "Killarney," with delightful feeling and effect. Mr. Clarke stands out prominently in the work of the combination, and as a soloist on that very troublesome instrument—the cornet—it would be hard to discover his equal. 'Twas a pity he did not again figure on the programme for a solo. And then we had the "March King," directing his 60 men once more. This time it was in a new composition of his own in four movements, and under the title of "Geographic Conceit." First of all we were introduced to the champagne countries and we heard the mysteries of the making of that enervating beverage and the popping of the corks. The Rhine wines were next exploited, and while playing their praises one could hear a clog dance in progress and the hilarious applause of the more or less sober Germans. Then we heard the merits of

## Scotch, Irish, and Kentucky Whiskies

expounded, and last of all we found ourselves in a Parisian cafe indulging in antics that we never believed we could be guilty of. What a Bohemian lot we should have been if we were all acting to the incitement of Sousa's music? Another recall and we got "Hands Across the Sea" in the band's best style. A variation followed in a solo by Miss Virginia Root—a good American appellation—Miss Root has a soprano voice of good quality and range, but she was best in her interpretation of "Annie Laurie," which she gave with pleasing feeling and resonance. Then we had Sousa again looking after his big array of instrumentalists. This time we got a Strauss fantasia under the title of "Till Eulenspiegel's Merry Pranks," in which a strong sense of German folk feeling pervades the whole work, the source from which the tone-poet drew his inspiration being clearly indicated in the introductory bars. Commencing quietly and gradually becoming more lively, first heard against a tremolo and then again in the first tempo, the theme is next taken up in turn by the

## Oboes, Clarinets, and Bassoons,

and is finally brought by the full orchestra—except trumpets and trombones—after a few bars crescendo, to the dominant half-close, fortissimo in C. It is market day; the women sit at their stalls and prattle. Eulenspiegel springs on his horse, gives a smack of his whip and rides into the crowd, and the market women are put to flight. In haste the rascal rides away. This was his first merry prank. A merry jester and always given to lying, Eulenspiegel goes wherever he can pass off a hoax. His insolence knows no bounds. Alas, a sudden breach is made in his wanton humour. The jailor drags him before the criminal tribunal, which thunders forth a verdict of guilty. His merry pranks have at last brought him to the gibbet to be hanged. A last struggle (indicated by the flutes), and his soul has taken its flight. It was in this that the band scored its biggest triumph, and right well did all concerned deserve the rapturous applause of the audience. Every section of the band was well tested and as Sousa knows his men so well it followed that not one discordant note could be detected. It was ideal harmony and every one would like to hear it again. We were given several other illustrations of the band's supremacy—each a gem of rendition and conducting and after a couple of hours of really genuine delight we saw Sousa leave the platform with sincere regret. Towards the close of the programme we had



**A Brilliant Violin Solo**  
from Miss Nicoline Zedeler, who displays quite a fascinating control over the instrument associated with her name. Verily we are all sorry that Mr. Sousa has determined to make this his farewell visit to Cork, and we trust that before he has completed his world's tour he may be prevailed upon to retrace his steps to our city. Cork will always extend to him a cheery welcome. There was again a packed audience at the evening performance when another delightfully varied and most acceptable programme was rendered.

G.D.

## ASSEMBLY ROOMS.

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### SOUSA IN LIMERICK.

Mr. John Philip Sousa, had a tremendous reception at the Theatre Royal this afternoon, when he gave the first of two performances arranged for Limerick in his round-the-world tour. The auditorium was crowded in every part, and the renowned Band King and his sixty performers afforded a musical treat of great variety. Punctual to time, and immaculately dressed, the conductor stepped on to the dais in front of the stage, and his appearance was signalled by rounds of applause, which he graciously acknowledged. Then the combination was set in motion, the opening piece being Liszt's beautifully conceived symphonic poem "Les Preludes," founded upon a heroic passage from Lamartine's "Meditations Poétiques." It was a sublime melodic treat, given with characteristic charm and grace. Following an encore, Mr. Herbert L. Clarke contributed a cornet solo "Showers of Gold" and then a new composition by Mr. Sousa "People who live in Glass Houses" was played. The delightful soprano, Miss Virginia Root, sang "Maid of the Meadow" (Sousa), very sweetly, and for an encore rendered "Annie Laurie" with feeling and expression. A fantasia by Strauss was the next, and after the interval Edward German's rhapsody "Welsh" filled the house with a flood of melody which was simply superb. For an encore the immortal "Stars and Stripes" was given, and at the close the plaudits were deafening. "Kuolema" (Sibelius) followed, and then another Sousa composition, "The Glory of the Navy." Miss Zedeler's violin solo, "Souvenir de Moscou," was the next item, and the performance closed with the delightful entré "Triumphale des Boyards" (Halvorsen). To-night at 8 o'clock, Mr. Sousa will conclude his visit to Limerick, and the opportunity should not be missed of hearing his band. Certainly, it is a treat which may not come again our way for some time.

## SOUSA'S BAND

### YESTERDAY'S FEAST OF MUSIC IN LIMERICK.

The Theatre Royal was packed to its utmost capacity at the performances given by the celebrated Sousa Band on yesterday afternoon, at 3 p.m., and again last night at 8 p.m. The music was delightful, and the large audience thoroughly appreciated the performances. Some pretty solos were played on the cornet and violin, and vocal items were contributed by a first-class soprano. At the close of the evening's performance the band rendered some pretty Irish airs, and, needless to say, these were loudly and enthusiastically applauded. The band played in Dublin this afternoon at 3 o'clock, and will also play there at 8 o'clock to-night.

### SOUSA AND HIS BAND.

Paying what was called a farewell visit, Sousa and his band gave two performances yesterday to vast audiences in the Palace Rink, Rathmines. Whether the majority of the audience went to see Sousa do the gymnastics which the music-hall parodists have led people to expect of him, or whether it was to hear "ragtimes" and marches turned out with machine-like exactitude, we are at a loss to say. But if it was with the first object, they must have been disappointed, for Sousa's personal mannerisms are now but little out of the ordinary; and if the second, the cheapest of gramophones would surely have served as well. Perchance there were some present who hoped to hear some good music (remembering that military bands in recent years have given us renderings of great orchestral works, with which we might not otherwise have become acquainted). These must have been gladdened to see on the programme Liszt's Symphonic Poem (so highly praised by Wagner), "Les Preludes," and Richard Strauss's "Till Eulenspiegel." They were, indeed, finely played, and the rendering of the latter work was quite a feat, not to be despised even on high artistic grounds. But what happened? After two seconds' applause in each case, the conductor stepped back to his dais, and set the band going, after "Les Preludes," at an "El Capitan" selection, and after "Till Eulenspiegel," at the egregious "Washington Post" march; with the result that one's impressions got curiously mixed! Edward German's Welsh Rhapsody was the best band item, being a compromise between classical music and Sousa music; but with characteristic want of taste and propriety, the conductor followed it up hard with a humorous fantasia on that classical air, "Has anybody here seen Kelly?" in which the stock tricks, such as a reply to the piccolo by the double bassoon, and a solemn variation in the minor, were employed. In addition to old notoriety, such as "The Yankee Shuffle," "Stars and Stripes," and "Manhattan Beach," Sousa presented a new fantasia, "illustrating various drinks, from champagne to the national whiskies. The best item on the programme was the violin solo by Miss Nicoline Zedeler, who played Wieniawski's "Souvenir de Moscou" with amazing perfection of technique. Mr. Herbert L. Clarke's cornet solos were in the nature of a revelation as to the capabilities and beauty of the instrument in skilled hands. A vocal solo was given by Miss Virginia Root.

One can only regret that this fine band is so ignobly used. Its constitution is interesting. There are some 20 clarinets and saxophones, four flutes (doubling piccolos), alto and bass clarinets, two oboes, one cor anglais, two bassoons, one double bassoon, one harp (an unusual feature as a regular constituent), four cornets, two trumpets, four French horns, four trombones, four tubas, and three drums (doubling tympani and accessories). The tubas include a unique instrument of remarkable appearance which we should have called a double bombardon; its proper name, it appears, is Sousaphone.

### EVENING CONCERT.

There was a huge audience at the evening concert. Seldom, indeed—the Exhibition year excepted—has such an immense gathering been seen in a public hall in Dublin. The programme was rather of a "popular" character, and the name of Sousa, for the occasion, dwarfed such unregenerates as Wagner, Tchaikowsky, and Saint-Saens. The opening number was Tchaikowsky's "1812" Overture, which was given with rare melodramatic effect. The resource of the band in brass was here very strikingly evidenced, and the various phases of the dramatic story were graphically portrayed. The Wagner theme was a fantasy based on "Siegfried"—and Saint-Saens was represented by his favourite "Rondo Capriccioso," the violin solo part being capably filled by Miss Nicoline Zedeler. There was quite a cluster of Sousa compositions. These included "Character Studies"—a very interesting series—the soprano solo "Card Song," from "The Bride-Elect," and several marches. Other pieces performed were the prelude, "Bells of Moscow" (Rachmaninoff), and Friedmann's "Slavonic" Rhapsody. The spirited playing of the band was much appreciated by the large audience.



## SOUSA AND HIS BAND PERFORMANCES IN DUBLIN

When Sousa first came to Ireland, some years ago, many persons thought that the enthusiasm which he evoked would not long survive, and that the man and his methods would, so to speak, be soon played out. These croakers have been mistaken. They did not understand what a power Sousa is, and what control he wields over his band. He has had many imitators since he first crossed the Atlantic and landed in England, but he has no rival, and certainly no one has yet surpassed him. His band is a marvellous combination of musicians, but more marvellous still is the conductor himself. He is as resourceful and irresistible as ever he was. It is good to see Sousa on the conductor's stand. His gestures are as expressive as his wonderful exercise of the baton, and his band responds in a surprising manner to his call. That Dublin people still retain a deep interest in Sousa was twice yesterday amply demonstrated. The Palace Rink, Rathmines, with its spacious floor and commodious galleries, was barely large enough to hold the huge crowd that gathered from all parts to hear the band last evening. There was an afternoon performance, and the audience though a large one was far outnumbered by that which attended the second performance. It may be that the largeness of the audiences was somewhat due to the announcement that the present visit is the last Sousa and his band intend to pay to Dublin. He says that this is his farewell tour of the United Kingdom. Although it is probable that we shall not see him again for a considerable period it is difficult to believe that he will not sometime in the future re-visit the scenes of some of his great musical triumphs. This tour ends at Oxford on the 1st of March, and after that he goes to South Africa for two months, thence to Australia, from that to Vancouver, and across the American Continent to New York.

The programme last evening was an excellent one. It might be imagined by those who know not this band that it would be a difficult matter to keep an audience interested in the performances of a band for close on three hours. Under the resourceful baton of Sousa the task is an easy one. The opening piece was Tchaikowsky's "1812," descriptive of Napoleon's occupation of Moscow, the fight between the Russian and French armies, Napoleon's retreat, and the joybells of the Russian churches, mingled with the strains of the Russian National Anthem. Mr. Herbert Clarke, a member of the band, delighted the audience with a cornet solo, "La Deboutante," and "The Carnival of Venice." Next came a series of character studies entitled "The dwellers in the Western World," Sousa's own composition; and to these succeeded "The Federal March." Miss Virginia Root sang with rare delicacy and art Sousa's "Card Song," and gave in response to an encore "Annie Lawrie" and "The Goose Girl." The vocalist had a hearty reception, and she well deserved it. The band then played the prelude to the "Bells of Moscow" (Rachmaninoff) and Sousa's famous "Washington Post." After the interval, the band played a fantasia on Wagner's "Siegfried." A piece which amused the audience was a humorous composition entitled "Has anybody here seen Kelly?" Several other pieces followed. A very delightful part of the programme was the violin playing of Miss Nicoline Zedeler.

## AMAZING SOUSA! FAREWELL TO THOUSANDS.

Amazing, amusing Sousa! It seems years and years since he got on. He is still getting on. He has looked upon men and cities. Men and cities have looked upon him. His Press agent divides the world into two kinds of people—those who have seen Sousa and—those others. He has circled the globe, has Sousa. He is circling it again. Of all places in the world we saw him and his band at the Rathmines Rink yesterday. Thousands of us at the Rink to see Sousa, to hear Sousa's band.

He is Sousa as I first saw him nearly ten years ago—black-braided, patent booted, bland, bearded, bespectacled. When you see him mount his little platform you say "How like the poster." The fact is, his face is one that fascinates by its paintableness. No wonder it decorates the boardings. He still looks as if his daily diet consisted of polishing brushes and black cigars, washed down with machine oil to keep his joints lubricated.

Not so much jiu jitsu about his methods as there used to be. He is still the marvellous man of gentle gestures and nimble movements. But there are things we missed. He has dropped the leg drive. The effect of that leg drive when sent towards different sections of the band was mesmeric. It was chiefly exercised in the direction of the drum and cymbals. Now the leg is quiescent. The white-gloved hands, the poised head, and the little baton no fatter than a pencil and no longer than a foot rule create all the effects that are necessary.

### SWIRLS OF SOUND.

He is a subdued Sousa compared to what he used to be. Not that he was ever a contortionist. He does not writhe as those who try to imitate or burlesque him would have us believe. He rather ripples. He does not jump; he undulates. He is grace and litherness from shoulder blade to ankle. He is military precision in his entries and exits. He is the quintessence of showmans art from his dark slick hair to his patent boots. Every easy, gliding grace is as spontaneous as the smooth flow of water over a polished boulder.

His dapper little figure fills the eye as his band fills the ears. But he is a master musician, and he gave us music yesterday that the majority cry out for. In "El Capitan," "Hands Across the Sea," "Manhattan Beach," and other marches of his own making there breathes the spirit of men going forward to glory. It is music expressed in swirls of sound, waves of wood wind and bangs and crashes of drums and cymbals. It is melody run riot. It takes you out of yourself.

### WEIRD INSTRUMENTS.

In the disposition of his bandmen Sousa has cultivated and elevated the art of the tailor and the trumpeter. He himself is the culmination and apotheosis of his own cult. No tragedian could put more feeling into words than Sousa extracts from his instrumentalists by a caress or a tug at his tufted beard. And how weird are some of the contrivances those instrumentalists work with. There was a big brass double bass like a Mauretania ventilator, into which the operator had to climb, and a bassoon arrangement that looked like an automatic house-ladder. When in "The Stars and Stripes" the bandmen left their chairs and lined up at the front of the platform his audience seemed stunned to silence, and I vow that when they felt that way the thud of a dropping pin would have made them jump.

### THE CALL FOR KELLY.

We were prepared for surprises. Sousa gave us Liszt's "Preludes" and Strauss's "Till Eulenspiegel," works that cannot be done justice to without string orchestration. Sousa gave us unique and interesting renderings. Having absorbed the queerest of these performances, we were properly worked up for the droll treatment of "Has anybody here seen Kelly." This touched Rathmines to titters. It would have made Ringsend roar with laughter. There was a singer, Miss Virginia Root, and violinist, Miss Nicoline Zedeler. Both did well.

Friend Sousa has many imitators. They flounder in his wake as fishing smacks flounder in the wash of a Dreadnought.

And this was Sousa's Farewell, says Mr. Phillips. Surely not! Can it be that we are never again to hear these sighs and storms of sound; never again to see this unequalled show of Mr. So. of U.S.A. Perish the thought. Why, all the world—and Rathmines—would die of dreariness without its Sousa.

JACQUES.

## THE PERSONALITY OF SOUSA

### SOUND AND SOUSATICS

When Sousa first appeared here a few years ago, his reputation appeared to depend chiefly on the number of curious and unexpected things he would do—upon his eccentricities, rather than upon his merits as a musician. And this impressed itself so forcibly on certain caterers for public amusement, that it wasn't long before there were many other "bands" in the field, and we found the fact duly announced that Sousa was "outdone"—that is, that a particular conductor was prepared to be more outlandishly eccentric than ever Sousa could hope to be. I remember one day meeting an acquaintance of mine, who seemed to be suffering from some deformity of the legs. Upon sympathetic inquiry, I found that he was studying the organ, and he said that continuous pedal practice had developed what is commonly termed "bow legs," and, indeed, he was proud of them, for he named several well-known organists who were similarly affected. It is

### The Weakness of Genius

and not its strength, which first attracts the attention of the ambitious. Actors may affect the long hair and ample stride of Henry Irving, but who can present Shylock as he did. It may be flattering to a musician to be called mad, but it does not increase his ability, and the man who merely imitates Sousa's mannerisms has failed to appreciate the real secret of his power. Sousa is a man of great experience and ability. He played the violin under Offenbach, and from the time he was appointed leader of the band of the United States Marine Corps in 1880 he has been associated with that form of band which we term "military." He has a very keen sense of tone colour as will be readily recognised by the extraordinary effects he produces in both combination and solo work. There are no half measures with Sousa. His pianissimo effects are so delicate that you may have to strain your ears to hear them, and his fortissimo is so unmistakable that it strikes you as if it

### Came from a Hose.

And yet, for all this, he is never aggressive or brutal. Even when six trombones, six trumpets and four piccolos line along the stage front and shriek, and bellow and howl out, you are never in the faintest degree irritated—you always take it in good part. The tone is full and round. It is never overblown and harsh. That is because Sousa knows the difference between music and noise. As for the so-called eccentricities of Sousa they are harmless and in no manner distracting. Richter, that model of restrained power, could not preserve a more calm demeanour than Sousa when he conducts a serious work like Liszt's "Les Preludes," and the care which he bestows on the work indicates what an appreciation he has of the most complex orchestral scores. It is not stated whether Sousa himself arranged this symphonic poem, and Strauss's "Till Eulenspiegel," but if he did he displays a wonderful gift in this direction. The latter was a masterpiece of descriptive playing, and if it is not exactly as Strauss wrote it, the picture, in some points, is even more graphically and more intensely illustrated. It is only in the marches and those popular pieces in which any ordinary band could play without a conductor's assistance, that Sousa puts

### An Antic Disposition

on." Here he amuses himself by certain eccentric movements intended to give point to certain passages, but even these are now softened down to such a degree that one scarcely notices them. The secret of the fine tone balance in Sousa's Band is the splendid mass of wood wind he possesses. No finer body of clarinets has ever played together, and his oboes and bassoons, his four flutes, bass clarinets and great contra-fagotto, together with a complete family of saxophones, combines to produce a richness and grandeur of tone which in ensemble is absolutely unsurpassed in any band now regularly before the public.

As a composer Sousa is not distinguished, though his marches have attained a world-wide popularity, but in this department of music, or one might rather term it rhythm, Sousa is unequalled, and he has served as a



model for all composers of military marches, for no music has the freshness and swing which characterises his work. A regiment could march for a longer time to Sousa's music than to that of any other composer. His sense of humour in music was splendidly illustrated in his fantasia on

#### "Has Anybody Here seen Kelly?"

This momentous question was repeatedly put in various forms, as a solo, or in parts for wood wind, horns, or brass, in the tones of a schoolmaster about to cane a scholar, as a chief inquiring for one of his clerks, as a judge asking for a missing witness, as a wife seeking for her husband. And all the while the musicianly side of the composition was that of a consummate artist. One can only hope that if this is Sousa's "farewell visit," it may be like the farewells of Sims Reeves, and we may hope to have him with us again after he has put his "girdle round the earth."

Sousa's programme was greatly enhanced by the fine solo cornet playing of Mr. Herbert Clarke, the effective singing of Miss Virginia Root, and the exceptionally able violin playing of Miss Nicoline Zedeler.

H. R. W.

## SOUSA AND HIS BAND

### Farewell Visit

Every member of either of the huge audiences which filled the Rathmines Rink on yesterday afternoon and evening will regret that this was—at least according to present intention—the farewell visit of Sousa and his famous band. Many of us remembered the first appearance of "The March King" in Dublin, and could recall the fact that while we were disposed to laugh at Sousa's eccentric, gymnastic method of conducting—and possibly to attribute it to Yankee "swank"—we had to confess that the man was a musician to his finger-tips, and that he had gathered together one of the finest brass and reed combinations of this generation. The personnel of the band has changed in the meantime. Prior, for example, the great trombonist, is "running a show" of his own, and there are many new faces among the players who can no longer in strictness be labelled American. We have even a Dublin man among them, Mr. Lenehan, who plays a first clarinet. And Sousa himself has changed. Only now and again, when one of his old successes is given for an encore, does he relapse somewhat into the old style of taking the

**CLARINETS INTO HIS CONFIDENCE,** deprecating the assertiveness of the trombones, or encouraging the cornets to do their best to raise the roof. Probably he realises that this little bit of acting has ceased to be a necessity, and is scarcely worthy of a man of his musical ability. As usual the programmes were arranged—and the idea is a good one—with a view to presenting musical works of some importance, leaving the characteristic marches and rag-time tunes for the inevitable encores. The afternoon opening item was Liszt's "Les Preludes," a symphonic poem founded on an extract from Lamartine, the central idea being that "life is a series of preludes to that unknown song whose initial solemn tone is tolled by death." It is a fine composition, highly suggestive, and at once established the capacity of the band as now constituted to interpret high-class works. The first two bars of "El Capitan," the march which made Sousa famous, elicited a round of applause. Everyone recognised its stirring strains, and anyone's blood must be cold indeed who failed to be affected by its stirring strains. Next we had the solo cornet player, Mr. Herbert Clarke, who gave us

#### A DAZZLING PERFORMANCE

of a tremendously difficult, but delightful, theme with variations, entitled "Showers of Gold." The composition is a new one, and the composer's name is Clarke, so I presume he is the soloist. If

that be so, Mr. Clarke is not only one of the finest cornet players in existence, but a composer of considerable gifts. Needless to say, there was a viciferous encore. The "Geographic Concert," also new, is a characteristic Sousa composition, dealing with geography and various beverages, including Scotch and Irish whiskey, which appear together with the Kentucky product in part—or is it course?—III. On the whole, the effects of the various brands, from champagne downwards, are well depicted. Next item—again Sousa—was a rather pretty song sung by a good soprano, Miss Virginia Root. Although the Rink is hardly suited to a vocalist, and even the best brass and reed accompaniment is trying, Miss Root acquitted herself well. "Annie Laurie" as an encore item I even now deprecate as only suited to a tenor, but the famous song is always welcome. Part I. concluded with a Strauss item, "Till Eulenspiegel's Merry Pranks." The work is pervaded with German folk-feeling, and illustrates the progress of this impish practical joker to his eventual end on the gibbet. It is a rather gruesome bit of realism, ending with the last struggle entrusted to the flutes. After the interval a Welsh rhapsody by Edward German. Everything Welsh,

#### FROM FOOTBALL TO BUDGETS

is strenuous, and the work, which winds up with the "Men of Harlech," has the quality in abundance. After a false triste one of the most interesting items was given, a new march entitled "The Glory of the Navy." I presume this fine march was composed by Sousa for his approaching tour of the British dominions. I think that, although not quite so blatant, it is a finer march than "Stars and Stripes Forever," which it bears a family resemblance to, and which was appropriately given as an encore. A Wienawski violin solo well played by Miss Nicoline Zedeler, and a piece by Halvorsen concluded the programme. I must not forget to mention some of the other familiar encore items which were as well received as if played for the first time—"The Washington Post," "King Cotton," and "Manhattan Beach." But one of the best items of the performance was "Kelly from the Isle of Man," the idea is similar to that of Smetana's famous overture, which, perhaps, suggested this admirable bit of musical humour. The refrain was arranged something like this: the bassoon would sadly inquire the whereabouts of the elusive one, then an oboe would squeak out the spelling; the trombone, after the fashion of an over-energetic D.M.P. man, would repeat the query, and finally the whole band would indignantly denounce our friend with the Irish name. It was a capital arrangement, and the playing was first-class all round. The audience at the second performance was larger, if possible, than at the first, for the rink was packed. The opening item was Tchaikowsky's much-played "1812," which gave the band opportunities of letting themselves go. After that a series of character

#### STUDIES OF VARIOUS RACES.

another characteristic Sousa composition, was played. Other items were a prelude by Rachmaninoff, "The Bells of Moscow," a fantasia on "Siegfried," and a Slavonic rhapsody by Friedmann. Besides smaller pieces, and the usual encores. The solos were—Cornet, "La Debutante," played by Mr. Clarke; the "Card Song" from Sousa's "Bride Elect," by Miss Root, and Saint Saens' charming and familiar "Ronde Capricieuse," played by Miss Zedeler. Both audiences were enthusiastic, and if the question of Sousa's coming back could be decided by a referendum it is easy to see what would be the result.

JACK POINT.

## MR. SOUSA'S BAND IN BELFAST.

### Concerts in the Ulster Hall.

Mr. Sousa, the famous conductor, has altered his methods considerably since his previous visit to Belfast. He then displayed an extraordinary degree of physical energy, and one almost wondered how he was able to stand the strain for a couple of hours on end. He seemed to be all nerves, and by the manner in which he concentrated himself on his work—his body swaying to the rhythm of the music, and his arms in constant motion—he managed to cause almost as much interest to be focussed in himself as in the performance of his excellent band. His personality was then a powerful factor, and there can be little doubt that his somewhat bizarre and animated style of conducting served to bring

the combination directed by him more prominently under public notice. Now, however, he has abandoned the theatrical methods which answered so well a few years ago, and for them he has substituted a style of conducting as modest, simple, and effective as that of Richter, one of the greatest of contemporary conductors. The change was very noticeable at the concert given by Mr. Sousa's band in the Ulster Hall yesterday afternoon. Mr. Sousa is now making what is described as a "farewell" tour of the United Kingdom, but it is to be sincerely hoped that we have not yet seen the last of him, for we can ill afford to lose such a splendid combination of instrumentalists as he has got together. However, we have the consolation of knowing that "farewell" tours do not always mean exactly what is indicated by the adjective, and one would not be surprised if another round of engagements were entered into by the Sousa band in the course of another year or two. People may profess to despise the "tricks" to which the conductor occasionally resorts in order to secure the dramatic effects at which he aims—they may take objection to the intrusion of the trombone or to the persistence of the big drum—but they cannot get away from the fact that these musicians form a very clever combination; and after every allowance is made for the excesses which are all too obvious, it must be admitted that there remains a very substantial measure of artistic endeavour and achievement. Compared with a stringed orchestra, the brass band has its limitations, and this is particularly so in connection with the securing of gradation of tone—the expression of light and shade. Mr. Sousa made a brave attempt to overcome the difficulty yesterday afternoon in the rendering of Liszt's symphonic poem, "Les preludes," and he all but succeeded. As arranged the "poem" is not all Liszt, but its charm and dignity have been preserved, and a rare opportunity is afforded for the display of the ability of the performers on the reed instruments. It is on the wood wind that the conductor relies when he desires to produce the finer shades of tone, and one cannot but admire the beauty which is imparted to passages demanding delicate handling; but Mr. Sousa's theatrical instinct is too strongly developed to permit of any sustained effort in this direction. He strives for vivid contrasts, and as a result the more refined impressions which he creates by his interpretation of the pianissimo passages are absolutely obliterated by the unnecessary vigour which characterises the rendering of other parts of the composition. The balance of tone is often admirable, and the precision of attack could not possibly be improved upon, but the artistic conscience of the conductor is occasionally sacrificed to his love for melodramatic effect. That is a failing which could, of course, be easily remedied, but judging from the enthusiasm which was manifested by the Ulster Hall audience, Mr. Sousa does not stand alone in this predilection; many of those who listen to the band are just as clamorous for stage thunder as the conductor is prompt in providing it, and he has their peculiar taste to consider if he wishes to stimulate their interest and retain their attention. But, without appearing unduly captious, one may fairly object to such a composition as "El Capitan" being given as an encore to a work so beautiful as "Les Preludes." It would, indeed, be as well as if the programme were rigidly adhered to—if the craving for encores which is always exhibited by certain people were entirely ignored. Good as the Sousa marches are in their own domain they come as a shock when they immediately follow works which have merits that they do not possess. For instance, a parody of "Has anybody here seen Kelly?" was given as an encore to Mr. Edward German's lovely "Welsh" rhapsody, which was one of the compositions which thrilled the audience yesterday; and even worse was it to have the conductor's new march "The glory of the navy" bracketed with Sibelius's "Valse triste," from "Kuolema." This latter work is a masterpiece of its kind; it is instinct with grace and feeling, and the band did most ample justice to it. Probably their playing of it was their most artistic performance of the afternoon; although it would not be right to omit mention of the ardour and insight which distinguished their interpretation of Richard Strauss's "Till Eulenspiegel's Merry Pranks." The lively escapade in the market place was vividly depicted, but much more impressive was the rendering of the expressive second section. Mr. Sousa invariably had his encore pieces ready, and as soon as the audience broke into applause at the close of the Strauss fantasia the band struck up the "Washington Post," a contrast surely glaring enough. Mr. Sousa has the gift of humour, and he has shown this in the writing of the descriptive pieces labelled "People who live in glass houses," and in his whimsical arrangement of "Has anybody here seen Kelly?" The audience laughed uproariously over the deliberate freakishness of the latter composition, which was rendered with infinite zest, the bandmen appearing to share in the gay humour which prompted



the composer. The programme was varied by a cornet solo, capably rendered by Mr. Herbert L. Clarke, who is a virtuoso of distinction; a vocal solo by Miss Virginia Root, who sang a lyric—"Maid of the Meadow"—set to music by Mr. Sousa, giving "Annie Laurie" as an encore; and a violin solo, Wieniawski's "Souvenir de Moscow," by Miss Nicoline Zedeler. The latter number was most artistically rendered, and after the crash of sound to which the audience had become accustomed from the band her calm, cultured, and earnest interpretation furnished an exceedingly welcome change. By many people her playing would be regarded as the most attractive feature of the afternoon. The soloists were all recalled, so that in so far as the number of items was concerned the audience had unusually good value for their money.

At the evening performance the hall was filled to overflowing, and many people had reluctantly to be turned away owing to the whole of the available accommodation being occupied. The enthusiastic scenes that were witnessed in the afternoon were repeated, and the programme was extended to almost double its original dimensions in consequence of the number of encores. A section of the audience were very clamant, and Mr. Sousa was always willing to oblige them so far as it was in his power to do so. The encore pieces were all very much of the same genre—tuneful, tripping, and inspiring, but one can have too much even of Sousa marches. The band opened well with a capital rendering of Tchaikowsky's "1812" overture, which lends itself to the dramatic form of treatment that is distinctive of the American conductor, and when we had the entire ensemble of the band in the closing section, with the impressive strains of the Russian National Anthem and the clangour of the joy bells, the effect was extraordinarily thrilling and inspiring. After this noble psalm the imagination refused to see the glamour of the flippant "El Capitan" selection, which was rendered as an encore. The same lack of fitness and proportion was again displayed in the choice of an encore piece to a selection from Wagner's "Siegfried." The latter has a dignity and tenderness which are unmistakable, and the interpretation given by the band was their principal artistic achievement of the evening; but instead of following up the composition by something which would have strengthened the magical impression which he had created, Mr. Sousa elected to go from the sublime to the ridiculous by replaying the "Kelly" parody, which had so amused the audience assembled in the same building during the afternoon. Such a procedure is to be deeply regretted; one need not put the matter further than that. It is not fair to the band, and it does not do credit to the intelligence of that section of the audience who are capable of appreciating good music and insist on getting it. An entracte by Helmesberger was delightfully rendered, and so was Rachmaninoff's "Bells of Moscow." For the "Stars and Stripes," one of the conductor's own compositions, Mr. Sousa brought several of the performers on to the front of the platform. The lead was taken by the piccolos, and then came the cornets and the trombones. The object was to heighten the effect of the interpretation, and by arranging the band in this way the conductor showed his discernment and his knowledge of "stagecraft." Three character studies, "The Dwellers in the Western World," and a Slavonic rhapsody by Friedmann were the other concerted instrumental items. Mr. Clarke played the cornet solo "La Debutante," and in response to calls for an encore he gave a clever rendering of variations on "The Carnival of Venice." Miss Root was twice recalled for her singing of the "Card Song," and she gave as additional numbers "Annie Laurie" and the "Goose Girl," the latter being rendered in a very bright and refreshing style. Miss Zedeler who played Saint-Saens' "Rondo Capriccioso," was also encored, and most deservedly so.

## SOUSA'S BAND.

### Farewell Visit: Crowded Audiences at Ulster Hall.

Making a tour of a country in record time is so characteristically an American proceeding that one would feel it somehow out of the fitness of things if the one and only John Philip Sousa had not done it sooner or later. He is at present engaged in paying a lightning farewell visit to every town of any importance in Great Britain and Ireland, and called at Belfast yesterday to give two performances in the Ulster Hall. He did not allow the dust, or rather the mud, of the "Northern Athens" to

settle on his feet, however; for he is off to play in Derry to-day; and to-morrow he will be in Glasgow. He has not even time to tell us why he is in such a hurry or give a definition of his farewell; but it is to be hoped that it is not a "good bye for ever"; for his visits to Belfast are always eagerly looked forward to. One would imagine that an artiste's work could not be properly done in a hurry, and that even genius could be quenched by hustling; but evidently Sousa's temperament is not of a delicate order. The fact is that his stock-in-trade is of such a nature that wear and tear cannot depreciate it in the eyes—or rather the ears—of the public. He knows exactly the little that the vast majority want to hear; and he gives it strong.

Those who went to the concerts yesterday to see the "March King's" much-vaunted eccentric antics, and to be magnetised by his wonderful personality, were doomed to disappointment. His methods are now lamblike in comparison with his former fiery arm and foot play. The old leg movements, always so effective, have been dropped; and his gestures, while still very distinctive, are so quiet that the audience actually listened to the band instead of merely watching the famous conductor. The appearance of some of the instruments was in itself sufficient to give the thrill of sensation. Amongst the brass was a huge bombardon with a top like a steamer's ventilator, which nearly hid from view the man who had the task of playing it; while the bassoons were weird and wonderful as regards size. The programme was rushed through in a way that was on all fours with the phenomenal speed of the tour. The audience had hardly had time to absorb an item when the "hustler musician" jumped on the platform again and despatched an encore. The first number was Liszt's symphonic poem, "Les Preludes," and the rendering carried one absolutely away with the delightful precision, the perfect work of each member of the band, and the wealth of tone in brass and wood wind. True it was that one was forcibly made more impressed with Sousa rather than with Liszt, but the main feeling was one of pleasure. However, we were left hardly a second for mental analysis; for what did the amazing conductor do but switch on the "El Capitan" march as an encore. Here we had the real Sousa; and it must be admitted that he set our pulses tingling and our hearts beating in sympathy with the miniature baton. Next the band gave a "geographical concert," which sensationally described in sound, if not always in music, champagne, whiskey, Rhine wines, and Pousse Cafe. The piece is pure Sousa, and, though undoubtedly cleverly written, it was hardly a compliment to the shade of Liszt to place it on the same programme with "Les Preludes." The encore was "Hands across the sea," another of Sousa's stirring marches. A delightful fantasia of Strauss followed, and again, though the "light and shade" were subordinated to sensationalism, one entirely appreciated the rendering as being quite out of the ordinary. The encore was nothing less than the awful "Washington Post," which one had begun to hope latterly, by reason of its infrequency on the barrel organs, was played to death. The best piece of the evening was perhaps Edward German's Welsh rhapsody, which suits Sousa's methods to some degree, and consequently one was less inclined to quarrel with the interpretation. The finale on the theme of "The men of Harlech" was decidedly effective. The encore was a parody of that classic of the halls, "Has anybody here seen Kelly," which made the music-lover mourn that so magnificent a body of musicians should be wasted in playing stuff so much beneath its real capability. The band also played a valise triste by Sibelius, and "The glory of the Navy," to which "The Stars and Stripes March" and "Manhattan Beach" were given as encores. The concert concluded with Halvorsen's entree, "Triumphale de Bayards."

Mr. Herbert L. Clarke showed in his solo, "Showers of Gold," that his mastery over the cornet is wonderful. All the effects that one expects from an able piccolist were gained, and there was a marvellous variety of tone, the top note being a tour de force. He rendered as an encore, "If the world were mine to give you," the title of which is a sufficient label. Miss Virginia Root sang a song of the versatile Sousa, "Maid of the Meadow," delightfully, and gave "Annie Laurie" charmingly as an encore. Miss Nicoline Zedeler gave as a violin solo

Wieniawski's "Souvenir de Moscow," displaying considerable virtuosity, and an encore was insisted upon, when she played "The Swan" pleasingly.

At the evening concert there was also a packed audience. The programme included Tchaikowsky's overture, "1812"; "The Dwellers in the Western World," Rachmaninoff's "The Bells of Moscow," a Siegfried Fantasia; Entracte Helmesberger, the Fairest of the Fair, and Friedman's "Slavonic" rhapsody; besides items by Miss Root, Miss Zedeler, and Mr. Herbert L. Clarke.

## SOUSA IN BELFAST.

### BAND CONCERTS IN ULSTER HALL.

#### Features of the Programmes.

Those who heard and saw John Philip Sousa on Thursday for the first time would probably be most impressed by the go and rhythmic nerve of the typical Sousa pieces played as encores, such as the "Washington Post," "Manhattan Beach," or "Yankee Shuffle." There are many imitators of Sousa's methods and style in these respects, but no rivals. He has a style of his own. Those who heard him before on one of the three previous visits here will be more struck by a greater refinement in the playing of the band and a less sensational method in his conducting than formerly. This was more noticeable in the afternoon than in the evening, and there is a curious psychological reason for the difference. In the evening a packed hall was all excitement, and a sensitive organisation like Sousa's always feels what is in the air about an audience. He would instinctively, unconsciously respond to that tension. All conductors do; we have heard them say that they know by some sixth sense when they hold the audience's attention and when it slackens. For when the concentrated minds of a multitude are fixed the artistic temperament reacts naturally. In the afternoon a sufficiently attentive audience called for quieter manifestations, and the conductor and band were at their best in that line. The beauty of the tone in Liszt's symphonic poem was therefore an objective thing that could be calmly observed and enjoyed. The immense virtuosity of Dan Godfrey's fantasia on "Till Eulenspiegel's Merry Pranks" of Richard Strauss, played here two seasons ago by Dr. Richter and the Halle Orchestra, was also observed calmly. The verdict here must be praise of the highest kind. In fact we don't mind confessing that, excepting in purely orchestral values and some details, this paraphrase seemed more apprehensible than the original version. It is the music of a kind of German humour, and the added means of sheer noise in the brass and reed band was no less to the music. It was immensely enjoyed. All the freakishness of the thing was there, and its buffoonery was more obvious than ever. And here we must strongly emphasise the point, the beautiful sensibility and pathos of the music that followed the hanging episode was quite touchingly played.

We dissent to a great extent from the opinion that would set up an artistically impassable barrier between the Sousa combination and the orchestra proper. Anything done so well is not to be dismissed with contempt. The band plays good programmes. Two pieces like those specified are serious art. Then the topical things like the suite "People who live in glass houses" (Sousa), with its movements labelled "The Champagnes," "The Rhine Wines," "The Whiskies—Scotch, Irish, and Kentucky," and "Pousse Cafe," are a stepping stone to many people who are perhaps at first struck by curious fakes, tricks on instruments, and queer percussion instruments or mechanism. The cleverness is noted, and from cleverness they pass on to notice the talent displayed; next they note the means employed, and they pass on to appreciate touches of humanly natural expression here and there. They will soon want more of expressiveness, and the Edward German "Welsh" rhapsody, or the Sibelius "Valse Triste" will meet that want. Realistic details soon tire; then the human pathos or imagination and humorous traits come into their own. In programmes like Sousa's everyone gets something. And the march-king type of composition is given largely by way of encores. No one need resent it, unless under the stress of a heavy artistic pose, after a treat



like the "1812," or the fantasy on "Siegfried," that rapturous music of the world's youth and vitality. In this the principal horn in the west corridor of the hall blew Siegfried's call, then came the sword-forging song, "Nothung," then the deep basses in the Dragon's theme; then the tragic Siegmund theme, after which some of the love music and the duet introduced by the Awakening music, the "Sleep" motive—all the latter from the final scene of the opera. From this to an encore extravaganza, "Has Anybody Here Seen Kelly?" was a bit of a leap; but it was cheerfully taken. Kelly was inquired for by the wood-wind in calm tones, by the cornets more urgently, by saxophones and clarinets in a Russian chant-cum-Tschaikowsky tragic mood, by the trombones sonorously, by the deep brass basses lugubriously, the bassoons comically, and finally by the contra-bassoon, through whose bottom C Kelly seems to have dropped to a deeper place still, when the solo loneliness and wistfulness of a single wood-wind instrument searched for Kelly in vain in vague realms of space—the whole thing a mere musical joke of the American sort. Sousa appeals to all tastes; those who cannot appreciate are amused, and so are they, too, who can appreciate. There is no doubt that "Manhattan Beach" has its own kind of picturesqueness; it speaks of the American and other seaside resorts, and there are orange peel and banana peel lying about and a casino band somewhere. It is not nature wild and undefiled, but it has a human interest. It speaks to the artist of some desperate hysterical attempt at forgetfulness of the office, the city, and the sordid cares of modern life; it is sadder than any tragedy; it is satirical without the cruelty of satire.

Miss Virginia Root, a pleasant light soprano of sympathetic quality, sang songs by Sousa, and as an encore "Annie Laurie." Miss Nicolini Zedeler played with good tone and executive ability violin pieces, which included "Souvenir de Moscow" (Wieniawski), "Rondo Capriccioso," and "La Cygne," both by Saint-Saens. Mr. H. L. Clarke's absolutely phenomenal cornet execution in pieces by himself amazed everyone. He carried a B flat cornet up to his F in alt., that is E flat in actual pitch. He is probably unique.

#### SOUSA'S INSTRUMENTATION.

It may prove interesting to bandmen to know Sousa's instrumentation. He has—

- 4 flutes (concert) or piccolos.
  - 2 oboes and Cor Anglais.
  - 2 bassoons.
  - 1 contra-bassoon.
  - 1 small E flat clarinet.
  - 8 first B flat clarinets.
  - 4 second B flat clarinets.
  - 4 third B flat clarinets.
  - 1 alto clarinet in E flat.
  - 1 bass clarinet in B flat.
  - 3 saxophones (alto, tenor, and baritone).
  - 1 solo cornet.
  - 4 cornets.
  - 3 trumpets.
  - 4 French horns.
  - 4 trombones.
  - 2 euphoniums (each with double bell for either baritone or euphonium).
  - 4 brass basses in B flat (with four or five valves, and including the huge Sousa-phone).
  - 1 harp, and
  - 2 men at drums and other percussion, including Stockenspiel, xylophone, cymbals, triangle, etc.
- The balance is quite ideal.

#### SOUSA AND HIS BAND.

To render classical themes from Wagner and Saint-Saens, to produce the high art of these great masters in a strikingly successful manner, pleasing the audience by the soulful witchery of their performance, and then, with hardly a moment's interval, to so render such popular tunes as the "Washington Post" March, so as not to spoil the effect of the high-class music, is the distinctive art of John Philip Sousa and his band. The band is a remarkable combination of musicians, and its constitution is interesting, possessing as it does some twenty clarionets and saxophones, flutes, oboes, bassoons, a harp, cornets, trumpets, French horns, trombones, tubas, and, in fact, all kinds of music. With such an array of instruments, in the hands of undoubtedly good musicians, and with Mr. Sousa as their conductor, all classes of music were played with equal facility and success. Perhaps the sudden changes indulged in by Sousa were somewhat startling in their effect, but so splendidly and effectively played were

the more lively and popular marches, that one did not feel them out of place, nor were they incongruous when played in such expressive and masterly fashion. The idiosyncrasies of Sousa's gestures were almost conspicuous by their absence—indeed, the conductor manifested few curious mannerisms, but without undue energy he made his personality felt to a marked degree. The programmes at both afternoon and evening performances yesterday were excellent, and enjoyable items were added by Miss Virginia Root, Miss Nicoline Zedler, and Mr. Herbert Clarke. Miss Zedler rendered Wienawski's "Souvenir de Moscow" in a capable manner, and played a pretty little piece named "The Swan," as an encore. As a cornet soloist Mr. Clarke was heard to great advantage in "Showers of Gold" and in "If I had the world to give you," which he played in response to a vigorous encore, he displayed high technical abilities. In "Annie Laurie" Miss Root gave one of the most charming pieces in the concert, her voice suiting this song in most harmonious fashion. She also sang "Maid of the Meadow," but was not quite so happy in that, although gaining an encore by the rendition.

Some new experiments were tried by Sousa yesterday, and although pleasing and effective, in a degree so bold were they, that even the daring of this great conductor could not quite overcome the difficulties presented. Works by composers of the style of Liszt and Strauss cannot adequately be produced by an orchestra which has no stringed instruments, yet Sousa made a fine attempt to adapt "Les Preludes" and "Till Eulenspiegel." He certainly produced good music, and deserved success, but the feeling and inner delicacy of these masters were not brought out to any great extent. He was much more at home in his own compositions, which were given with all his wonderful dash and spirit, the audience being roused to a great pitch of enthusiasm by the vigorous energy and emphasis displayed. "People who live in glass houses" and "The Glory of the Navy" were two new Sousa marches. Both were novelties, and as such were more than impressive. Sousa is certainly versatile, and the charm of his performance lies in his glaring contrasts, which are ingenious in the extreme. The concert was highly enjoyable and successful.

#### SOUSA'S VISIT.

#### Ulster Hall Concert.

Like all the popularisers who have adapted art to the taste of the multitude Sousa relies on simplification of form and over-emphasis of colour. Where, to compare great things with small, a conductor of Dr. Richter's stamp impresses his hearers with the delicate complexity of structure and subtlety of expression that lie hidden in every musical work worthy the name, Sousa reduces it to rigid outlines and glaring contrasts of colour that resemble the real thing as little as a crude oleograph does the original of one of Watts's portraits. He seeks art, as Lord Morley says Macaulay sought truth, "not with the air of one touching the hem of a sacred garment, but clutching her by the hair of the head and dragging her after him in a kind of boisterous triumph, a prisoner of war and not a goddess." He wrestles with a composition as if it were an enemy to be conquered instead of a secret to be divined, turns it inside out to see how it is made, pulls it to pieces between his hands, and serves up the broken fragments with an air of conscious triumph.

But, if he does not give us great music, at least he presents an amazingly attractive entertainment. You may resent the fashion in which he breaks butterflies on the wheel for the sport of the thing, but he has the Transatlantic quality of getting to the goal he aims at, and of hauling his hearers after him willy-nilly. His energy is still as irresistible as ever, you are whirled along with him despite yourself, and the smashing crescendos drown all protests.

At the matinee in the Ulster Hall yesterday, in addition to the old triumphs, Sousa introduced some new experiments in the shape of works by Liszt and Strauss. To

adapt "Les Preludes" and "Till Eulenspiegel" for an orchestra in which the strings are lacking is a feat that nobody save Sousa would have the pluck to attempt, and even he could not command success, however much his daring deserved it. In his adaptation he had to sacrifice essentials that give the works most of their value, and the result was less Liszt and Strauss than Sousa compositions, deprived of the Sousa buoyancy and verve. There were innumerable ingenuities to admire both in the way the adaptor had grappled with his task and in the manner in which the orchestra rose to the occasion; but one missed the note of inspiration that counts for more than the greatest miracle of dexterity. Much happier than either of these was the adaption of the "Valse Triste" from Sibelius's "Kuolema." Outside his own compositions the conductor was most at home perhaps in Edward German's rhapsody of Welsh airs. This is work that gives both him and his men the elbow-room they crave, and after being cribbed, cabined, and confined in the mazy intricacies of Strauss one could feel them revelling in the strenuous finale of "The Men of Harlech."

Two new Sousa marches figured on the programme. The first of these, "People who Live in Glass Houses," is described as a "geographic conceit," and may have been, for all one knows, inspired by Browning's "Nationality in Drinks." It covers much the same ground, champagne, Rhine wine, and various brands of whiskies being substituted for claret, tokay, and beer, only it covers it in a different way. Sousa doesn't leave anything to the imagination; he rubs things in unmercifully, and half the fun lies in his frank and unadorned realism. The popping of champagne corks, the gurgle of whisky in a bottle are novelties in music, but they are not novelties that will wear well. In what really matters, rhythm and melody, Sousa rarely gets away from one stereotyped pattern. The more his marches change the more, as the French proverb has it, they are the same thing; after listening to three or four in succession one discerns beneath the trappings and glittering ornaments, the same old clothes-horse masquerading as a noble steed. "The Glory of the Navy" was also billed as a novelty, but it is a novelty only in name; the hallmark of the "Washington Post" is stamped all over it. It is the best tribute to the conductor and his orchestra that, despite their limitations, their renderings still captivate and grip. One may pick holes in their methods in cold blood. While the melodies are clanging out, the finish and precision of the interpretation, its red-blooded vitality and its frank audacity, conquer the least susceptible. A musical joke like "Has anybody here seen Kelly?" may be the kind of thing a musician should not condescend to, but, as Sousa gives it, one doesn't think about that, one enjoys its cheeky humour; and old favourites like "El Capitan," "Stars and Stripes," "Yankee Shuffle," and "Manhattan Beach," if they have lost some of their first fine careless rapture, are still well worth hearing again.

As interludes to the band items, contributions were rendered by Mr. Herbert Clarke, Miss Virginia Root, and Miss Nicoline Zedeler. Mr. Clarke's cornet solo, "Showers of Gold," was marked by notable execution, and the audience insisted on an encore, to which he replied with "If I had the world to give you," cleverly given, but, apart from the technical excellence of the rendering, not overwhelmingly interesting. Sousa is less happy in his songs than in his marches, and Miss Root, a soprano of fine promise, did not make much of his "Maid of the Meadow," gallantly as she struggled with it. The real charm of her voice was heard in "Annie Laurie," which she gave with a sincerity that made it one of the features of the concert. Miss Nicoline Zedeler gave a capable rendering of Wienawski's "Souvenir de Moscow," and was loudly applauded for her encore piece "The Swan."

There was a record attendance at the evening concert, and one hopes the reception given to the conductor will induce him to reconsider his determination to make this his final visit.

The two concerts given in the Ulster Hall on the afternoon and evening of Thursday, February 16th, by Mr. Sousa's band were in every way a magnificent success. In the afternoon a charming rendition of Liszt's symphonic poem "Les Preludes" was the most conspicuous item, and although the poem as arranged is not altogether Liszt, its principal features and dignity have been well preserved. Much appreciation was manifested by the audience, and as an encore "El Capitan" was given.



## British Bandsman

18. 2. 1911

Sousa and his band appeared at Halifax Palace Theatre last Saturday afternoon, it being his farewell visit prior to their continental tour. The band seemed to me to be as good as ever, though Sousa himself has quieted down somewhat. He has discarded most of his eccentric and needless gestures, and I think to his credit. They have a remarkably fine solo cornet, and the band gave a fine programme, though not so classical as some would have liked, though it was a fine treat to hear them in Sousa's well-known marches, "Washington Post," "El Capitan," etc., which they still play with all their former fire and effect. The band was also very good in the Liszt piece, the well-known storm effects being faithfully depicted. Undoubtedly Sousa and his band are a fine combination.

"TINKER."

## British Bandsman

18. 2. 1911

The March King, John Philip Sousa, and his famous band paid a flying visit to Bolton on Wednesday last. They had large audiences at both concerts. Mr. Sousa's concerts are notable for the encores which are responded to with business-like promptness. The members of the band distinguished themselves well, while Mr. H. Clarke gave cornet solos with fine technique.

"EXCELSIS."

## Musical Standard

18. 2. 1911

### Sousa and his Band.

Large audiences were the order of the day and evening on Saturday last when "High Priest" Sousa and his sixty "acolytes" submitted two characteristic programmes in the Philharmonic Hall. Each performance was preceded by the British National Anthem and the items were, no doubt, chosen with the aim of pleasing as large a number of tastes as possible. At the same time the combination of reed and brass instruments styled a "military" band is even under the most favourable circumstances merely a makeshift, and when this hybrid compromise essays works written for orchestra proper, its weaknesses are further accentuated. This was painfully evidenced in the arrangements of Liszt's "Les Préludes," Richard Strauss' "Till Eulenspiegel" and Rachmaninoff's well-known pianoforte prelude; though not so much in Tchaikovsky's inevitable "1812" overture, which latter piece lends itself to broad treatment. Here, however, the manipulation of the chimes was unduly aggressive and for the nonce the sensitive interior of our premier concert-room re-echoed with sounds usually associated with an iron foundry or a shipbuilding yard. That it is possible to treat this favourite example of the Russian master in an energetic yet restrained manner was brought home to the writer of these lines at a Queen's Hall concert last year when Sir Henry J. Wood not only requisitioned the organ but relegated the bells to their proper sphere. Of course the programmes were plentifully peppered with Sousa's marches, the best of which are undoubtedly "The Washington Post," "El Capitan," "Manhattan Beach" and (possibly) "The Stars and Stripes," but even these have begun to pall and in a little while will become "back numbers." The indispensable "comic" element was provided in a version of that chaste ditty, "Has Anybody Here Seen Kelly?" in which the bassoon was again called upon to act the clown and the delightful "tearing" operation peculiar to the trombone family was productive of cachinnatory spasms. As regards the personnel of the band there is no fault to find. Perfect unanimity during the most rapid passages testifies to the skill of the players, but, when Sousa attempts to outdo Strauss' wind machine by introducing sheet-iron thunder, one is driven to wonder whether this kind of thing justifies the efforts of a corps of able instrumentalists whose abilities might be much better employed in a legitimate fashion. The vocal contributions of Miss Virginia Root disclosed the fact that she possesses a sympathetic soprano voice which was heard at its best in the old ballad, "Annie Laurie." Miss Nicoline Zedeler also showed address in her violin soli from Wieniawski and Saint-Saëns though her tone was rather pinched. The management of the Liverpool visit of the Sousa combination was Messrs. Rushworth and Dreaper.

## Londonderry Sentinel

18. 2. 1911

### SOUSA'S BAND IN LONDONDERRY.

Those who went to St. Columb's Hall yesterday afternoon and evening—and they went on both occasions in crowds—to see a Sousa who wriggled and twisted and generally disported himself about the platform saw nothing of the kind. They saw instead a perfectly—it might be said marvellously—reposeful Sousa, a Sousa able to do as much with his white-gloved left hand as the old gesticulating Sousa upon whom the caricaturists fastened could do with his whole contorting body. They saw a reposeful Sousa and heard a wonderful band. Great things, naturally, were expected from the famous combination, and it can safely be ventured that all expectations were realised. A band has limitations—especially a brass and wood band—for the only strings in Sousa's party are those of a single harp. One seemed to miss at times the tones which half-a-dozen violins, a couple of 'cellos, and a double bass could have contributed. But, then, to have added these would have altered the character of the various interpretations. Keeping in view the existence of well-defined lines along which even the most perfectly equipped brass-and-reed band must travel, we venture to assume that no audiences ever before heard in Londonderry a wider variety of effects, greater precision, or finer balance. To say that the combination moved as a machine is to do it the injustice of suggesting that there was anything mechanical in the production. Far from this being the case, the musicians were always quite alive, and their conductor was constantly planning little surprises for his audiences, sometimes in the shape of an unlooked-for crescendo, at other points in the holding of a note just half a beat longer than the ear expected it to last. It was, in fact, the consciousness that the bandmen were very much alive and susceptible in high degree to the silent direction of the white-gloved hand that constituted one of the charms of the performances. Here were bandmen who had every temptation to become mechanical in their treatment of the pieces. Since New Year's Day they have been on tour, giving two concerts a day in six towns in the week. Before them is a fortnight in Scotland. Then come two months in South Africa, four months in Australia, and four months in India, Japan, China, Canada, and then back to their starting point, New York. Like actors in a play that has run for years, they might almost be pardoned for producing more or less perfunctory work. But there was none of this seen yesterday or last night. Sousa doubtless saw to that. The fingers of that white-gloved hand would shortly search out the culprit or the lazy section as the case might be. The programmes were as varied as could well be: they were, in short, the same as the band produced throughout the Irish tour. Even the encores were the same, and they were as numerous in Londonderry as apparently in Belfast. If the truth must be stated, Sousa looks for encores. He scarcely waits for the outburst of applause to begin until he has his men on the opening chord of the encore selection, usually a hackneyed march. Once at the afternoon concert he gave two encores running. First came German's rhapsody based upon Welsh airs. The audience liked this, and almost instantly a wild travesty upon "Has anybody here seen Kelly?" was entered upon. This pleased so well that a racy "Yankee Shuffle" was dashed off. "Has anybody here seen Kelly?" was a curiously humorous example of a parody upon a common street air. Half-a-dozen composers had their best chords stolen and dragged into the variations almost at random. Then the audience had different instruments apparently playing "Kelly" in different keys, but still with a remote consinship, and the height of Sousa's humour was reached when the gigantic circular bass demands almost in words, "Has anybody here seen Kelly?" and the oboe pipes in the thinnest possible fashion the response, "Kelly from the Isle of Man." Strauss's fantasia, "Till Eulenspiegel's Merry Pranks," throughout which the hearers are invited to discern the rogue's goings-on from the quality of the music, was one of the most striking pieces in the afternoon. In the evening the greatest enthusiasm was roused by the celebrated 1812 Overture. Liszt's symphonic poem, "Les Préludes," however, had many admirers, and certainly the encore, the rattling "El Capitan," was a contrast. A new Sousa march, "The Glory of the Navy," went with a fine swing. Appropriately enough, the encore was "Stars and Stripes." Here the conductor planned a new effect by

ranging the piccolos, cornets, and trombones in a row close to the footlights, leaving the heavier wood and brass and the percussion instruments in the rear in the capacity of accompanists. Another characteristic Sousa composition was a series of studies, "The dwellers in the Western World." Depicted as plainly as could be in music, the audience saw in review before them respectively the Red Man, the White Man, and the Black Man. The sounds effectively told the story of the verses in the programmes. The only specimen of Wagner in either programme—"Siegfried"—did not strike the public taste so well as a better-known selection might have done. May it be whispered, indeed, that some of the meretricious compositions in rag-time gave quite as much pleasure to the houses as did the severely classical works. But, then, even to the "Washington Post" Sousa can give a fresh turn when he pleases by a little wave of the gloved left hand. As for the baton hand, it not only keeps time and gives leads, but tells exactly what is to be done with both time and leads. But both hands work so reposefully that we find ourselves almost wondering whether this is in truth the former Sousa. Then the memory of the grandeur, the precision, the skill of the performances asserts itself, and we realise that while the master may have changed his methods—he changed them, it seems, when the imitators began to appear—the result is the same, an altogether delightful experience. A word should be given to the delicacy with which a selection of Irish airs was given, at the night concert. Cornet players all over the world have been advised to "Go and hear Clarke," and certainly more finished playing than that of Mr. Herbert L. Clarke has seldom, if ever, been heard in Londonderry. Equally worthy of positions on Sousa's platform were Miss Virginia Root, the soprano, and Miss Nicoline Zedeler, violinist. Both these ladies contributed to the success of the concerts. At the afternoon concert the hall was crowded to the doors. At night there was not even standing room, and over two hundred were turned away and compelled to listen to the music from outside. No larger audience probably ever occupied St. Columb's Hall. It will be observed with pleasure that Mr. H. B. Phillips, to whose enterprise the visit of the Sousa Band was due, is adding to the obligations local music-lovers are under to him by bringing a party of artistes of the highest standing to the city on Thursday, 2nd prox. The party includes Mr. Ernest Pike, the late King Edward's favourite tenor; Madame Gleeson White, the great Covent Garden soprano; and Mr. Charles Tree, the well-known baritone.

## Irish Daily Telegraph

20. 2. 1911

### SOUSA'S BAND IN DERRY.

An overflowing audience revelled in a veritable feast of enjoyable music in St. Columb's Hall, when under the baton of John Philip Sousa, a splendid combination of skilled instrumentalists performed a capital programme. A Derry audience can thoroughly appreciate a well-trained band, but they never experienced before such a treat in band music. As only to be expected, the attendance was a record one. In order to facilitate the public in every possible way, special trains run in the evening were well availed of, as the large contingents from Coleraine, Strabane, Omagh, Stranorlar, Letterkenny, and elsewhere testified. So great was the demand for seats that half an hour before the time fixed for the commencement of the performance the hall was tightly packed. Even standing room could not be obtained as it drew near eight o'clock, and a number of people were unable to gain admittance at all, so dense was the throng blocking up the passages. It was an attendance worthy of Sousa, and the tremendous applause which punctuated the performance spoke volumes and expressed, if anything could express, the enthusiasm inspired by the performance. It was music which shall live long in the minds of many. At times it burst out in a cascade of delicious sounds, then sank to a gentle lullaby, a poean of rippling tenderness, to be gradually drowned by a swelling tide of melody, increasing in volume until it bursts with a mighty reverberating crash, and then slowly dies away in a long drawn sob. The music is to the ear as a model of transcendent beauty is to the eye of the artist. It takes you out of yourself. It leaves you lost in a whirl, a maze of admiration. As the Magdalene face, superb



figure, and exquisite contours of a new-found model delight the artist's soul so Friday's performance, with its wealth of harmony and appealing sweetness, held the music-lover enthralled. There was a depth of feeling, an intensity of expression in the music, which could not fail to impress the most indifferent listener. Faultless technique and brilliant execution were evident, but there was something else which conferred the hall-mark of real merit on the band. There was that undefinable something; that gift of the born musician by which he is capable of infusing into his music the proper spirit, the soul requisite to give it life. It was live music, a breathing, palpitating reality throbbing with exquisite melody. Its tender cadences awoke responsive echoes in the heart. Its triumphant swell and glad-some beat stirred the pulse and warmed the blood. Its sad refrain touched the soul to melancholy. The overture was a thrilling musical war picture, in which was interpreted the solemn rhythm of one of the hymns of the church which is succeeded by a depiction of fighting, and the alternating predominance of a distinctly Russian theme, and the French "Marseillaise." After various changes in the rhythm there is the final allegro, introducing the "Joy Bells" of the Russian churches, mingled with the strains of the Russian National Hymn. The other pieces rendered were—"The Dwellers in the Western World," "El Capitan," "Carnival of Venice," "The Federal March," "The Bells of Moscow," "Washington Post," "Siegfried," "Has anybody here seen Kelly?" "Yankee Shuffle," "The Fairest of the Fair," "Stars and Stripes," and a selection of Irish airs. The "Card Song" (from "The Bride-Elect") was sweetly and feelingly sung by Miss Virginia Root, who, to an imperative encore, gave "Annie Laurie," in which contribution she was heard at her best, her clear, thrilling soprano bringing out all the niceties of that popular song. In response to another demand, she sang effectively "The Goose Girl," a sparkling ditty. In the violin solo, "Rondo Capriccioso," Miss Nicoline Zedeler displayed considerable talent, which the audience were not slow to recognise, and the cornet solo, "La Debutante," by Mr. Herbert L. Clarke, being a finished performance evoked rounds of applause.

## SOUSA AND HIS BAND.

### GLASGOW CONCERTS.

John Philip Sousa, whose farewell tour of this country commenced at the Queen's Hall, London, on January 2nd, has undergone a vast amount of toil and travel in the pursuit of his profession. Since resigning the conductorship of the U.S.A. Marine Corps Band in 1892, he has made 34 American tours, visited over 1,000 towns and cities, given more than 8,000 concerts, and traversed some 400,000 miles. He gives two concerts in Glasgow to-morrow (Saturday)—one at three o'clock in the afternoon and the other at eight in the evening, when his programmes will include many of his celebrated marches and his latest arrangements of popular works. One of these, based on the music-hall ditty "Where is Kelly?" is said to be as clever as it is amusing. Two travel stories concerning the famous conductor and his wonderfully trained band come apropos of his present visit. On one occasion places for a concert were secured by pigeon post. A cattle-rancher, living some distance from Monterey, Texas, was in the habit of having a number of homing pigeons belonging to a storekeeper in that city taken out to his place, and employed them for sending in orders for provisions and other necessities, under which latter heading he included music on hearing that Sousa and his band were in the vicinity. Liberating a bird with the note containing a request for seats fastened to its leg, the missive was delivered in much quicker time than would have been taken by the official letter-carrier. When touring in California, Sousa was the recipient of a novel and ingenious postcard, improvised by a fruit grower up country, who had presumably run out of stationery, had utilised a frayed and not too spotless collar by folding it in half and fastening the ends together with thread. On one side he wrote his letter booking seats; on the other the name and address of Sousa's agent. After this the strange epistle was duly stamped and delivered to the local postman, and reached its destination in safety.

## "THE MARCH KING."

### INTERVIEW WITH SOUSA.

Mr John Philip Sousa, the famous conductor, who, along with his band, reached Glasgow to-day, in the course of a world-tour which he is making, was interviewed by a "Citizen" representative at the Central Station Hotel, shortly after his arrival.

The tour, the reporter learned, began on 6th November in New-York, and included various parts of America and Canada. On 24th December the band sailed for this country, and the tour here opened in London on 2nd January. They have given about eighty concerts already in two months in this country, and they have twenty-five more to give. Then they sail for South Africa, and, after giving fifty concerts there, they proceed to Australia, also to New Zealand, after which British Columbia will be visited. The band subsequently returns to the United States, reaching New-York about the end of the year. The tour thus covers about fourteen months.

"The March King" spoke in a satisfied way about the reception he had received on his return to Britain. "I have found that Great Britain has not forgotten me. I have been away five years, and I have found many manifestations of remembrance. I am also very pleased with the reception that has been accorded me." Mr Sousa also stated that he had very happy recollections of his stay in Glasgow when he played at the Exhibition in 1901.

Asked which among his own compositions was his favourite, the conductor replied with quiet decision, "All of them. A man's compositions, if he really believed in himself as a composer were regarded by him very much as a mother regarded her children. A family might not all have equal beauty, but let the mother place her children one by one in a corner and she would find that each had some feature or features of beauty that compensated for the absence of certain beauty the others possessed.

"If I were asked which of my compositions the public liked best I would say 'The Stars and Stripes for Ever.' Of the great number of compositions I have written the 'Stars and Stripes,' I think, leads all the rest." "The Washington Post" was also very popular.

Asked what he thought of Glasgow as a city, Mr Sousa expressed himself as favourably impressed with it.

"And its weather?" queried the reporter, looking out at the pelting rain.

"Oh, well, I suppose you get some sunshine, too, occasionally," replied Mr Sousa with a smile.

Asked, in conclusion, if he intended to be back in Glasgow after the present tour, "The March King" said he hoped he would—many times. He should be very sorry to regard the present visit as the last he would ever pay to Glasgow.

### SOUSA'S BAND IN ST. ANDREW'S HALL.

In spite of the very bad weather there was a large audience in St. Andrew's Hall this afternoon to welcome the return of Sousa's Band to the city. There were few vacant seats.

The band submitted a programme which, of course, included a number of Mr Sousa's own compositions, all of which were very heartily received. An elaboration of "Has Anybody Here Seen Kelly?" caused much amusement.

Mr Sousa was assisted by Miss Virginia Root, soprano; Miss Nicoline Zedeler, violinist; and Mr Herbert Clark, cornet soloist.

A concert is also to be given to-night.

## SOUSA AND HIS BAND.

On Saturday evening instead of Mr Mlynarski and the Scottish Orchestra we had the inimitable Sousa and his band, and if the audience in the St Andrew's Hall was somewhat differently composed from that of the average orchestral concert, it showed no falling off in size. Sousa is a many-sided man—conductor, composer, arranger, novelist, and poet; but it is as the "March King" that he is significant. His arrangements of standard orchestral works are not very interesting away from the open-air bandstand. One tires of clarinets where one has heard strings, and machine-like precision does not always make for picturesque performance. Tchaikowsky's "1812" overture is blatant at any time, but on Saturday all its worst qualities seemed to be accentuated. At the first clap of applause, however, the audience were switched on to "El Capitan," and knew themselves in the presence of the real Sousa, the conqueror of many continents. Another march followed in quick succession, and for the rest of the evening the encore numbers were the attraction rather than the actual pieces on the programme. The question of congruity evidently never troubled the performers. The last bars of a "Siegfried" fantasia had hardly died away before we entered on an extraordinary set of variations on "Has anybody here seen Kelly?" followed by a number called "Yankee Shuffle." The Kelly piece, in which the most was made of the snort of the bassoon, the bottom notes of the big instruments, and the top notes of the small ones, was a great success with the audience. Other characteristic numbers were "The Federal March," "Rose, Shamrock, and Thistle," "The Washington Post," "Hands Across the Sea," "Stars and Stripes," and "Manhattan Beach." Three colour studies on "Dwellers in the Western World," from which we learned that the white man "gave the world its greatest lesson—'On and on,'" were almost ingenuously American. Sousa's band has all the "slickness" of the land of its birth, and if it frequently suggests a brilliant machine rather than a living organism, it can turn out eminently marketable music. During the evening Mr Herbert L. Clarke displayed great technical skill on the cornet, Miss Virginia Root sang, and Miss Nicoline Zedeler played the violin. A concert was also given to a large audience in the afternoon, when the line of marches was broken by such ambitious things as Liszt's "Les Preludes" and Strauss's "Till Eulenspiegel."

### THE VISIT OF SOUSA'S BAND.

Sousa and his famous band paid a farewell visit to Glasgow on Saturday, when they gave two performances in St. Andrew's Hall. As was indicated in the "Citizen," despite very inclement weather, the hall was well filled in the afternoon, there being very few vacant seats, and the audience were most enthusiastic. The programme was one well chosen to bring out the full powers of the company, and the combination of instruments, together with the expression displayed, created a splendid tone. Encores were frequent, and in response the band played several of Sousa's well-known marches, including "El Capitan," "Stars and Stripes," "Manhattan Beach," "Washington Post," &c. An elaboration of "Has Anybody Here Seen Kelly?" evoked much merriment. Mr Sousa was assisted by Miss Virginia Root, soprano; Miss Nicoline Zedeler, violinist; and Mr Herbert Clark, cornet soloist.

The evening performance was also largely attended. Tchaikowsky's overture "1812" formed a fine opening number, and another favourite piece was Sousa's new character studies, "The Dwellers in the Western World." There were also compositions by Rachmaninoff, Wagner, Helmesberger, Saint-Saens, and Friedemann.



Glasgow Record  
20. 2. 1911

## HUSTLED MUSIC.

### VISIT OF SOUSA AND HIS BAND TO GLASGOW.

John Philip Sousa has either got used to the medley of noises made by his band, or he has arrived at the conclusion that acrobatics in a conductor are liable to distract an audience who want to hear music. Beyond an upward sweep of the right arm to draw out a tearing noise from the trombone, his gestures are now as modest and reserved as those of an ordinary conductor.

With the aid of the Quinlan International Musical Agency he called in at Glasgow on Saturday in the course of his record farewell "hustle." He has been on the road since January 9, and every day, Sunday included, has heard his band in a different town. For example, on Monday he was in Cork; Tuesday, Limerick; Wednesday, Dublin; Thursday, Belfast; Friday, Derry; Saturday, Glasgow; Sunday, Coatbridge; Monday, Aberdeen; and so on until he finishes at Oxford on March 1.

Big audiences listened to his music in St. Andrew's Hall at the two performances on Saturday. It was the usual festival of harmonic noise with weird effects. What claimed most attention was his own character studies of "Dwellers in the Western World." The red man was distinguished by an Indian chant alternating with clarionet war whoops; the white man had the benefit of a rough sea and thunder and lightning with a hymn of strength and victory at the end; the black man was made up of a rag time tune. In almost every case there was a double recall, and the programme, like the tour, was characterised by an orderly hustle.

In aid of the funds of the "Hospice" a successful concert was given in the Charing Cross Hall, Glasgow, on Saturday afternoon. The artistes were Miss Campbell Murray, Miss Jean Senior, Mr. Walter Harvey, Miss Milly Kerr Smith, Mr. R. J. MacLennan, Miss Eliz B. Mackay, Mr. George Henry Martin, and Mr. A. E. Gulliland. Miss Mary S. Culbert presided at the piano.

At the annual competition for the gold medal offered by the directors of the Glasgow Abstinence Union in the City Hall, on Saturday, the judges, Messrs. William Moodie, H. A. L. Seligmann, and James Summers, awarded the gold medal to Miss Jeannie C. Peters, Glasgow, and the silver medal to Miss Sarah C. MacLachlan, Glasgow. The audience by their ballot vote confirmed the decision of the judges by also placing Miss Peters first and Miss MacLachlan second respectively. The singing of the competitors reached a high standard, and the contest was, consequently keen.

### SOUSA AND HIS BAND. CONCERTS IN GLASGOW.

In relation to music it is not always possible to recognise the validity of the proverb, "Vox populi vox Dei." But, as far as actual execution is concerned, there is ample justification for the high regard in which Sousa and his band are held over an extensive portion of the civilised globe—round which, by the way, it is their present intention to exploit the name and fame of Sousa. The secret of success in the career of the American conductor and his accomplished instrumentalists seems, in fact, to be the combination of genuineness in talent and technical mastery, with not too much genuineness in the music they perform. Others having much greater artistic pretensions than they have learned the secret also, and, like them, are much-applauded institutions. It is difficult not to be a little tired of such an institution. It is still more difficult to gain any fresh sensations from it. Their business is, however, merely to set the flood of banality free for the whole world to bathe in it "in speechless glee." They have no commerce with the world's tragedy, or with even the frictions of daily life. And so what they play is popular, as everything is popular which avoids the intimate feelings harshly, and which at the same time affords an irresponsible and stunning sensation of gaiety. It follows, therefore, that one must never take the music which Sousa and his band perform very seriously. Upon this high level of performance, let us once more greet the famous conductor, and try to forget the things of echoing emptiness which he produces for popular digestion. His effort to traverse the higher walks of art is

#### A GRIEVOUS MISTAKE.

Apart from their unadaptability to an instrumental combination sans strings, such music as Liszt's "Les Preludes" and Strauss's merry jeu d'esprit "Till Eulenspiegel," when distorted, is a veritable desert, a Sahara with scarcely one oasis of eloquence or charm.

Nor does Sibelius's "Valse Triste," from "Kuolema," gain in impressiveness by reason of the same want, and the audience on Saturday afternoon failed for once to appreciate work of the Finnish composer. Nevertheless, it was a remarkable tribute to the popularity of Sousa and his accomplished instrumentalists that their concerts should have attracted, notwithstanding the singularly atrocious weather, such a large audience. To say that their hearers went beside themselves with delight would perhaps exaggerate matters. They provided the full measure of popular enjoyment by their generosity in the matter of encores. These included two

#### SOUSA NOVELTIES.

"The Glory of the Navy" and "People Who Live in Glass Houses." The first of these bears a strong family resemblance to the numerous marches from the same facile pen, and the second may be similarly characterised. Another "extra," based on the music-hall classic "Has anybody here seen Kelly?" created some little diversion, and, as a matter of course, there were added to the programme the famous "Washington Post" and other stirring, if equally threadbare, Sousa compositions. As a song writer Sousa does not shine. His "Maid of the Meadow" was sung by Miss Virginia Root, who in response to a recall gave a most soporific rendering of "Annie Laurie." Miss Nicoline Zedeler, a promising violinist, played Wieniawski's "Souvenir de Moscow," and Mr Herbert L. Clarke gave a cornet solo, and both had to appear again also.

#### OLD AND NEW.

In the evening there were very few vacant seats in the hall. The band were down upon the programme for seven pieces but through the insistence of the audience almost a score had to be played. The encores embraced such old favourites as "The Washington Post," "El Capitan," "The Stars and Stripes," "Yankee Shuffle" and "Manhattan Beach," and also the recently-composed humorous variations on the popular air "Kelly." The programme pieces included a new series of character studies "The Dwellers in the Western World," from the pen of the March King. It was in three parts, purporting to deal respectively with the red man, the white man, and the black man, the treatment of the first theme being in many respects, the most successful. All, however, proved equally ear-haunting. Tchaikowsky's "1812" Overture, "The Bells of Moscow" Prelude (Rachmaninoff), a fantasia on Wagner's "Siegfried," the "Slavonic" Rhapsody (Friedemann) and a Helmesberger "Entr'acte," were the only pieces played from other composers and, of course, the Sousa band was frequently evident in the interpretations. All were played with the requisite verve and dash. The soloists—Miss Virginia Root, soprano; Miss Nicoline Zedeler, violin; and Mr Herbert L. Clarke, cornet—were all enthusiastically encoored and the concert throughout was a thorough success.

### SOUSA IN GLASGOW. IN ST ANDREW'S HALL. TWO SATURDAY CONCERTS.

The performances of the Sousa Band in St. Andrew's Hall on Saturday afternoon and evening reminded us of the musical glories of the Exhibition of 1901, and gave us a foretaste of those that are in immediate prospect. Large audiences at both concerts showed that Sousa had not been forgotten by popular Glasgow, and the succession of encores made it evident that the sort of music he provides is as much appreciated as ever. Neither this music nor the manner of its presentation has changed. Sousa is still the same Sousa of old, and the performances of his band still possess their familiar characteristics—individual and collective virtuosity—i.e., perfection in execution, instrumental tones exquisite in quality throughout the gamut, precision of ensemble, and unflinching sense of rhythm.

But it is also as evident as before that these qualities and excellences are rather the result of patient studies and thorough drill than the outcome of inspiration at the moment of performance. The playing, in fact, betrays a perfected mechanism oftener than sensitive and impulsive musical spirit and feeling. These characteristics are reflected in Sousa's conducting. His pantomime is stereotyped mannerism. On Saturday his every movement, his deportment, his appeals to one section or another of the band, were exactly what they have always been. He has taught his band at rehearsals all the

effects he desires to produce, so that his gestures of a public performance are mere formalities; but since they continue to interest his audiences they must be regarded as an indispensable feature of a Sousa concert.

No doubt we in this country possess no band similarly constituted, which is as perfectly organised and trained, but as surely the best of them, if somewhat inferior in these respects, are vastly more stimulating on their audiences by virtue of the fire, the vivacity, and the genuine musical motives that characterise their performances. In the case of the Sousa band, the audience is appreciative; in the others the listeners are sympathetically moved to enthusiasm. Saturday's constant applause meant no more than that the audiences clearly perceived the uncommon merits of the performances as exhibitions of virtuosity, and that they were at the same time moved by the smart and well-marked rhythms of music specially chosen or composed with these ends in view.

The programme did contain a certain number of standard works and arrangements—such, for instance, as Tchaikowsky's "1812" Overture, Liszt's "Les Preludes," the transcription of Rachmaninoff's piano-forte Prelude, and the pot-pourri from Wagner's "Siegfried"—but the really "fetching" pieces were the Sousa Marches, his so-called character study, "The Dwellers in the Western World," and his marvellously clever humorous fantasia on "Has Anybody Seen Kelly Here?"

Sousa's original compositions have the very great advantage of being specially suited to the medium for which they are intended. If our young composers, instead of writing ambitious tone-poems for the orchestra, would apply their talents to composing for our military bands, and other bands made up of reeds and brasses, and to the modelling of standard works to suit the purposes and constitution of such bands, they would be performing an inestimable service to these organisations whilst making a profitable income for themselves.

Sousa's programmes on Saturday were diversified by the songs of Miss Virginia Root and the violin and cornet solos of Miss Nicoline Zedeler and Mr Herbert L. Clarke, and nowhere more than in their accompaniments to these soloists did the band show its perfectly trained skill in producing the exact sonorities required in the circumstances.

As already indicated, Sousa and his band met with all the applause they so well merited, and their countless admirers in Glasgow no doubt regret the impossibility of a return visit during our coming Exhibition.

### FIVE MINUTES WITH MR SOUSA.

Since the successful season of Sousa's Band at our last Exhibition its conductor, Mr John Philip Sousa, the "March King," has been one of the most popular of the public men whose personalities are well known in Glasgow to the man in the street. Brisk and business-like on the concert platform, in private life Mr Sousa's manner is quiet, almost languid in comparison. In talking his chief characteristic is his sense of humour, a quality peculiarly American in its quiet spontaneity.

"Yes, we are now making a world tour," Mr Sousa remarked in the course of a conversation I had with him between his two concerts on Saturday. "We started from New York on the 6th of November, and went through Canada and the New England States. We sailed for England on Christmas Eve, and gave our first concert in London on the 2nd of January. Yes, we are having a fairly busy time. It isn't exactly child's play making a tour with a company of over 70 performers. We have already given 80 odd concerts, and two weeks from to-day we sail from Plymouth for South Africa."

"I suppose, being your farewell tour, this is your last visit to Glasgow?"

"A farewell tour is a very peculiar thing," said Mr Sousa in the drawing tones which add piquancy to his utterances. "I've discussed the subject with Mme. Sarah Bernhardt, Mme. Adelina Patti, and hosts of other celebrities, and they all agree that not until the fourth or fifth farewell does the matter become serious. I've started my first farewell tour. Five years hence I shall doubtless begin to think about starting my second."

"Then you have really no intention of retiring?"



69

"Why should I? I have only just bumped against the half-mile post; it hasn't bruised me, so I want to go the whole mile. So far I am thoroughly enjoying myself. The only unpleasant experience we have had was at Merthyr Tydvil, in Wales, when the platform collapsed with the band and the music trunk narrowly missed my head."

"With regard to calling this tour a farewell, I am rather in the position of a fellow going round to propose to a girl," Mr. Sousa went on confidentially. "If the girl refuses him—well, he's got to 'git.' If, on the other hand, the fellow is accepted, I guess he's the right to go round again the next night, hasn't he? In the same way, if the public wants me to come back, why, I reckon I shall come. Meantime I am only waiting till this tour is over to produce an opera I have composed. Its title is 'The Glass Blowers,' but I've no doubt some facetious newspaper man will dub it the 'Brass Blowers,' or even the 'Gas Blowers.' I have not yet arranged for its production, but it will probably be first performed in New York."

"Yes, my first visit to Scotland was to the Exhibition here. My band was only organised in '92. Before that I conducted the national band of America. Scottish audiences? Well, I guess audiences are the same all the world over, for the simple reason that no man, unless he is a critic, goes to a concert unless he likes music. Of course, the applause in the afternoon, as opposed to that in the evening, is lighter. But the reason for that is obvious. Afternoon audiences generally consist chiefly of women, and it stands to reason that the clapping of their gloves does not make the noise that the clapping of men with hands as big as Cincinnati hams can do."

"Under the circumstances, then, I need not ask for your farewell message to Glasgow?"

Mr. Sousa's eyes twinkled behind his glasses. "Why not? My 'farewell' message to the people of your great city is this—Au revoir, Auf wederschn."

CONSTANCE RAY.



## THE "MARCH KING."

### SOUSA: THE MAN, AND SOME STORIES.

Philip Sousa, who appears in Aberdeen Music Hall to-day, is both a composer and a conductor, but he is neither a Strauss nor a Richter, and he knows it. He is the "March King," and he is a musician who believes that the "use of music in modern life is as a means of escape from modern life." He pays his band £25,000 a year, not to educate the public, but to give his audiences pleasure. For some twenty years now he has been before the public as one of its greatest entertainers on both sides of the Atlantic. He is the world's most famous bandsman, and with the characteristic spirit of the land of his adoption, he has "licked creation" in his own particular line.

#### Portuguese-Spanish Origin.

The story is told that when Sousa originally left Europe for the United States of America, his luggage was labelled "J. P. So, U.S.A." Not observing the full stops, a Customs officer made one word of the letters in pronouncing his name, and thereafter Mr Sousa adopted the idea and the name. The story is delightful in its ingenuity, but, like so many other good stories, it is devoid of fact, and Sousa has spent much time in denying it. Sousa's father, although of Portuguese extraction, was born in Spain. He was a genuine son of the Latin lands, and he spent a considerable part of his early life under the belief that "the day is for rest and the night for sleep." Later, the father took up music with serious intentions, and left for America, where his gifts carried him into the United States Marine Corps Band, and in this famous instrumental atmosphere the young Sousa flourished. At eleven he was a solo violin player, and at seventeen he was conductor of an orchestra in one of the Washington theatres. Then he toured, and when the "H.M.S. Pinafore" craze was at its height in this country, he orchestrated the whole opera for an American company within forty-eight hours, and later received the compliments of Sir Arthur Sullivan, the composer, on the success of his work.

#### Famous Appointment.

Thirty-one years ago, without the knowledge that he was an applicant for the position, Sousa was appointed conductor of the United States Marine Band. This band plays at all the Presidential functions at the White House, Washington, and during the twelve years which he led the band he served under five Presidents. While holding this conductorship he was given permission to tour in the United States, and his success was so great that he resigned his position—to which, by the way, he was appointed, not on his own, but on his father's application—and organised the band which to-day, with certain changes in its personnel, visits Aberdeen.

The ideal environment of the brass band is admittedly the open air, but the dark-bearded man with the pince-nez has made his appeal indoors to millions of his fellow-beings with a brass band moderated by the influence of wind—and devices, questionable or otherwise, but which more classic composers and executants have not thought it well altogether to avoid. Sousa has his "sand-paper" and "coffee-grinding" effects, but what of the Strauss "pip-pip" notes in the "Salome" decapitation scene, what of the Paderewski mannerisms, and the Beethoven Battle piece?

#### As Composer.

"I will pay you £7 for each March you compose," was the offer of a music publisher to Sousa, and he accepted this sum for the "Washington Post" and also for "High School Cadets." The former had an extraordinarily large sale, and regarding the latter Mr Sousa has in his possession a letter from a very young lady asking him to be sure on a particular occasion to play the "Ice Cold Cadets." Still, a better story is told of another of the conductor's well-known marches, "The Liberty Bell." In varying his programme, Sousa has been quite catholic in his tastes, and the severely classical has not been excluded from his band's repertoire. A letter from an enthusiastic admirer included the not uncharacteristic advice, "D— Wagner; play 'The Liberty Bell.'" Sousa is a writer as well as a composer. He is the author of two novels, and many magazine articles and criticisms. In one of his writings, this is how he expresses his views of the essential qualities of a March. His success in this particular form of composition entitles his opinion to full recognition when he says— "A composition in March tempo must have the military quality if it is to make a hit; it must have the absolutely military instinct. That is one reason why so few of the great composers have written successful marches. They lived in an atmosphere of peace." Sousa has also examined carefully the National Anthems of all countries, and has found that, while great countries favour short anthems, small countries run to long ones. Thus "God Save the King" is one of the shortest, whereas the national hymn of the little Republic of San Marino is the longest in the world.

As a closing word the familiar account of how Sousa prevented a panic may be retold. In the middle of his programme at St Louis the lights went out, and a stampede on the part of the audience was imminent, when the conductor in a moment ordered the band to play, "Oh, dear, what can the matter be?" The music had an instantaneous effect. The people resumed their seats, and as the tune of "Wait till the clouds roll by" followed, the crowded hall burst into peals of laughter, changing into round after round of cheering as the lights went up again.

### Sousa's Band in Aberdeen.

#### An Enthusiastic Reception.

Sousa's famous band, which is on a farewell tour round the world, has reached Aberdeen. The first of two performances took place in the Music Hall this afternoon before a large and fashionable audience. Precisely at 3 o'clock, the renowned conductor stepped on the platform, and immediately on making his appearance, was loudly applauded. Sousa acknowledged the compliment by bowing. The programme opened with the National Anthem. Throughout the whole of the programme the audience manifested great enthusiasm, and the calls for encores were frequent, Sousa complying with the requests by discoursing such catchy airs as "El Capitan" and "The Washington Post." The programme proper was as follows:—Symphonic poem, "Les Prejudes" (Liszt); cornet solo, "Showers of Gold" (new) (Clarke), Mr Herbert L. Clarke; Geographic Concert, "People who live in glass houses" (new), (a) The Champagnes, (b) The Rhine Wines, (c) The Whiskies: Scotch, Irish, and Kentucky, (d) Pousse Cafe (Sousa); soprano solo, "Maid of the Meadow," Miss Virginia Root (Sousa); Fantasia, "Till Eulenspiegel's Merry Pranks" (Strauss); Rhapsody, "Welsh," (Edward German); Valse Triste, from "Kuolema" (Sibelius); March, "The Glory of the Navy" (new) (Sousa); violin solo, "Souvenir de Moscou," Miss Nicoline Zedeler (Wieniawski); Entree, "Triumphale des Boyards" (Halvorsen). Mr Herbert L. Clarke, for an encore, played, "If I had the world to give you," and Miss Root, who was also recalled, sang "Annie Laurie." The evening performance will begin at 7.45.

### SOUSA CONCERT IN ABERDEEN.

#### A FAREWELL VISIT.

After the twenty odd years during which Mr John Philip Sousa has been before the public, still remains difficult for many to determine the exact place he should occupy in the musical firmament. That Sousa has great ability as a March composer and as a conductor no one will care to deny. Whether his talents have been altogether turned in the right direction is, of course, another story. On the occasion of his previous visit his mannerisms and eccentricities were many and varied, but up to a given point here was "method in his madness." As to the net results, musically, these could, perhaps, have been accomplished by much less demonstrative means; and a more reposeful attitude towards the members of the band and the music they so correctly and skilfully play would have enhanced the performances every time. Fortunately age has mellowed the exuberance of youth, and consequently the Sousa of last evening in the Aberdeen Music Hall was a very different Sousa from that we saw on the previous occasion.

Two concerts were given, and two characteristic programmes presented. Each was preceded by a rendering of "God Save the King," and the numbers in the scheme seemed to be selected to please all tastes. Of course a combination composed of reeds and brasses can never be expected, even when the title of "military" is adhibited, to take the place of the orchestra in the generally accepted term. Such works as the Tchaikowsky "1812" overture or the "Siegfried" fantasia (Wagner) must of necessity suffer when the attempt is made to submit them without all the resources of a full orchestra, yet it is pleasing to be able to say that both of these were last night given in a manner to satisfy the large audience present. The programme was, as usual, interspersed with the conductor's own compositions—these consisting of, among others, "The Washington Post," "Manhattan Beach," "El Capitan," and "The Stars and Stripes," all of which are so familiar to the popular ear as to cause repetitions all along the line. It is questionable, however, if these marches of Sousa are destined to live, notwithstanding their present effervescence.

The comic interlude came with that inane piece of humour—"Has Anybody Here Seen Kelly?" which gave opportunity for the "comedian" instruments to "give of their best." The bassoon was an easy first for honour, closely followed by the trombones, and their efforts were much appreciated by the popular parts of the house. This apart, however, the ensemble of the band was much to be commended. The unanimity of their playing—attained by constant and rigorous rehearsal—was most remarkable. This was probably most noticeable in the wonderful spontaneity of the reeds in the quicker passages, several of which proved a revelation to local executants. Mr Herbert L. Clarke played a cornet solo, "La Debutante," in such a perfect manner as to surprise everybody. He was instantaneously recalled. Miss Virginia Root, a soprano singer with a fine voice of extensive compass, sang the "Card Song" from Sousa's "The Bride Elect," to a wonderfully subdued accompaniment by the band, and in response for more gave with artistic feeling Lady Scott's charming "Annie Laurie." Miss Nicoline Zedeler gave a violin solo, Saint-Saens' "Rondo Capriccioso," with evenness of tone, albeit there was a lack of power and variety. The accuracy of the rendering was not to be disputed. There was a good house in the afternoon, and in the evening the hall was filled to overflowing. The local arrangements were in the hands of Messrs J. Marr Wood and Company.



21. 2. 1911

## Sousa and his Band.

Last night the inimitable Sousa and his band took their farewell of Aberdeen and incidentally reached the farthest north point of their tour, in the course of which they will visit over sixty of the principal towns in Great Britain and Ireland within the space of two months. The changing years have not changed Sousa. He is still the same hustler. His art still walks hand in hand with commerce; his time is money, and all his goods are on the counter. Sousa is Sousa only when conducting his own music; at other times his performances only serve to show how imperfectly clarinets can do the work of strings. This was particularly evident yesterday afternoon in the arrangement of Liszt's "Les Preludes" and Strauss' "Till Eulenspiegel" which were played, and also at the evening concert in the "Siegfried" Fantasia and one of Rachmaninoff's Preludes for piano. Tchaikowsky's "1812" overture and German's "Welsh Rhapsody" were more fortunately placed, both being works that lend themselves to broad treatment, though in the former the weight of brass reinforced by a particularly aggressive set of bells caused the interior of the Music Hall to resemble at times a shipbuilding yard on a particularly busy morning. Various other arrangements on the afternoon and evening programme were more or less successfully fitted into terms of brass and reed, but the real enjoyment of both performances was found in the Sousa marches which were given with lavish generosity between the printed items.

## SOUSA AND HIS BAND.

Last night the inimitable Sousa and his band took their farewell of Aberdeen and incidentally reached the farthest north point of their tour, in the course of which they will visit over sixty of the principal towns in Great Britain and Ireland within the space of two months. The changing years have not changed Sousa. He is still the same hustler. His art still walks hand in hand with commerce; his time is money, and all his goods are on the counter. It is impossible to associate Sousa with the sadness of farewell. Our acquaintance with him has not been extensive, but, like other civilised communities, we have had a sort of proprietary right in him, for Sousa belongs to the world—by permission of the United States. Perhaps his memory will survive for a generation; his marches undoubtedly will. His faculty for turning out marketable music has been enormous, but as a force in the art he has never had the slightest significance. His vogue has been mostly due to the workings of the spirit which animated Boston when Boston "took hold of Culture and made Culture hum." Sousa has not been without his ambitions in the direction of culture. He has arranged for his band dozens of high-class compositions, and has invariably put them freely on his programmes. The sagacious public has tolerated them good-humouredly, certain in the expectation of the Sousa marches which would follow and which it had come to hear, but never for a moment has it regarded Sousa as a serious conductor. And therein the public has showed unusual powers of discernment. Sousa is Sousa only when conducting his own music; at other times his performances only serve to show how imperfectly clarinets can do the work of strings. This was particularly evident yesterday afternoon in the arrangement of Liszt's "Les Preludes" and Strauss' "Till Eulenspiegel" which were played, and also at the evening concert in the "Siegfried" Fantasia and one of Rachmaninoff's Preludes for piano. Tchaikowsky's "1812" overture and German's "Welsh Rhapsody" were more fortunately placed, both being works that lend themselves to broad treatment, though in the former the weight of brass reinforced by a particularly aggressive set of bells caused the interior of the Music Hall to resemble at times a shipbuilding yard on a particularly busy morning. Various other arrangements on the afternoon and evening programme were more or less successfully fitted into terms of brass and reed, but the real enjoyment of both performances was found in the Sousa marches which were given with lavish generosity between the printed items. It was only when these old and new favourites of his own composition came on that Sousa was himself. At other times he was singularly restrained, much more so than many of our recognised conductors, but with "El Capitan" and "Washington Post" he became the flamboyant Sousa of old, and the familiar gestures—the racket stroke, the rapier stroke, the lob-bowler's stroke—were much in evidence. Half a dozen of these irresistibles in Sousa's best style set the audience in high good-humour, and enjoyment reached its height with a set of humorous variations on "Has anybody here seen Kelly?" As a piece of broad musical

fooling it was excellent. The musical phrase associated with the question was asked by the various instruments of the orchestra. The bassoon grunted it, the horn blared it, the trombones roared it, the oboe squeaked it. It was all very clever and very funny, and the audience laughed heartily. In the encore pieces the usual custom was followed of bringing to the front the players to whom any prominent theme was allotted. With regard to the playing of the band it will be sufficient to say that it was of the usual flawless description. Sousa's men are without exception finished instrumentalists. They work like a perfect machine, and indeed their performance frequently suggests a machine rather than a living organism. Precision and rhythmic accent are its chief attributes, and in spite of rich tone and perfect balance the ensemble is seldom impressive. Sousa's mission has been to cheer and amuse, and he has succeeded brilliantly. He has wisely refrained from surfeiting his public, and so far as his music is concerned it is better to live upon a remembrance of the effects than to seek greater familiarity. To add variety to the Sousa programme songs were sung by Miss Virginia Root and violin solos played by Miss Nicolino Zedeler, while Mr Herbert L. Clarke, a member of the band, displayed wonderful technical and musical abilities in a couple of cornet solos.

## Musical &amp; Dramatic Notes

By "VIOL DA GAMBA."

## SOUSA'S FAREWELL.

And so the inimitable John Philip Sousa and his expensive band have disappeared for ever from our ken. The ordeal of saying good-bye to them was not so very painful after all, for it was impossible to become sentimental in presence of so much "slickness." The meteoric appearance of Sousa and his band have been good things to remember, but it has always been better to live on the memory than to seek for familiarity. Sousa, a cunning man, knew that, and never gave anybody too much. He knew, none better, that his platform manners and the American business methods of his managers had made of the band and its conductor a unique kind of entertainment, something which, like a variety show, one must see as well as hear; and, like a wise commercial, he did not call too often on his customers. In a way he was an unconscious humorist for he always would persist in taking himself seriously while the public was equally determined to recognise him only as the "March King." Perhaps he regarded his classical arrangements as suitable setting for "Stars and Stripes," and the "Washington Post," and others of their kind, and indeed they provided the contrast which threw into strong relief the peculiar qualities of these irresistibles.

## SOUSA MARCHES.

The marches were always the attraction rather than the printed pieces, and if Sousa, knowing this as he must have done, still laboured on with the idea of cultivating the masses, then he is a more wonderful man than we think. But I have no doubts. I fancy Sousa was too astute not to know that a programme of his own compositions was more than the average audience could stand, and that the other things were intended for "serious relief." I wonder how these marches will thrive in the affections of the public without the aid of occasional visits of Sousa and his band. There can be no doubt with all his faculty of turning out marketable music, Sousa's vogue was greatly increased by the unique renderings of his band. To hear Sousa and his band at their best, in one of his familiar marches was one of the most exhilarating sensations that could be imagined. His variations on that chaste ditty "Has anybody here seen Kelly?" played on Monday evening was one of the funniest bits of musical low comedy I have ever heard. The inquiries for the hypothetical Manx gentleman were made in all sorts of musical tones, and some of the contrasts provided would have made a cat laugh.

## SOUSA INSTRUMENTS.

I think the only new instrument which I noticed in use on Monday evening was a common or garden wooden mallet, with which a versatile and vigorous instrumentalist pounded the platform very effectively and rhythmically. The gigantic circular bass, the bell of which reared itself in air like the funnel of a liner, is an invention of Sousa's own and is known as the Sousaphone, and the euphoniums with additional and smaller bells are also of his own planning. The sheet-iron thunder, the powerful tubular bells, the sand boards and all those other din-raising contrivances are no more than is used by the modern composer, only Sousa uses them with less artist and disagreeable effect.

22. 2. 1911

## SOUSA AND HIS BAND IN DUNDEE.

Yesterday the great John Philip Sousa and his famous band gave two concerts in the Kinnaird Hall.

Mr Sousa and his band are on a farewell tour of Great Britain and Ireland, under the management of the Quinlan International Musical Agency, and Messrs Methven Simpson, Limited, had the local direction in Dundee.

The audiences at both concerts were fairly large, and highly enthusiastic. As usual, encores bulked largely in the programmes, and, truth to tell, were the most enjoyable items.

Mr Sousa's band, as is well known, consists only of wind instruments, wood and brass, tympani, and a variety of machines for producing sounds more or less musical, the quantity of which entitles the gentleman who had charge of them to be called, in the language of the old stock companies, "general utility."

Every member of Mr Sousa's band is a past master of his instrument, but the want of strings can never be got over, and that is why Mr Sousa's own compositions, written expressly, of course, for his own band, are much more satisfactory than arrangements of other and greater works written originally for a full orchestra. No band of its composition could do as well as Mr Sousa's does. In attack it is perfect, its crescendos and diminuendos are thrilling, and as for the quality of tone—well, it might be envied by other organisations.

Mr Sousa's conducting is, frankly, disappointing—from a spectacular point of view: We used to think him amusingly extravagant of gesture and unnecessarily forceful of manner. All this is much toned down, or is it that we are accustomed to other conductors who use much the same methods, and that Mr Sousa was a pioneer in his art? It does not matter. But Mr Sousa's conducting is as effective as ever. The band know what he wants, and give it him fully and heartily. His effects may be exaggerated, but his methods of attaining them are certainly quiet. Nothing, for instance, could be simpler than his style of attaining a crescendo, and, as happened last night, an immediately following diminuendo; nothing more telling than the result.

Mr Sousa's programmes always include something classical. At the afternoon concert Liszt's "Les Preludes" opened the performance, and a Fantasia on "Till Eulenspiegel's Merry Pranks" was also included. The evening programme contained Tchaikowsky's "1812" overture, and a Fantasia on Wagner's "Siegfried." That these numbers were brilliantly played is certain, while one would rather have heard them by an orchestra of equal merit and containing the usual instruments. But to find Liszt and Tchaikowsky followed as encores by "El Capitan," although it is the best of all the Sousa marches, "The Washington Post" treading hard on the heels of Richard Strauss, and a delirious version of "Has Anybody Here Seen Kelly?" presented to satisfy the thirst for more "Siegfried" is certainly incongruous.

Although Mr Sousa's new and promised Suite was not given, we had two important works of his. The first, in the afternoon, was described as a "Geographical Conceit," and was entitled "People Who Live in Glass Houses," was cleverly constructed and smartly played, and was conspicuous from the fact that it was not encored. The second, played in the evening, was described as "Character Studies," and was called "The Dwellers in the Western World." It proved a diverting attempt to express musically the characteristics of the red man, the white man, and the black man.

The encores included the familiar "El Capitan" and "Washington Post" Marches. After the new March, "The Fairest of the Fair," was played, the famous "Stars and Stripes" was given. It was instantly recognised and cheered, and the advent of first four piccolo players, then six cornettists, and finally six trombonists to the front of the platform aroused wild enthusiasm, and resulted in the performance of "Manhattan Beach," another of Mr Sousa's most popular marches.

By no means the least satisfactory item in both programmes was the wonderfully clever and entertaining Travesty on "Has anybody here seen Kelly?" the fantastic treatment of which familiar air proved immensely popular. At both concerts three soloists appeared.

Miss Virginia Root, a sweet-voiced soprano, who sings with cultured brilliance, was specially happy in the "Card Song" from Mr Sousa's opera, "The Bride Elect," and delighted the audience in the evening with "Annie Laurie."

Miss Nicolino Zedeler, a clever solo violinist, displayed much sweetness of tone and dexterity of execution in Saint Saens' "Rondo Capriccioso," and in the afternoon gave a delightful encore called "The Swan," to which a very charming harp accompaniment was supplied.

Mr Herbert L. Clarke, a brilliant cornet player, who was here on the occasion of Mr



12

Sousa's last visit, contributed at each concert a solo, in which sweetness and clearness of tone and dexterity of execution were manifest. Both concerts were much enjoyed, and the enthusiasm of the audience ran high. Mr Sousa loyally began both concerts with "God Save the King."

A lady correspondent writes:—Two new artists were introduced to the Dundee public in the persons of Miss Virginia Root, a clever soprano, and Miss Nicoline Zedeler, a brilliant executant of the violin. Miss Root appeared in a gown, elegant as it was simple, of mouseline de soie in a pastel shade of pink; the tunic, partly covering a skirt that was cut on sensibly full lines, had an effective bordering of musquash fur, the same adorning the short sleeves; while a monster pink rose and a sprinkling of foliage had a charming effect tucked in at the waistline of the daintily-draped corsage. A handsome gown of ivory satin charmeuse was chosen by Miss Zedeler. It was fashioned in princess style, with the skirt cut as to comfortably clear the ground, and falling in graceful folds from the hips, a frill of the material completing same. The square-cut décolletage and sleeves were laminated in dull silver, while a brightening effect was given the whole by a cluster of lovely crimson roses.

Dundee Advertiser  
22. 2. 1911

### SOUSA AND HIS BAND.

A Sousa concert is in its way a unique experience. In the first place, it is a perfect revelation of brilliant execution. Even the man with but little music in his soul could not fail to be stirred by the fire and vigour which the Sousa Band throw into their renderings. Their sense of rhythm and accent under the conductor's beat is wonderful, and music of every kind gains thereby. This fine rhythmical precision makes some very poor music seem quite good, and some really good music becomes more impressive than ever under the alchemy of Sousa's touch. When every man is a master of his instrument, as is the case in this fine combination of players, it is no wonder that the conductor obtains fine effects. Mr Sousa knows what his band can give, the band know what the conductor wants, and this mutual understanding leads to splendid renderings of works classical and otherwise—sometimes very much otherwise. For the close juxtaposition of the classical and the banal, the good and the trivial on a Sousa programme frequently jars. The 1812 Overture of Tchaikowsky is played with excellent spirit, and, in spite of the lack of violins to give it prime passion and poignancy, the general effect is admirably obtained. Applause follows, and the Sousa Band at once begin a dashing march of very mediocre musical value. Yet the splendid rendering it gets draws the attention away from the poor stuff of which it is made. Probably the superior person would call it bad art.

The programmes yesterday were admirably varied. In the afternoon Liszt's "Les Preludes" opened the concert, and lovers of modern music would be pleased with the fine performance of "Till Eulenspiegel's Merry Pranks" by Richard Strauss—one of Mr C. L. Graves' "great despots of din." The other pieces of merit were by German, Sibelius, and Mr Sousa himself. The evening concert began with the "1812" overture of Tchaikowsky's; a work eminently suited in its character to the powers of a Sousa band. The wood winds were distinctly good substitutes for the violins, and the strenuous overture went with excellent vigour. The fantasia on Siegfried contained many themes familiar to those who know Wagner's Ring, and the effect was enhanced by the position of the chief horn player at the north end of the hall.

Mr Sousa's compositions were partly of the programme music order. "People who live in glass houses," with its popping of champagne corks was interesting, and "Dwellers in the Western World" was well scored.

But the brilliancy of the readily accorded encores is a great feature at these concerts. "El Capitan," "Washington Post," and "Stars and Stripes" were all played and had an electric thrill in them. The most amusing of all encores, however, was a version of "Has Anybody Seen Kelly?" The query was tossed about in delightfully humorous fashion from instrument to instrument, and the answer found in plaintive tones on the oboe at the end.

Mr Sousa's method of conducting is not really so obtrusive and exaggerated as those who burlesque him would lead us to believe. He has his mannerisms, but he gets perfect results. Songs were sung by Miss Virginia Root, whose "Annie Laurie" won much applause, and Miss Nicoline Zedeler deserved great praise for her rendering of pieces by Wieniawski and Saint Saens.

Dundee Advertiser  
22. 2. 1911

### SOUSA AND HIS BAND.

#### CONCERTS IN DUNDEE.

Two concerts were given yesterday (afternoon and evening) by the famous American conductor, Sousa, and his hardly less famous Band. The attendances were large, but there were a good many empty seats in the more expensive parts of the hall.

Sousa's Band is composed of wood-winds, in addition to brasses and drums, not to mention several unusual etceteras, such as pop-guns and sheet tin. This gives it an immense advantage as regards variety of tone over the ordinary brass band, which, to most people's mind, tends to pall on the ear very rapidly. So pleasant are the contrasts and combinations of quiver reed, or flute, with the more strident brass, that even after a couple of hours with Sousa and his merry men, one feels inclined to ask for more.

Only such contrasts of tone made possible the very acceptable account given of Richard Strauss's "Till Eulenspiegel's Merry Pranks"—the first piece of this strikingly original writer to startle ultra-conservative musicians, who, indeed, it would appear, have not yet recovered from the shock. As every one knows, "Till Eulenspiegel" is a fellow not to be apprehended by an easy-minded listener if there is any haziness in the conception of the players. Happily, Sousa's mind was clear on the subject, and he gave every important phrase due emphasis. Another important piece was an arrangement of Liszt's "Les Preludes." In this work we have an example of Liszt's method of developing his themes by altering the time-values of the notes. In his A flat Symphony, Elgar has made use of the same device. A more popular success than either of these was Tchaikowsky's stirring overture "1812." This is tragic programme music not difficult of comprehension. It sounds as if it were written with blood upon iron shields. There were other pieces of similar nature on the programme; the above may serve to indicate how they were treated.

But the audiences came for Sousa and Sousa alone. Only when the ever-green "Washington Post" or "El Capitan" were given with incomparable verve did enthusiasm reach absolute boiling point. Amongst other notable Sousa compositions played were "Yankee Shuffle," "Stars and Stripes," "Manhattan Beach," and "Federal March." "A Geographic Conceit"—also by the conductor—in which champagnes, Rhine wines, and whiskies, are musically described to the accompaniment of cork-popping and so forth, made a palpable hit. Personally, we preferred Sousa in his quieter moments. Several times he achieved effects of real beauty.

Miss Virginia Root, a young lady with a fine voice, gave two taking songs by her conductor, and, in response to an encore, rendered "Annie Laurie" with artistic effect.

The violinist, Miss Nicoline Zedeler, played with fluent execution compositions by Wieniawski and Saint-Saens. Time will intensify her tone, when little room will be left for adverse criticism.

Like most cornet soloists, Mr Herbert L. Clarke is inclined to be too strenuous. He is, however, a wonderful executant, and pleased his audiences immensely.

Edinburgh Dispatch  
22. 2. 1911

### SOUSA AND HIS BAND IN EDINBURGH.

#### A MUSICAL ORGY.

A quaint little figure in pince-nez and a braided military jacket, with an air of undoubted authority and apparently of vast and unbounded energy, and you have Sousa, the great March King.

Every town he visits he takes by storm: he took Edinburgh by storm this afternoon, when he gave a farewell performance in the Waverley Market. Thousands flocked to the rendezvous. One long, never-ending stream, they came in carriages, in taxis, in cabs, and on foot: they would have come in pantotechnicon vans rather than miss the performance.

They packed themselves closer than the proverbial herring in the reserved enclosure; they clustered round its outside; they even hung at dangerous angles over the galleries in an endeavour to drink in to the full the weird and wonderful strains produced by the March King and his band.

Possibly more controversial ink has been spilt over this musical celebrity than a whole cartload of contemporary musicians. The historical wrangles between the different schools of music as to their respective merits are mere storms in a teacup when compared to the Sousa controversy.

Yet, when all is said and done, Sousa's ability, not to say brilliance, as a writer of legitimate music is undoubted. True, he may treat his hearers to a solo on a "comb and a bit of paper" (the hearers are assured it will be an excellent solo); he had in active service in his orchestra this afternoon an instrument bearing a distinct resemblance to the funnel of a fire engine; and there must have been a number of similar fantastic creations in use from the weird sounds occasionally emanating from the orchestra.

But these are musical eccentricities which Sousa deems necessary to the exigencies of the scores, and are not mere "show" novelties. And, after all, no Royal Commission has as yet been appointed to suggest the distinction of all musical instruments not authorised by use and wont.

It was a musical orgy in the fullest sense of the term at the Waverley Market this afternoon. In a programme including a symphony by Liszt and a fantasia by Strauss was "Kelly from the Isle of Man"—not the "Kelly" of the pantomime, of course, but a Sousa "Kelly," and, incidentally, a much more complicated and subtle "Kelly" than the original.

Two characteristic items of outstanding merit which had the additional attraction of being new to Edinburgh were "People Who Live in Glass Houses" and "The Glory of the Navy." The former is a delightful rhapsody on the different kinds of "drinks"—Scottish, Irish, Kentucky, and Continental—but who save Sousa would have dreamt of giving the piece such a naive title as "People Who Live in Glass Houses?"

As encores Sousa gave the vast audience a rendering of his old pieces, "El Capitan," "Hand Across the Sea," "The Washington Post," "The Yankee Shuffle," and other old-time favourites.

To say that the audience enjoyed themselves in putting it very mildly. They revelled in the music, and the famous conductor was enthusiastically applauded when he reached the conclusion of his programme.

SOUSA AND HIS BAND IN EDINBURGH.—In connection with what is described as a farewell visit, Mr John Philip Sousa and his well-known band of American instrumentalists gave two performances yesterday in the Waverley Market. In the afternoon, considering the weather, there was quite a gratifying attendance, all the seats being occupied, while in the galleries and promenade there was a very fair audience. The orchestra is about equally divided between wood-winds and brasses—some of the latter of great size and curious shape. Two notable points marked the performance—the fine quality of the tone of both sides of the orchestra, and the precision with which the players responded to the conductor's beat. As for Mr Sousa himself, his methods of conducting are greatly modified from what they were when he first appeared in this country. There was little that was bizarre in his style. It was only when the band gave by way of encore such old favourites as "The Washington Post" and the "El Capitan" value that something of the old Sousa beat displayed itself. The opening number was a symphonic poem by Liszt—"Les Preludes." In it the cornets, low-set brasses, and the clarionets, playing together with consummate skill, produced at all points a charming ensemble. Piece followed piece without a moment's delay, and kept the attention of the audience riveted throughout. What was called a Geographic Conceit—"People who live in glass houses"—in which the themes were attuned to the beverages of different countries, was much enjoyed; there was a Strauss Fantasia—a "programme" piece rather subtle to follow, which was well played; and Edward German's Rhapsody on Welsh Airs received a spirited and inspiring rendering. As an encore, "Kelly from the Isle of Man," treated with the



gravity of a symphonic poem, was a capital musical joke. Mr Herbert L. Clarke gave a couple of cornet solos with much technical accomplishment; Miss Virginia Root, a soprano of merit, sang a pleasing ballad with a showy chorus; and Miss Nicoline Zedeler acquitted herself well as a violin soloist. For such work, however, the Waverley Market is not favourable. When the Usher Hall is built, popular performances like those given by Sousa's Band will have a better chance. In the evening about 5000 people were present, and the performance was greatly enjoyed.

*Edinburgh Evening Times*  
23. 2. 1911

#### SOUSA'S BAND IN EDINBURGH.

Mr John Philip Sousa and his famous band called a halt in Edinburgh yesterday in the course of their world-tour, which is understood to have as its conclusion the farewell of the noted American conductor. Performances were given in the Waverley Market in the afternoon and evening, and it was a tribute to the popularity of the band that that commodious building was not found too large for the audiences that assembled. Sousa has made a world-wide reputation for himself and his band by his march music. A Sousa march proclaims its own originality. Its characteristic qualities, the reflex of the individuality of the man himself, are unmistakable. There is a rollicking rhythm and a blood-tingling stir in the music that is distinctively Sousesque. At the performances yesterday the march style was represented by such favourites as "The Washington Post," "The Stars and Stripes for Ever," "El Capitan," "Hands Across the Sea," "The Imperial Edward," and "The Glory of the Navy." But while the march music is made a special feature in the work of the band, their capabilities are by no means limited thereto. It has for many years been the aim of Sousa to demonstrate that the sometimes despised brass band can successfully compete with the string orchestra as a medium for expressing the best forms of music, and in that endeavour he has certainly achieved a wonderful measure of success. His 60 instrumentalists are an accomplished combination, and their playing in the more elevated realms of music, despite occasional bizarre effects, is of a high quality. The conductor wields a kind of magnetic influence over his performers, and the precision and crispness of their work are noteworthy. In the essentials of balance and tonal values the band displays the results of the most careful training. These qualities were excellently manifested in the descriptive pieces played by the band from the works of Liszt, Strauss, and German, and in a "geographic conceit" composed by the conductor, illustrative of French, German, Scottish, Irish, and American national characteristics. The programme was varied by the splendid solo cornet playing of Mr Herbert L. Clarke, by the singing of Miss Virginia Root, and by the violin performances of Miss Nicoline Zedeler, though the vocalist and the violinist were to be sympathised with in having to expend their energies in a place like the Waverley Market.

*Newcastle Evening Chronicle*  
23. 2. 1911

#### SOUSA AND HIS BAND IN NEWCASTLE.

Mr. John Philip Sousa, the renowned American conductor and his band who are just closing a tour in this country prior to world-wide travels, and the conductor's subsequent retirement, visited Newcastle to-day. A concert was given in the Town Hall in the afternoon. Since their last performance here, Mr Sousa has developed a taste for the classics, and one such item, Liszt's "Les Preludes," was introduced in the programme. But it is as the "March King" that he is best known; and it is probable that by playing music of that sort, whether of his own or of other writers' composition, he still retains his popularity. The machine-like precision and dynamic effects which formerly distinguished the band are still pronounced features, and on account of those, the performances cannot but be admired. Three of Mr. Sousa's own works were embraced in the afternoon scheme. This evening's programme is also of a varied character.

*North Mail*  
24. 2. 1911

#### AMERICANISED MUSIC.

#### Farewell Visit of Sousa's Band to Newcastle.

One is not quite certain whether it is the subtlety of Sousa or the brilliance of his band that is most impressive. There is in the gestures of Sousa—the sweeping movement of a white-gloved hand suppressing a tempest into a sighing zephyr or the sudden movement of a finger starting a storm—a strangely subtle suggestion of power in personality.

He manipulates the sixty performers as so many keys in an instrument—that is Sousa's band.

Such an impression was conveyed most effectively by the interpretation of Edward German's "Welsh Rhapsody" and the overture "1812"—the first given at the afternoon and the second at the evening performance in the Town Hall, Newcastle.

It was the farewell visit to the city, and the audiences were enthusiastic in their expression of appreciation of the work of the band—though enthusiasm was tempered by regret that this was the last opportunity to be afforded of hearing the famous combination, arranged under the management of the Quinlan International Musical Agency.

The short, snippy, rag-time extras which were given as encores—and an encore was demanded after every number—were a feature of the programme. The full tone and quality of the band had, however, their fullest development in the Tchaikowsky overture "1812"—opening with the solemn rhythm of one of the hymns of the Church, and leading to the depiction of the fighting between the two armies, the retreat of the French from Moscow, and, in the final allegro, the joy bells of the Russian churches, mingling with the strains of the Russian National Anthem.

Descriptive compositions by Sousa, and selections from the works of Rachmaninoff, Wagner, Clarke, Helmesberger, Saint-Saens, and Friedemann were excellently interpreted.

The soloists—Miss Virginia Root, soprano; Miss Nicoline Zedeler, violin; and Mr Herbert L. Clarke, cornet—accomplished artistes all, earned the encores which were enthusiastically demanded.

#### SOUSA AT NEWCASTLE.

#### THE FAMOUS BAND DRAWS LARGE AUDIENCES.

The two performances of Sousa's famous band in Newcastle Town Hall yesterday afternoon and evening drew big attendances. Apart from the band in a varied series of selections, the programme included Miss Virginia Root (soprano), Miss Nicoline Zedeler (violin), and Mr. Herbert L. Clarke (cornet).

The performance of the band was marked by that wonderful unity and power with which the eminent bandmaster exhibits his control. They gave Liszt's "Les Preludes," a symphonic poem, and "The Merry Pranks" of Strauss.

In strong contrast was the waltz and march—the Valse Triste, from "Kuolema" (Sibelius), delicate and dreamy, and the stirring "Glory of the Navy," Sousa's own composition, with its fantasy and merriment.

Mr. Clarke gave a fine display with the cornet, and Miss Root's clear soprano voice was heard to distinct advantage in "Maid of the Meadow" (Sousa). Miss Nicoline Zedeler in "Souvenir de Moscow" (Wieniawski) gave an admirable exhibition of her technical mastery of the violin.

The programme at the evening performance roused just as much enthusiasm, and the visit to Newcastle may be classed among the most successful musical engagements of the season.

*Sunderland Echo*  
24. 2. 1911

#### SOUSA'S BAND.

In the course of a farewell tour of Great Britain Mr J. P. Sousa and his band yesterday gave two concerts in the Town Hall, Newcastle, and on each occasion the famous conductor and his talented players were well received by large and appreciative audiences. They gave a varied and interesting programme, and responded to enthusiastic recalls with several encores. Mr Sousa and his band are due in Sunderland to-morrow, when they give two concerts in Victoria Hall, one at three o'clock in the afternoon, and the other at eight at night. The visit is being anticipated with considerable interest, and the bookings for both concerts are satisfactory. There are still, however, seats left in various parts of the hall, the gallery included. Seats may be booked and tickets obtained at the shop of Messrs Perry and Foster, Bridge Street.

*Newcastle Mail*  
24. 2. 1911

#### Sousa's Way.

It is an interesting experience to go to a Sousa concert. One is struck by the capabilities of the individual performers, and the business-like manner in which every one of them earns his salary claims unbounded admiration. Mr H. L. Clarke is a remarkable cornet player, but, outstanding as his talent is, there must be quite a number of the instrumentalists who could as soloists bring down the house. Even the industrious young gentleman who manipulated the sandpapers, sheet iron, and other means of rhythmic effects, if he were afforded this opportunity, would be a sure draw. I do not think he could fail as a turn at a variety theatre. The barbaric glitter of Tchaikowsky's "1812," has, perhaps, never been more fully realised in this country. There were no cannons fired, as has been said was done in Russia, but Sousa did his best to make this merely a trifling omission. The piece I most appreciated at the evening concert was Rachmaninoff's prelude, "The Bells of Moscow," but this might have been excelled in the second half of the programme. As it happened, the encore was the "Washington Post." It had a spirited performance which, however, did not prevent it convincing me that I had heard enough, so I left.

*Darlington Times*  
23. 2. 1911

SOUSA'S BAND AT DARLINGTON.—Yesterday afternoon Mr John Philip Sousa's Band gave a performance in the Assembly Hall, Darlington, in the presence of a fairly large company. Several numbers of the conductor's own composition were included in the programme, which was also contributed to by Miss Virginia Root (soprano vocalist) and Miss Nicoline Zedeler (violinist), whilst Mr Herbert L. Clarke contributed a much-appreciated cornet solo of his own composition.

*Middlesbrough Standard*  
17. 3. 1911

The programme rendered in the Town Hall, Middlesbrough, on Friday night last, by the renowned Sousa Band will be long remembered by those who had the pleasure of listening to the beautiful music. The hall was packed with people from far and near, and although the programme was all too soon over, everyone was delighted with the beautiful music. The time kept and the blending of the different instruments was perfect, and the applause of the audience, who had been drifted by the sweetness of the music to a land unknown, was deafening at times.



27.2.1911

## SOUSA AND HIS BAND.

### THE SUNDERLAND VISIT.

Mr John Philip Sousa and his renowned band, who are completing a farewell tour of Great Britain prior to the world wide travels and the subsequent retirement of the conductor, paid a visit to Sunderland and gave concerts in the Victoria Hall on Saturday afternoon and evening. Both concerts were well attended, the cheaper parts of the house being especially crowded with those eager to avail themselves of the last opportunity of hearing a Sousa recital in Sunderland, and at both entertainments the audiences gave the famous band and its famous conductor a rousing reception.

At the afternoon entertainment the programme included Liszt's fine symphonic poem, "Les Preludes," "El Capitan" was rendered with all that American dash or "stickiness" which is inseparably associated with the band, and others were "People Who Live in Glass Houses," and a fantasia on Strauss's "Till Eulenspiegel's Merry Pranks," which was admirably suited to the combination, and was played briskly and boisterously and with evident appreciation of the music.

At the evening recital the first piece was Tchaikovsky's "1812." Mr Sousa's character studies "The Dwellers in the Western World" were very effective, especially that of the Red Man, in which one could hear the hoarse, discordant wail of the braves, then later the soft crooning chant swelling into a tumultuous war dance. After "Siegfried," came a group of characteristic pieces, notable among which was "Stars and Stripes." In this piece the conductor, who has lost some of his former exuberance, let himself go as in the olden days. He had at one time four piccolos, six cornets, and as many trombones arranged along the front of the platform, and, as might be imagined, there was plenty of vim and life in the music. "Kelly," however, was one of the hits of the evening. The popular song provided great sport among the band. The opening question as to the whereabouts of the Manxman was given out in deep tones by a huge instrument, and repeated in all manner of tones and time, a fanfare from the brass being answered by the diminutive ebb with a highly humorous effect.

The cornet playing of Mr Herbert L. Clarke one could only characterise as wonderful, the clearness of articulation in the most rapid passages being extraordinary. Miss Virginia Root is a soprano with a truly delightful voice, which she used to the best advantage in "The Card Song" from "The Bride Elect," and, as an encore piece, "Annie Laurie," and Miss Nicoline Zedeler played a couple of violin solos in remarkable style. Altogether the entertainments were of an excellent character, and can leave none but pleasant recollections.

### SOUSA AT SUNDERLAND.

Two admirable concerts were given in the Victoria Hall, Sunderland, by J. P. Sousa and his band on Saturday, one in the afternoon and one at night.

They were heartily enjoyed by moderate gatherings, the programmes of selections being pleasingly varied in character, and the renderings of the pieces marked with the excellence and spirit that have always been features of the performance of the band.

### SOUSA'S BAND AT SUNDERLAND.

Mr John Philip Sousa, the famous conductor, visited Sunderland with his band on Saturday and gave two concerts in the Victoria Hall. The attendance on both occasions was only moderately good. Those present, however, showed a high appreciation of the programme, and many of the items were enthusiastically applauded, especially the more popular ones such as "The Stars and Stripes," "Yankee Shuffle," and "Kelly."

27.2.1911

## SOUSA'S BAND.

### SUNDAY/NIGHT CROWD AT THE OLYMPIA.

Those who formed the crowded audience at the Olympia on Sunday night will not soon forget what is described as Sousa's farewell. The famous conductor and his band have visited Scarborough before, and the music caused sensation here as it did elsewhere. Such playing had not been heard. The Sousa style might not be classical, but it suited most people. But that visit was in mid-week, when all the sprightly or dashing tunes could be given with distinctly secular settings. Sousa on Sunday! well would not he be a subdued Sousa totally different from the other Sousa, and less successful? Well, Sousa has come and gone. Under the world-famed John Philip a sacred programme (we quote) was gone through on Sunday night, and the sensation was perhaps as great as on the former occasion. The concert opened with the "Tannhauser" overture. If there was anything wrong with the playing it was only to be noticed by the higher critics. "That's grand" said one member of the audience, and his opinion would be widely endorsed. The strains of the mighty peon which brings the overture to a conclusion had scarcely died away, and the applause had by no means subsided when the band were busy with

### THE WONDERFULLY POPULAR "EL CAPITAN."

A transition indeed! But these sort of quick changes are Sousaesque. Mr. Herbert Clarke's beautiful cornet solo, "The Great Beyond" (Carrington), with band accompaniment, created a fresh atmosphere. The audience became a congregation. A moment after "The Carnival of Venice" was in full swing. Some interesting character studies by Sousa followed. They were attempts to depict the red man, the white man, and the black man musically. There certainly was some "graphic" music. "The Federal March" succeeded the studies, and there was a rousing period. "Because I Love You" was the hackneyed title of Miss Virginia Root's song. But it was not the song some feared it might be, and the delightful soprano singer gave it an artistic and expressive rendering. "Annie Laurie" was given as an encore, and the audience was grateful. It has rarely, if ever, been better sung in Scarborough.

### SOUSA'S "SONGS OF GRACE AND GLORY."

described as religious excerpts, were then given by the band, and to many they gave intense pleasure. Familiar hymns, in new and charming settings, were introduced. Sousa no sooner brought the audience to a reverential frame of mind when, with that craving for lightning changes that seemed at any rate to possess him on Sunday night, "The Washington Post" was given. The audience were almost prepared for the Dooology, having just listened to "Lead Kindly Light," "O, Beulah Land," and "Nearer to Thee." The music was nevertheless described as "rattling," and there was tremendous appreciation, even from the parson who smoked during the playing. There was another hymn tune running through a subsequent piece, and the people who had crowded in from the churches thought it most appropriate. They were not a little startled when, as an encore, a remarkable setting of "Kelly" from the Isle of Man" was played with great cleverness and effects, which caused ripples of laughter. Other items were "Valse Triste" (from "Kuolema"), Sibelius, and Sousa's "Fairest of the Fair," in which a trombone sextette was a feature, the players standing almost at the edge of the stage. A dozen or so players were detached from the band in the same fashion when

### "THE STARS AND STRIPES"

was splendidly played. Miss Nicoline Zedeler played violin solos, in one case to harp accompaniment, finely, and the band gave "Triumphal des Boyards" (Halvorsen), and "Manhattan Beach." The famous conductor has lost much of his animation and action, and there are now no striking mannerisms to distinguish him from other conductors. But while there is not that expenditure of energy formerly in evidence, there is some magnetism, a slight movement of the hand or baton hypnotising the instrumentalists into an effect. The high court of music may reverse the popular verdict that Sousa is incomparable. What of that? These are democratic days, and the people's will must prevail.

## VISIT OF SOUSA'S BAND.

### A Brilliant Performance.

The farewell visit of John Philip Sousa and his famous band has been eagerly awaited by local music lovers, and there was a large audience at the Olympia on Sunday evening when the Sousa concert was given. The popular priced places were full, but there were vacant places in the front seats.

It is some years since Sousa last visited Scarborough, but his name has still remained a household word, when it is confessed that many of the audience were disappointed on Sunday evening it must not be inferred that the concert was not a success. On all hands it was admitted that a musical treat had been provided. The disappointment found expression in the remark of a lady who said "It is splendid, but how tamely the conductor." Certainly the famous conductor has lost all his pyrotechnical efforts and one's whole attention can be focussed on the band, and not on the conductor.

As to the concert itself it will live long in the memory of those privileged to hear it. Consisting as it does of 60 performers the band is splendidly balanced, and the whole effect produced was remarkably like a gigantic organ. The printed programme itself gave little idea of the number of items played. The applause had hardly commenced before Sousa was back on the rostrum, and the band was in the midst of a Sousa march or American shuffle. The "Tannhauser" Overture, with which the concert opened, brought forth a remarkable ovation. Three character studies of dwellers in the Western world is a new production by Sousa. The religious excerpts, "Songs of Grace and Glory," was another remarkably fine item. As encores there were the evergreen marches, "Washington Post" and "Stars and Stripes," while the ubiquitous "Kelly" was transformed for the moment into a concerto, though his individuality was always apparent.

In addition to the band there were three soloists. Mr. Herbert L. Clarke is probably the finest solo cornet player ever heard in Scarborough, and he had a most enthusiastic reception. Miss Virginia Root sang "Because I love you" (Hawley), but it was in her encore song "Annie Laurie," that she was heard to the best advantage. Miss Nicoline Zedeler played a violin solo from "Concerto" (Mendelssohn), and she had an enthusiastic reception. As an encore she played "The Swan" with harp accompaniment.

The only regret attaching to Sunday night's concert is that the word "farewell" has to be written in regard to Sousa and his men.

### SOUSA'S BAND: A BRILLIANT PERFORMANCE.

There was a crowded and enthusiastic audience at the Olympia, Scarborough, last night, when Sousa and his famous band paid a return visit and met with an even heartier reception than on the last occasion when they played in the Olympia. The band consisted of nearly 60 instrumentalists, who played a carefully-selected programme of music, every item of which was encored; whilst Miss Virginia Root (soprano), and Miss Nicoline Zedeler (violinist) afforded variety to the musical selections which proved equally acceptable.

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Yorkshire Evening News  
24. 2. 1911

### SOUSA'S BAND IN YORK.

Sousa and his band had a most gratifying reception in York this afternoon when they paid a visit to the city on their farewell tour of the United Kingdom. For an afternoon performance, the attendance at the Exhibition Buildings was excellent. Several of the most enjoyable contributions of the band were descriptive pieces, but as encores, Sousa gave a number of his well-known marches. Amongst the best pieces given were some character studies composed by Sousa, entitled, "The Dwellers in the Western World." Solos were contributed by Miss Virginia Root (soprano), Miss Nicolini Zedeler (violin), and Mr. Herbert L. Clarke (cornet).

### SOUSA IN YORK.

John Philip Sousa, the far-famed band conductor, is bidding farewell to these Isles, and yesterday afternoon found him with his band in York, after an evening entertainment on Sunday at Scarborough.

The audience at the Exhibition Buildings yesterday afternoon was really a very large one for an afternoon performance, but the front seats were very sparsely occupied. Descriptive selections formed a prominent feature in the programme as it was originally compiled, but one could not help being amused at the Yankee cuteness with which most of these were used as pegs on which to hang typical Sousa encores.

The opening piece of the afternoon was, perhaps, the best given, but it was emphatically not the Sousa type. "Les Preludes" (Liszt) was a work which was well rendered, and it is indeed a very fine piece of descriptive music. As an initial item it was certainly something of a surprise. It was presented with careful expression, being admirably dealt with by all the parts of the large band. Sousa soon justified his reputation, however, following up Liszt's symphonic poem with "El Capitan," his own rousing march. Another item of the programme was a very fine cornet solo, "Showers of Gold" (Clarke), by Mr. Herbert L. Clarke, the accompaniment to which, by the band, was very neat. Mr. Clarke displayed remarkable skill in his work, and the clearness and distinctness of his trills were deserving of a word of praise. His encore, though well played, provided less scope for effect-producing, but "If I had the world to give you" was nevertheless well enjoyed. A set of character studies by Sousa, "The Dwellers in the Western World," one must indeed appreciate as a realistic musical representation, and without the assistance of the programme's explanatory notes one would have had no difficulty in detecting the idea running through the whole piece. Yet, the effect of a well-written selection was to some extent spoiled by the immediate rendering of "Hands Across the Sea."

As a change after a long list of concerted items, Miss Virginia Root sang very nicely the Card Song from Sousa's "Bride Elect," and in response to a recall, she gave "Annie Laurie." Again the band earned approbation for tasteful accompaniments. Edw. German's "Welsh Rhapsody" was really well played by the band. As an encore, the inevitable "Washington Post" was hammered out. A very pretty piece of music, introducing bell effects was "The Old Cloister Clock" (Knockel), and the encore was a fantastic setting of "Has anybody here seen Kelly?" This was a further evidence of Sousa's insatiable love of the strong contrasts. A charming entracte by Helmesberger, and "The Fairest of the Fair," a march by Sousa, were bracketed as the next number, and these were followed by a cleverly executed violin solo by Miss Nicolini Zedeler. The programme concluded with Friedemann's "Slavonic Rhapsody," and despite the continued applause, no final encore was given.

The concert was indeed a peculiar mixture, but it was quite enjoyable. With all his ability for descriptive production, one might have expected Sousa to introduce an English audience to something realistically Yankee; say, a trolley-car gallop or a red Indian war dance or some of the ingenious music pictures which we know to exist in America, but which we so rarely get the opportunity of criticising. It is probably Sousa's strongest trait, however, that he is essentially himself.



## CONCERNING SOUSA.

## SOME FACTS ABOUT HIS CAREER AND WORK.

John Philip Sousa, conductor, composer, and author, was born in Washington, D.C., November 6th, 1854, his parents being Antonio and Elizabeth Sousa. His mother died at her home in Washington, D.C., August 23rd, 1908, at the age of 83 years. At 11 young Sousa appeared in public as a violin soloist, and at 15 he was teaching harmony. In 1876 he was one of the first violins in the orchestra conducted by Offenbach, when the latter visited America. Later he conducted for various theatrical and operatic companies, among them the "Church Choir Pinafore" company.

In 1880 he was appointed conductor of the band of the United States Marine Corps, the national band, and served in that organization under Presidents Hayes, Garfield, Arthur, Cleveland, and Harrison, until August 1st, 1892, when he resigned to organize the Sousa band which, up to November 1st, 1910, has made thirty-four semi-annual tours through the United States, visiting over 1,000 cities, and giving more than 8,000 concerts, visited Europe four times and covering 400,000 miles of travel.

As a composer Mr. Sousa originated a march style that is recognised the world over, his best known and most popular productions in the field including "The Washington Post," "Liberty Bells," "Manhattan Beach," "High School Cadets," "The Stars and Stripes for Ever," and many others.

He wrote the scores of the comic operas—"The Smugglers," "Desiree," "The Queen of Hearts," "El Capitan," "The Charlatan," "Chris and the Wonderful Lamp," "The Free Lance," the book and lyrics for "The Bride Elect," and "The Glass Blowers." He compiled under the auspices of the Government "National, Patriotic, and Typical Airs of all Countries," and has written miscellaneous verses, magazine articles, and two novels—"The Fifth String" and "Pipetown Sandy"; also a book of quotations from his works called "Through the Years."

He appeared with his band before King Edward and Queen Alexandra at Sandringham and at Windsor; the King on the first occasion bestowing on him the decoration of the Victoria Order.

## Musical "Mail."

## SUPER-SOUSA.

## A GENEROUS FAREWELL IN HULL.

## Great Yankee Bandmaster's Last Phase.

(SPECIAL FOR THE "DAILY MAIL.")

It was a subdued Sousa—a super-Sousa, if the term may be permitted—who dealt out so generous a programme at the Hull City Hall last evening. It was Sousa in his farewell humour—Sousa of latter years, with little or nothing in the way of whimsicalities and contortions. Beyond his characteristic shoulder-to-hip swing with both arms and his intimate initiation of a cadenza on the reeds with his flexible fingers, Sousa was repressed, restrained, and English enough in his methods. His band, of course, was "a big bit to bite off," with its five ranks of wood-wind on the left, and its battery of brass on the right, with horns in an acute stage of elephantiasis, uplifting mouths to the electric chandeliers that threatened to swallow the place. We have it on good authority that Sousa did not retire into the recesses of one of their bell mouths between encores! The harp blushed modestly in their midst. Then there was a giant bassoon fit to rout a whole army of Analekites, but the crown and glory of Sousa's gloriously precise Yankee bandsmen were the "specialists." One individual fingered a dulcimer with "delicacy and dexterity," just dropping in an old-fashioned note occasionally, and then turning to his three drums again. He also possessed peculiar talents upon the wood chunks. At the other side, amid the booming tympani, was ensconced another virtuoso of vagaries—a sand-paper artist,

the joint wielder of the sheet of tin-thunder in a Sousa storm, and a ravishing player of the hammer, the steel bars, and the musical gongs. It was not to be wondered that the heart of a great audience was filled with exultancy and excitement when Sousa hurled these "effects" at them with a mighty and ungrudging hand, but to crown all was the episode when his half-dozen trombones, six cornets, and four flutes made their way to the very front of the platform in an encore march and fairly blew the souls out of the people in front. It was a great and moving moment, and one long sigh of "Gee!" went up from the brave and fair in their serried thousands.

## A WONDERFUL TOUR.

This Quinlan-Sousa tour is a wonderful performance in itself. It commenced in January at the London Queen's Hall, and in that month Sousa and his band filled thirty engagements. This month Sousa has visited thirty-three towns in England, Ireland, and Scotland. On Sunday his band played at Scarborough, yesterday afternoon at York, and yesterday evening, of course, here. To-day it is at Grimsby in the afternoon and at Lincoln in the evening, and after a visit to Oxford to-morrow, it departs for South Africa, Australasia, and across America. Here is a Yankee lead in strenuousness with a vengeance. But still Sousa was not too pressed for time or patience to respond again and again to vociferous plaudits last night. Hull is a city of encores. And Sousa gratified its foible as no other bandmaster has ever done. He did not count seconds between terminating one piece and plunging into another.

## AFTER LISZT—SOUSA.

Liszt's third symphonic poem, "Les Preludes," opened his programme by way of a homage to music, and he dived at once into his own "El Capitan" march by way of encore, and "Hobomoko" as a double encore—surely a violent contrast enough. When the sand paper and stick men are weary, and the wood chunks are at rest, when the eyes are shut to the freak mouths of the elephantine horns, then a noble repression can be enjoyed as Sousa's band plays pianissimo. Of their responsiveness there can be no two opinions. They are as perfectly drilled as a crack regiment, and every man is a veteran of precision and "bustle." The dark-clad, sober-headed figure of their conductor is to them a symbol of efficiency plus spontaneity. There is no whispering of encore titles. The men pick up their instruments and just start. Every one of them, too, is a master, and one of the greatest is that cornet virtuoso, Mr. Herbert L. Clarke, a pattern and example to all players of his instrument. Truly, more than a "crack" player is Mr. Clarke! "The dwellers in the Western World" represented Sousa in a sort of Yankee-Elgas light. It was sub-divided into three parts, "The Red Man," "The White Man," and "The Black man," and the second was by far the most distinctive, including a solemn hymn-like movement which denoted a strain of reverence not to be despised, a sort of storm at sea, in which the big drum and the tin thunder nearly annihilated each other and the audience, and a crashing march movement to close with, which fairly shivered the roof! Altogether the second movement was a fantasia of effort and toil, including axe-blows, hammer on steel, and other devices to indicate the struggling colonist. German's "Welsh" rhapsody, with its final introduction of the "Men of Harlech" refrain, was further scope for the martial pulse. Kinkel's "Old Cloister Clock" was an undistinguished affair, but the sportive parody on "Has anybody here seen Kelly?" tickled the wagging among the popular audience immensely, ending up with the question on the circular base and the answer twittered on the flute. "Stars and Stripes," "Washington Post," "Federal," "Manhattan Beach"—nearly all the popular Sousa marches were sandwiched in, and Sousa concluded with Freidemann's "Slavonic" rhapsody. An accomplished soprano, Miss Virginia Root might have sung something more substantial than the card song from Sousa's own "Bride Elect" and the encore "Annie Laurie"—the encore pieces of concert vocalists deserve a book to themselves as a monument to British sentimentality. Miss Nicoline Zedeler played Saint-Saens' "Rondo Capriccioso" and "The Swan" with consummate skill. The attendance was a tribute to the enterprise and the arrangements of Messrs Holden Bros., Whitefriargate.

## A BLAZE OF SOUND.

## Sousa's Enthusiastic Reception at the City Hall.

The outstanding features about Sousa's band are undoubtedly its extraordinary technique and its wonderful ensemble. Never have bandsmen been more thoroughly drilled. Sousa plays on them as he might on an organ. No one denies that Sousa is unique among band conductors; and so long as he concerns himself with band music as distinguished from orchestral he can have no quarrel with him. Many of the things he made his band do last night were positively astounding. No wonder the City Hall rang with applause. The crowded audience seemed to enjoy the stupendous blaze of sound which he drew forth immensely. Take for instance his own work, Character Studies, written as a sort of commentary on the characteristics of "The Dwellers in the Western World." This composition "illustrates" three types of men—the Red, the White, the Black. So far as the Red Indian section is concerned, the music is suggestive rather than realistic, and it is certainly interesting as representing Sousa's attempt to present the atmosphere of the prairie and the forest. The second section, dealing with the White Man, is based on some lines which invite treatment of quite a different kind. Here Sousa is frankly "descriptive" in his treatment of the sentiment of the verse, which tells of the triumph of the white man over the west. As the white man's influence grows a tremendous riot of sound is developed. At any rate we may congratulate Sousa on his ingenuity in devising something original in picturesque noise. After the storm effects in the middle of the piece, a period of calm succeeds, but gradually "crescendos" into another magnificent tumult, till one feels that if the City Hall roof were not so high the appalling fortissimos might lift it. Sousa does not care a straw how he gets his effects. Crash! Bang! Swirl! We are plunged into a tumultuous sea of warring rhythms, and because there is not noise enough already a man must begin bashing at a piece of wood on the floor of the platform with a wooden mallet, and banging bars of steel. Similarly in the Black Man section to secure his effect he includes among other strange devices the use of some curious wooden clappers. If music was ever calculated to raise the hair of an audience the music of these Character Studies is.

## Some Miscellaneous Pieces.

It is impossible to accept Sousa's presentation of such purely orchestral compositions as Liszt's symphonic poem "Les Preludes" and Edward German's Welsh Rhapsody. To play Liszt's beautiful orchestration on a brass and reed band is to destroy all its character, while the effect in German's work is dreariness itself. It is when Sousa sets his men playing marches that we recognise his right to wear his crown as the March King. The fine bold swinging rhythms of the "Washington Post," "El Capitan," "Hobomoko," "Stars and Stripes," and "Manhattan" (all played as encore pieces) were irresistible. One feels that one wants to get up and march gloriously. Sousa's rhythms are electric. After a performance of Kinkel's tone picture, "The Old Cloister Clock," the audience were treated to one of the wildest musical jokes ever conceived—Sousa's variations on "Has anybody here seen Kelly?" This was exorcisingly funny, and the audience roared with laughter. As successful as anything in the way of marches is the "Federal," in respect to which the reeds are to be complimented upon the astonishing speed at which they played.

Local bandsmen listened with amazement to the incomparable technique of Mr. Herbert Clarke in a virtuoso piece of his own composition called "Showers of Gold." Such



flexibility in the execution of elaborate runs and shakes has probably never been heard on a cornet before. Two other soloists were heard—Miss Virginia Root, a lady with a charming voice, and Miss Nicoline Zedeler, an attractive violinist. Miss Root sang an ambitious operatic selection from Sousa's "Bride Elect," which, try as we would, we could not regard as interesting. The encore number, "Annie Laurie," revealed all the charm of Miss Root's voice, and a pretty way of treating the portamento, but she sang the song unconsciously slowly. Miss Nicoline Zedeler's violin playing was on a high plane. She produces charming tones, and is singularly dexterous. Her solo, Saint Saens' "Rondo Capriccioso," well deserved the loud applause it evoked, and the audience were delighted to hear in response the same composer's elegantly lyrical piece "La Cygne."

It only needs to be said that the spacious City Hall was crowded, and that Messrs Holder Brothers admirably carried out the arrangements of the concert.

## THE INCOMPARABLE SOUSA.

Night of Melody at the City  
Hall.

### A PEERLESS CONDUCTOR.

Whether the people of Hull are musical or not, over three thousand persons crowded the Hull City Hall last night in every part to take farewell of John Philip Sousa and his Band.

Since his last appearance in the city Sousa has altered very little in appearance, but there is no gainsaying the fact that he does not now favour those eccentricities in conducting which were such a noticeable feature of his "show" previously.

Only when conducting one of his famous marches does Sousa become the Sousa we knew and loved long since.

Last night's programme consisted of nine items, but in the two, all too brief, hours no less than twenty distinct pieces were performed. One can thus easily realise that Sousa lost no time. Comprehensive as the programme was, one would fain have had it include (say) the "Tannhauser" Overture or some similar work.

#### Spirited Renderings.

The programme opened with Liszt's Symphonic Poem, "Les Preludes," which was played with delightful light and shade. The inevitable encore followed, and Sousa quickly responded with splendid renderings of "El Capitan" and "Hobomoko," the latter a merry little sand dance. "The Dwellers in the Western World" is a new Sousa work, and was heartily received. Kunkel's "The Old Cloister Clock," was probably the best rendered item on the programme, and brought as an encore "Has anybody here seen Kelly?" which was produced, with all the curious effects for which Sousa is so famous.

A further encore was insisted upon, and the audience revelled in a "Yankee Shuffle."

#### Talented Soloists.

In addition to the Band there were three soloists of much merit. It is doubtful if a finer cornet solo player than Mr Herbert L. Clarke has been heard in Hull. His rendering of his own composition, "Showers of Gold," was indeed fine, but we liked him even better in "If I had the world to give you," which he played with much delicate feeling.

Miss Virginia Root is a young vocalist of much promise. She has a sweet soprano voice of good range, and used it well in the "Card Song," although here again we preferred her rendering of "Annie Laurie," which she gave as an encore.

The third soloist was Miss Nicoline Zedeler, who displayed some wonderful fingering in her violin solo, "Rondo Capriccioso" (Saint-Saens).

As an encore she gave the same composer's "The Swan," in which she was accompanied very beautifully on the harp, the two instruments blending with pleasing effect.

The concert was given under the management of the Quinlan International Musical Agency, for whom Messrs Holder Brothers, Ltd., acted locally.

Many other Sousa favourites were forthcoming as encores, notably "Stars and Stripes," "Manhattan Beach," "Washington Post," "The Federal March," &c.

## SOUSA'S BAND AT GRIMSBY.

The Performance at the Town  
Hall.

### A Splendid Programme.

There was not a dull moment on Tuesday afternoon at the Town Hall, where the famous American conductor, Mr. John Philip Sousa, and his noted band gave a performance which completely captivated the audience. It was quite refreshing, and tonic in its effects, being full of go and vim. Hardly had the strains of one composition died away than Sousa switched on one of his rousing and inspiring marches, most of these being "extras," and given as only Sousa can give them. There was no waiting, but a constant flow of melody from beginning to end, with the exception of one brief interval half-way through the programme. Many novel and interesting effects were introduced in several of the items, and proved wonderfully popular. The band opened with a beautiful rendering of Liszt's symphonic poem "Les Preludes," in which one gained an insight into the real artistic abilities of the performers, the theme being a meditation on life. This was immediately followed by the famous "El Capitan" march, given in great style. "Showers of gold" was the title of a sparkling new cornet solo played by Mr. Herbert L. Clarke, who gave by way of an encore, to the great delight of the audience, the solo "If I had the world to give you." "The Dwellers in the Western World," a new composition by Sousa, is a series of character studies in which we are introduced to (a) the Red Man, standing upon the prairie, in his war gear, and painted like the leaves of autumn; (b) the White Man crossing the ocean to gain a world, to which in turn he gave its grandest lesson—"On and On"; and (c) the Black Man, with his happy disposition and inveterate love of the old banjo. In response to the inevitable demand for an encore, Sousa gave "Hands Across the Sea." Before the interval, Miss Virginia Root, a soprano with a remarkably sweet voice, which she used most cleverly, gave a charming rendering of the "Card Song," from "The Bride Elect" (Sousa). It was a delightful number, and the audience craved for more. There was a tremendous round of applause when the lady responded by giving that old favourite "Annie Laurie," in exquisite style. Edward German's "Welsh" rhapsody into which is interwoven the unmistakable strains of the Cambrian war song and march, "Men of Harlech," was given a befitting interpretation by the band, and the "Washington Post," as an encore, completed the first portion of the programme. One of the most enjoyable numbers of the afternoon heralded the opening of the second portion. It was "The Old Cloister Clock" (by Kunkel), and the term of "tone picture" applied to it, is the best and most adequate description possible. Here we had the band at its best. It was a lovely performance of a very beautiful composition. Little wonder there were calls for an encore. Then we were given one of those musical whimsicalities for which Sousa, with a keen sense of humour, is noted. "Has anybody here seen Kelly?" was the particular item

chosen, and the audience were highly amused to hear this query asked, one after another, by nearly every instrument in the band. The effort was distinctly humorous. A "Yankee Shuffle," followed, and then we were treated to an entr'acte by Helmesberger, and Sousa's march, "The Fairest of the Fair," the encore being "Stars and Stripes." Miss Nicoline Zedeler was also encored for a dainty violin solo, "Rondo Capriccioso" (Saint-Saens), played with great delicacy, and she responded with "The Swan," given with harp accompaniment. A most successful afternoon's performance was brought to an end by the band giving Friedemann's "Slavonic" rhapsody. The concert was a distinct musical treat, and will long be remembered.

## SOUSA AND HIS BAND AT THE TOWN HALL. A Grand Concert.

A large audience assembled at the Town Hall on Shrove Tuesday afternoon to hear a performance by Sousa's world-famous band, now just concluding its farewell tour of the provinces, previous to its departure for South Africa. The full band of about sixty performers were in attendance, and they were in excellent "form," playing through their programme with a dash and brilliancy that captivated the audience, for nearly every item was encored.

The programme was rather short, consisting only of nine numbers, a third of which were compositions by Mr Sousa.

Opening with "God save the King" they proceeded at once to the first item, a "Symphonic poem" by Liszt, "Les preludes." This is founded on a passage from Lamartine's "Meditations," which depicts life as being merely a series of "preludes" to that "unknown song whose initial note is death." The changeful phases of man's ordinary life are portrayed with wonderful tone power—youth, love, the stormy troubles of after life, and the longing for calm and rest in later days. The piece was admirably rendered, the crescendoes and sforzandos being given with graceful ease and an absence of exaggeration not always observed. In the second number, a new piece, ("Showers of gold") opportunity was given to the solo cornet (Mr Herbert L. Clarke, the composer) for a brilliant display on his instrument, and the ease with which he delivered the chromatic passages and staccato triplets throughout the piece brought down the house, and for an encore he rendered "If I had worlds to give."

The next piece was eminently Sousaian, being "Character studies," another new composition by the conductor. It epitomised the "Red man," the "White man," and the "Black man," and needless to say the "White man" received the highest homage, musically and otherwise, for a beautiful theme was worked upon in it, whilst the "Redman" was represented by the wild war whoop, and the "Black" by the inevitable banjo and bones. Sousa's wonderful band is not by any means restricted to brass and wood instruments, for he gives a replica of any sound in heaven, earth, or the place underneath, so that he has no difficulty in producing any striking effect that is called for. The piece was loudly encored, and to hear the familiar "Washington Post" under his own baton was like being *chez lui*.

Another striking tone picture was Kunkel's "The old cloister clock." This literally began by striking the hour of five, and then succeeded a charming church-like theme chanted by the brass instruments and responded to by the clarinets and bassoons, the effect being very beautiful.

Two "Rhapsodies" were given, for Rhapsodies and Tone pictures seem a strong point with Sousa.

The first of these was the "Welsh" one, by Edward German, in which some of the most charming music of the programme was displayed, and it wound up effectively with the "Harlech" March.

The other Rhapsody was Friedemann's "Slavonic." Humorous music was represented by an "Entr'acte," by Helmesberger, in which striking contrasts were ludicrously displayed between the heavy brasses and the tiniest of wind instruments. Sousa's march "Fairest in fair," was accorded a hearty reception and his "Stars and Stripes" was given as an encore.

The programme was certainly not a hackneyed one, for there was not a single item of the inevitable Wagner in it.

The band's vocalist, Miss Virginia Root, gave a brilliant rendering of Sousa's beautiful "Card Song" from "The bride elect," and she charmed still more with her encore, "Annie Laurie."

Miss Nicoline Zedeler displayed powers of a high order in Saint Saens' "Rondo Capriccioso" for violin solo, and after a prolonged recall gave "The Swan," by the same composer, to a delightful harp accompaniment.

The concert was most enjoyable throughout, and the playing of the band fully sustained its reputation for striking effects. If there was a surfeit of noise at times it formed an excellent digestive after a shrove tide dinner. It is to be hoped the concert agents, Messrs W. H. Jackson and Company, will be well rewarded for their enterprise.



## SOUSA'S BAND AT GRIMSBY.

### The Performance at the Town Hall.

#### A Splendid Programme.

There was not a dull moment on Tuesday afternoon at the Town Hall, where the famous American conductor, Mr. John Philip Sousa, and his noted band gave a performance which completely captivated the audience. It was quite refreshing, and tonic in its effects, being full of go and vim. Hardly had the strains of one composition died away than Sousa switched on one of his rousing and inspiring marches, most of these being "extras," and given as only Sousa can give them. There was no waiting, but a constant flow of melody from beginning to end, with the exception of one brief interval, half-way through the programme. Many novel and interesting effects were introduced in several of the items, and proved wonderfully popular. The band opened with a beautiful rendering of Liszt's symphonic poem "Les Preludes," in which one gained an insight into the real artistic abilities of the performers, the theme being a meditation on life. This was immediately followed by the famous "El Capitan" march, given in great style. "Showers of gold" was the title of a sparkling new cornet solo played by Mr. Herbert L. Clarke, who gave by way of an encore, to the great delight of the audience, the solo "If I had the world to give you." "The Dwellers in the Western World," a new composition by Sousa, is a series of character studies in which we are introduced to (a) the Red Man, standing upon the prairie, in his war gear, and painted like the leaves of autumn; (b) the White Man crossing the ocean to gain a world, to which in turn he gave its grandest lesson—"On and On"; and (c) the Black Man, with his happy disposition and inveterate love of the old banjo. In response to the inevitable demand for an encore, Sousa gave "Hands Across the Sea." Before the interval, Miss Virginia Root, a soprano with a remarkably sweet voice, which she used most cleverly, gave a charming rendering of the "Card Song," from "The Bride Elect" (Sousa). It was a delightful number, and the audience craved for more. There was a tremendous round of applause when the lady responded by giving that old favourite "Annie Laurie," in exquisite style. Edward German's "Welsh" rhapsody into which is interwoven the unmistakable strains of the Cambrian war song and march, "Men of Harlech," was given a befitting interpretation by the band, and the "Washington Post," as an encore, completed the first portion of the programme. One of the most enjoyable numbers of the afternoon heralded the opening of the second portion. It was "The Old Cloister Clock" (by Kunkel), and the term of "tone picture" applied to it, is the best and most adequate description possible. Here we had the band at its best. It was a lovely performance of a very beautiful composition. Little wonder there were calls for an encore. Then we were given one of those musical whimsicalities for which Sousa, with a keen sense of humour, is noted. "Has anybody here seen Kelly?" was the particular item chosen, and the audience were highly amused to hear this query asked, one after another, by nearly every instrument in the band. The effort was distinctly humorous. A "Yankee Shuffle" followed, and then we were treated to an entracte by Helmesberger, and Sousa's march, "The Fairest of the Fair," the encore being "Stars and Stripes." Miss Nicoline Zedeler was also encored for a dainty violin solo, "Rondo Capriccioso" (Saint-Saens), played with great delicacy, and she responded with "The Swan," given with harp accompaniment. A most successful afternoon's performance was brought to an end by the band giving Friedemann's "Slavonic" rhapsody. The concert was a distinct musical treat, and will long be remembered.

## SOUSA'S BAND IN LINCOLN.

The famous "March King," Mr. John Philip Sousa, who is now on a tour of the world with his American band, sixty strong, paid a visit to Lincoln on Tuesday evening, and gave a concert before a huge and delighted audience in the Central Hall. Nine items were contained in the programme, but before the evening had expired, so generous was the conductor in the matter of encores, that that number had been more than doubled. Mr. Sousa's method in this respect might be commended to local concert managers. No time was allowed to be cut to waste in persistent calls for encores; indeed, so keen was the attendant's insight, that the card containing the name of the extra piece was often ready for hoisting before there was any outward manifestation for it. After the playing of the National Anthem, an ambitious beginning was made with an arrangement of Liszt's Symphonic Poem, "Les Preludes," which was presented with wonderful precision, clearness, and sonority. A similar remark may be applied to performances of German's "Welsh Rhapsody" and Friedemann's "Slavonic Rhapsody," given later. A new descriptive piece, entitled "The Dwellers in the Western World," representative of the red, white, and black man, and introducing various devices for the manufacture of sounds, musical and otherwise, showed Mr. Sousa as something more than a composer of marches, though it was the latter that seemed to find most favour with the majority of the audience. The "Washington Post" and "El Capitan," given with all Mr. Sousa's delightful touches, sent them into raptures, and there was quite a demonstration over "The Stars and Stripes," where four piccolos, then six cornets, and six trombones came to the front of the platform, and, supported by the rest of the players, gave of their best in the rendering of that invigorating march. It was ear-splitting, like some of the other pieces, but it was thrilling, and even amusing. The gaiety of the evening was also brightened by that grotesquely humorous piece, "Has anybody here seen Kelly?" a question which seemed to be almost spoken by some of the instruments. Of the capacity of the band for the rendering of really beautiful music there was a notable example, besides those named above, in the Entracte by Helmesberger, which was one of the most enjoyable numbers of the whole evening. As cornet soloist Mr. Herbert L. Clarke played "Showers of Gold" with its intricate florid passages, with marvellous skill, as also the encore, "If I had the world to give you." Miss Virginian Root, soprano, sang the "Card Song," from Mr. Sousa's opera, "The Bride Elect," with great brilliancy, but with little regard for the words, though full amends were made in this respect in "Annie Laurie," given as an encore. A violin solo by Miss Nicoline Zedeler, Saint-Saens' "Rondo Capriccioso," was finely executed, and in response to an enthusiastic encore the talented young artist played a delicious piece, "The Swan," with harp accompaniment. The band accompaniments were exquisite, and in their marvellous restraint were some compensation for much that had gone before.

## SOUSA AND HIS BAND AT LINCOLN.

### A TORNADO OF TONE.

Sousa, the "March King," with his famous band, commenced his farewell tour of the United Kingdom at the Queen's Hall, London, on January 2nd, and after twelve concerts there he started on a list of 110 in the provinces. Lincoln came last but one on the list. The famous American composer and conductor gave a concert at Grimsby in the afternoon and came on to Lincoln for an appearance at the Central Hall in the evening. With the exception of the front seats, the hall was crowded, and scores had to be content with standing room. Sousa has a band of some sixty performers under his command, and a host of extraordinary instruments. There are huge Sousaphones and Euphoniums, a mighty contra-bassoon, a gigantic contra-bass tuba, and an amazing "box of tricks" in the percussion department. The classic of the programme Liszt's Symphonic Poem, "Les Preludes" came first on the list, and with one brief interval the audience were simply hustled through the remaining twenty items. American music obtruded, for immediately Sousa appeared he made the usual bow, and in the next second the band were at work. It was just the same with the inevitable encores which followed each item. Scarcely half a minute separated any of the items, and with the exception of the ordinary interval we were not ten minutes without music the whole of the evening. Other items by the band were "El Capitan," "The Dwellers in the Western World," involving character studies of the red

man, the black man, and the white man by Sousa; Plantation Melodies, Federal March, German's Welsh Rhapsody, "The Washington Post," "The Old Cloister Clock," "Has anybody here seen Kelly," "Yankee Shuffle," Helmesberger's Entracte, Sousa's "Fairest of the Fair," "Stars and Stripes," "Manhattan Beach," and a rhapsody "Slavonic." Of the band's performance we write with somewhat mixed feelings. From the very uniqueness of Sousa and his methods, it is a rare attraction, but, if we may confess it, these pyrotechnics and artillery work of band music began to pall a trifle before the end. Nevertheless, we hasten to express our complete admiration of the magnificent and colossal tone volume, brilliant alike in crash and pianissimo. There is nothing quite to compare with Sousa in the electrical effects he achieved by the florid intensity of tone volume, which on occasions is absolutely ear-splitting. Thus from the standpoint of real artistry, the band has little to commend, and, perhaps, if it hankered after artistic interpretation a little more, it would not prove so magnetic to the general public. "Effect" is striven after at every turn, and it is somewhat significant that the humorous extravaganza upon the song "Has anybody here seen Kelly?" was perhaps the most appreciated item of the evening. Mr. Herbert L. Clarke, as the cornet soloist displayed amazing ability in the matter of range and supremely clever execution, and we don't recollect ever hearing his equals. Miss Virginia Root, a soprano, was encored for her "Card Song" from Sousa, "The Bride Elect," and in response, she gave "Annie Laurie." She has a good voice, but her diction is somewhat neglected. Miss Nicoline Zedeler, a young violinist, played Saint-Saens' "Rondo Capriccioso," and in response to an encore gave "The Swan." Her technique was creditable, but breadth of tone was lacking. These two ladies were winners of the Sousa competitions for 1910. There are hundreds of competitors, and the winners each year are offered these engagements. The closing concert was at Oxford on Wednesday, and then off to the U.S.A.

## MUSIC ON THE SPREE.

### The Lively Extravagances of Sousa's Band.

[By X. RAY.]

Yes, I have heard Sousa. I don't know whether I shall ever hear him again; I certainly never heard him before, or anything like him. I once went to Col. Cody's Wild West Show, and I have seen Barnum and Bailey. But they did not come up to Sousa. I should think not. Sousa is the greatest thing on earth. At any rate, in the musical line, and, of course, it is music we are talking about. Music; I should just say so. My word. Talk about the Yankee shuffle. The very recollection of it gives one a sort of thrill. But I've done it. I've done my duty as a cosmopolitan musical man. I've heard Sousa. I am going to take things quietly for a day or so.

Sousa can play. There is no question about that. Except for the hardness of his tone there was nothing whatever to cavil at in selections such as Ed. German's Welsh Rhapsody, or Kunkel's tone picture, "The old Chorister clock," still less in the charming entracte of Helmesberger. It was both brilliant and magnificent interpretation. As for the Welsh Rhapsody, it was a most stimulating selection, ending up with such a "Men of Harlech," as made one congratulate oneself that the Lincoln Welsh Society was safely shut up in the Great Northern Hotel; otherwise there might have been excitement. Not that Sousa would have minded. If it is not excitement he is out to manufacture his world's tour is being made very much in vain.

Excitement, I should say so! We started fairly moderately with Liszt's symphonic poem. The audience acknowledged a masterly performance of a very ambitious work by a polite tribute of applause. In a minute Sousa was back again, up he jumped on to his dais, and before we knew where we were the rafters were ringing with a crashing march, "El Capitan" announced the attendant, holding up a big printed card. Then we knew where we were. Sousa swung his arms in evident enjoyment of the strain, sixty instrumentalists laid themselves into the music, and one could literally see the audience beginning to twitch in their seats. It was coming on.

But I am terribly over-running my tale. I expect I am not really quite recovered



from the sensation. I ought to have told you something about Sousa and his band. Well Sousa is what we did not expect to find him. He does not turn semersaults on his conductor's throne; he does not lead in the intricacies of counterpoint with the sole of his foot; he does not shoot his instrumentalists when they displease him. A dapper, good looking man, with an easy Yankee poise, he is at first sight the coolest of conductors. Only now and again does he fall into his stage tricks, and one has to look carefully to appreciate them. He winks his eye for the piccolo, and summons the faithful clarionettes by opening and shutting his gloved hand. He flicks the brass into excited activity, and will indicate a sudden burst of staccato by a nervous pump of his active frame. He plays chopsticks when things are going smoothly; now and again he will just fold his hands and take a few minutes off. And just to show you how it is done, he opened out the trio of one of his marches on a magnificent fortissimo with both hands extended above his head. Then gradually lowering them he brought the full band down the steady slope of a graceful diminuendo, ending pianissimo with both hands lazily swinging at his side. And that's it.

Then, as to his band. I think I said there were about sixty instrumentalists. Well divided they were, the reeds on the left hand and the brass on the right. There were four flutes and piccolos. The bassoons looked puny beside the great contra bassoon, which reared itself like a sloping ship's mast. The saxophones and bass clarionettes made an imposing section at the back of the horns. The double bombardons had majesty pretty much their own way until there stalked on to the stage a monster circular quadruple pedal B, whose leviathan head gaped two feet across the bell. It was a show instrument, quite too big for any human lips to vibrate properly. It could only roar. And to speak the truth it had rather a bad effect than otherwise on the harmony, which really suffered for the lack of string bass. But it was distinctly Sousa-esque, and it certainly amused the audience. There were four trombones. There were two more hanging up on hooks at the back of the stage. The imagination was inclined to wander to those two ominous trombones hanging up. The imagination was not disappointed.

As to its effect, as I have said it would do with toning down for the concert hall. It would be all right out of doors. It would be the very thing for the sunshine, the brilliance and the exhilaration of Manhattan beach, or the glorious abandon of Douglas head. It breathed the psychology of a holiday with big cigars and plenty of room to kick one's legs in. But acoustic qualifications are limited both ways. And sixty American players doing their utmost in a small hall are not far off the limit.

With the last strains of the march echoing noisily away, and before the audience had had time to properly recognise the performance, the band was up again. Another distinct characteristic about the entertainment. There was no waiting. No time to settle afresh in ones seat. No time to hand round chocolates; no time even to consult the programme. From start to finish it was a musical American quick lunch. And when it was all over there was no doubt about it. The moment they got them away from their lips, and while the audience vainly clamoured for more, the players began eagerly packing up their instruments, putting them away in travelling cases, strapping up and labelling them. Before the house was well empty all was safely stowed, and all ready to take train for the next adventure.

But to return to the programme. The second item was a cornet solo. Herbert J. Clarke was the soloist, and his piece was "Showers of gold," a little thing of his own composition. I need hardly say it was brilliant. It was the par excellence of cornet scintillation, played by one of the most brilliant exponents I have ever heard. The cornet is a thing of child's play to Herbert J. Clarke. Instrumentalists will understand me when I say that he ended a long and complicated passage with a shake from top C to super-D, and topped the final chord with a superb and impossible super-F. I say impossible advisedly. I don't know how he did it. I only know that it did not seem to be any particular trouble to him.

And so we went on. The programme introduced a soprano singer in Miss Virginia Root, who scored an immense popularity with "Annie Laurie," and a violin soloist, a matter-of-fact young lady, who nodded carelessly to the audience and set about Saint Saens' "Rondo Capriccioso" with a workmanlike zeal that there was no misunderstanding. It was not what one would call an artistic performance, and loyalty won't expect me to suggest that the violin

sounds to best advantage with the accompaniment of a Sousa military band. But it was quite all right, and Miss Nicolene Zedeler—in the noise and hurry I quite forgot to tell you that was the young lady's name—received a capital encore, for which she gave a pleasing rendering of "The Swan" (by John Philip Sousa. I presume) with a florid harp accompaniment.

That is another thing I forgot to tell you. Most of the things were Sousa's. And after every concerted item we got a march. Amongst others we had the "Washington Post," "Stars and Stripes," and "Manhattan beach," with the fantastic "Yankee shuffle." And by way of a change a musical grotesque. It opened so sweetly, did this musical absurdity, that the audience did not quite recognise the familiar aria. So the attendant hung it up. It read "Has anybody here seen Kelly." And the pantomime began. We had Kelly in the minor key. We had his whereabouts discussed in a brilliant variation upon the cornet. The big, big bassoon asked the question pompously, and Sousa left him for something like half a minute hanging on to the bottom note, having apparently forgotten to turn the tap off. The horns blared it, the piccolo whispered it, and in a voice of double thunder the extra bombardon proclaimed his whereabouts from the Isle of Man. And the Gargantuan discussion ended in a wail of most plaintive anxiety from the oboe. It was a bit of fine foolery. How we did laugh.

Well, there was more sensation yet. Those two reserve trombones came down, and with four four others walked to the front of the stage to rip out the refrain of Sousa's "Fairest of the fair." Perhaps fifty trombones might have done it better. Doubtless God might have invented a more assertive instrument than the trombone; doubtless, however, God never did. At any rate six trombones did very well. But that was nothing. There was another march, and four piccolos came to the front to sport themselves in florid obligato. Then there was a sort of a stir. The six trombones got up again, along with four cornets and the two trumpets, and making a long line with the screaming piccolos in front of the band, they took matters finally into their own hands. When you're hungry, says the song, there's nothing like a good blow out. On this philosophy these twelve men of brass just did themselves all right. They just let themselves go. The effect I can perhaps leave to your imagination. I am glad for some things that I heard it. But I think I'll just take care of myself for a day or two.

It was a fine intoxication. If the musical instinct is to be allowed a night out on the spree now and again—and I don't see why not—it can't do much better than fall in and follow Sousa. It was a glorious evening. At any rate it was quite unique. We may thank John Philip Sousa and Messrs. Harston, whose skilful enterprise brought him here and found him a crowded audience, for an experience which we shall probably never have again.

#### VISIT OF SOUSA AND HIS BAND.—

The famous "March King," Mr. John Philip Sousa, who is now on a tour of the world with his American band, sixty strong, paid a visit to Lincoln on Tuesday evening, and gave a concert before a huge and delighted audience in the Central Hall. Nine items were contained in the programme, but before the evening had expired, so generous was the conductor in the matter of encores, that that number had been more than doubled. After the playing of the National Anthem, an ambitious beginning was made with an arrangement of Liszt's Symphonic Poem, "Les Preludes," which was presented with wonderful precision, clearness, and sonority. A similar remark may be applied to performances of German's "Welsh Rhapsody" and Friedmann's "Slavonic Rhapsody," given later. A new descriptive piece, entitled "The Dwellers in the Western world," representative of the red, white, and black man, and introducing various devices for the manufacture of sounds, musical and otherwise, showed Mr. Sousa as something more than a composer of marches, though it was the latter that seemed to find most favour with the majority of the audience. The "Washington Post" and "El Capitan," given with all Mr. Sousa's delightful touches, sent them into raptures, and there was quite a demonstration over "The Stars and Stripes," where four piccolos, then six cornets, and six trombones came to the front of the platform, and, supported by the rest of the players, gave of their best in the rendering of that invigorating march. It was ear-splitting, like some of the other pieces, but it was thrilling, and even amusing. The gaiety of the evening was also heightened by that grotesquely humorous piece,

"Has anybody here seen Kelly?" a question which seemed to be almost spoken by some of the instruments. Of the capacity of the band for the rendering of really beautiful music there was a notable example, besides those named above, in the Entr'acte by Helmesberger, which was one of the most enjoyable numbers of the whole evening. As cornet soloist Mr. Herbert L. Clarke played "Showers of Gold" with its intricate florid passages, with marvellous skill, as also the encore, "If I had the world to give you." Miss Virginia Root, soprano, sang the "Card Song," from Mr. Sousa's opera, "The Bride Elect," with great brilliancy, but with little regard for the words, though full amends were made in this respect in "Annie Laurie," given as an encore. A violin solo by Miss Nicolene Zedeler, Saint-Saens' "Rondo Capriccioso," was finely executed, and in response to an enthusiastic encore the talented young artist played a delicious piece, "The Swan," with harp accompaniment. The band accompaniments were exquisite, and in their marvellous restraint were some compensation for much that had gone before.

#### SOUSA'S BAND.

On Tuesday evening Mr. John P. Sousa, the famous "March King," appeared at the Central Hall, Lincoln, with his band of sixty picked performers, whom he is conducting on a tour of the world. As a well-known critic recently wrote: "A Sousa concert is to be seen as well as heard. First, there are the fearful and wonderful instruments; tubas with two bells, huge Sarrusophones and Sousaphones, the sixteen-footer contra-bassoon, the colossal contra-bass tuba, the army of smart cornettists and clarinetists, the artist on the percussion—the 'Admiral Crichton' of the combination—and, last but not least, Mr. Sousa himself." The programme contained the finest and most classical works of the greatest American, English, and Continental composers, and included one of Sousa's soul-stirring compositions which have earned for him the world-wide soubriquet of "The March King." Other musical talent of a high order will assist in the persons of Miss Virginia Root, soprano; Miss Nicholine Zedeler, violinist; and Mr. Herbert Clare, solo cornet.

#### THE "MARCH KING" IN OXFORD.

On Wednesday John Philip Sousa and his famous band invaded Oxford, and spent some four hours (in two performances) assaulting the ears of some 3,000 of her inhabitants. The juxtaposition of this visit to that of Pachmann was striking, for the Russian pianist and the American conductor are musically at opposite poles. One is sometimes a little puzzled to know where to place Sousa in the scheme of the musical world, for somehow the national spirit of "hustle" that characterises all his work seems violently incongruous in the realm of Music. Brisk, alert, business-like, he has made the great feature of his band's rhythmic precision; beyond this there is little to be said for them, for their tone does not bear comparison with that of the finest English bands, and the more delicate refinements of expression are unknown to them—a true pianissimo, for instance, is never achieved. Yet in their great and broad effects they possess a vigour all their own, nowhere better displayed than in the "1812" Overture, at the commencement of the evening programme, which was worked up to a grand climax, after which—"El Capitan"! This is Sousa's worst fault: an incurable lack of appreciation of artistic unities in the matter of encores. A rather effective arrangement of Rachmaninoff's C sharp minor Prelude was similarly killed with the "Washington Post."

The "March King" had one or two new marches to introduce to us (but no new ideas), and also a new trilogy of "character studies—The Dwellers in the Western World." The three movements represent the Red man, the White man, and the Black man, and on the whole the music is pretty characteristic. But it is mere scene-painting—all on the surface; and even in his great sea-storm, worked up with a whole battery of wierd and nerve-shattering "percussion," Sousa does not produce a tithe of the emotional effect that Tchaikowsky has obtained in a dozen bars of the "1812," with nothing beyond the normal resources of the orchestra but the bells. He is vastly sensational, but nothing more. He is a musical Kipling—the Kipling whose vocabulary of slang is one of the marvels of modern literature; there is a certain piquance about his compositions which makes its own appeal to certain types and moods of humanity, but they can hardly be numbered among



the eternal verities.

For the rest of the programme, the cornet soloist gave a fine exhibition of technique in two solos, but the soprano and violinist laboured under the disadvantage of too heavy accompanying on the part of the band. The latter fared better in her encore, which was accompanied by the harp alone. The audiences were full and greatly enthusiastic; and the seats were happily arranged in the reverse of the usual order, so that the higher-priced reserved seats were at the back of the hall—by far the best place for hearing an orchestral or choral concert, much more a brass or military band.

### SOUSA AND HIS BAND

At the Crystal Palace Theatre on Thursday afternoon, at a special matinee, the attraction was Sousa and his band. The American conductor on his last visit to this country made a name for himself by his vigorous style of conducting. He has toned down considerably now. It follows, of necessity, that a band which is always playing together a certain type of music, under one man, must have go and snap and rhythmic swing, and these qualities were often apparent here. The programme contained not much music of importance. The "1812" overture on a brass band is only an orgy of noise, and the other solid piece, the "Siegfried" Fantasia, was harsh in tone and not always in tune. Encores were taken very quickly, so that the audience had an opportunity of hearing half a dozen of the well known Sousa marches as well as a kind of burlesque "Has any one here seen Kelly?"

A solo, "Card Song," was contributed by Miss Virginia Root, a good soprano, who, as the encore, substituted "Annie Laurie," very much drawn out. Miss Nicoline Zedeler played as a violin solo Saint Saens' "Rondo Capriccioso." Mr. Herbert Clarke was the most successful soloist with his cornet solo, "La Debutante," followed as an encore by "If I had the world to give you." His playing was very fine. The attendance was large and appreciative.

Mr. John Philip Sousa and his band gave their final concerts in London, at the Crystal Palace, on Thursday afternoon, and at the Alexandra Palace in the evening. They conclude their tour, in the course of which they will have appeared at 113 concerts, at Bristol, on Friday. The band sail for South Africa on Saturday, and give their first concert in Cape Town on March 24th, afterwards visiting the chief cities in Cape Colony, the Transvaal, and the Orange River Colony.

John Philip Sousa and his band gave a special matinee at the Crystal Palace on Thursday. There was a large audience in the theatre, and the band performances were greatly admired. Other musical items were the songs by Miss Virginia Root, the violin solos by Miss Nicoline Zedeler, and the cornet solos by Mr. H. L. Clarke.

### SOUSA AND HIS BAND AT THE PALACE.

Again worthy enterprise has brought Mr. J. Bannister Howard into intimate touch with the public, for last Thursday Sousa and his band gave a special matinee before an audience that filled the capacious theatre.

A report of that which took place cannot be fully described in the newspaper but the trained observer will not be slow to detect the fulcrum of Sousa's success. His exactitude is proverbial and that is where the secret lies. Each item succeeds its fore-

runner with a continuity only broken by applause over which he seems to possess a power that condenses even the appreciation of those he so successfully pleases.

Our space only admits the publication of a list of music performed which was as follows:—

Overture....."1812".....Tschaiakowsky  
Cornet Solo....."La Debutante".....Clarke  
Mr. Herbert L. Clarke.  
Character Studies... "The Dwellers in the Western World".....Sousa  
Soprano Solo.... "Card Song" (from the Bride Elect).....Sousa  
Miss Virginia Root.  
Prelude "The Bells of Moscow" Rachmaninoff  
Fantasia....."Siegfried".....Wagner  
Entr'acte....."The fairies of the fair".....Sousa  
March....."The fairies of the fair".....Sousa  
Violin Solo... "Rondo Capriccioso".....Saint-Saens  
Miss Nicoline Zedeler.  
Rhapsody....."Slavonic".....Friedemann

No less than seven items were encores which included:—Miss Root who sang "Annie Laurie," Sousa's Band who played "The Washington Post," "Stars and Stripes," "Has anybody here seen Kelly," "Yankee Shuffle," and Miss Zedeler who played "The Swan."

Surely a good two hours entertainment and of a nature that satisfied a critical and representative audience.

Last night Sousa and his band attracted an audience of upwards of 6,000 people. The musicians travelled from the Crystal Palace, and arrived somewhat late. The audience became impatient at the delay, and when the band came on the platform half an hour after the advertised time there was some hissing and booing, which was renewed when they had played the National Anthem. After that the audience settled down to the enjoyment of the concert, which was heartily received throughout. There were nine other items on the programme—six by the band, a song by Miss Virginia Root, a violin solo by Miss Nicoline Zedeler, and a cornet solo by Bandsman Clark. The selections by the band included the Austrian "Imperial," Ruchmoninoff's "Bells of Moscow"—the well-known C sharp minor Prelude—Wagner's fantasia "Siegfried," and Friedemann's rhapsody "Slavonic," as well as several of Sousa's own compositions, "Forest of the Fair," and the character studies, "The dwellers of the western world." The band fully upheld their reputation, and encores, which were quite the order of the evening, included such swinging music as "Washington Post" and "Federal March."

The Sousa farewell tour in England is finishing next Friday at Bristol. The band has given 113 concerts here since its arrival on January 2, and on Saturday Mr. Sousa and his players sail for South Africa, where they open in Cape Town on March 24.

### SOUSA SAYS "AU REVOIR."

#### ENGLAND TO BE AGAIN VISITED.

The nervous and physical strain of a lightning-like tour through the British Isles is over, and Sousa with his band embarks on the Tainui at Plymouth about noon to-day for South Africa. The last place in the Motherland to hear the strains of his music was Bristol, and after a rousing reception at that city yesterday afternoon the famous bandmaster and his band arrived at Plymouth last night, staying at the Royal Hotel. So fatigued was Mr. Sousa following his exertions, that he had already retired to rest when our representative called at the Royal at 10.45 last night, but Mr. Quinlan, who has the arranging of the tours, came forward and volunteered a statement regarding the short stay of the band in these realms. He said they commenced their programme at the Queen's Hall, London, on January 2nd, and concluded at Bristol that afternoon, having discoursed 117 concerts meanwhile. It had been a record tour as regards the number of concerts, and also the time they had taken was a record. The receipts, too, have equalled those of the band's first visit to this country. The four countries in these isles have been visited, the trips extending as far North as Aberdeen, South to Torquay, East to Lincoln, and West to Cork, travelling in all from six to seven thousand miles, and breaking all records for the profession. No other conductor has attempted such a feat as has Mr. Sousa, who has successfully accomplished his aim, although the strain necessarily occasioned is having its effects. It would certainly be invidious to single out one composition as being Sousa's best, although it must be stated that every one is clamouring for the latest compositions by the great conductor, and there is a general reluctance on the part of the nation to allow the band to leave these shores. Over seven hundred letters from every part of the country have been received by Mr. Quinlan, begging him to entreat M. Sousa not to consider this his farewell visit, but to come again and be heartily welcomed. That feeling has been so frequently and emphatically expressed and stimulated that M. Sousa feels that he ought only to say "au revoir!" At any rate he hopes that such might be the case. If the public had shown the slightest sign of weariness, he should have certainly said "farewell," but under the existing circumstances, which he hoped would remain unaltered, he felt quite able to express the hope in confidence that it would only be a matter of time before he again visited this country.

From the record-breaking point of view several features might be recalled. It is no small feat to give 117 concerts in the space of two calendar months and to conduct them all personally. There has been no untoward incident whatever, with the exception that at Merthyr Tydfil, where the platform collapsed, Sousa smashed his watch and hurt his wrist. The handling of 120 packages of luggage twice daily was a matter calling for much attention from an organizing standpoint; as was the transport of the whole company, numbering 35. The rapid mode of travel has given the band little time to gain an impression of the places visited.

#### FUTURE DOINGS.

The party are due to arrive at South Africa on the 24th inst., and they will visit the more important places in that country, giving 44 concerts before leaving for Australia. Here a more extensive programme has been arranged, no fewer than 120 engagements being booked. The party then proceed to Vancouver, where they will commence a Transcontinental tour, terminating at New York shortly before Christmas.

The tour has been arranged by the same management as was responsible for Signor Caruso's visit to Plymouth, namely, the Quinlan International Musical Agency.

### SOUSA AND HIS BAND.

#### END OF THE ENGLISH TOUR.

#### CONCERT AT THE COLISEUM.

Sousa and his band, in a farewell tour of the United Kingdom, visited Bristol some six weeks ago, and it was then understood to be the last appearance in the capital of the West. From the 1st of January, when the famous American conductor and his sixty musicians landed in this country, until the end of February, every day, including Sundays, was booked, and, with very few exceptions, for two performances daily, but when it was found that they would not be sailing till the 4th day of March, the Bristol Coliseum, Limited, promptly secured another visit, hence the second "farewell" concert, which was given in the spacious building in Park Row, yesterday afternoon, and which was the last performance in England. Last night the company left for Plymouth, and sail in the s.s. Tainui, at noon to-day, for Cape Town. The audience was not so large yesterday as on the evening in January, when nearly 6,000



people assembled at the Coliseum to hear the famous and marvellously controlled and directed band, nevertheless, the assembly was a large one, and until "Auld Lang Syne" was played at the close, the items of the programme and the many encores were received with great enthusiasm. Several of the marches, which have made the name of Sousa celebrated throughout the world, were played as no other body of musicians could have played them, and the contributions of the band were occasionally interspersed with solos for the cornet, violin, and the voice.

A warm tribute of applause greeted the celebrated conductor as he came forward to take command of his forces. The briskness of his methods were illustrated at the outset, for scarcely had the last notes of the National Anthem died away when the first item of the programme was entered upon. Those familiar with the Mr Sousa of old could not fail to mark the quiet style which he now adopts when wielding the bâton; yet it is evident he is completely in touch with each of the sixty performers, who, playing so frequently together, might almost proceed, and do occasionally proceed, with their conductor motionless. The famous Tschaikowsky "1812" overture was chosen as the initial contribution, and in this now well-known, picturesque, and descriptive composition all the striking features were effectively brought out, and a more thrilling and impressive performance of the overture could not be desired. At once in reply to the outbreak of applause the signal was given for "El Capitan," one of the best known marches of Sousa's, and its appreciation appeared to be as great as ever. Those who were present at the recent Sousa concert at the Coliseum had pleasurable recollections of the cornet solo of Mr Herbert L. Clarke, and the executant now delighted his hearers with one of his own compositions, "La Débutante." Stately at times and melodious throughout, and with the solo instrument so well supported, it was not surprising to hear "Bravo" coming from various parts of the hall. "The Carnival of Venice" was given as an encore, and was finely executed. The name of Sousa appeared as composer against the next programme item, a suite entitled "Three Quotations." In each of the three—"The King of France," "And I, too, was born in Arcadia," and "Nigger-in-the-Woodpile"—the composer has once more demonstrated his unique ability of creating music of a type which arrests the fancy and keeps the mind pleasantly attentive. The first two were dainty and pleasing in character, while in the concluding number novel accessories were employed, and there was no mistaking that nigger associations were being musically reproduced. An encore was inevitable, and "Liberty Bell" was rattled off. At this stage a vocal solo was introduced, Miss Virginia Root appearing for a song of Sousa's, "Maid of the Meadow." Her clear and flexible soprano voice in this agreeable item produced such a good impression that Miss Root had to pay the penalty of success, and the audience was rewarded by her re-appearance and charming rendering of "Annie Laurie." The first part of the programme closed with a fantasia by Richard Strauss, "Till Eulenspiegel's Merry Pranks," in which a marked German folk feeling is prevalent. This quaint composition in which the theme is taken up in turn by the oboes, clarionets, and bassoons, and is finally brought to the full orchestra, except trumpets and trombones, met with marked appreciation. The "extra" in this case was the famous "Washington Post." An exquisite rendering of that charming valse by Strauss, "On the banks of the beautiful Blue Danube," started the second and shorter portion of the programme. In marked contrast as an encore came "Has anyone here seen Kelly?" treated so humorously that laughter was mixed with the applause. Yet another "extra" was granted, the invigorating "Yankee Shuffle." Bracketted with the Sousa's march, "The Federal," specially written and dedicated by the composer to the people of Australia, was the agreeable Praeludium by Järnegelt. The march was heard here recently, and its vigorous style again drew forth warm plaudits. The renowned "Stars and Stripes" was then heard. Four piccolo players came to the front at the penultimate stage, and were joined in the finale by six cornets and six trombones. The effect was most striking as the well-known theme was blazoned forth. Great enthusiasm was manifest, and another addition was given, this time "Manhattan Beach." A gifted violinist, Miss Nicoline Zedeler, was heard in Sarasate's "Zigeunerweisen," and so artistically was it executed that the young lady came forward and again obliged with a Menuet, enhanced in its effect by a harp accompaniment. The final item on the programme was Halvorsen's graphic "Tromphale des Boyards." At its conclusion the band struck up "Auld Lang Syne," at which the whole audience rose, and cheers were accorded "Sousa and his band" as the platform was vacated.

Grocer's Journal

4.3.1911

The Sousa farewell tour in England finished last Friday at Bristol. The band has given 113 concerts in this country since its arrival on January 2nd, and to-day Mr. Sousa and his players sail for South Africa, where they open in Cape Town on March 24th.

Quinlan Journal

2.3.1911

Under the auspices of the Quinlan International Musical Agency, of which Mr. Thomas Quinlan is manager, Mr. John Philip Sousa and his band are making a farewell tour of Great Britain and Ireland before starting for South Africa and Australasia. In the course of their peregrinations they visited Glasgow last week, where they gave two concerts to large overflowing audiences. Sousa conducted with his old fire and enthusiasm, and among the items on the programme was a new march by himself, which promises to become very popular. Brilliant solos were given by Miss Virginia Root (soprano), Miss Nicoline Gedeler (violin), and Mr. Herbert Clarke (cornet). Messrs. Quinlan are to be congratulated on the successful results of their enterprise.

Musical News

Glasgow 4.3.1911

same.—Sousa has not had many opportunities of renewing his acquaintance with his old friends here since his month's visit to the Glasgow Exhibition in 1901, and so large audiences assembled at St. Andrew's Hall on February 18th. The evening programme comprised Tschaikowsky's "Overture 1812," Rachmaninoff's Prelude in C sharp minor, a Fantasia, "Siegfried," and Rhapsody, "Slavonic," Friedemann. These were all given with great verve, go, and exactness. Mr. Herbert Clarke's cornet solos proved that his execution is unapproachable; and Miss Virginia Root, despite very indistinct enunciation, sang well, and Miss Nicoline Zedeler played well Saint-Saëns' "Rondo Capriccioso."

Quinlan's Journal

4.3.1911



JOHN PHILIP SOUSA, the Famous Conductor, relates to "P.W." the Funniest Stories of His Childhood.

NEXT to being born, the most important event of my dreadful past was when I began the study of music.

The first to instruct me in the mysteries of the art was an old Spanish friend of my father's. My start was not very encouraging. The old Spaniard was a retired orchestral player, and he had, I believe, the very worst voice I have ever heard.

When he was calm he squawked; when excited, he squeaked. At the first lesson he bade me repeat the syllables of the scale after him.

"Do," he squawked.  
"Do!" I squawked, in imitation.  
"No, no!" he cried; "sing 'Do!'" and he squeaked the note.

"Do!" I squeaked, earnestly striving to produce the crow-like tones of his voice.

He grew very angry. His mental ear was alert and true, but while the sounds of his own voice sounded right to him, they were nothing but grating noises to my child mind. For an hour he squeaked and squawked, and I vainly tried to imitate him. He stormed and abused me, but it was useless, and while I remained the old Spaniard's pupil his toneless voice hung over me like a pall and filled my soul with horror and despair.

#### HIS "SPECS" WERE LOST.

One night when he came to the house to give me my lesson, he suddenly discovered that he had lost his spectacles. He searched in his pockets, and

in the pocket of his cloak, which hung in the hall, but all in vain. His wife, who had come with him to visit my people, assured him that he had the glasses when he left his own house; so it was proposed that the entire household should search the street for the lost spectacles.

It was quite dark outside, of course, and the street was deserted, so we took lighted candles, and proceeded to make a careful examination of the way the old gentleman had come.

I was a little bit ahead of the others, and as I came near his house I saw the glasses lying on the lawn. I quickly picked them up and slipped them in my pocket, but I continued to search the lawn even more diligently than before. When the others came up they found me still carefully searching, and I am sure no boy could have shown more interest nor proposed more places to hunt than I.

"Let us give it up," some of the others would suggest. "There's no chance of finding them now."

But I urged them to continue. The horror of my music lesson was ever before me, and I felt that if I could prolong the search I might escape the lesson at least for one night.

#### DISCOVERED AT LAST!

We finally gave up the search, and my teacher, still raging at his ill-luck, dismissed my lesson for the evening; it was impossible for him to see the music without the missing glasses.

When we returned to my father's house I sat near the place where the old gentleman's cloak hung; and, at the first opportunity, I slipped the spectacles into the pocket. No one saw me, my father and the old gentleman being by this time deep in some discussion.

Then I wished them all "Good-night" very politely and went off to bed.

On the stroke of nine my teacher and his wife rose to leave, and as the old gentleman wrapped his cloak about him I suppose his hand must have struck the glasses I had put in the pocket.

Suddenly I heard an astonished voice: "Good gracious! Look what I've just found! To think that we should have been hunting for them all the evening!"



42

"Didn't you feel in your pockets before?" somebody asked.

"I did," he replied, and added pointedly: "This must be the work of the bad fairy or one of his imps!"

And with many angry mutterings he made his departure.

As for me, I crept into bed with the consciousness of a duty well done, and closed my eyes for the first peaceful slumber of many days.

A year or two later, after I had made some real progress with my music, I nearly had another adventure.

#### I NEARLY JOIN A CIRCUS.

I was practising in a front room one day, with the window open, when a knock came to the door. I answered it; and when I opened the door I found a resplendent person who announced to me that he was the proprietor of a travelling-circus that was then visiting our town.

"Was that you playing?" he asked.

I said it was.

"Would you like to come and play in my band?" he asked next.

I blinked with delight at the prospect. "It would be just Paradise!" I managed to gasp out.

He mentioned his terms, and it was arranged that I should go to him next day. Then he went away.

For the rest of that day I walked on air. I did not dare tell my people about my plans because I knew they would not have any sympathy with them, and I would probably get into terrible trouble for thinking of such a thing. I laid careful plans, however, to enable me to slip away quietly when nobody was looking. I knew it was dangerous, but I felt I must tell somebody; so, under promise of the strictest secrecy, I told my bosom friend, the boy next door. He, in turn, found the secret such a burden that he asked his mother to share it. And she went straight to my mother!

It is not necessary to go into details, but, after an interview with my father in the wood-shed, I concluded that scraping a fiddle in a circus-band was not for me.

Oxford Times

14.3.1911

#### SOUSA AND HIS BAND.

On Wednesday afternoon and evening Mr. John Philip Sousa gave two of his popular band performances in the Town Hall. There was a large audience for the evening programme, all but the reserved seats being full. The arrangement of the reserved seats at the back of the Hall instead of the front or middle, as before, enabled the occupants to hear the famous band to the best advantage. The crispness and rhythm of the playing and the smartness of the conductor are as notable as ever, and the items were received with enthusiastic applause. After the National Anthem, with which the programme began, Tschaikowsky's "1812" Overture, descriptive of Napoleon's occupation of Moscow, was played with stirring effect, and with the promptness which is characteristic of Sousa's management, two encores followed immediately, the old favourite, "El Capitan," and a cake walk called "Hobomoro." Mr. Herbert Clarke received an encore for his playing of a cornet solo of his own composition called "La Debutante," and an inspiring rendering of "The Carnival of Venice" followed. A new descriptive piece, "The Dwellers in the Western World," with music typical of the red man, the white man, and the black man, composed by Sousa himself, was interesting, and in response to the applause "The Federal March" was played. Miss Virginia Root, who possesses an agreeable soprano voice, sang the "Card Song" from Sousa's "Bride Elect," and as an encore gave a very sympathetic rendering of "Annie Laurie." "The Bells of Moscow," by Rachmaninoff, with the "Washington Post" as an encore, brought the first part of the programme to an end. The Fantasia "Siegfried," by Wagner, in which one of the trumpets played for a space at the end of the gallery, had two encores, a very laughable arrangement of "Has anyone here seen Kelly?" and a "Yankee Shuffle." Then came an entracte by Helmsberger, and a brisk march by Sousa, "The Fairest of the Fair," with as encores "Stars and Stripes" and "King Cotton." Miss Nicholine Zedeler played a violin solo, "Rondo Capriccioso," by Saint-Saens, in very good style, and as an encore a dainty "Menuet," with harp accompaniment. The programme ended with Friedman's "Slavonic" rhapsody.

#### SOUSA'S BAND.

On Tuesday evening Mr. John P. Sousa, the famous "March King," appeared at the Central Hall, Lincoln, with his band of sixty picked performers, whom he is conducting on a tour of the world. As a well-known critic recently wrote: "A Sousa concert is to be seen as well as heard. First, there are the fearful and wonderful instruments; tubas with two bells, huge Sarrusophones and Sousaphones, the sixteen-footer contra-bassoon, the colossal contra-bass tuba, the army of smart cornettists and clarinetists, the artist on the percussion—the 'Admiral Crichton' of the combination—and, last but not least, Mr. Sousa himself." The programme contained the finest and most classical works of the greatest American, English, and Continental composers, and included one of Sousa's soul-stirring compositions which have earned for him the world-wide soubriquet of "The March King." Other musical talent of a high order will assist in the persons of Miss Virginia Root, soprano; Miss Nicholine Zedeler, violinist; and Mr. Herbert Clare, solo cornet.

Islington Gazette

6.3.1911

#### SOUSA AND HIS BAND

At the Alexandra Palace.

#### A LATE START

Sousa and his band appeared at the Alexandra Palace on Thursday evening. The composer of "Yankee Doodle" airs had a semi-warm reception from enthusiastic admirers, while a section of the audience cheered ironically, some even daring to boo! Perhaps there was some excuse for this demonstration—indeed if it had been more marked one could not have wondered, for the concert was forty minutes late in commencing.

It was stated that the band had given a flying matinee at the Crystal Palace and had misjudged their time. They were present and would quickly appear. Then the re-arranging of the platform began—more satirical applause!—then one or two instrumentalists put in an appearance to the accompaniment of a few hand claps, but they all seemed to move with a "to-morrow-will-do air." The indifference was assumed to hide a serious situation. The bandsmen were there in full force, but their instruments were on the road in a motor-lorry. When they did arrive about 8.30 there was some real American hustling, and, as stated, in nine and a-half minutes the concert began with "God Save the King."

Then the audience had hardly time to resume their seats before Sousa struck up Haydn-Westmeyer's overture, "Imperial." The band played magnificently and the audience was mollified, especially when, quick as thought after the applause had commenced, Sousa smiled suavely, bowed, and then started off with "El Capitan." It is by this quick change from grave to gay, from the classic to the comic, that Sousa scores. Of course one regards him more essentially as a writer and producer of lighter stuff, but some of his zealous worshippers regard Sousa as the conductor par excellence.

Sousa, however, is a character that is always interesting. He looks over his pince-nez with a half-quizzical smile while conducting such freak pieces as his "Kelly," and he enjoyed the travesty as much as the audience. He assumes a serious role when he attempts pieces like Wagner's "Siegfried," and it must be said that this was played splendidly, and the many and varied changes can be traced in the wave of the ivory baton. But the real Sousa—the Sousa that is known throughout the world—is seen in the "Washington Post" and the "Yankee Shuffle," and things of that sort. He gets the band under weigh with a few beats, and then with a deferential wave of the hand he stands at ease with his baton at rest, only to bring it into play with a quick marching beat as the pace grows faster. And with a little flick at the end Sousa brings the piece to a conclusion. But apart from the little idiosyncrasies of the patty little conductor, whose beard is as trim as ever, and his energy as great as ten years ago, although time has tinged his hair with streaks of grey and enlarged the bald patch at the back, it must be admitted that the band contains some clever musicians. Many people discovered the cornet as a musical instrument last night for the first time, when Mr. Herbert L. Clarke played "La Debutante" and "The Carnival of Venice."

Miss Virginia Root sang the "Card Song" from the "Bride-Elect" (Sousa) and "Annie Laurie" in fine style, while Miss Nicholine Zedeler played some violin solos with marked ability.

#### SOUSA AND HIS BAND.

On Wednesday afternoon and evening Mr. John Philip Sousa gave two of his popular band performances in the Town Hall. There was a large audience for the evening programme, all but the reserved seats being full. The arrangement of the reserved seats at the back of the Hall instead of the front or middle, as before, enabled the occupants to hear the famous band to the best advantage. The crispness and rhythm of the playing and the smartness of the conductor are as notable as ever, and the items were received with enthusiastic applause. After the National Anthem, with which the programme began, Tschaikowsky's "1812" Overture, descriptive of Napoleon's occupation of Moscow, was played with stirring effect, and with the promptness which is characteristic of Sousa's management, two encores followed immediately, the old favourite, "El Capitan," and a cake walk called "Hobomoro." Mr. Herbert Clarke received an encore for his playing of a cornet solo of his own composition called "La Debutante," and an inspiring rendering of "The Carnival of Venice" followed. A new descriptive piece, "The Dwellers in the Western World," with music typical of the red man, the white man, and the black man, composed by Sousa himself, was interesting, and in response to the applause "The Federal March" was played. Miss Virginia Root, who possesses an agreeable soprano voice, sang the "Card Song" from Sousa's "Bride Elect," and as an encore gave a very sympathetic rendering of "Annie Laurie." "The Bells of Moscow," by Rachmaninoff, with the "Washington Post" as an encore, brought the first part of the programme to an end. The Fantasia "Siegfried," by Wagner, in which one of the trumpets played for a space at the end of the gallery, had two encores, a very laughable arrangement of "Has anyone here seen Kelly?" and a "Yankee Shuffle." Then came an entracte by Helmsberger, and a brisk march by Sousa, "The Fairest of the Fair," with as encores "Stars and Stripes" and "King Cotton." Miss Nicholine Zedeler played a violin solo, "Rondo Capriccioso," by Saint-Saens, in very good style, and as an encore a dainty "Menuet," with harp accompaniment. The programme ended with Friedman's "Slavonic" rhapsody.



## Sousa's Farewell.

### LAST CONCERT OF TOUR HELD IN BRISTOL TO-DAY.

Sousa and his band created such a furore when they visited the Bristol Coliseum recently that it became apparent that a second visit before the tour of the famous organisation closed would be both pleasurable and profitable.

Accordingly it was decided to pay a second visit to the Coliseum, and that took place this afternoon, being absolutely the last performance in England before Sousa sails for South Africa. Widespread interest was evinced, and from an early hour people began to assemble at the Coliseum for the concert.

Sousa was given a splendid reception, and, without cutting any time to waste, the band attacked the programme with characteristic zest. The celebrated 1812 overture (Tschai-kowsky) was rendered with impressive brilliance and rhythm, and it was followed by a cornet solo, "La Debutant," by Mr. Herbert L. Clarke, who won generous applause for excellent work. The peculiar characteristics which have made the band so famous were effectively displayed in the next item, the Sousa suite of "Three notations," with rippling melody and occasional ragtime dash.

Miss Virginia Root's beautiful soprano voice was heard to rare effect in the song "Maid of the Meadow," for which she received a well-deserved encore, responding with "Annie Laurie" with rare artistry.

There was a rich Strauss flavour in the fantasia "Till Eulenspiegel's Merry Pranks," with its vein of German folk-feeling, and its rendering by the band was wonderfully expressive.

The second half of the programme was equally delightful, including as it did, the walse "On the Banks of the Beautiful Danube" (Strauss); the Federal March (Sousa), specially written and dedicated by the composer to the people of Australia; the violin solo, "Zigeunerweisen" (Sarasate), exquisitely played by Miss Nicoline Zedeler, and the "Triumphale des Boyards" (Halvarsson), with which the band concluded a memorable programme.

### SOUSA'S BAND.

Sousa and his band sail from Plymouth to-day for South Africa. On their journey to that port from London they made a halt at Bristol yesterday, in order to give the farewell concert of the tour, which has been running without a break since the new year came in, at the Coliseum. It took place in the afternoon, but that did not affect the attendance, which was large and enthusiastic. The programme presented was drafted on the lines which has made this body of expert musicians so popular in all parts of the country. As originally drafted, it contained nine items, but so generous was the response made to the demands for encores that it was extended to 18. A start was made with Tschai-kowsky's Overture "1812," and in no number was the band heard to greater advantage. R. Strauss's Fantasia, "Till Eulenspiegel's Merry Prank," was equally well received; while the encore pieces, "Washington Post" and "Stars and Stripes," came in for most applause. The soloists, Miss Virginia Root (soprano), Miss Nicoline Zedeler (violin), and Mr. Herbert L. Clarke (cornet), delighted the audience with their contributions.

## A LIGHTNING TOUR.

### SOUSA SAILS FOR CAPE TOWN.

Mr. John Philip Sousa and his famous band, having visited 70 towns and given 117 concerts in the space of eight and a half weeks, left England on Saturday for South Africa, where a similar "tour on greased wheels," as one of the bandmen put it, will be carried out. The work of embarking the large band and their baggage on the Shaw, Saville liner Tainui was expeditiously carried out, and shortly after mid-day the anchor was weighed and the voyage commenced. Mr. Sousa hopes to land at Cape Town on the 24th or 25th instant, and within as short a time as possible all the principal towns will be visited. On April 22nd the band resumes its journey to Australia, thence to Vancouver, and across the American Continent to New York.

A representative of "The Western Morning News" had a chat with Mr. Sousa shortly before his departure, and the famous bandmaster remarked that as far as the celerity of the tour had allowed, he had had an extremely pleasant time in England. With regard to their trip, he believed it was a record for this country. His band had undertaken similar lightning tours in the States, but it was the first time he had attempted doing England in such a short time.

Our representative suggested that the music-loving people of England would be greatly disappointed if the band did not again visit England.

Mr. Sousa replied that when he set out on the present trip he really meant it to be a farewell tour, but so successful had the concerts proved, and he had had so many letters asking him to return, that he would feel justified in coming with his band to England once again. There would be time to think over that when the present tour is ended.

## 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 that 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 know," 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



64  
Western Mercury  
6. 3. 1916

## SOUSA'S FAREWELL TO ENGLAND.

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 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 organisation 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 civilised 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.



—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.



## SOUSA AND HIS BAND AT CHORLEY

### English Paper Praises American Musicians

The expectations awakened by the visit of Sousa and his band to Chorley ran unusually high, and the admission must at once be made that the most exacting critic present at the town hall on Wednesday evening would, at the close of the concert, be on good terms with the great musician and his talented corps, who not only came but conquered. Novelty is a desideratum in musical events, and in this relation the supply was astonishingly liberal. It is, moreover, to this feature that the popularity of the performances of the American Band may be largely attributed. Naturally much is conveyed by the term, and apart from the magnificent effects produced by the full band—when every soul-stirring device is brought into play—a most striking constituent is that masterly evenness and precision attained by the fine body of instrumentalists.

In every item contributed, the audience experienced uncommon sensations, and in successive numbers were led to marvel at the wonderful executive ability of the performers. Each member of the band is an accomplished player, note perfection and artistic treatment being in consequence always assured.

With forces such as those under the command of the great conductor, it is perhaps not surprising that the results reach the standard of perfection attained.

Of the conductor himself it may be suggested that his style was devoid of those extravagant mannerisms which one had almost expected to witness. It was rather intensely artistic and becoming, with occasional dramatic touches calculated especially to accentuate the effect of grandiose passages. Niceties of expression are called forth with the gracefully poised hand, and with a minimum of movement, and at times by the swinging of both hands, the rhythm is effectively marked. The whole performance shows that the players have learned to be responsive, and it is in the climactic portions of the music where the enthusiasm of all concerned reaches its height. The beauties of the compositions rendered are completely revealed, credit, therefore, ranging throughout the entire corps.

The Sousa marches are delightful as encores and these are given with a readiness coinciding at once with the American go-ahead methods. Their effect is inspiring and a prolongation of the enjoyment. If indulgence in poetic fancy would be pardoned it would be to suggest the well-known query, "Can any mortal mixture on earth's mould breathe such divine and enchanting ravishment?"

The program included Liszt's Symphonic Poem "Les Preludes" and Edward German's "Welsh Rhapsody," in which the players' musicianly qualities were demonstrated to the full, the massive beauties of the latter piece being splendidly interpreted. In the character studies, "Dwellers in the Western World" (Sousa), curious effects were introduced. The Entr'acte (Helmberger) was daintily executed, and in the "Fairest of the Fair" march a brilliant finish was given by the five trombones, the players of which ranged themselves in front of the platform, giving out the air in unison.

The marches played included "El Capitan," "Hands Across the Sea," "Washington Post," "Stars and Stripes," "Manhattan Beach," and "Yankee Shuffle." The "tone picture," "The Old Cloister Clock" (Kunkel), was replete with attractive effects, pealing bells, etc., a florid accompaniment to a fine refrain being exquisitely played. "Has anybody here seen Kelly?" was presented in true Sousa fashion. The audience realized its grotesqueness and appreciated the number to the fullest extent. The "Slavonic" Rhapsody was the band's final item and this also was given in flawless style. The applause was frequent and at times prolonged, and the visit of the renowned conductor and his band will long be remembered by those who fortunately were able to attend the concert.

The supplementary items by the soloists were not the least interesting features; the cornet solo "Showers of Gold," by Herbert L. Clarke, was, in a word, brilliant, and for the encore the clever artiste played "If I had the world to give you."

The local arrangements were under the able direction of J. P. Johnson, of Kendal, on behalf of the Quinlan International Musical Agency, London, under whose auspices the tour is being carried out.—Chorley and District Weekly News.







# FAMOUS BAND'S FAREWELL VISIT.



Mr. John Philip Sousa, the "March King," leaving Liverpool for London. Left to right:  
Miss Virginia Root, Mr. Sousa, and Miss Helen Sousa.



Members of the Sousa band disembarking at Liverpool.  
[Photos: C. N.]

CHORALISTS' NEW



Auckland, New Zealand  
Sept. 2, 1911

WHEN THE SHIP SAILED.

OFF TO VANCOUVER.

The whole of the open space alongside the Makura was crowded with sightseers. A bell rang fiercely somewhere forward—a long clanging peal—a wait, then two single strokes. All ashore. Friends bidding a long adieu or a brief farewell to trippers began to trickle, then to stream, then almost to crowd down the gangway. A lumbering lorry full of His Majesty's precious and punctual mails found its way through the shed doors, ploughed through the crowd and cast forth vast numbers of grubby canvas bags. They were snatched on board by a hook and line, lowered out of sight and stored safe.

At last there were no more passengers ashore, no more visitors on board. The gangway wheeled away from the ship's side, and one line after the other seemed to unhook itself from the pile heads, flipped the side awhile, and snaked up to the deck. The steamer sidled away slowly from the wharf. "She's got a tug pullin' her off," said somebody. "No, she ain't. The tide takes 'er off that way. There ain't no need for the tug. There's the tug, towing them mud barges." "I say, the old man up there" (craning his neck up at the lofty bridge) "he's doin' much. Catch him soilin' his hands touchin' the wheels. Got a man to steer, and another to shove over the telegraph." "Should Auld Acquaintance be forgot and never—?" Such words drifted over the crowd. A woman's shrill voice came from the ship, full-tanged American, "Willie! Oh Willie!" But Willie answered not. Sousa's handmen called aloud for a friend who had made himself popular, and when they saw his stick shouted at it afresh. A flourish of violets and lilies showed over the rail.

The steamer still sidled away, her engines stationary until two officials, busy checking the mails, finished their work and were hustled overside into a launch. Her broadside, seeming paradoxically to grow in magnitude as she moved away, gradually came into the compass of a glance, and showed her a very handsome ship. The distance became too great for any but folk with leather lungs to converse, and they seemed all wrapped in modesty. Some handkerchiefs waved, and flowers bloomed into sight again.

A weak tinkle came out from the bowels of the ship, thinned by its filtering through iron and over water. The water churned up astern, showing a tinge of mud, and the whole crowd murmured, "She's off!"

The steamer moved slowly, then faster. Her "wireless" wires disappeared; her passengers blurred into a line. She became as other ships at a distance. The crowd drifted into town, and a few folks, with sad eyes, watched the Makura round North Head.



## EXCELLENT TRIP FROM ANTIPODES

### PASSENGERS ON MAKURA ENTERTAINED BY SOUSA

#### Celebrated Band Gives Many Concerts During Passage— Robbery Occurs Aboard

Splendid weather was encountered throughout the trip from Sydney to this port by the Canadian-Australian liner Makura, Capt. Gibb, which arrived at the outer dock early this morning. The steamship struck no heavy weather and the passengers were enabled to indulge in the usual deck games. During the trip several excellent concerts were held and at all of these Sousa's band, which has just completed a tour of the Antipodes, assisted in making the evening's entertainment a success. One evening the band gave a concert in the form of a minstrel show and, needless to say, it was greatly enjoyed.

The Makura just completed her "13" voyage from Sydney, but strange nothing characteristic of the number occurred during the trip across the Pacific. She had the finest passage from the Antipodes she has ever experienced and also had aboard one of the best crowd of passengers that has ever come across on her. Nearly everyone had some musical talent and the programmes for the concerts were of great credit to the passengers.

One unpleasant thing which occurred during the trip was stealing of four instruments belonging to Paul Senno, of Sousa's band, and a small amount of jewelry from some of the passengers. When the vessel tied up at the outer wharf detectives boarded the ship and commenced a search for the articles. Most of the jewelry stolen was recovered before the vessel reached port, having been discovered in the hold. Two stowaways were caught aboard the vessel and it is thought that they might know something about the case.

Among the passengers who left the Makura at this port were the following: First class—Misses M. Rye, Okerbloom (2), M. L. Jamieson, E. V. Root, N. Zedeler; Mesdames Okerbloom, Reibloom; Messrs. L. Rye, F. Conley, L. Jackson, G. W. Alder, J. A. Okerbloom, W. M. Findley, A. L. Griswold, E. Mix, E. G. Clarke, C. H. Smith, J. L. Fleming, J. P. Cooke, R. McCriston, L. S. Reibold, Master D. Stanley. Second class—Misses M. K. Lees, Young (2), E. Freiderch, Scott (2). Messrs. A. E. Storch, M. O. Lyon, S. R. Millhouse, W. H. Welte, M. F. Haynes, W. Lowe, J. G. Perfectto, P. Lephibert, W. H. Culley, J. Narritt, A. J. Garing, J. Cerar, W. G. Collins, H. Baldwin, G. Lucas, W. E. Laender, J. S. Lomas, C. J. Russell, G. Ahlborn, R. Corey, J. Spindler, A. Berry, A. E. Gadley, S. Eckstein, A. Kunze, C. R. Livingston, J. L. Marthage, A. Holleberg, E. A. Williams, O. Modess, H. Freeman, E. A. Wall, B. Verecken, W. H. Decker, H. Hand, I. Davis, G. C. Gay, J. J. Lawnham, J. Kapralet, A. E. Knecht, S. Lawton, C. Schroeder, R. Magnand, F. A. Snow, W. J. Robinson, G. C. Kampe. Third class—Misses L. Harrison, Hansen; Mesdames Imhof and five children, Hansen and three children, L. Fitz, C. Kessing; Messrs. A. Lewis, A. Kloske, A. Lind, R. Deffebach; F. Imhof, J. T. Higgins, Saidum.

At this port the steamship discharged about one hundred tons of freight, including the following: Fifteen barrels coconut oil, 495 carcasses frozen mutton, 60 cases preserved meats, 24 cases euc. oil, 47 cases honey, 15 crates pineapples.

After spending about four hours here the Makura proceeded to Vancouver, for which port she has an equal number of passengers and a good cargo of

## SOUSA'S BAND

American Musicians Entertain Large  
Audience at Victoria Theatre

The concert given by Sousa's Band in the Victoria Theatre last evening drew an audience that filled the house to its capacity. It was a very enjoyable entertainment, and the audience testified its satisfaction by repeated encores, to which the band and the assisting artists responded with unusual liberality.

Concerning the band as a musical organization it may be said that it is exceptionally well balanced and is led with consummate skill. Mr. Sousa is not a spectacular leader. He has his men well in hand and they are so thoroughly trained that they follow his slightest gesture. They play with precision and admirable modulation of tone. Such a large company of musicians in so small an auditorium as the Victoria Theatre might be expected to be overpowering, but at no time was the volume of tone oppressive. It was never harsh. The programme was varied and very interesting. Possibly the substitution of some well known classical numbers would have improved it in a musical sense. The reception given to the prison song from Il Trovatore showed that the audience appreciated music of that class rather more than the descriptive productions of which there were two, "The Band Came Back," an amusing production, excited much laughter and appreciative applause. It also afforded the opportunity for some very clever playing. Many of the numbers on the programme were the composition of Mr. Sousa, and they exhibited his peculiar genius. Perhaps the most artistic of these was the opening part of the descriptive piece dealing with America. The conception of Indian music was exquisite. The vocalist, Miss Virginia Root, has a sweet fresh voice and sings with taste and notable smoothness. She was given a deserved recall and responded with "Annie Laurie." The violinist, Miss Nicoline Zedler, is a young player from whom much may be expected. Her fingering and bowing are exceptionally good, and while she does not achieve much in the way of volume of tone, which may in part be due to her violin, she plays with delicacy and deep feeling. She was recalled three times and responded twice with selections. Her renditions of the familiar Minuet Humoresque gave the audience some measure of comparison with other artists, and judging by the applause, she measured up well.

In a word the concert was thoroughly enjoyable, and the sprinkling of very familiar airs added much to its enjoyability.

## SOUSA ARRIVES AS FERULLO DEPARTS

### Two of World's Best Bands Heard Here Yesterday.

#### Five Thousand at Ferullo Fare- well—America's March King Arouses Enthusiasm at Open- ing Matinee.

Lovers of music have no one but themselves to blame if they did not get their fill yesterday of some of the best band music to be heard anywhere in the world. Two bands, each with a world-wide reputation, gave concerts in Tacoma at the same time. Ferullo's Italian organization completed its eight-day series with a delightful concert at the Stadium to an applauding audience of 5,000 and Sousa, the march king of America, appeared with his band at the Tacoma theater. Sousa's concert yesterday was one of his first in America after a tour of over 60,000 miles.

The Children's band of the Des Moines Children's home was also on hand, but not for a concert. The aggregation were given seats in the theater for Sousa's matinee and listened with rapt attention. At the conclusion of the program the children were led behind the scenes for a hearty hand-shake with the leader. Sousa's band will give another concert at the Tacoma theater this evening. The concert yesterday was composed of selections of sufficient variance of theme to appeal to every person in the audience. From the famous "Peer Gynt" suite of Greig to Wagner's "Death of Siegfried," the band held its hearers and when the versatile director produced some of his own marches and quick-steps as encores, the audience roared its applause.

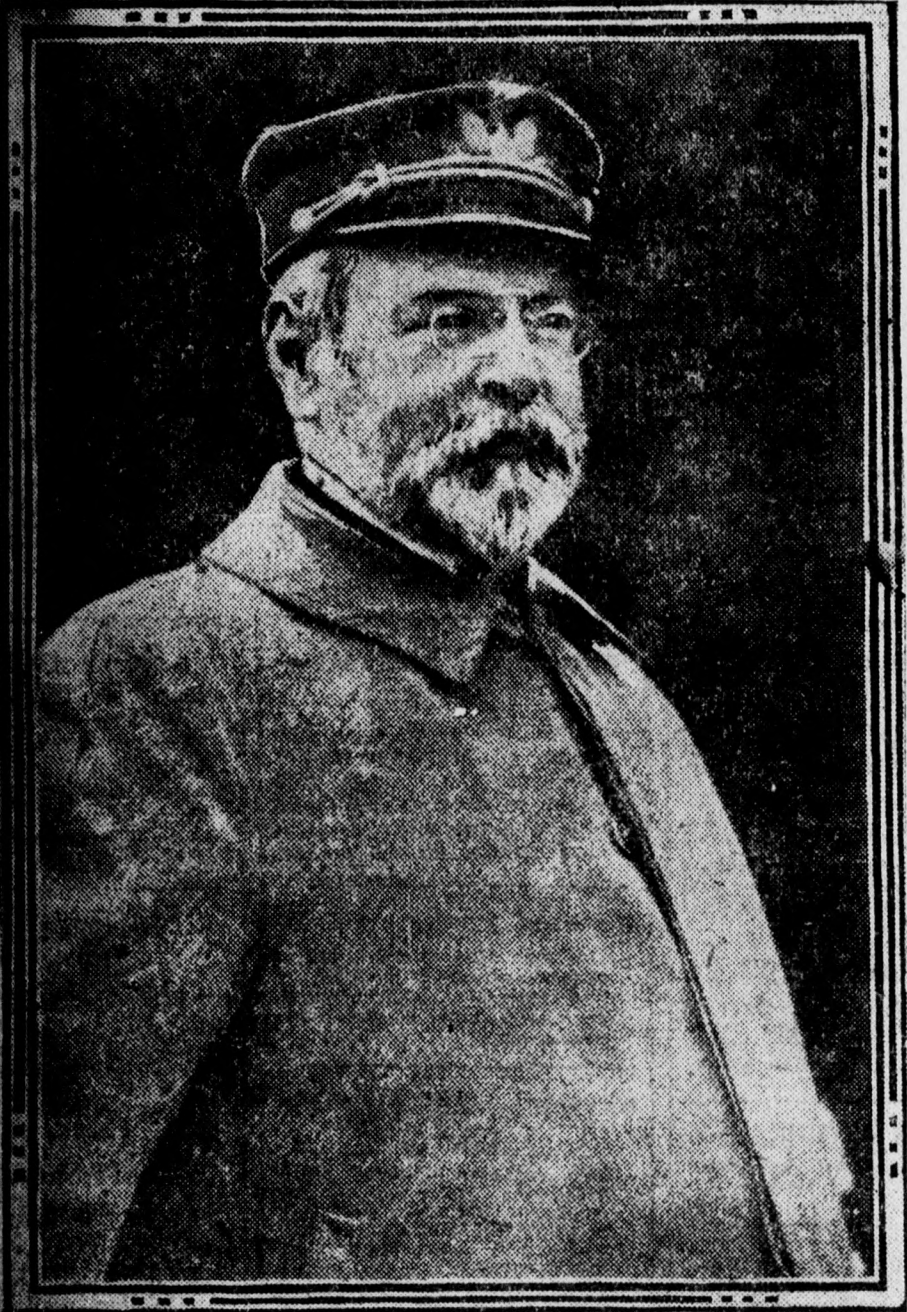
#### Solos Please.

The solos were of unusual worth. Herbert L. Clarke gave a cornet solo, "Showers of Gold," one of the most perfectly rendered pieces ever heard from a Tacoma stage. Miss Virginia Root rendered a soprano solo, "April Morn," and Miss Nicoline Zedler violin selections of "Ziguerweisen" and "The Swan."

The program tonight follows:  
Overture Solonelle, "1912".....  
.....Tschalkowsky  
Cornet Solo—"From the Shores of the  
Mighty Pacific".....Clarke  
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—"The Maid of the  
Meadow".....Sousa  
Miss Virginia Root.  
Prologue—"The Golden Legend" (new)  
.....Sullivan  
Fantastic Episode—"The Band Came  
Back".....Sousa  
(a) Praeludium.....Jahnfelt  
(b) March—"The Federal" (new).  
.....Sousa  
(Written for and dedicated to our  
friends, the Australians.)  
Violin Solo—"Souvenir de Moscow"..  
.....Wienawski  
Miss Nicoline Zedler.  
Grand Tarantelle, "Neapolitan".....Julien



## America's March King Here on World's Tour



John Philip Sousa.

## Famous Bandmaster Here

Tacoma

Sept 24



King of the Tacoma theater tonight with his band

## MARCH KING RECEIVES WARM OVATION WHEN BAND GIVES CONCERTS

John Philip Sousa's Incomparable Organization Brings Big Audiences to Feet With Great Favorites of Old.

### MUSIC LOVERS OF CITY DEMONSTRATIVE

Finest Testimonial to Leader's Creative Power That Earlier Triumphs Still Retain Their Popularity.

By PAUL C. HEDRICK.

RIGHT royally did musical Seattle greet John Philip Sousa, "march king" and director of the famous American band which bears his name, when he landed "on these shores" yesterday and gave two concerts at the Seattle Theatre. On the last leg of his "round-the-world" tour, Mr. Sousa paused for a day to give lovers of music in this city a chance to hear the old-time marches and the new ones as well, and to sit quietly by and watch and listen while his incomparable organization presented two programs containing both classical and modern selections.

A big afternoon matinee audience first heard the Sousa band and took heed of the fact that the old time "pump handle" swing which marks the "codas" of the Sousa marches had lost none of its grace and significance, as crescendo after crescendo followed each other to the climaxes. First there was "King Cotton," and then later "The High School Cadets," and, better than all the rest, even including the new marches of the veteran composer and bandmaster, was the "Stars and Stripes."

This brought the house almost standing last night, proving conclusively that the public will not forget the first marches that fell from the inspired pen of him who made the United States Marine Band at Washington a quarter of a century ago famous almost the world over.

#### Old Marches Still Popular.

Sousa has composed in the past twenty years approximately twenty marches, and it is the finest testimony to his wonderful and vital creative power that the earlier ones are still popular whenever heard. These include the "High School Cadets," "Liberty Bell," "El Capitan," "King Cotton," "Washington Post" and "Invincible Eagle." It was significant that while the two Sousa programs yesterday contained several pretentious selections, the big crowds at The Seattle took best to the marches and seemed, in fact, to await the response to the insistent encores, which were usually followed by a characteristic Sousa production.

Friends of the great bandmaster met him on his arrival here yesterday and escorted him to The Washington in an automobile, with Wagner's band leading. The matinee program gave the first opportunity for the popular welcome to Mr. Sousa. The Seattle was well filled.

#### What Program Held.

The program contained the following: Fantasia—"Coppelia"..... Delibes  
Cornet solo—"Showers of Gold"..... Clarke  
Herbert L. Clarke.  
Suite—"Peer Gynt"..... Grieg  
"April Morn"..... Batten  
Miss Virginia Root, soprano.  
Siegfried's Death—"Götterdämmerung"..... Wagner  
Suite—"The Creole"..... Brockhoven  
"The Little Bells"..... Elgar  
March—"The Fairest of the Fair".....  
..... Sousa  
Violin—"Ziguerweisen"..... Sarasate  
Miss Nicoline Zedeler.  
Caprice—"Folie Bergere"..... Fletcher

Serious consideration of the program compels the frank acknowledgment that the director gave unlooked-for impressiveness to the reading of the "Death of Asa" in the Grieg Suite. There were many exquisite gradations in pianissimo tone in the production of this number, showing that in restraint of the brass division and in perfect ensemble playing of the reeds, the Sousa organization is practically without a peer in America.

#### Brass Section Conspicuous.

"Anitra's Dance" was given in good, but conventional, style. The scene from Wagner's "Götterdämmerung" was splendidly done, with full round body of tone in every division, and with the brass section again conspicuous for fine work.

The evening program was less pretentious, in a measure. The only serious number was the Tchaikowsky overture, which went very well, indeed. The program:

Overture, "Solonelle"..... Tchaikowsky  
Cornet solo, "From the Shores of the Mighty Pacific".....

Herbert L. Clarke.  
Character studies, "The Dwellers in the Western World"..... Sousa  
Soprano, "The Maid of the Meadow".....

..... Sousa  
Miss Virginia Root.  
Prologue, "The Golden Legend"..... Sullivan  
Fantasia episode, "The Band Came Back".....

Sousz  
Prelude..... Jahnfelt  
March, "The Federal"..... Sousa  
Violin, "Souvenir de Moscow".....

Wieniawski  
Miss Zedeler.  
Grand tarantelle, "Neapolitan"..... Julien

#### Crowd's Desire Satisfied.

The evening crowd which filled the theatre had its every desire for Sousa's marches complied with. They came in rapid, but not unpleasant, succession. "King Cotton" brought a big burst of applause, but this was dwarfed compared with the outbreak that came when Sousa had finished his perennial and always beautiful "Stars and Stripes." Another equally welcome encore was Strauss' waltz "Blue Danube."

"The Band Came Back" is one of Sousa's favorite means of doing something novel and entertaining with a medley of familiar airs and grand opera selections. It was a little different from what had been expected from previous performances, but nevertheless it made a big hit. The introduction was left to the harp player, who was soon followed by the first oboe. In both cases a line was obtained on the perfect work of the individuals who make up the Sousa organization. As the fantasia proceeded, wonder increased at the perfect training and musically equipment of the Sousa bandmen.

#### Fantasia's Arrangement Unique.

Of not less interest was Sousa's unique arrangement of a fantasia based on the popular rag-time song "Has Anybody Here Seen Kelley?" Every part of the orchestra had a chance to exploit its individuality, but the climax of fertility of invention and ludicrous use of embellishments came when four bars taken almost literally from Wagner's "Tannhauser" overture were brought out in striking relief in middle section of the piece. The effect was indescribable.

"The Federal," Sousa's newest march and dedicated to the people of Australia, is in true Sousa style, and was well received. The bandmaster was given an ovation at the close of the concert.



# MARCH KING STIRS SEATTLE CROWDS

John Philip Sousa and His  
Band Repeatedly Encored  
by Large Audiences

## "EL CAPITAN" DELIGHTS

Swinging Melodies Set Every Foot  
Tapping—Program Extended to  
Twenty-One Numbers

John Philip Sousa, America's own "march king," the man who caught successfully the vibrant spirit of his country and sent it out broadcast in some of the most stirring marches ever heard, yesterday came into his own.

Every desirable seat was occupied at the Seattle theater yesterday afternoon when the first program was rendered, and the enthusiasm mounted with every number until the climax was reached with the ever popular "Stars and Stripes," which took the audience with the grip of an old friend.

### "El Capitan" Delights Audience

It is some years since Sousa and his band marched they way through England to the strains of the Sousa march, leaving in their wake a vivid interpretation of the vitality of a new nation. The Sousa march is the essence of Americanism set to music and as such it took America more directly home to European hearts than anything else. From gramophone to concert program the Sousa march lifted its way with stirring melody. And yesterday, after eighteen years of service, every foot started to tap as "El Capitan" burst out to a delighted house.

Sousa is a conductor absolutely individual, and he still possesses that wonderful mastery of the minute details of musicianly excellence which has helped to make his fame.

### Many Encores Are Given

The program was well selected and contained music of the best, but it would not have been an American audience if it had not instantaneously responded to the mysterious but unmistakable note of kinship in the stirring Sousa march. The program contained nine numbers, but the audience demanded and received twenty-one and wanted more.

One of the best numbers on the program was a typical Elgar composition from the "Wand of Youth." It is a delicate piece and the motif requires a careful touch, which the Sousa band adequately supplied. This was followed by "The Fairest of the Fair," the only Sousa march on the program, the others being demanded as encores.

### Old Marches Welcome

Among the encore numbers, in addition to those mentioned, were "King Cotton," the "Yankee Shuffle," "Stars and Stripes," "Manhattan Beach," all of which were vociferously welcomed. Also on one occasion the band endeavored to locate the elusive "Kelly" in a strange medley of variations and with the assistance of cornet, trombone and divers instruments sang and collectively.

Herbert L. Clarke, the cornetist, deserves special praise for his first-class work in "Showers of Gold." His control was complete and effective. "Every Little Movement" was given as an encore.

Miss Nicoline Zedeler played Sarasate's expressive "Zigueurweisen" with feeling and ability. The audience demanded her return twice and she gave "The Swan" and a "Gavotte," both with the harp accompaniment.

### Views City in Auto Ride

A soprano solo by Miss Virginia Root, "April Morn," by Batten, was well received. Miss Root has good quality and range, but lacks color. She gave as encore "Annie Laurie."

Last night a capacity audience which penetrated from gallery top to the orchestra chairs, under the footlights applauded vigorously a program rich throughout in color and full of pictorial features.

Opening with Tschalkowsky's overture, "1812," the audience was treated to one of the most striking descriptive compositions ever produced. The climax of the chimes of the Russian churches, mingling with the hymn in the hour of victory, was an artistic triumph and the organization deserves great credit for

### Races Musically Portrayed

Another pretentious number was Sullivan's "Golden Legend," a composition rarely heard, and possessing all the sweet harmony and impressive grandeur of the composer at his best.

Chief place must be accorded Sousa's "Character Studies," entitled, "Dwellers in the Western World," in which he portrayed the red man, the white man and the black man. The compositions are tuneful and typical, simply constructed, but with appreciative touch. They have been successful everywhere.

Another new composition of the bandmaster, "The Federal," was an instantaneous success, but the climax, as in the afternoon, was reached in the inspiring "Stars and Stripes."

Miss Root sang "The Maid and the Meadow" (Sousa), with good enunciation; Sousa's melody was well suited to her voice. She was twice encored, giving "Annie Laurie" and "Goose Girl."

### Cornet Solos Please

Herbert L. Clarke scored added success with one of his cornet solos and as an encore the audience was delighted with the sextet from "Lucia." Miss Zedeler added to her triumph as a violinist with Wieniawski "Souvenir de Moscow."

After twelve encore pieces had been added to the program, including "El Capitan," "Free Lance," "Diplomat," "Temptation," "High School Cadets" and the "Blue Danube Waltz," the program was brought to a triumphant conclusion with Jullien's attractive tarantelle, "Neapolitan." The "Blue Danube" was rendered with fine effect.

Sousa, who leaves this morning, had warm words for Seattle's progress last night.

"Twenty years ago I first saw Seattle, and eighteen years ago we toured it. I left it a village and I find it a metropolis."

Sousa was welcomed on his arrival yesterday by a number of friends and Wagner's band. He viewed the city from an automobile.

Tacoma Tribune Sept 25

## Sousa Doesn't 'Jump Around'



John Phillip Sousa at the Tacoma theater with his band tonight.

You don't have to tear your hair to be a bandmaster.

Maybe some people do, but it isn't absolutely necessary.

John Phillip Sousa, king of bandmasters, proved that yesterday.

While Signor Ferullo at the Stadium kept a s... clear about six feet in diameter, to jump around in, Sousa at the Tacoma called for high and low and loud and soft by just a gesture of finger. When he got real excited he used as much as a forearm.

Sousa, just returned from an Australian tour, brought a popular program with him. He had music for the people who know all about music, and music for the people who just like it. There were numbers from Grieg and Sousa's own Manhattan Beach and Star Spangled Stars and Stripes and the ever popular "El Capitan."

The Grieg stuff made a big hit with the few highbrow audience, but the marches set everybody to clapping hands and keeping time with their toes.

Sousa will be at the Tacoma again tonight. Finally concluded his series.

# STIRRING MARCHES AROUSE PATRIOTISM

Somehow different, very American and stirring deep with its patriotic march airs, Sousa's band was heard for the first time in four years at the Tacoma theater yesterday afternoon. John Philip Sousa has by his skilfully arranged program created a love for good music in the hearts of many from one shore of the United States to the other. Take the most common pieces and let Sousa arrange them for his band and recognition is made difficult by their widened scope of harmony and rhythm. However, the one thing which has placed Sousa firmly in his position as the world-renowned leader of the greatest typical American band are the marches composed by himself and played in the style only possible by students who have been under his personal direction for years. Up the slope of San Juan hill our soldiers charged to victory, with the strains of a Sousa march urging them on. At Manila bay, on board Dewey's flagship the band played a Sousa march as her decks were cleared for action. In fact, every great achievement in late years of the American army or navy has been accomplished with a Sousa march, kindling the patriotism in the breasts of the country's defenders.

Leaders in approval on yesterday afternoon's program seemed to be Coppelia, Siefried's Death from "Gottterdammerung," The Creole and Caprice from "Folie Berger." However, first place in appreciation was reserved for the marches of Sousa's own composition, used as encores, which brought forth prolonged applause from the audience. Among these were "El Capitan," "The Diplomat," "The Stars and Stripes" and "The Fairest of the Fair."

The cornet solo, "Showers of Gold," rendered by Mr. Herbert L. Clarke, established him immediately as one of the best cornetists heard in this city for some time. Mr. Clarke responded to the encore with the popular selection, "Every Little Movement," played with a soft, gentle rhythm, which brought out all the beauties of the piece without the unnecessary clamor made by many cornet players.

Miss Virginia Root, the soprano soloist, selected as her opening song, "April Morn," a very pretty song, well suited to her full, rich voice. The expression shown by Miss Root in her rendition of "Annie Laurie," as an encore, was full of feeling, and that beautiful piece was enjoyed to its full worth by the audience.

In a personal interview with a Tribune representative, Mr. Sousa said: "I know of no city that I would rather come to than Tacoma. The Tacoma people usually treat us very well." Before leaving the theater he greeted and shook hands with every little member of the Des Moines Industrial school band and congratulated their manager upon his success in picking out this material and developing a talent for band music.

Tonight the band will close its engagement in this city with the following program, and it is to be hoped that many who were unable to attend yesterday will avail themselves of the chance of hearing this collection of artists under the direction of Sousa.

- 1 Overture Solonelle, "1812" ..... Tschalkowsky  
Opening with the solemn rhythm of one of the hymns of the Greek 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 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.
- 2 Cornet solo, "From the Shores of the Mighty Pacific" ..... Clarke  
Mr. Herbert L. Clarke.
- 3 Character Studies, "The Dwellers in the Western World" (new) ..... Sousa  
(a) The Red Man  
(b) The White Man

- 4 Soprano solo, "The Maid of the Meadow" ..... Miss Virginia Root.
- 5 Prologue, "The Golden Legend" (new) ..... Sullivan  
In the scenes depicted by the prologue, the defeat of Lucifer is foreshadowed by an impotent attempt to wreck the cathedral of Strasburg. The central figure of the scene is the spire of the cathedral. The time is night, and a storm is raging. Lucifer, with the powers of the air, is trying to tear down the cross.
- Intermission
- 6 Fantastic episode, "The Band Came Back" ..... Sousa
- 7 "Praeludium" ..... Jahnfelt  
(b) March, "The Federal" (new)  
(Written for and dedicated to our friends, The Australlians)
- 8 Violin solo, "Souvenir de Moscow" ..... Wieniawski  
Miss Nicoline Zedeler.
- 9 Grand Tarantelle, "Neapolitan" ..... Jullien

Tacoma Ledger Sept 26

## AMUSEMENTS.

### SOUSA'S BAND LAST NIGHT.

As a brilliant climax for the series of band concerts heard in Tacoma during the past few weeks, John Philip Sousa returning to America from a world's tour, was heard at the Tacoma theater last night. It is only natural that comparisons should follow the appearance of three well-known musical organizations of a similar character, and after the concert last night an enthusiastic audience voted the American band the peer of any heard in Tacoma in years, probably not since Sousa was heard here three or four years ago. Since his last previous concert Sousa has increased the size of his band and the organization has never been heard to greater advantage than last night.

All musical tastes were considered in the arrangement of last night's program, but of course the swinging marches, played as only the Sousa band can play them, predominated. All of the old favorites, played for encores, "The Washington Post," "King Cotton," "Stars and Stripes Forever," "Manhattan Beach" and "Fairest of the Fair" were greeted with tremendous applause. The band is of most admirable balance and the effective combination of reeds and brasses is characteristic of the Sousa organization.

Miss Virginia Root, soprano, and Miss Nicoline Zedeler, violinist, were soloists who were given a most cordial reception.



92  
Seattle P.O. Sept 24.

# Natty Officers on Chinese Cruiser Hai Chi In Dress and Speech Like British Tars



JOHN PHILIP SOUSA AND HIS WORLD FAMOUS BAND AT THE TACOMA TONIGHT

Tacoma Tribune  
Sept 25



Tacoma Ledger,

Sept 25

## HOWDY TO SOUSA; ADIOS FERULLO

TWO GREAT BANDS HERE  
SAME DAY.

March King's Welcome Stir-  
ring; Italian's Farewell Is  
Largely attended.

Two of the admittedly greatest bands in the world yesterday delighted large Tacoma audiences. Ferullo's made its farewell appearance of an eight-day series at the Stadium to a matinee crowd of 5,000 persons. At the same hour in the Tacoma theater John Philip Sousa's



America's March King.

great company of artists was playing its first of two concert programs after a record-establishing tour of 60,000 miles around the world.

Incidentally a third band, the familiar boy and girl organization from the Des Moines Children's home, was listening with appreciative attention to the magical effects of the march king's baton, as guests of Manager Charles Herald of the Tacoma theater. Then, to cap an afternoon of unalloyed delight, these youngsters were presented one by one to the man whose melodies they had spent many an hour in rehearsing.

Sousa's concert was one of the first to be given in America after the return of his band from a tour unique in the history of music. Last November 6 the organization set forth for a trip around the world, which no other large musical company had ever attempted. The itinerary lead it through the various countries of Europe, Africa, Tasmania, Australia, New Zealand, to Honolulu, thence to British Columbia and Tacoma.

### 60,000 Miles; No Accident.

"Our mileage has already exceeded 60,000," said Mr. Sousa behind the scenes of the theater yesterday afternoon. "Since we set forth last November we have averaged 10 concerts a week. The greatest number given in any one city was 56 at Sydney. Our voyages hither and thither have been pleasant and without mishap. Almost the only accident we have even witnessed was to see a man fall overboard and be eaten by sharks. On the way from Cape Town to Hobart we were in one storm that made us long for New York's hard pavements, but otherwise all was delightful. As an educative experience it was one, I am sure, that not one of us will ever forget. Now we shall return directly to New York for a season of rest.

"One of the remarkable features of the trip was that not one of the musicians has had to leave the band for any reason. There has been no sickness and no trouble. The same set of men are playing in Tacoma this afternoon as played at the first concert in Europe last winter."

### Audience Sways With Baton.

Yesterday's program by Sousa's matchless organization was as varied and as pleasing as any band concert ever presented in the city. It ran the gamut from the Peer Gynt suite of Grieg to Wagner's "Death of Siegfried" to the condensed Americanism of the composer-leader's own tuneful marches and an adaptation of "Has Anybody Here Seen Kelly?" This latter selection came as near to being an expression of humor as music is capable of producing and the marches were of the kind that made the audience sit up with glistening eyes and sway to the beat of the master's baton. "El Capitan", "Stars and Stripes", and "Manhattan Beach", were included in this list, all of which were used as encores. In addition, "The Fairest of the Fair" was a number on the regular program.

The Sousa band lived well up to its reputation of being an aggregation of soloists. Individual succeeded individual and group followed group before the footlights as the program ran its course, until practically every member of the large organization had exhibited his personal skill. Among the soloists given special applause were Herbert L. Clarke with his cornet selection, "Showers of Gold", Miss Virginia Root with a soprano solo, "April Morn" and her encore number, "Annie Laurie", and Miss Nicoline Zedeler on the violin in the different "Ziguerweisen" and "The Swan".

### Announces Tonight's Program.

Tonight's program by Sousa is fully as varied and interesting as the one given yesterday, including numbers by these same artists. As given out yesterday by Mr. Sousa it is as follows:

Overture Solonelle, "1912".....  
.....Tchaikowsky  
Cornet Solo—"From the Shores of the  
Mighty Pacific".....Clarke  
.....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—"The Maid of the  
Meadow".....Sousa  
.....Miss Virginia Root  
Prologue—"The Golden Legend" (new)  
.....Sullivan  
Fantastic Episode—"The Band Came  
Back".....Sousa  
(a) Praeludium.....Jahnfelt  
(b) March—"The Federal" (new).  
.....Sousa  
(Written for and dedicated to our  
friends, the Australians.)  
Violin Solo—"Souvenir de Moscow"  
.....Wienlowski  
.....Miss Nicoline Zedeler  
Grand Tarantelle, "Neapolitan".....Julien

Portland Oregonian  
Sept 28

### Sousa at Walla Walla.

HUSUM, Wash., Sept. 26.—(To the Editor.)—Can you tell me if Mr. Sousa, who plays with his band in your city on the 27th, was stationed at Fort Walla Walla some 30 years ago, where he conducted a military band?

### SUBSCRIBER.

Biographical records available to The Oregonian do not show that John Philip Sousa ever was stationed at Fort Walla Walla. Thirty years ago Sousa was director of the U. S. Marine band at Washington, D. C.

Portland Oregonian  
Sept 28

THE MORNING OREGONIAN

## SOUSA CHARMS ALL

Sept 28

Music Master and Band De-  
light Portland Audiences.

PROGRAMME IS VARIED

Great Musical Resource of Director  
Shown in Wide Range of Selec-  
tions Played—Soloists Win  
Strong Approval.

Portland had as its chief visitor yesterday the most popular band music man in the United States, John Philip Sousa, with his band of about 60 musicians.

Educated people may rave over the tremendous artistic legacies left them by such stars as Beethoven, Mendelssohn, Liszt, Schubert, Debussy and others of that exalted ilk, but everyday Americans, men and women, leaving the busy cares of life for an hour or two to go out for an evening's musical entertainment, have stamped their enthusiastic approval on Sousa's name and have called him friend.

### Audience Shows Friendliness.

Sousa never had here a more friendly and loyal demonstration, nearly amounting to affection, than that which came from two large audiences in his two concerts at the Baker Theater. Again he shone as an American composer of popular and easily understood music. Again he demonstrated that his band can be changed, by a movement of his baton, from a brass band in the ordinary sense of the term, to what may be accepted as a symphony orchestra, due to the hidden reserve force of his wealth of clarinets, flutes, piccolos, bassoons, and other instruments of the wood-wind family. A sighing of the wind or the faint calls of birds were imitated with equal skill. Just to show that his musical organization is still Sousa's "band," he bowed in response to hearty encores and lo! there rang out a Sousa two step or march, and six trombone, six cornet and three piccolo players stepped "out in front" and awoke the echoes as of yore.

### Sousa's Skill Demonstrated.

Great in musical resource is Sousa. He is still the same quiet conductor who instills in the minds of his men military obedience by the movements

of his fingers, leaving to other conductors the opportunity they crave to smite the air, when they desire to stir emotion.

Good fortune and the possession of many dollars have not spoiled Sousa. Never was any band leader more good-natured than he, in supplying encores. What were they? Do you not recognize the old favorites? "El Capitan," "Hobomako," "King Cotton," "Hands Across the Sea," "Yankee Shuffle," "Stars and Stripes," and "High School Cadets." The most amusing selection on the programme was the mock symphonic treatment of the classic "Has Anybody Here Seen Kelly?"

The Grieg "Peer Gynt" and "Siegfried's Death" from Wagner's "Gottterdammerung" were played with exquisite beauty, and these classics pleased by the rare dignity of their rendition.

Herbert L. Clarke, cornet soloist, displayed faultless technique and purity of tone in his solo "Showers of Gold," his encore being "Every Little Movement." Miss Virginia Root, coloratura soprano, has a light, pretty voice full of sparkle, and she was best in her encore, "Annie Laurie." Miss Nicoline Zedeler, violinist, is a young player of talent. In rendering a Sarasate selection, one of the strings of her violin snapped. Sousa just calmly waited until another violin string was fitted, and such a kind response Miss Zedeler won! Her encores were "The Swan" (Saint-Saens) and a fantasia on "Dixie," all well played.



aberddeen Wash.  
Sept 27.

## NOTED BAND DELIGHTS

### Sousa Gives Two Performances at Grand; Audiences Pleased

John Philip Sousa, and his band, delighted two large audiences at matinee and night performances at the Grand last night.

The features of the afternoon's program were four movements from Grieg's "Peer Gynt" suite and Siegfried's death from the "Götterdämmerung" of Wagner. Every selection was encored at the afternoon performance, and this was true of the night program.

The two best pieces of music rendered at the night concert were Tchaikowsky's "Overture Solonelle" and the prologue from Sullivan's "Golden Legend." Other productions that pleased in the night program were Sousa's "The Dwellers in the Western World," Sousa's "The Band Came Back." As in the afternoon performance, every number was encored.

In Herbert Clarke, cornetist, and Miss Nicoline Zedeler, violinist, the band has two soloists of a very high order. Miss Virginia Root, soprano, has a clear, true voice, but she lacks animation. She sang "Annie Laurie" for an encore selection both afternoon and night, and in this she pleased. Her phrasing in this simple song, familiar to all English-speaking people the world over, was excellent, and "Annie Laurie" is seldom better sung. In her more difficult selections, however, the case was different. Her tones were true, rounded and full, but her work is more or less colorless.

Miss Zedeler is a thorough mistress of her instrument, and while not to be classed among the great violinists, is much above the average soloists. This is likewise the case with Mr. Clarke, whose ability with the cornet is little short of wonderful.

Of Sousa, himself, there is need to say little. He is the master director now as always. His organization is as well trained and as well controlled as ever, his hands as expressive as of old.

The concerts were a real treat.

Sacramento Union  
Oct 1.

## At The Theaters

### SOUSA THRILLS AS OF OLD.

In his two concerts at the Clunie theater, yesterday afternoon and last night, John Philip Sousa showed himself still the popular idol in American music. Both audiences were enthusiastic to the point of cheering, but they wanted the throbbing, thrilling marches of the great bandmaster; clamored for his own stirring compositions and plainly manifested their preference for them against the heavier and more intricate numbers which Sousa introduced.

Sousa responded generously and with all his old-time fire. Splendidly the great band under his baton rendered such eternal favorites as "El Capitan," "Stars and Stripes" and "The Fairest of the Fair." True, these were given as encores, but, for that matter, they were what the crowds had gone to hear and will always demand when Sousa's band is the attraction.

It would be superfluous to attempt comment on the entire program. Two of Sousa's new compositions, however, deserve the universal approval that his best works have won. These are the weirdly beautiful Indian study in his suite entitled "The Dwellers of the Western World," and his latest march, "The Federal." The former is wild and haunting; the latter swings along with the inimitable beat of the "March King's" style.

The band itself is really a magnificent musical organization, with many talented soloists in its membership. With it is Herbert L. Clarke, the foremost of American cornetists.

Sacramento Union  
Oct 1

times and delighted his audience with each number. Then there is the harpist, whose solo during the intermission was received with such pleasure. Two young women are also with the band, Miss Virginia Root, soprano soloist, and Miss Nicoline Zedeler, violin soloist. Both reflect credit upon the organization with which they have the honor to appear. Certainly Sousa was entitled to the cordiality with which he and his musicians were received. The only possible criticism is that he didn't play enough of his own compositions. He might overcome his modesty in this regard, for the crowd wants to hear Sousa play Sousa.

Honolulu Star  
Sept. 13.

## Sousa's Band

Before a large and very enthusiastic audience last evening Mr. John Philip Sousa conducted his famous band through an unusual and attractive program, which opened with the overture Solonelle (Tchaikowsky, 1812), a musical painting, depicting the advance and retreat of Napoleon at Moscow, and ending in "Neapolitan" (Julien), a grand Tarantello.

The band was so perfectly organized, each section of instruments so perfectly blended with another, that the evening was filled with exquisite symphonies.

The second number on the program, a cornet solo, "From the Shores of the Mighty Pacific," composed and played by Mr. Herbert L. Clarke, was well received, and for encore Nevin's "Rosary" was rendered, its lyric pathos being exquisitely revealed.

A dainty triplet of verses, illustrating a character study by Sousa, "The Dwellers in the Western World," was next given.

Miss Virginia Root, a charming vocalist with a pleasing voice and presentation, rendered a prologue, "The Maid of the Meadow" (Sousa), and for encore sang "The Goose Girl" very delightfully with characteristic chic Sabot dance effect introduced in the repetition of the refrain.

"The Golden Legend," by Sullivan, was very impressively interpreted by the band in the next number, which was followed by the intermission.

This was interrupted by a happy conceit which followed a harp selection, wherein a flutist, introducing "Two Little Girls in Blue," was interrupted by the appearance in groups of players who, in this fashion formed a grand entrance for John Philip Sousa himself, leading in one of his incomparable marches.

A fantasy woven about the well known theme called "The Band Came Back" (Sousa), was very unique and dainty, and was followed by "The Federal March," which was dedicated by the great American composer to our Australian friends.

Number eight comprised two clever violin renditions by Miss Nicoline Zedeler, whose technique was greatly appreciated.

The evening's program was concluded by a grand tarantelle "Neapolitan" by Julien, and the "High School Cadets," by Sousa, each number having been graciously supplemented by

Honolulu Bulletin  
Sept 13.

## SOUSA MADE A UNIVERSAL HIT

There's only one Sousa and Honolulu has seen and heard him twice. The master musician and his incomparable band drew great crowds yesterday and last night at the Bijou, and to say that Sousa fulfilled all expectations is putting it mildly.

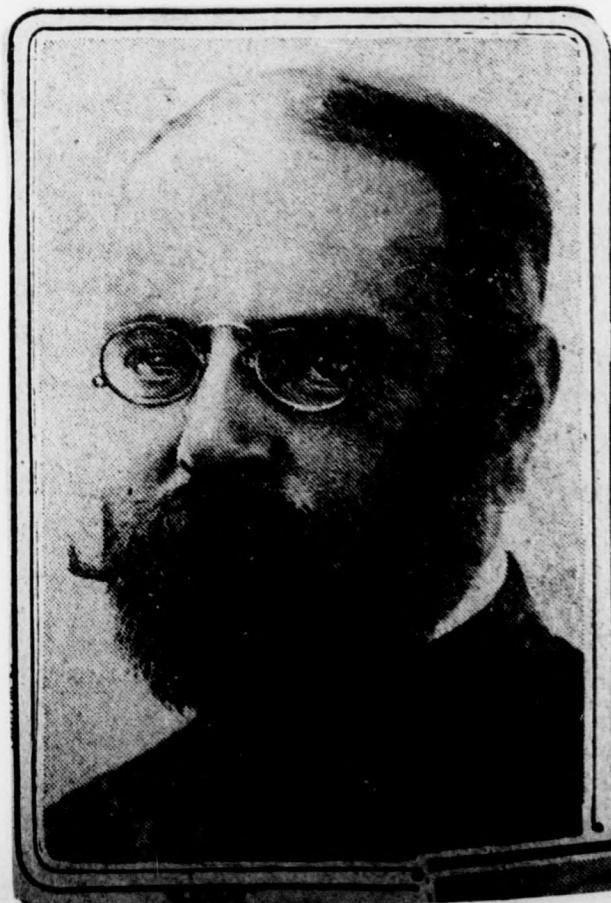
Sousa not only pleased the people with the way the band played, but with the general conduct of his program. It is zip-bang-zowie! from the moment he walks upon the platform and bows until the end of the performance.

He is the same Sousa. Years have not dimmed the youthful fire that he put into his earlier marches, nor quenched any of his enthusiasm for perfection in the art of handling the baton. The revelation to Honolulu people was not in the magnificent swing and rhythm of his musicians, all playing as one in "El Capitan," or "The Stars and Stripes Forever," or "The High School Cadets," but in the authoritative, musicianly manner in which he interprets Grieg and Tchaikowsky and other masters. In this his band was as delicately effective as a symphony orchestra.

The soloists were unusually good, but not extraordinary. Miss Virginia Root, soprano, and Miss Nicoline Zedeler, violinist, were well received. Some critics profess a slight disappointment in the cornetist, Herbert L. Clarke—not in his ability, for that was evident, but in what they thought was an apparent lack of endeavor to show his full powers. However, his is splendid cornet playing.

Sousa made a big hit with his rendition of "Aloha Oe." The courtesy and good-fellowship that prompted this was repaid by Captain Berger and the Hawaiian band, who went to the steamer last night as Sousa left for Vancouver and serenaded the wonderful little man who is ending a wonderful world tour.

San Francisco Call Oct 1.





# PANAMA PACIFIC MARCH BY "THE KING"

## Sousa Says He'll Write Exposition Air

### BANDMASTER WAITS FOR MUSE, HOWEVER

Musical Globe Trotter Returns From Tour Laden With Information and Trophies

By WALTER ANTHONY

If you have never walked proudly at the heels of a bass drummer or glowed with excitement for blocks and blocks at the smash of cymbals you will not like this story. If you have never felt an uncontrollable desire to stick your head in the bell of the big tuba or take the baton away from the drum major, you will not understand why I went down to Sacramento to meet Sousa.

Even the rhythmic wheels over the joined rails sang the "Hands Across the Sea" for me on my way to ask John Philip Sousa, who has just circumnavigated the globe, whether he wouldn't write a Panama-Pacific march for us.

He said he would, but not at once.

"Everybody writes marches," said Sousa in his dressing room at the Clunie theater during the intermission. "There are marches dedicated to everything and everybody, and that there will be a deluge of Panama-Pacific marches you may well believe. But marches or any other kind of music are not written successfully to order. The composer must await the muse. When I have a theme worthy of the event to be dedicated I'll write it. If I don't get the idea I'll not write. We'll see."

"You'll try?" I urged.

"Composing isn't hard work," said Sousa. "It's inspiration. If it isn't inspiration it isn't music. There are only two kinds of music. Music and technic. Of the latter there are again two varieties: technically correct and technically bad music. The technically correct is a bore and the technically bad is an annoyance."

"But you will write a march for us, won't you?" I urged again, "after the deluge of watery marches is over."

"I suppose it's up to me to do it," said Sousa, confidently and correctly.

#### CLIMAX OF WORLD TRIP

Sousa and his band have returned from a wonderful trip. They have been in Seattle, for instance. Sousa arrived there, after marching his great band through the forest of Africa, the bush of Australia, the pines and firs of Tasmania, over the lava beds of New Zealand, and into the graces of Great Britain, where, says Sousa, he was given the greatest reception of his career. The bandmaster and his instrumentalists have been in the Canary islands, have traversed the orient and have spent 11 weeks on the ocean. The journey has been unprecedented in the annals of bands, and Sousa says that the only thing that surprises him is that an Australian or a New Zealand or a Canary island audience applauds at the same moment that an American claps when he plays "Stars and Stripes Forever," "Washington Post," "Manhattan Beach," or "The Fairest of the Fair."

Sousa returns with no new decorations, but a trunk full of souvenirs. The state band of New South Wales gave him some hand painted resolutions, from Sydney, where he broke his record by playing a series of 56 concerts. He brings an opal studded baton tipped with Australian gold, and rings and rugs, but most prized of all, approving testimonials which are quite beyond price to buy. When he reached Portland from Seattle he was the guest of the Portland Commercial club. When one is the guest of that august body, even though he be an artist, he must identify himself, his occupation and his position in society. So the bandmaster signed the register as follows:

John Philip Sousa. Occupation, globe trotter; mission, preaching Americanism by the aid of Sousa marches."

#### LEADER FULL OF INFORMATION

Sousa exudes information and publicity copy in the same breath. He can talk about himself interestingly, which is a rare gift indeed.

He says he doesn't know whatever became of his first published march, "The Review," which he commended to the good graces of a publisher for 100 printed copies. The piece was written in 1872 or thereabouts, and now is out of print. "I should like to see what it looks like," said Sousa.

Another thing that worries him properly is this: He is called a bandmaster. There have been 186,000 orchestral scores of his "Stars and Stripes Forever" sold. In other words, 186,000 orchestras have been or are playing the spirited piece. "Only 25,000 band scores have been sold," said Sousa dejectedly.

Sousa says he is going into the opera producing business with his "The Glass Blowers." Leonard Leibling wrote the libretto and Sousa wrote the music. "I am going to produce it myself," said Sousa, "just as soon as I get to New York. It, some new band music and my "Federal" march are part of the things I have done on this tour. There are 24 hours in the day. I am only 56 years old, and so there is plenty of time for me to find leisure moments in. In one of them I shall write a Panama-Pacific march. It is no more than right, for I wrote "Hands Across the Sea" at the Palace hotel.

The Sousa programs for this afternoon and tonight are as follows:

MATINEE  
Overture, "In Spring".....Goldmark  
Cornet solo, "The Debutante".....Herbert L. Clarke  
Suite, "L'Arlesienne".....complete in four movements.....Bizet  
Soprano solo, "Crossing the Bar".....Willeby  
"Till Eulenspiegel's Merry Pranks".....Sousa  
Scherzo, "The Sorcerer's Apprentice".....Dukas  
(a) "Song Without Words".....Tschalkowsky  
(b) March, "The Federal" (new).....Sousa  
(Dedicated to our friends, the Australians)  
Violin solo, "Gayotte et Musette".....Tor Aulin  
Military scene, "With Pomp and Circumstance".....Edward Elgar  
TONIGHT AT 8:15  
Overture solenne, "1812".....Tschalkowsky  
Cornet solo, "From the Shores of the Pacific".....Clarke  
Character studies, "The Dwellers in the Western World".....Sousa  
(a) The red man (b) the white man (c) the black man  
Soprano solo, "The Maid of the Meadow".....Sullivan  
Prologue to "The Golden Legend".....Sullivan  
Fantastic episode, "The Band Came Back".....Sousa  
(a) "Praeludium".....Jahntelt  
(b) March, "The Federal".....Sousa  
Violin solo, "Souvenir de Moscow".....Wienlawski  
Grand tarantelle, "Neapolitains".....Julien

Honolulu Advertiser  
Sept 13

## SOUSA PLAYED; CITY LISTENED

Great Bandmaster Received Great Reception—Band All That Is Claimed for It.

Nearly all of Honolulu heard Sousa's band yesterday afternoon and evening, for those who were not in the vast throng in the Bijou theater listened to the music from packed streets and alleyways leading to the theater. It was Sousa's day, and he not only, came, saw and conquered, but took the town by storm. It is one thing to have heard Sousa's marches with their martial, patriotic ring, but it is another thing to hear those marches when the band is led by the incomparable Sousa himself. There were hundreds who went to hear Sousa's band just to be able to say that they had seen the great commander and director in action.

Honolulu Advertiser  
Sept 13.

The bandmaster and his great band arrived on the Makura early in the forenoon from a world tour, and Honolulu is the last of the "foreign" places he will visit, for he will next step upon American, although Canadian, soil, and feel that he is once more back in the continent of the Stars and Stripes Forever. He may feel, too, that in his grand tour he has done something toward making the Hands-Across-the-Sea movement mean something, for even in British lands he stirred his audiences with his well known patriotic airs, and then composed new marches in their honor. Perhaps he will compose one dedicated to Hawaii, for his band plays Aloha Oe as no other band has ever played it, and that selection yesterday afternoon, played as an encore, brought an enthusiastic response from the audience.

Although there are between forty

and fifty pieces in the band, the instruments are played so evenly that there is a sustained melody throughout, and at times one feels that he is listening to a cathedral organ. His "descriptive" selections, notably that describing Napoleon's entry into Moscow and his repulse, and the downfall of Lucifer in his attempt to wrest the cross from the cathedral spire of Strasbourg, were magnificently rendered.

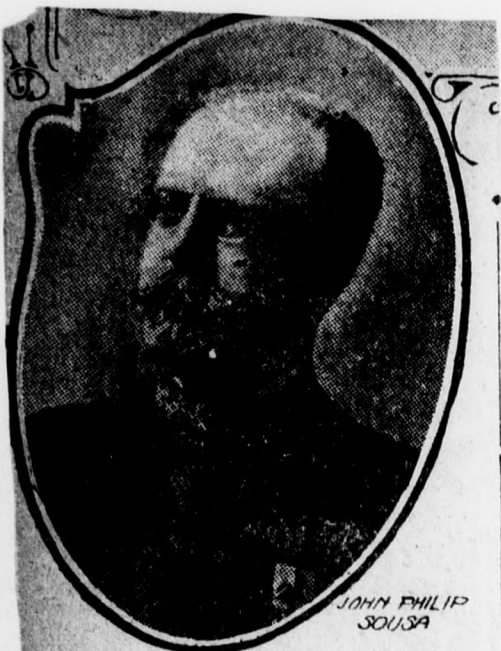
But it is in Sousa himself that much of the interest of the audience was centered. His well known mannerisms in leading his band are the same today as twenty-five years ago when he was leading the United States marine band at Washington, or eighteen years ago when he was directing his own band at the World's Fair in Chicago.

His own marches give him a certain swing of the arms which revived memories among those who had seen him so long ago. His encores were mainly his own compositions such as High School Cadets, Manhattan Beach, King Cotton, El Capitan, Hands Across the Sea and at the first swing of his baton in these he was enthusiastically applauded.

His soloists contribute well to a strong program, the cornetist possessing rare talent.

As a compliment to Bandmaster Sousa, the greatest of leaders in America, Bandmaster H. Berger of the Royal Hawaiian Band, the greatest of leaders in the Hawaiian Islands, last night serenaded the visiting musical genius. The Hawaiian band went down to the Alakea wharf and while the Makura was being made ready for her departure for Vancouver, the Hawaiian band played Hawaiian selections and Bandmaster Berger and the bandmen received the thanks of Mr. Sousa for himself and on behalf of his band. A large crowd was present at the wharf to witness the departure of the liner.





JOHN PHILIP SOUSA

guile and cleverness of his kind. What makes the scene big is the fact that the auditor realizes the justice of Jimmy's fight, the odds that are against him and the inertia that adheres to human experience and habit. The detective embodies the force which says, once a crook always a crook, but the audience doesn't believe it, listens with something like horror to the inexorable words of the detective, and struggles with sentiments of antagonism and repugnance at the sight of the net which the detective is trying to cast over the hopes of Jimmy Valentine. Jimmy wins in his fight. He has persuaded Detective Doyle that he was not where he was when he was there, and then the climax strikes new nerves. Kitty, the child sister of Rose, has been locked in the vault. It is a new vault. The combination has not yet been confided to the bank. Kitty's little life will be smothered then and there unless Jimmy opens that safe door. If he opens it, he proves to the detective that he is, indeed, Jimmy Valentine. If he doesn't open it, Kitty will die. So he opens it. It was the thing to do, and Jimmy, after the trick is turned, in one of the most engrossing, wordless scenes that has been staged in years, calmly, as is the custom of his kind, gives himself up to the detective and says he'll go to Massachusetts and stand trial for that other safe opening stunt which was the last of his criminal operations before he met Rose Lane. However, the detective behaves as properly as Jimmy did when he opened the safe. And all ends according to the dictates of reason and romance.

#### DRAMA ONE OF OPTIMISM

This account will have succeeded in conveying the message only if I made it plain that "Alias Jimmy Valentine" is a drama of optimism wherein the ancient truth is exploited that bad men may reform, that the influence of a good woman is the real thing in the world and that love is more positive and dynamic than hate. There is, this difficulty in describing the play and its production. It is, at this immediate hour after the performance, much like trying to give a birdseye view of a mountain with your face flat against the rocks that girt it.

H. B. Warner lives Jimmy Valentine. He does not play him. I can find no fault with his acting, unless one would complain that it isn't acting at all. From the apprehensive, cowed convict in stripes in the first act to the retrieved soul in the last act he is the embodiment of nervous temperament, greatness and fits with the keenest shading every mood of the really great drama. Rose Lane is played by Phyllis Sherwood; rather, Phyllis Sherwood is Rose Lane. She plays every minute. I have seldom seen a young actress who stuck so consistently and enthusiastically to her part. Whether in the center of the stage or off in a corner, she is doing the things that one would expect so charming and delightful a little lady as Rose Lane to do, and her assumption of ingenuousness supplied a tender element of comedy which lightened scenes which otherwise would have been sordid and gray. And Frank Monroe, as the detective, was superbly matched with Warner.

The company from the beginning to the end of the cast printed above should, by rights, be mentioned with adjectives in any review which pretended to convey a faint notion of the excellence of the entertainment at the Cort theater last night.

#### Sousa's Band Given Ovation

He was a wise one who said, "Let me make a people's songs and I do not care who makes their laws." When Sousa brought out his "Stars and Stripes Forever" march yesterday afternoon I thought the audience at Dreamland was going to insist on a speech. It was a shout and shout and shout.

What was this? Because Sousa has done what no other American composer has done. He has expressed the national spirit. As is generally the case the spirit has not found utterance in the abstruse forms of an inherited system, but in the unexpected form of the march—the poor belabored, abused and overworked march which has had to stand the burden of a million dedications—marches for this order and that, marches to advertise shoe stores, or a patent medicine, or a new brand of chewing gum. Sousa has taken this overtaxed medium and has vitalized it, made it dynamic with energy and infectiously optimistic.

#### WHOLE BAND FED WITH TUNE.

So when Sousa, for encores played "King Cotton," "Fairness of the Fair," "Manhattan Beach," "The Federal" (which by the way was dedicated to our neighbors in Australia) and finally "Star and Stripes Forever," we didn't

care whether there was anything else on the program yesterday or not. It was enough that Sousa was back with his baton, his graceful left hand gestures, and his own marches.

Sousa is a highbrow director, too. Not many believe it, because erudition in Sousa never bores. He takes "Has Anybody Here Seen Kelly?" and tosses the frugal melody around with a miraculous touch. He feeds a whole band with the tune. Now it appears in pompous garb, as Wagner might have clothed it, the sonorous French horns singing it. Then he makes an offertory of it, and with chiming bells and solemn harmonies presents the meager melody dressed richly and chastely. Again he hands the tune to the cornetist who plays it a la Tetrassini. It has become an Italian aria. The tuba sounds its awful, abysmal depths, the bassoon takes it up with lugubrious grotesqueness and the piping oboe sings it plaintively.

#### SKILL IN INSTRUMENTATION

Sousa is showing you what he knows of instrumentation, and the lesson is digested without gagging or pain. It is irrepressible, humorous, fine. It is, I think, much better music than, let us say, Dukas' tonal story, "The Sorcerer's Apprentice," which is ingenious but in need of an explanation. You have your ears on the band, your eyes glued to the program and your mind torn between the short story, which tells you what the music is about, and the music, which is supposed to tell you what the story is about.

The same with Richard Strauss' tone poem, "Till Eulenspiegel's Pranks," which is a riot of dissonance requiring a program to elucidate. Any art that requires another art to explain it is as annoying as the sign under a picture "This is a cat." But Sousa's music needs no chart nor excuse. It bursts with the spirit of it, runs freely through the nerves, is exciting, exuberant, self-explanatory and justifiable. It is music in its most martial manifestation, and I would rather be Sousa than Strauss.

Sousa's new march, "The Federal," is a hit. It is not his best, but of his best. It proves at least that Sousa's font of inspiration is far from dry, but a bubbling, dancing river. There is the same skillful instrumentation, the same animation and the same spiritual zeal.

The horn department of the band found sonorous utterance in the prelude movement of Bizet's suite, "L'Arlésienne"; the clarinets were sprightly and fresh in the dainty minuet movement of the same suite; all the "choirs" of the band were tested to the limit in the Strauss tone poem and likewise in Dukas' scherzo, "The Sorcerer's apprentice," which was an interesting number, showing what a band can do in the musical exposition of a prose tale.

Miss Virginia Root sang Willeby's "Crossing the Bar," and with a sweet and sympathetic voice did much with a rather commonplace and uninspired composition. The violinist, Miss Nicoline Zedeler, has a small tone, but pure, sure and sympathetic. Her playing of Saint-Saens' "The Swan," with harp accompaniment, was delicate and beautiful, and the harpist, whose name wasn't on the program, merits mention for a clean touch and a vibrant tone.

I did not hear the program in the evening, though I should have liked to. This afternoon a program consisting of Liszt's "Robespierre" overture, Sousa's suite, "Looking Upward," a "Siegfried" fantasia by Wagner, German's "Henry VIII Dances," Gry's "Amaryllis" gavotte, Sousa's "The Federal" march, Berlioz, "Rakoczy" march and solos by Herbert L. Clarke, whose playing yesterday afternoon was a revelation to those who only hear ordinary cornets, and Miss Root and Miss Zedeler will be presented. Tonight an entirely different program will be given, the features of which, aside from Sousa's compositions, will be Liszt's rhapsody, No. 14, Haydn's "Imperial" overture and a selection from Giordano's "Andrea Chenier."

A big audience was there and applauded all numbers in the hope that Sousa would play another march, which he did with dash and amiability.

Oct. 2.

## SOUSA AND HIS BAND HEARD AT DREAMLAND

March King Home From Australia; Plays to Big Audience.

By Thomas Nunan

Sousa and his band came with the first rain of the season, and the opening number that we heard while the afternoon shower swept over Dreamland Pavilion was Goldmark's overture, "In Spring." The descriptiveness of the music seemed appropriate to the day and the return of the springtime conditions that prevail in a San Francisco autumn, and also to the local reawakening of musical activity.

John Philip, the "March King," home from his conquest of Australia and other remote lands, was as prompt and precise as ever, and he kept the band agoing all the time until nine regular numbers and twelve encores had been heard by the big audience of band-loving Americans.

Hardly had the Goldmark overture been finished when Sousa and his men struck up "El Capitan." Herbert L. Clarke's two cornet solos, "The Debutante" and "Every Little Movement," were followed by three big band numbers. Then Miss Virginia Root, the soprano soloist, made her appearance, singing "Crossing the Bar" and Sousa's "Miss Industry." Vocal soloists traveling with the noted orchestra and band seldom prove satisfactory, but Miss Root seems an exception to the rule. This young singer's quality and so pure that the blending of it with the instrumental tones was a delight.

An absorbingly interesting band number was the "Till Eulenspiegel" composition by Richard Strauss, full of rich music and harmony comedy. In the Paul Dukas work, "The Sorcerer's Apprentice," which came next on the programme, musical merit is sacrificed to descriptiveness, but even in the latter quality Dukas has not attained sufficient success to make it advisable to have his composition follow that of Strauss.

"Has Anybody Here Seen Kelly?" exhausted about all the fun-making resources of the band before we heard Tschaiakowsky's "Song Without Words," for Sousa is a wise programme maker, and while he strives to elevate the public taste, he knows that he must keep the public with him.

Sousa's new march, "The Federal," is inferior to several of the old favorites. It was written for and dedicated to the Australians, and of course it was played to them at every concert during the recent tour. The composer was somewhat ambitious in the embellishment of the Australian piece, but "Federal" will never rank in popularity with "El Capitan" and some of the others.

The violin soloist, Miss Nicoline Zedeler, showed true ability in a Tor Aulin composition, with band accompaniment, and was even more pleasing in a couple of encore numbers, one of them a Bach gavotte, when accompanied by only the harp.

"Manhattan Beach," "Stars and Stripes" and some other rousing band numbers completed the programme.

Tschaiakowsky's "1812" overture, Sousa's "Dwellers in the Western World" and Sir Arthur Sullivan's "Golden Legend" prologue were important features of the evening concert.

At to-day's matinee the "Robespierre" overture of Liszt, Sousa's suite "Looking Upward," a "Siegfried" fantasia and the Rakoczy march from "The Damnation of Faust" will be given, together with the usual Sousa assortment of marches and descriptive and humorous pieces. This evening's programme will be one of unusual interest, to include the Haydn-Westmeyer "Imperial" overture, the grand finale scene from Giordano's "Andre Chenier" and Liszt's Fourteenth Rhapsody.



## SOUSA AND HIS BAND PLEASED CHICO AUDIENCE

Sousa, world-famed as a bandmaster and composer of band music, was in Chico last evening with his band of about fifty musicians, and they gave a concert at the Majestic that merited a packed house, and that was not accorded. However, the audience was enthusiastically appreciative.

Sousa has made a world-wide reputation for himself and his band by his march music. The bands of today and yesterday that make a hit with the public when they are on parade or giving concerts, feel confident of winning approbation when they play a Sousa march.

But Sousa does not confine his band to the rendition of marches nor to that of his own. He so arranges his concerts that the cultured ear is soothed, selections from the musical classics being rendered in a manner that shows that the "brass band" under proper training is delightfully impressive even where the most delicate expression is required to express the best forms of music.

Sousa seems to know what in the form of music will most generally please the public, and his program last evening was of that sort. With some of the old favorites and the best of the new compositions, he gave lighter numbers, and even made a classic out of "Has anyone seen Kelly?"

The visit of Sousa furnished a musical feast which all could understand and enjoy.

*San Francisco Examiner Sept 24*

## SOUSA'S BAND NEXT SUNDAY

American "March King" to  
Open the Greenbaum Season.

Next Sunday the musical season of the visiting artists will be ushered in by Sousa and his band and the assisting soloists. The "March King" will offer eight entirely different programmes at Dreamland Rink on the afternoons and evenings of October 1st, 2d, 3d and 4th.

At the opening concert next Sunday afternoon the special features will be two tone poems by modern composers, both of whom have created world-wide discussion by their original methods and ideas. These are "Till Eulenspiegel's Merry Pranks" by Richard Strauss, and "The Sorcerer's Apprentice," by Paul Dukas.

In "Eulenspiegel" Strauss musically describes the life and death of Till Eulenspiegel, a famous character in German folk lore, famed for his mischievous pranks. "The Sorcerer's Apprentice" describes the adventures of an apprentice to a famous sorcerer.

In addition there will be Bizet's delightful suite, "L'Arlesienne." Goldmark's overture "In Spring," a new Sousa march, "The Federal," and other interesting works.

In the evening we are to hear Sousa's latest Suite "The Dwellers in the Western World." (a) The Red Man, (b) The White Man, (c) The Black Man, the "Prologue" to Sir Arthur Sullivan's masterpiece "The Golden Legend," Sousa's fantastic episode, "The Band Came Back," Tchaikowsky's "1812" overture, etc.

During the engagement the soprano, Miss Virginia Root, and the violin virtuosa, Miss Nicoline Zedler, will appear at every concert.

The sale of seats will open next Wednesday morning at both Sherman, Clay & Co. and Kohler & Chase's, where complete programme books may be obtained.

*San Francisco Examiner Sept 24*

## Sousa, the 'March King,' Coming To Open the Concert Season

JOHN PHILIP SOUSA, THE "MARCH KING."





Sousa's band arrived in Vancouver from Honolulu last Monday, and is now journeying toward this city, where eight concerts will be given at Dreamland Rink, commencing next Sunday afternoon and night, and continuing afternoons and nights until Wednesday, October 4th, inclusive. Assisting the sixty players will be Miss Virginia Root, soprano; Miss Nicoline Zedeler, violinist, and Herbert Clarke, the cornet virtuoso, who will frequently appear as soloist.

Next Sunday afternoon's programme will contain two tone poems by modern masters, Richard Strauss representing the German school and Paul Dukas the French. Strauss' "Till Eulenspiegel's Merry Pranks" is a work that has created much discussion. It tells in music of the adventures of Eulenspiegel, a character famous in the folk lore of Germany for his many practical jokes, one of which resulted in his death on the gallows. All this Strauss describes by means of his clever orchestration and original ideas. Dukas' composition, called "The Sorcerer's Apprentice," is founded on an old French fairy tale. The sorcerer being absent, his apprentice thinks he can perform the miracles that his master does, and orders a magic broomstick to fill up a tub with water in order that the apprentice might bathe. The broom obeys, but the lad does not know the formula for making it quit, and the house becomes flooded with water and the apprentice is at imminent risk of drowning. His cries for assistance reach the sorcerer as he is returning, and he at once commands the broom to desist and is obeyed.

Other interesting numbers will be Bizet's charming suite, "L'Arlesienne," part of which he uses again in his "Carmen" ballet music; Goldmark's overture, "In Spring"; Tschalkowsky's "Song Without Words," and the latest Sousa march, "The Federal."

The Sunday evening programme will introduce Sousa's latest suite, "The Dwellers in the Western World" (a) "The Red Man" (b) "The White Man" (c) "The Black Man"; the "Prologue" to Sir Arthur Sullivan's masterpiece, "The Golden Legend," and Sousa's fantastic episode, "The Band Came Back," in which each instrument is heard in solo work.

The band will appear in the Greek Theater, Berkeley, on the afternoon and night of October 5th, and at Stanford University on Friday night, October 6th. Sousa will not go to Oakland.

Engine One, Requirer  
Sept 29.



#### Sousa and His Band Last Night.

John Philip Sousa, the incomparable march king, whose linking of Wagnerian syncopation with band harmonies set the music-loving public to lipping his tantalizing airs and paved the way for the vogue of the rag-time farore, entranced a capacity audience at the Eugene theatre last night with a melange of band selections that was well calculated to please the most blasé ear. To those old timers who have coaxed protesting notes out of every pattern of wind instrument from the time of our Southwell pastorate, it is a virtual hop, skip and a jump between the erudities of those wheedling hump, tatal strains of the long ago and the melodious perfection of the new vintages of involved harmonies.

Every phase of melody poured from the great ensemble of brass and reed last night. Music in mystic, lulling cadences, notes palpitant, pure and honey sweet like the warblings of the thrush in the joyous throes of nestling tenderness; crashes of harmony and deals of pompous crescendo, according to the moods and ideals of composers, kept the vast audience in a prolonged state of exquisite rapture. Occasionally the harmony wizard interspersed for agnappie such of his good, old-time creations as "El Capitan," "King Cotton," "Stars and Stripes," "Manhattan Beach," etc., whose vogue in the past decade constituted a new epoch in the annals of march music. The great band leader has lost some of his enthusiasm along with locks of his head-taatch and his baton wielding is tame in comparison with those deliriant movements which made him famous as a conductor of extreme aesthetic.

San Francisco Call at 3.

## SOUSA MASTERFUL AND VERSATILE

March Maker Leaps From Sublime to Ridiculous With Poise and Unconcern.

Band Leader Plays Cheapest Air as Though It Had Heart of Gold

By WALTER ANTHONY

Sousa's specialties yesterday afternoon were a fine Teutonic reading of Wagner's "Siegfried Fantasia," "Waiting at the Church," Litoff's bloody "Robespierre" overture, "Bride Elect" march, Berlioz' rhythmic "Rakoczy" march and "Stars and Stripes Forever." No other director leaps from heights to depths with the security of Sousa. Some persons, I am told, are offended when he plays "Has Anybody Here Seen Kelly?" right after Sullivan's "The Golden Legend," or "Waiting at the Church" after a burst of Wagner's tone opulence. I regard that person with suspicion, and am convinced that he likes "Waiting at the Church" better than he wants to.

The fact is that Sousa does all kinds of music well and plays the cheapest as though its rags covered a heart of gold. Whatever he plays he plays for all its possibilities, and his audiences realizing dimly that there is a genius in charge, listens, believes, marvels and applauds.

#### SOUSA MASTER INTERPRETER

Yesterday Sousa played his humorous "Waiting at the Church" and did some erudite stunts with it that would have bothered any composer less consummate a master of instrumentation. He welded the English music hall song with Gounod's "Funeral March of a Marionette" and made a masterpiece of contrapuntal, clear humor of the two tunes.

His direction of the Wagner music was without posing, but with poise. Wagner himself, I think, would have been nearly as pleased with the interpretation of the Siegfried forest music, the fire music and the Rheingold motive, as though he had waved the baton himself. Wagner in certain moods lends himself to brass with facility. The Siegfried fantasia is an example.

Of much musical interest was Sousa's suite, "Looking Upward," with its versified explanation, which was, after all, not needed. The music explained itself. First there was a "jingle bells" number with a lively, but muted, melody. The second movement of the suite was an oriental intermezzo, so to say, "Under the Southern Cross." Here the French horns of the band distinguished themselves. The oboe, over a tremulous clarinet accompaniment was a dulcet serenade. The "c" movement of the suite was all about a soldier boy, and in it Sousa mingled good business with good art. He gave the drummer boys of the band the stage, and they executed a crescendo and decrescendo that began and ended as lightly as a marble dancing on a drum head, but found a climax in deafening dynamics in the middle.

#### DANCE MUSIC PLEASURES

Edward German's dance music of the days of Henry VIII was characteristic and Celtic. Berlioz' "Rakoczy" march called out the last talent in the talented band, and closed the program in a triumph of tone.

The programs announced for today and this evening are as follows:

##### THIS AFTERNOON

Fantasia, "At the Masquerade".....Lacome  
Cornet solo, "Rondo Capriccioso".....Clarke  
Herbert L. Clarke.  
Suite, "At the King's Court".....Sousa  
(a) Her ladyship, "The Countess."  
(b) Her grace, "The Duchess."  
(c) Her majesty, "The Queen."  
Soprano solo, "Oh, Ye Lilies White".....Sousa  
Miss Virginia Root.  
Prelude, "The Bells of Moscow".....Rachmaninoff  
Ballet suite, "Les Erinnyes".....Massenet  
(a) Serenade, "Rococo".....Meyer-Heimund  
(b) March, "The Invincible Eagle".....Sousa  
Violin solo, "Introduction and Rondo Capriccioso".....Saint-Saens  
Miss Nicoline Zedeler.  
"The Ride of the Valkyries".....Wagner

##### TONIGHT

Overture, "Thuringia".....Lassen  
Cornet solo, "The Debutante".....Clarke  
Herbert L. Clarke.  
Suite, "Three Quotations".....Sousa  
Soprano solo, "Ah, Nella Calma".....Gounod  
Miss Virginia Root.  
Largo from "New World" symphony.....Dvorak  
Invitation a la Valse.....Weber  
(a) Serenade, "Salut d'Amour".....Sousa  
(b) March, "The Federal".....Sousa  
Soprano solo, "Caprice Brilliant".....Sousa

## SOUSA PLAYS TO KEEN LISTENERS

Programmes Have Novelties That Gain Favor Along With the Classic.

The novelty of the Sousa concert yesterday afternoon was a Sousa suit called "Looking Upward," built upon verses suggestive of brightness, pleasure and optimism, though whether these qualities were responsible for the title was not in the annotation. At all events, some new proclivities on the part of the band for description were divulged and the drums were brought into a prominence all their own, with striking effectiveness. These were heard in the last third of the suit, when, under the caption, "Mars and Venus," the story of a soldier-lover was told, with the same old ending, he never returned, the drums unfolding the news to the audience through a long and wonderful crescendo and decrescendo, a novel and impressive achievement. In other parts of the suit, much that was pretty and light on the part of the reeds was presented with great delicacy.

Litoff's overture, "Robespierre," opened the programme and received much applause for its rendition, which presented some of the trials of France through her revolution, while the pronounced strains of the "Marseillaise" served as background to the general story.

An excerpt from Wagner's "Siegfried" engaged close attention, the Siegfried call with trumpet being played with effectiveness from the rear of the auditorium by Herman Hand. A duet for trombone and cornet from "Aida" was given by Herbert Clarke and Mr. Corey, Clarke responding to encore by playing his arrangement of "Carnival of Venice." Miss Root sang Hawley's "Because I Love You, Dear," and as an encore, "The Goose Girl," showing herself pleasingly in both, as her voice has much charm of sympathy. Miss Zedeler gave fire to her playing of Wienlawski's "Tarantelle" for violin and the day's programme was liberally sprinkled with Sousa marches, all of which met with unqualified favor.

In the evening the Haydn-Westmeyer

overture, "Imperial," and Liszt's "Fourteenth Rhapsody" were among the classics, Sousa giving his "People Who Live in Glass Houses," a quaint conceit in the line of description. The soloists were in good form and met with praise.

Today the programme will include a Sousa suite, "At the King's Court," a Rachmaninoff "Prelude," a Massenet "Ballet Suite" and Wagner's "Ride of the Valkyries," besides a Sousa song by Miss Root and Saint Saens' "Rondo Capriccioso" for violin by Miss Zedeler.

Tonight the offering will contain Lassen's overture, "Thuringia," a cornet solo, Sousa's "Three Quotations," the largo from Dvorak's "New World" symphony, a Gounod soprano solo by Miss Root and a "Caprice Brilliant" for violin by Miss Zedeler, and at both performances an ample supply of Sousa marches.

The 8th Sept.

If Mr. John Philip Sousa, upon his return to the United States, should find at each city he visited throngs of people waiting at the railroad station to greet him,

massed bands of hundreds of musicians waiting to serenade him, civic receptions prepared for him at the municipal halls, with the leading civic officers on hand with the inevitable speech of welcome—in fact, if he were to march from Pacific to Atlantic like a conquering hero, he would simply be duplicating the wonderful receptions that have been given to him and to his band during his recent tour around the world—particularly in Australia, which seems to have gone "Sousa mad." Australia is a country in which much attention is given to bands and band music. For years they had been hearing talking-machine records of the wonderful Sousa band, and when the real band arrived they "outdid" themselves to let the players know how much they liked it. The newspapers gave dozens of columns of encomiums, and from the crowds described we imagine that Mr. Sousa is acquiring that popular American disease, "fatty degeneration of the pocket-book." We are proud of you, Mr. Sousa. You have always been a good friend of THE ETUDE, and it gives us great pleasure to tell our readers of your wonderful successes in other countries. After all, there is only one "Sousa band." With the possible exceptions of President Grant, Admiral Dewey, Mark Twain and President Roosevelt, no American has been received with greater acclaim in foreign countries than Mr. Sousa.



## SOUSA IS GIVEN RECORD OVATION

Huge Audience Jams Dream-  
land Rink to Hear Stir-  
ring Music

By WALTER ANTHONY

The biggest audience of the season paraded to Dreamland rink last night to hear Sousa and his band. The rewards were great. Sousa played his "Washington Post" march, for instance, which he does not often include on his program. He also played his "Stars and Stripes Forever" march as encore to "The Federal," and as another encore played "Has Anybody Here Seen Kelly." After every programmed number Sousa gave an encore or two and thus doubled the obligation of the hearer and the desire to come again.

Lassen's "Thuringia" overture was the sonorous opening of the program. Sousa has taken the song writer's composition and has made it a big band piece wherein the Norse spirit broods over the Teuton and the instrumentation suggests Wagner.

Placing his own composition for the band against Lassen's was rather an advantage to Sousa when he played a suite, "Three Quotations," which was a sort of scherzo, wherein the king of France marched up the hill and then marched down again. After the unfortunate sortle of the monarch of the Gauls came a little measure about Arcadia, full of reedy music, pastoral and graceful. Then for the last movement of the suite Sousa provided a theme, "Nigger in the Woodpile," which was rollicking, humorous and effective.

Weber's "Invitation to the Waltz" was taken at a rapid tempo and with pianistic delicacy. A Slavic rhapsody to close the program was riotous with color and agile in rhythm.

The soloists, Miss Virginia Root, Miss Nicoline Zedeler and Herbert Clarke, were interesting intermissions in the music of the band.

This afternoon and tonight will complete the San Francisco engagement. The programs will be:

Prelude, "Hansel and Gretel".....Humperdinck  
Clarinet solo, fantasia on Verdi's "Rigo-  
letto".....Norrito  
Joseph, Norrito.  
Suite, "Maidens Three".....Sousa  
(a) The Coquette, (b) The Summer Girl,  
(c) The Dancing Girl.  
Soprano solo, "The Boat Song".....Ware  
Miss Virginia Root.  
Tone picture, "Finlandia".....Sibelius  
Rhapsody, "American".....Schonefeldt  
Skiing rope dance, "In the Shadows".....Finck  
March, "The Federal".....Sousa  
Violin solo, "Romeo and Juliet".....Alard  
Miss Nicoline Zedeler.  
Finale from "Fourth Symphony".....Tschalkowsky

The farewell San Francisco program tonight will be:

Rhapsody, "The Welsh".....Edw. German  
Cornet solo, "La Veta".....Clarke  
Herbert L. Clarke.  
Scenes historical, "Sheridan's Ride".....Sousa  
Soprano solo, "I Wonder".....Sousa  
Gems from the works of Chopin.....Sousa  
"Cortege of the Sardin".....Ippolitow-Ivanow  
Trombone quartet, "Come Where My Love  
Lies Dreaming".....Foster  
Messrs. Corey, Lucas, Lyon and Williams.  
March, "The Federal".....Sousa  
Violin solo, "Concerto".....Mendelssohn  
Russo-Servian grand march, "Slav".....Tschalkowsky

Sousa said farewell yesterday afternoon and evening to two big audiences at Dreamland rink. Judging by the way the crowds have grown during this brief engagement of the march maker and his musicians, nor would be justified in thinking that we did not know much about Sousa and wanted to wait until his players had the indorsement of our more timorous friends who had courage to buy tickets to find out.

Sousa's audiences have grown with that alacrity which characterizes a Sousa crescendo, and last night was the climax; though just why the initial audience was not greater will remain a mystery to one who has been taught to believe in the efficacy of publicity. One can hardly say that it was the location that kept music lovers away, for Steiner street and the Dreamland rink are nearer than the Berkeley hills and the Greek theater, where Sousa plays this afternoon and evening to audiences which, if the advance sale is not interfered with by the weather, will nearly match the capacity of the big open air auditorium.

On the occasion of yesterday's matinee another Sousa soloist lifted his voice. It was Joseph Norrito, who is at the head of the band's clarinet choir. Norrito played his own fantasia, based on melodies from Verdi's "Rigoletto." His tone was unbroken, pure and sympathetic. It was also more powerful than clarinet tones usually are. His facility of fingers was remarkable and his offering merited the encore it received. Humperdinck's prelude to his opera "Hansel and Gretel" inspired the wish to hear the noted work in its entirety. The German harmonies, wealth of color and fundamental simplicity were brought out beautifully by the band under Sousa's authoritative baton. Another splendid work on the program was Sibelius' tone picture, "Finlandia," in which the strange, almost barbaric music of the Finn seemed as idiomatic to Sousa as one of his stirring marches.

Sousa's final appearance around the bay will take place today at 3 o'clock and tonight at 8:15 at the Greek theater in the grounds of the University of California, Berkeley. For this occasion the eminent composer and bandmaster has arranged two of his best programs. In the afternoon Litoff's overture, "Robespierre"; Sousa's suite, "Looking Upward"; Wagner's "Siegfried" fantasia; Germany's characteristic dances; the Rakoczy march from "Damnation of Faust," and Sousa's "Federal March," are among the band's selections, while the soloists, Clarke, cornetist; Miss Zedeler, violinist, and Miss Root, soprano, will be heard.

Tonight's program starts with the overture of Tschalkowsky, "1812," and includes Sousa's new suite, "The Dwellers in the Western World"; Sir Arthur Sullivan's prologue, "The Golden Legend"; Sousa's fantastic arrangement, "The Band Came Back"; Jahnfeldt's "Praeludium"; Julien's grand tarantelle, "Neapolitan," and other band numbers, and as at the matinee will include the soloists.

San Francisco patrons of the Berkeley concerts will find it convenient to take the 2:20 boat for the matinee and the 7:20 boat for the evening concerts.

Miss Florence Malone, the "Titian haired" young woman, around whose role the incidents of the plot of "The Commuters" revolve, is a protegee of Mrs. Leslie Carter. Miss Malone was quite young when she took to the stage. Her first appearances were with Fiske O'Hara and Andrew Mack, with whom, of course, she played juvenile parts.

Mrs. Carter was a member of a box party one afternoon witnessing one of Andrew Mack's performances. She was struck with the beauty and ability of Miss Malone, so the story goes, and offered her a part in her company, which was then playing "Zaza." That was the young actress' first big chance and she grasped it. Later, when James Forbes saw her, he concluded that Miss Malone was just the girl for him and engaged her to play the part of Hetty Brice in "The Commuters," which she has since and successfully done.

"The Commuters" is the play that

N.Y. Playa, 10/20/11  
San Francisco corner postcard.

He was a wise one who said, "Let me make a people's songs and I do not care who makes their laws." When Sousa brought out his "Stars and Stripes Forever" march at Dreamland last week the audience cheered and shouted themselves hoarse with enthusiasm. Why was this? Because Sousa has done what no other American composer has achieved—he has expressed the national spirit and has taken the overtaxed medium of march music and vitalized it, making it dynamic with energy and infectious optimism. Large audiences gathered at the Rink to listen to the strains of this popular band and to watch Sousa with his baton, his graceful left-hand gestures, and his own marches.

## SOUSA'S BAND SENDS THRILL OVER CROWD

Sousa's band gave two big concerts yesterday. The attendance at the matinee was not at all in proportion to the importance of the attraction, but at evening the house was well filled.

At the matinee the Robespierre story as musically told in Litoff's overture was made a thrilling performance, and little imagination on the part of a listener was required in following the details of that celebrated tragedy, with the clamoring of the mob, the cannonading, and so on to the big drum's grim account of the falling of Robespierre's head at the guillotine.

The usual number of lively descriptive pieces and Sousa marches were given as encores.

Haydn's "Imperial Overture" as arranged by Westmeyer was the opening number at the evening concert. Other big numbers were the grand finale from Giordano's "Andrea Chenier" and Liszt's Fourteenth Rhapsody. The familiar Hawaiian air that Herbert L. Clarke played on the cornet, as his encore, was arranged by the cornetist while coming from Honolulu. Miss Root made a brilliant success of her "La Tosca" solo. Upon being recalled she sang "Will You Love Me When the Lilies Are Dead?" from one of Sousa's operas.

Attractive programmes are offered by the Sousa band for the concerts this afternoon and to-night, which take place at Dreamland Rink. Sousa is always liberal with his encore numbers.

Concerts will also be given on Wednesday afternoon and evening at Dreamland and at the Greek theatre in Berkeley on Thursday afternoon and night.

### The Incomparable Sousa

Impresario Greenbaum and the Incomparable Sousa opened our winter music season at Dreamland Rink last Sunday afternoon. It was a gloomy, damp day, but there were not many empty seats in the big pavilion. There was a crowd on hand to greet the march king that would have overflowed any of our theatres. Sousa is never neglected. He has certainly marched his way into the hearts of the people. They love him for his music, and they love him for his appreciation of their enthusiasm. Sousa appears to get as much pleasure out of his band as anybody that pays to hear it. And no wonder! It is a great band. Every instrument is in the hand of a thorough musician. Sousa seems to revel in the harmonies of his band; to be on the point at times of being transported by its magic rhythms. And when the audience calls for more one almost expects Sousa to express his thanks, so quickly does he get into action again. Last Sunday his concert was almost a continuous performance, and a ravishing performance it was. All tastes were gratified.

Review, Sportsman, Oct. 9/11



Berkeley Tribune  
Oct 5.

## SOUSA'S BAND PLAYS IN THE GREEK THEATER

The Greek theater at the University of California was crowded this afternoon with an enthusiastic audience listening to the tuneful melodies of John Philip Sousa and his band.

The second and final concert for this season will take place tonight. A specially attractive program has been arranged for this evening. It follows:

Overture Solenne "1812".....Tschalkowsky  
Cornet Solo "From the Shores of the  
Mighty Pacific".....Clarke

Mr. Herbert L. Clarke.  
Character Studies "The Dwellers in the  
Western World".....Sousa

a—The Red Man.  
b—The White Man.  
c—The Black Man.

Soprano Solo "The Maid of the Meadow"  
.....Sousa  
Miss Virginia Root.

Prologue "The Golden Legend".....Sullivan  
Fantasia "The Band Came Back".....Sousa  
Praeludium.....Jahnfeldt

March, "The Federal" (new).....Sousa  
Violin Solo "Souvenir de Moscow".....Sousa  
.....Wienawski

Miss Nicoline Zedeler.  
Grand Tarantelle "Neapolitan".....Julien  
Tonight's concert will start at 8:15



# Sousa, March King, Delights Audiences

John Phillip Sousa, the peerless march king, and his big band, gave the initial musical performance of the season, at the Barton opera house yesterday, at matinee and evening appearances. A much larger attendance in the evening awaited the popular director, whose appearance was greeted with a storm of applause. Though several seasons have passed since his last visit, they have wrought no perceptible changes in the band or in the eminent conductor.

The "mannerisms" so often touched on are still present, and are of intense interest. They are the line of communication between the great band, and its controlling center, and the messages never miscarry, and the answer is never tardy. Wonderful is the subtle power that sways men and instruments into a unity of purpose that achieves such results. He that hath ears to hear, must find infinite variety during the evening, something to charm. All sorts and conditions must find pleasure in the multiplicity of sound evoked by the wizard of the baton.

The most beautifully given numbers of the afternoon, in the classical category were included in the Peer Gynt Suite of Grieg, the production given with the full band at command, being all that the adjective beautiful can imply. Siegfried's Death, from Wagner's "Gottterdammerung" was another of the high class numbers which was powerfully given. Sousa's own marches were scheduled on the programs, and were given for encores. Never was there a more gracious leader, as many as three encores being responded to for one number.

In his original numbers one of the cleverest bits of composition was the fantasy

on the chorus of the familiar "Has Anybody Here Seen Kelley," variations galore being forthcoming ranging through minors, and almost working up to high art.

"And the Band Came Back," was another innovation in a concert program. The band did come back after an intermission, but one at a time, beginning with the harpist, who started the ball rolling as it were, by giving a very difficult selection. The rest of the men came in in little groups, and before seating themselves, each group would give some short snatch of a well known air. A more clever scheme to exhibit the many kinds of instruments, from the flutes and cornets down to the huge horns and the big bassoon. Last, but not least, came the leader, who resumed his duties with the baton, amid laughter and applause.

The solo auxiliary was accepted with enthusiasm, Miss Virginia Root, the soprano, having an unusually flexible voice which probably was quite as appreciated in the old time favorite "Annie Laurie", as any other. She was encored several times.

A wonderful little violinist is Miss Nicoline Zedeler, looking a mere slip of a girl, but having unsuspected strength in her bowing wrist. She plays accurately, and with a splendid nimbleness of fingers. Herbert L. Clark, the cornet soloist, won the greatest commendation with his several solos. His high notes are exquisitely true, and he executes with great expression.

A bit of local interest was furnished in the last number which was announced as the latest composition of J. Wesley Tilton, "The Golden State." The audience always loyal to home talent, showed its appreciation.

San Francisco Chronicle Oct 3.

## No Nationalism in Music

I do not believe there is any such thing as nationalism in music. Music is a universal thing, and what is usually termed nationalism in music is really but an enviroic suggestion. Supposing Wagner had been born in New York. Is there any reason to suppose that he would not have written just the same music as he did? And he would have had as many imitators in America as he has had in Germany, and his music would have come to be regarded as a thing native to the American soil, just as it is in Germany. But this is a wrong idea; music is not a growth of the soil. The fact is, when a great musical genius bursts upon the world he always has scores of imitators, who take up the master's ideas and do less with them than he did; but they spread and popularize these ideas, and they come to be regarded as something native to the soil of the master's birth, which, of course, they are not. They are simply the ideas of one musical genius.

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Again, look at the negro melodies of the Southern States. They certainly are regarded as native to the soil and the national product of the South; but are they? The foremost composer of these melodies, and the man who originated that particular style of composition, was a Northerner, by name Stephen Foster, who lived in the North. He wrote for negro minstrel performances in New York, and wrote of the South, for the south in all countries is the land of romance, and the rare charm with which he invested his music came to be regarded as typical of the South; but you see it was not really so.

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The men were light-hearted and when Vice-president McCormick opened his address with a funny story he was greeted with a roar of laughter and continued to conduct his remarks on the lighter strain. He told of his introduction to one of the oldest inhabitants of Coalinga, namely the local S. P. station, which the Chamber of Commerce has been trying for some time to have removed and a modern one built by the railroad company.

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# CORRECTION



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



# Sousa, March King, Delights Audiences

John Phillip Sousa, the peerless march king, and his big band, gave the initial musical performance of the season, at the Barton opera house yesterday, at matinee and evening appearances. A much larger attendance in the evening awaited the popular director, whose appearance was greeted with a storm of applause. Though several seasons have passed since his last visit, they have wrought no perceptible changes in the band or in the eminent conductor.

The "mannerisms" so often touched on are still present, and are of intense interest. They are the line of communication between the great band, and its controlling center, and the messages never miscarry, and the answer is never tardy. Wonderful is the subtle power that sways men and instruments into a unity of purpose that achieves such results. He that hath ears to hear, must find infinite variety during the evening, something to charm. All sorts and conditions must find pleasure in the multiplicity of sound evoked by the wizard of the baton.

The most beautifully given numbers of the afternoon, in the classical category were included in the Peer Gynt Suite of Greig, the production given with the full band at command, being all that the adjective beautiful can imply. Siegfried's Death, from Wagner's "Gottterdammerung" was another of the high class numbers which was powerfully given. Sousa's own marches were scheduled on the programs, and were given for encores. Never was there a more gracious leader, as many as three encores being responded to for one number.

In his original numbers one of the cleverest bits of composition was the fantasy

on the chorus of the familiar "Has Anybody Here Seen Kelley," variations galore being forthcoming ranging through minors, and almost working up to high art.

"And the Band Came Back," was another innovation in a concert program. The band did come back after an intermission, but one at a time, beginning with the harpist, who started the ball rolling as it were, by giving a very difficult selection. The rest of the men came in in little groups, and before seating themselves, each group would give some short snatch of a well known air. A more clever scheme to exhibit the many kinds of instruments, from the flutes and cornets down to the huge horns and the big bassoon. Last, but not least, came the leader, who resumed his duties with the baton, amid laughter and applause.

The solo auxiliary was accepted with enthusiasm, Miss Virginia Root, the soprano, having an unusually flexible voice which probably was quite as appreciated in the old time favorite "Annie Laurie", as any other. She was encored several times.

A wonderful little violinist is Miss Nicoline Zedeler, looking a mere slip of a girl, but having unsuspected strength in her bowing wrist. She plays accurately, and with a splendid nimbleness of fingers. Herbert L. Clark, the cornet soloist, won the greatest commendation with his several solos. His high notes are exquisitely true, and he executes with great expression.

A bit of local interest was furnished in the last number which was announced as the latest composition of J. Wesley Tilton, "The Golden State." The audience always loyal to home talent, showed its appreciation.

San Francisco Chronicle Oct 3.

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# A CHAT FROM AUSTRALASIA.

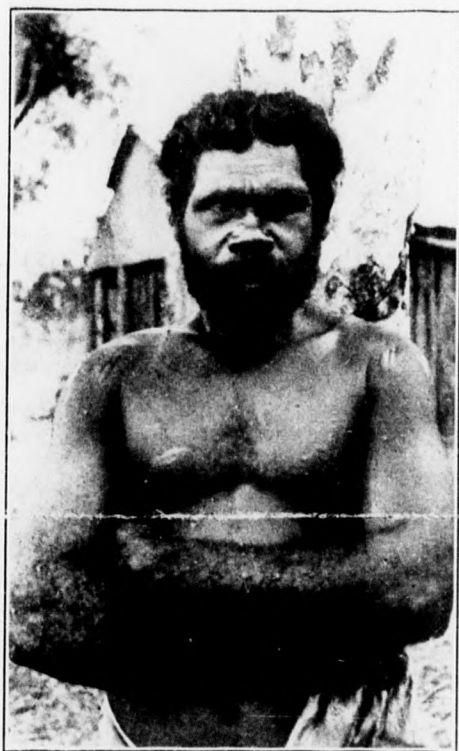
BY MRS. JOHN PHILIP SOUSA.

TOOWOOMBA, Queensland, July 30, 1911.

Mail day approaches and we work zealously to catch the American boat, by way of Vancouver. It is much quicker than the English boats, which take six weeks by the Suez Canal.

Letters mean more in this corner of the world than they do in New York.

The Sousa Band has said "goodbye" to Australia and we are now en route to New Zealand on the Ulimaroa. When we reach Auckland we shall be as far from New



AN AUSTRALIAN ABORIGINAL.

York as the globe will permit, without going to the South Pole. By the time this reaches you we shall be thinking of sailing on the Makura for Vancouver, September 1.

We are beginning to find ourselves very much at home here, having spent eleven weeks in Australia—four in Sydney, four in Melbourne, one week in Adelaide, and one week in Brisbane.

They say "Sydney for pleasure, Melbourne for business, and Adelaide for culture," and it seems to be true.

The climate is delightful in Adelaide (a city of 100,000

inhabitants) and as it has numerous gardens, it is a charming place to live in.

Sydney has 600,000 inhabitants; Melbourne almost as many, and they are both large, fine cities, beautiful in many respects. The only other two towns of importance are Perth and Brisbane, and then come the smaller Ballarat and Bendigo, both mining centers. Cairns is a watering place, the Palm Beach of Australia. Maitland and Newcastle are also small towns, where we gave two performances each.

You find the English trace everywhere, in the beautiful botanical gardens, parks, reservations and horse racing. Australians are very fond of Americans; they call us their "American cousins," and say they are sure America would help them if they were in trouble. Australia, by the way is very nervous about the Japanese, although they are almost as far from Japan as we are. Yellow journalism here likes to hold up the yellow man as a bugaboo.

Sydney being the great port, the boats for Japan leave there, and it takes three weeks, but they stop frequently up the coast. New Guinea is six days' sail from Sydney. The Great Barrier Reef extends up the coast a thousand miles by the Coral Sea, forming a splendid defense. It is a terrible reef to sailors, although beautifully quiet, like a lake, after you enter, between the reef and the coast. A ship, the Yougala, was lost there with several hundred persons.

Very little is known about the northern coast and the government has just sent an expedition up there to investigate.

The great industry here is sheep. Ninety millions of them there are, I am told. They call the places stations instead of ranches.

Strangely enough, when you are here, you seem nearer to New York than you seem to Australia when you are in New York.

I presume after our long ocean voyages of three weeks each, nothing seems long or far away. It would take three months to do the islands comfortably, as there are only a few good boats. Usually they stop for a few hours or a day only, but New Guinea is too interesting an island to pass over so rapidly, and Samoa, five days sail from Sydney, would repay a long stay. Robert Louis Stevenson spent the latter part of his life there, as all the world knows. He loved Samoa and wrote about it, and died there. They say the Samoans are a charming people. Here they have pushed the black people back into the "bush." They will need them later, if they grow cotton in Queensland, which has a climate like Florida.

You hardly ever see the blacks; they are a dying race, there being only about thirty thousand of them up in the northern part. They treat them as we did our Indians, placing them on reservations and caring for them. They are believed to be the oldest people in the world. About fifty miles from Cairns the aborigine can be seen in all his naked glory.

Many railway stations bear the native names, and "Wallangarra" and "Woolloombar" are typical ones. We gave a concert in Toowoomba, another native name. We spent a week of our time in Tasmania, the sixth state of the Union. They are just united, and formerly had not only different stamps, but also duty between the states. Now, although the postage stamps are different, they are interchangeable.

Wheat is a good product here, and they are beginning to cultivate the olive slightly. Fruits are fine, and I be-



FERN TRACK, GEMBROOK.

lieve anything will grow here. Pineapples are particularly fine and very plentiful.

The possibilities of this country are great, and as a matter of fact, Australians have not a very clear idea themselves what a wonderful storehouse of wealth it may become in mining, etc., as they know practically nothing of the center of the country.

Their winter is June, July and August—it is about like Jacksonville, Florida, and North Carolina, and although it gets cold here, everywhere you see palms growing and also the beautiful tree fern. The latter is fascinating, for it grows straight up to a great height, perhaps twenty feet. The stem, or trunk, is a dark, dank, woody substance, and then enormous fern-leaves, sometimes sixteen feet long, feathery and graceful, stretch out perfectly straight from the top, like an umbrella turned wrong by the wind.

They call it "Sunny Australia," and they do have months of sunny weather, long stretches together, but it has just rained for five weeks without cessation in Melbourne. We have teased them about the sunshine, as the placards all read: "Sunny Australia's Greetings to King George V and Queen Mary."

You feel the cold more here than in New York, partly because the houses are not heated, there being only an occasional open grate. We had fine sunshine in Adelaide and Brisbane, where the climate is lovely, except in summer the thermometer being 110 and 120 degrees in January.

On our way from Melbourne to Sydney we saw about a thousand cockatoos, white as snow—the sulphur-crested cockatoo. They were resting in a field, and they all flew up as the train went by.

The Australian wattle, or acacia, is their national flower, and grows everywhere. It is a beautiful yellow, graceful and feathery flower, looking like the Japanese mimosa. It abounds all over the country. The gum, or eucalyptus, is absolutely everywhere, as our pine tree is.

Mr. Sousa had a beautiful baton presented to him in Sydney; it is made of Australian redwood, gold tipped. The natural marking of the wood is exquisite, and there are four black opals, full of fire, inserted in it, one at the end, the other three set in gold in the center.

They need and want settlers here, yet some of the laws, the labor party being the ruling power, are at present a bit too stiff to be beguiling to the gentle emigrant. Even loyal Australians here complain that their homestead laws

make it impossible to retain property once acquired, the requirements of tenure being too difficult.

Altogether Australia is a great, fine country that improved steamship transportation is bringing closer to us every day.

## Sousa's Music Thrills Throng at Dreamland

Under Sousa's masterly leadership his matchless band again delighted the audience that gathered at Dreamland Rink last night. Presenting the usual variety and contrasts in his program, he further disturbed the conviction which so many persons develop, that they like only one kind of music and perhaps dislike all others. Whatever Sousa plays he makes impressive.

In his own suite, "Looking Upward," an elaborate piece of descriptive music, the drums in one movement were given prominence in a crescendo which developed a storm of rhythmic sound, dying away in a decrescendo to a soft patter like that of a waning hailstorm on some soft, old roof. The story which the music is planned to tell is the old one of the soldier boy who goes, leaving some one waiting, and does not return. Other members were Wagner's "Siegfried Fantasia," "Waiting at the Church," Litloff's "Robes-

pierre" overture, and Berlioz' "Rakoczy" march.

Varied programs are announced for this afternoon and tonight.



Los Angeles Tribune  
Oct 13

## SOUSA AIDS EQUAL RIGHTS AND MAKES PLEA FOR RAGTIME

Bandmaster Glad Over Great Victory Achieved by the Fair Sex

PASADENA, Oct. 12.—John Philip Sousa is an ardent woman suffragist and he believes that ragtime has no more injurious effect on the human mind than Mendelssohn's wedding march or "Hands Across the Sea."

The great bandmaster, who directed his famous aggregation of musicians here today, expressed great pleasure when informed of the victory of the suffrage amendment.

"I am glad that California has given women the ballot," he said. "As a matter of history, woman has always ruled from the top of the pedestal, but I am glad that in this state she is to come down from her pedestal and rule in fact. She can do much good in musical development—nothing broadens the mind as does music."

The noted musician scouted the purported statement of a scientist recently that ragtime was a prolific cause of insanity. He said:

"Ragtime is as natural to the negro as the Hungarian dance is to the native of Hungary. The statement that it causes mental disorder is absurd. But the ragtime vogue seems to have passed largely. For two years my band has played very little of that kind of music, and it is only on rare occasions that I am asked to play ragtime."

## AMUSEMENTS

### Sousa and His Band—

The splendid audience given Sousa and his Band last evening at the opera house in this city testifies to the fact that San Bernardino audiences never tire of the performances of this superb organization. On all sides last evening were heard the declaration that, of the many concerts given by Sousa in this city, the last surpassed all others. Certain it is that last night's performance from the first number to the finale was one of pure delight to the listener. The first half of the program devoted to narrative music was a new feature and its high dramatic character pleased and thrilled even in excess of the usual emotional effect induced by a multitude of instruments in complete harmony. The soloists were all enthusiastically received and illustrated the eminent bandmaster's talent for selecting artists of the highest rank for individual work, secured and retained, it might be added, by his policy of paying the highest salaries of any similar organization in the world. Miss Virginia Root's voice, a splendid soprano, was a delight. Mr. Herbert L. Clarke, the cornet virtuoso, who has been heard here before, gives a performance which never fails of excellence. Perhaps the feature which gave the greatest pleasure was Miss Nicoline Zedeler's violin solo and the generous numbers she so graciously gave in response to her audience's insistent encores. Of these Beethoven's Minuet will be one to haunt the memory.

As stated before, the patronage given last evening not only illustrated the city's unflinching pleasure in Mr. Sousa and his artists but constituted a "vote of thanks" to Mrs. Kiplinger for again securing the organization for the town's

San Jose Mercury  
Oct 8

## SOUSA AND HIS BAND AT VICTORY THEATRE

Stirring Afternoon and Evening Programs Delight Two Large Audiences.

By CLARENCE URMY.

JOHN PHILIP SOUSA and his incomparable band were last seen in San Jose in November of 1909. Yesterday the company returned to the Victory, playing matinee and evening performances to large audiences.

The afternoon and evening programs were identical, so far as value, weight and interest were concerned, and two highly-delighted audiences enjoyed this rare and excellent treat.

In the evening the program opened with the tremendously heavy "1812 Overture" by Tchaikowsky. Thanks to Manager Glesea and his polite staff of ushers, the piece was not marred by the seating of late comers, although a fashionable 8-o'clock wedding at "The Little Church Around the Corner" made the foyer, during the opening number, look like "standing room only." For an encore Sousa's well-known march, "El Capitan," was stirringly played.

Herbert L. Clarke, always supremely welcome on account of the superb tone which he draws from his cornet, played one of his original solos entitled "From the Shores of the Mighty Pacific," and was most enthusiastically encored, playing for a second number, "Every Little Movement Has a Meaning All Its Own," from "Madame Sherry." Mr. Clarke is a great artist, his playing going a long way toward making one forget the terribly mutilated attempts so often heard from amateurs on the cornet.

A "Character Study" entitled "The Dwellers in the Western World," by Sousa, was an original musical idea, where the characteristics of "The Red Man," "The White Man" and "The Black Man" were musically exploited by the band, with great success.

A Prologue to "The Golden Legend" was wonderfully well done, the screeching and screaming of evil spirits in their attempts to tear down the Cross from the spire of the Strasburg Cathedral, and the contrasted organ music and choir singing making an exceedingly interesting number.

Following the "intermission," there was given a "fantastic episode" entitled "The Band Came Back," which proved to be an excellent idea, in that it gave the instrumentalists a chance to "show off" on their different instruments, the selections being mostly in the comic vein, and running all the way from "Two Lit-

tle Girls in Blue" to the "Prison Scene" from "Il Trovatore." The "Blue Danube," Strauss' immortal waltz, was brilliantly played in fascinating fashion, and several Sousa marches, a new one, "The Federal," and several well-known favorites, like "Manhattan Beach" and "Stars and Stripes Forever," were given as encores. A bright "Tarantelle" closed the program as printed, after which "The Moose March," a composition by M. M. Moore, a local musician, was given a complimentary interpretation by this company of brilliant artists, the piece proving to be a bright and lively piece of the conventional style of two-step marches.

Miss Virginia Root, in a pleasing voice, sang a Sousa song entitled "The Maid of the Meadow," which contained some florid work which was well accomplished. Miss Root responded to a double encore, giving a fine rendition of "Annie Laurie" and a catchy serio-comic song entitled "The Goose Girl."

Miss Nicoline Zedeler handled her violin well drawing a good though slender tone, her harmonics being particularly fine. In her solo, "Souvenir of Moscow," she displayed fine skill, winning two encores, for which she played a Beethoven "Minuet" and a gay little "Gavotte."

Sousa was of course Sousa, and nobody but Sousa. His arm, hand and finger work were fine; his sway of the bandmen was masterful, and his suavity and graciousness in the matter of encores most charming.

All hail to Sousa and his Band—and may they live long and prosper.

## FAMOUS BAND DELIGHTS ALL

Riverside Melody Lovers Are Pleased by John Phillip Sousa

An appreciative audience greeted the appearance at the Loring opera house last evening of the celebrated musical organization known in all of the civilized countries of the world as Sousa's Band. Many members of the audience had heard this great composer of band music and premier band director in concerts before, but they went home none the less pleased, all agreeing that, like wine, Sousa and his productions improve with age.

A long and wonderfully varied program was given and in addition to this the great band captain was very generous in responding to encores. Many of these were Sousa's own productions, now familiar to every musician or lover of music in this country, and when the first few measures of one of his celebrated compositions, such as El Capitan, King Cotton, Washington Post and Stars and Stripes Forever, were played, the attentive listeners gave vent to hearty applause.

After rendering in faultless manner a descriptive orchestra or a prologue, the great band struck off some soothing, and familiar air, keeping all present in the most happy of musical moods. The band's interpretation of the Blue Danube Waltzes, among the older and more familiar numbers, appeared to strike a responsive chord throughout the entire audience, while all of the music of the program was exceptionally good. It could scarcely be otherwise, being executed by such an aggregation of the highest class of musical artists.

The Maid of the Meadow, sung by Miss Virginia Root, won great applause and as an encore the sweet soprano sang the old favorite, Annie Laurie. Miss Nicoline Zedeler, the violiniste of the company, contributed two selections which showed her to be master of the king of instruments. Herbert L. Clarke, the cornet virtuoso of the organization, also played to the intense delight of all.



## BACK FROM WORLD TOUR, SOUSA CHARMS

**Famous Bandmaster Has Lost  
None of His Great Hold  
on Public Approval.**

**CAPACITY HOUSES  
GREET HIM HERE**

**Sousa Thinks That Progress-  
ive Australia May Be  
Going Too Far.**

Sousa came to Pasadena yesterday, a little more grizzled of beard and more scant of hair, but the same Sousa who has captured and recaptured America times innumerable, and who has just returned from a conquest of the farthest nations of the earth.

The trip he has just completed is the most remarkable ever undertaken by a musical organization of such size. Leaving New York November 6, he has taken sixty-nine people around the world, traveling a distance of 60,000 miles, giving concerts in South Africa, Tasmania, New Zealand, Australia and all the odd corners as well as the metropolises of the earth.

Here in America, where "Sousa and his band" is an institution, he is beginning a new series of concerts. Pasadena heard two of these concerts yesterday, and received them with the red-blooded enthusiasm that a Sousa concert always inspires.

Sousa's band can play great music in a great manner, but that is not the most significant fact about it. The significant fact is that Mr. Sousa is a short-haired, businesslike American, who would look well framed in an office chair and talking into a dictaphone. For which reason he is able to entertain other short-haired, businesslike Americans in a way which has persuaded them to part with their dollars gladly year after year to hear him. There is something typically alert and American in a Sousa concert. Mr. Sousa says that this is one thing which has attracted especial attention on this trip into new realms where he was less well known. People wondered at the life and movement of his program, the pleasant alacrity with which he responded to encores, and the esprit de corps of his organization. Here at home people do not wonder at these things any longer but they are nevertheless pleased by them.

Again, Mr. Sousa does not refuse himself the joy of actually entertaining an audience. Being a short-haired, businesslike American, he takes his work seriously, but not too seriously, and does some things with his band which flowing-haired, unbusinesslike men, whose purpose is not to entertain, would rather die than do. Witness, the fantastic episode, "The Band Came Back," as well as the plaintive, full-instrumented search for the long-absent Kelly.

The famous Sousa marches were, as ever, the features of yesterday's programs. The organization is also fortunate in its soloists, all three of them being artists of real merit.

### Talks of Trip.

To a Star representative yesterday afternoon, Mr. Sousa talked most entertainingly of his recent trip around the world and his pleasure at being again in America.

"The more I travel the more I discover that audiences are very much the same the world over," he said, "and that the more attention they give to the music, the more they enjoy it."

Continued

the mannerisms of the band and its director, yet the people are there because they love music, and music-lovers are the same everywhere. We played in the most southerly incorporated city in the world, and in many cities strange and new to us, and although the trip was a greater undertaking even than I imagined, we are glad we went."

Being fresh from Australia and New Zealand, it was only natural that Mr. Sousa should have something to say as to political conditions there. Although a progressive in music, Mr. Sousa confessed that he is not an ultra-progressive in politics.

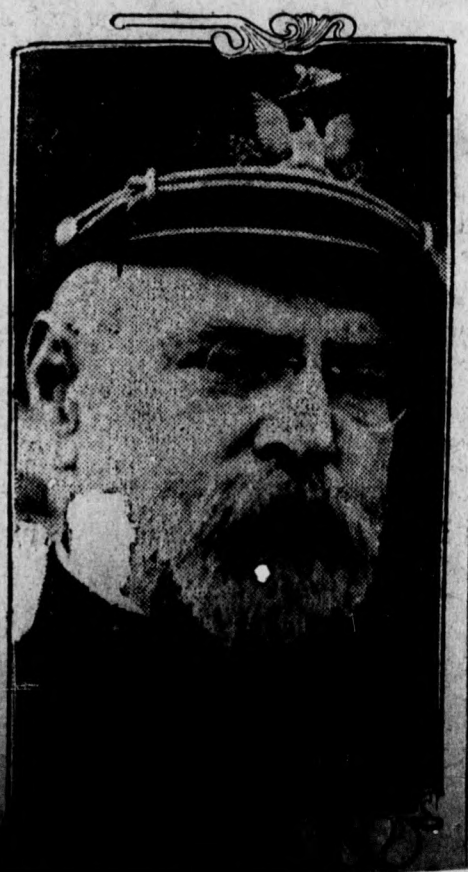
"There is such a thing as going

from bad to worse in the treatment of economic problems," said Mr. Sousa, "and I fear that the Australasian states are undertaking some things that they will later find it advisable to abandon. While I believe in progressive government, I do not believe that government ownership of anything except an absolutely universal utility such as the postoffice is successful in Australasia, and if not successful in those small states, it would be even less feasible in this great nation. Take the government ownership of railways. This in Australia is a government monopoly, and the accommodations extended are those which a private monopoly in absolute power might give. When I tried to secure a special train in Australia, I found but one answer, 'impossible.' A special train would throw their schedule out of order and inconvenience them. Therefore I did not get it. The jump from evils connected with private ownership to the evils of monopolistic and inelastic government ownership reminds me of the story of the Roman woman who prayed that the life of the third Caesar might be spared, on the ground that each Caesar had been so much worse than his predecessor that she dreaded the thought of what the next might be."

"Yes, I picked up some ideas on this trip, and I actually enjoyed it, but there is no place to which I come more gladly and which I leave more reluctantly than Southern California. I am glad to be in Pasadena again, glad to find a new and attractive theater has been built since I was here before, and glad that I am still welcome among old friends."

Los Angeles Examiner  
Oct 13.

**JOHN PHILIP SOUSA  
WHO SAYS RAG TIME  
IS NOT INJURIOUS**



## SOUSA SAYS 'RAG' IS REAL MUSIC

**'Drive One Insane? Absurd,' Says  
March King—'That Is Unless  
It Is Very Bad'**

**GLAD THAT SUFFRAGE WON**

**'Washington Post' and Other  
Marches Will Be Called Classics  
Some Day, Says Composer**

"Ragtime drive anyone crazy? Certainly not; that is to say unless the music is so very bad as to drive a man to drink, and drink might lead to craziness."

This was John Philip Sousa's answer yesterday when he was questioned regarding his opinion of the recent statement made by a German composer, that ragtime is filling the lunatic asylums. Sousa just returned from a world tour with his famous band, was looking in the very pink of condition and it amused him mightily that anyone should lay insanity at the door of ragtime.

"All strongly rhythmic music gives a certain physical pleasure," he said, "but not more ragtime than waltz or mazurka music. Every country that has a characteristic music has marked rhythm—the music of Scotland, of Spain, of Hungary. They all have syncopated music too, but the excessive rhythm of the syncopated music called ragtime is peculiarly American. It is quite innocuous."

### AGE MAKES CLASSICS

Sousa is not for drawing a hard and fast line between ragtime and classical music. He said, "classical music is something that has gone through the fire of initiation and become standard. The greatest composers had their lapses; they dozed sometimes. All the world knows of the best music by J. S. Bach, Mozart, Handel and a host of others, but probably 'The Washington Post March' and 'The Stars and Stripes' will become classics in time—when they have survived long enough."

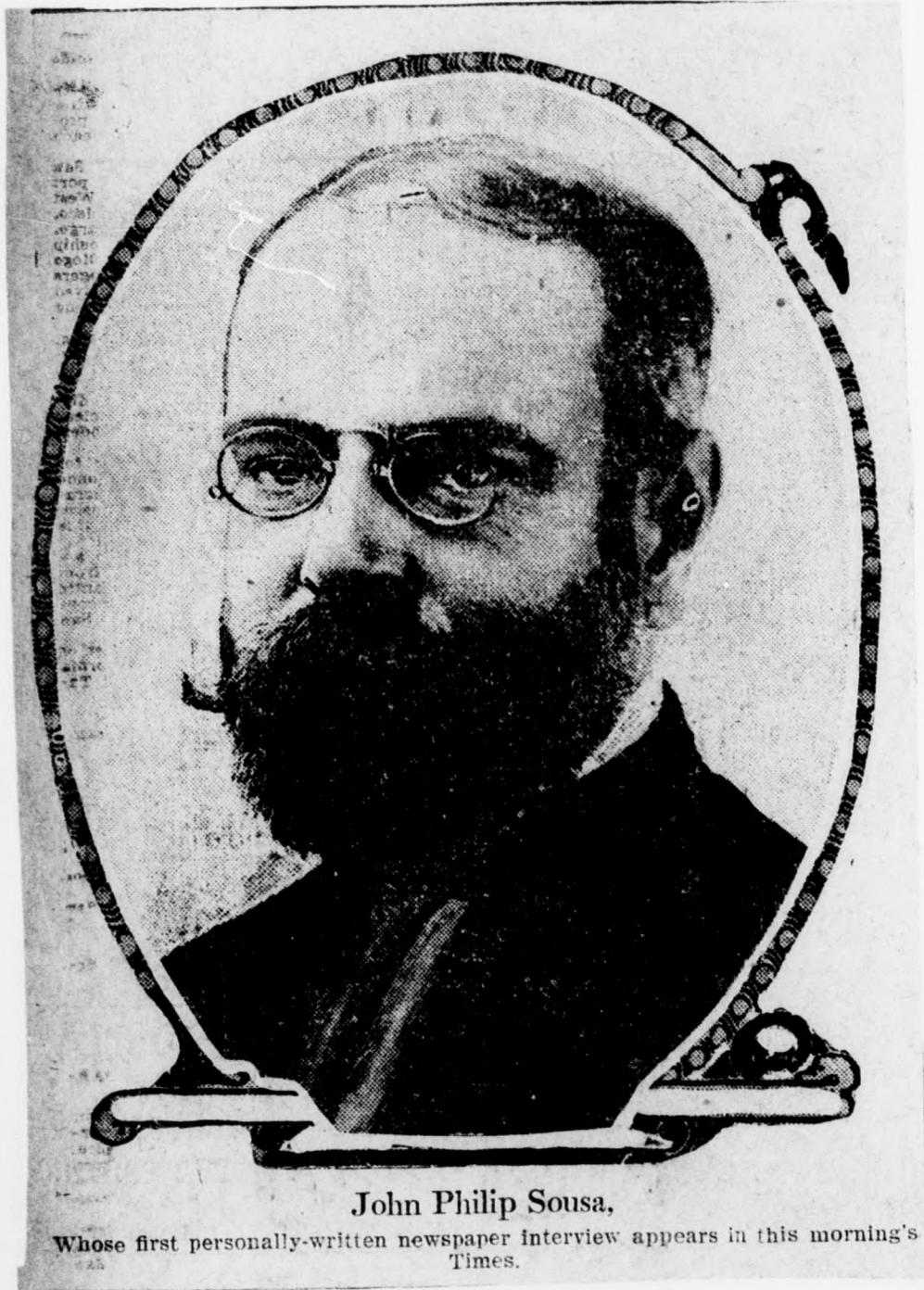
Sousa was delighted to hear that suffrage had won in California. "The other states will soon follow suit," he said, "and our women will have to face a grave responsibility. They will be obliged to put aside the sentimental view and face the issues squarely. They cannot abolish drink and the social evil, but they can see that they are properly regulated. Without mawkish sentiment and actuated by a broad and sensible spirit, they must look out for the welfare of their sons as well as of their daughters. They cannot suppress the liquor traffic entirely, for example, but they can see that rank poison is not sold under the guise of whisky."

Sousa has been accompanied on his tour by his wife and two daughters, as well as by his band. They have jumped from the northern to the southern hemisphere, from Europe to South Africa, and thence to Australia and New Zealand, and it has chanced as a consequence they they have had five consecutive winters, with nary a summer to gladden them, but the warmth of their reception has everywhere more than made up for the chilliness of the weather.



Los Angeles Times

Oct 16.



John Philip Sousa,

Whose first personally-written newspaper interview appears in this morning's Times.

Vanity Fair N.Y. Sept.

One hundred and twenty-nine thousand four hundred and six persons nightly visit the theatres in New York, given over to the presentation of first-class plays.

The total takings of the theatres located on the island of Manhattan last year were a few dollars in excess of \$22,400,000. The amount of money invested in theatres on the island of Manhattan is in excess of \$17,000,000, exclusive of the ground values, the assessed valuation of which is more than \$30,000,000. The stage appurtenances, seats, carpets, draperies, etc., cost over \$4,000,000.

The approximate value of the theatres scattered throughout the United States is in excess of a half billion dollars. The amount of money invested yearly in the City of New York in the production of plays reached the huge sum of \$5,000,000. The inhabitants of the United States spend per capita for theatrical amusement \$6.20 per year. The railroads receive for transporting theatrical companies from one city to another \$175,000 per week, during an average theatrical season of thirty weeks. The printing houses receive for lithographs and other billboard printing, \$60,000 per week. The amount of money spent in advertising theatrical plays and stars in the newspapers of the United States has been estimated at \$18,000 per day.

The highest salary paid to a star is \$2,500 per week and fifty per cent. of the profits, and this same star received as her share of the profits \$136,000 for a season of thirty-eight weeks. The average salary of actors, exclusive of supernumeraries, is \$24.10. Seventy-five per cent. of the profession receive less than \$30 per week.

The best salary paid leading men, exclusive of stars, is \$500 per week. The best salary paid leading women, exclusive of stars, is \$400 per week. The general average salary paid advance agents is \$55 per week. The average salary paid treasurers of the companies is \$50 per week. There is more money paid the United States Government for postage stamps in the promotion of publicity of theatrical companies than is paid by all the mail order merchandise houses in the United States combined.

There are seventy-one theatres in New York, and the average rental is \$1,000 per week each, based on a season of forty-two weeks. The average cost of maintenance is \$2,600 a week, which includes light, heat, stage hands, ushers, box-office men, advertising, orchestra and cleaners.

Continued

As He Tells It.

## HERE'S SOUSA'S FIRST SELF-WRITTEN INTERVIEW.

*Famous Bandmaster Tells in Own Graphic Way of the Vagaries of Concert Receipts and Round-the-World Experiences—Tales from South Africa to Texas—The Booby Prize Goes to Bakersfield.*

COMING down from San Bernardino yesterday morning, John Philip Sousa dictated the story below to his secretary, who transcribed his shorthand, exactly as given herewith, on an Alexandria Hotel typewriter an hour later. Mr. Sousa gave this interview in response to a story-request from The Times Pink Sheet. Though he has written magazine articles, is the author of one or two librettos and several well-known novels, and has given innumerable newspaper chats all over the world, this is, as Mr. Sousa says, the "first newspaper interview which I wrote myself." After correcting the sheets of his own story, Mr. Sousa followed his band to Long Beach, where he gave an afternoon concert to an immense audience. He is just concluding a tour of the world, and will spend the week in Los Angeles:

"The vagaries of receipts for concerts are most interesting, and as I have probably given more concerts than any man alive or dead, perhaps some figures would be interesting to the public.

"First of all, I must explain that in my career I have given concerts under four different conditions: The first, where we play with theatrical or hall managers, in which each of us take a certain percentage of the receipts and each have certain expenses relating to the giving of the concert. The second, where the attraction assumes the entire responsibility, paying rent, advertising, etc., and taking the entire receipts. The third, where an attraction has been guaranteed a fixed sum and the local manager or society assumes all the risk and takes all the receipts. The fourth is the common form of employing a band for an exposition, park or summer resort, where the band's reputation is used as a drawing-card for a number of other attractions. Of all these forms of concert giving, the first has always appealed to me as the best, and strange as it may appear, the guarantee is the least attractive, for the reason that if the house is very big the financial backer pockets a lot of money and praises the concert, whereas if the house is small he pays his losses grumblingly and openly damns the organization. Therefore, I prefer to take my chance, and be a partner in the greater gains or greater losses.

The greatest single week's receipts taken in a single city by my organization was over \$24,000, in London. The greatest two nights' receipts in any one place was on the occasion of my first visit to England, where we opened at Albert Hall and played Friday and Saturday evenings to \$10,000, while the sale of programmes amounted to \$500 more. The largest single "gross business" was in the old Convention Hall in Kansas City, where a single concert drew \$5960.

On the other side of the picture, the smallest sum my band ever blew a note for was in Bakersfield. Total, gross, \$64.

The biggest week I ever had, embracing different towns and as a result entirely different audiences, was a six-day period covering Richmond, Va., Washington, Baltimore, York, Pa., Philadelphia, New York and Boston. Our receipts here totaled \$25,500.

As for audiences: in open-air concerts I have had audiences at Willow Grove estimated at considerably more than 100,000 people, and also enormous gatherings at the World's Fairs in Chicago, St. Louis, Paris, Buffalo, and other big international affairs. But at Glasgow, on the last evening of my engagement in 1901, I drew by actual turn-stile count, more than 153,000 people.

Isn't that going some for a concert audience?

Among the things amusing though profitless that have occurred to me, one of my choicest recollections is of Orosco, Mich.

We were billed for a matinee in the town when we arrived the treasurer came back to me:

About 1:40 I strolled up to the "opryhouse" and found the whole front a congested mass of people. True to rural traditions, they were there, but were intending to pay as they passed in. About sixty seconds before the ancient Cerberus opened the gate the fire-bell rang; immediately the Sousa Band became a nonentity. The intending audience and the already-paid audience alike clattered down the street, and we played to just \$84 in money, but by no means to \$84 worth of people.

The greatest "jump" in receipts that I ever experienced happened this year in South Africa. Our initial city was Cape Town. We opened to \$600. The next day we played to \$3400. Cape Town possesses—apparently—the characteristics of our dearly beloved Missouri.

The biggest "tumble" in receipts was also in South Africa, at Johannesburg. We opened to large houses, and on the fourth evening our intake was \$4000. The management refused an offer of \$5000 cash for Sunday night, whereupon a storm came in full South African fury and the box office gathered less than \$500.

A misdirected sympathy for our efforts happened once in Texas. We were in the State during a terrible blizzard. The theaters mostly were very cold, and the audiences, under those conditions, far from promising. We got into a small town for the matinee and there was \$128 in the house, while most of the audience sat wrapped like Indians in blankets—some even shrouded in quilts. My men played in their overcoats.

We began the concert. At the end of the first number—absolutely not one hand. Then followed the second number, with no applause, and then a third, fourth and fifth. Not a selection received the slightest recollection from the chilled collection of statues in front. The band retired from the stage during the intermission.

I was waited upon by the Mayor of the town, the editor of the village newspaper and the manager of the hall. The Mayor explained, hesitantly, that he thought it must be very hard on our men to play under such conditions, and that the audience, with unusually delicate feeling, had refrained from applauding so that they would not be cruelly urged to further efforts.

"But," said the Mayor, "we do want to hear 'Dixie' and 'The Stars and Stripes Forever.' Will you play them for us?"

"Play them!" I exclaimed. "Of course I'll play them, but I must have some sign that you would like to hear them. I am willing at all times to respond to an encore, but I must get some encouragement from the audience. I will play those numbers, but as encores, as I have the music of my regular programme laid out. Don't trouble yourselves to any great extent, however; merely have some man drop his foot off a chair after the next selection, and that will be sign enough for me."

"We will see to it, sir, that you have some sort of demonstration after the next number," said the editor, backing out respectfully.

The next number happened to be a long, heavy "Parsifal" excerpt.

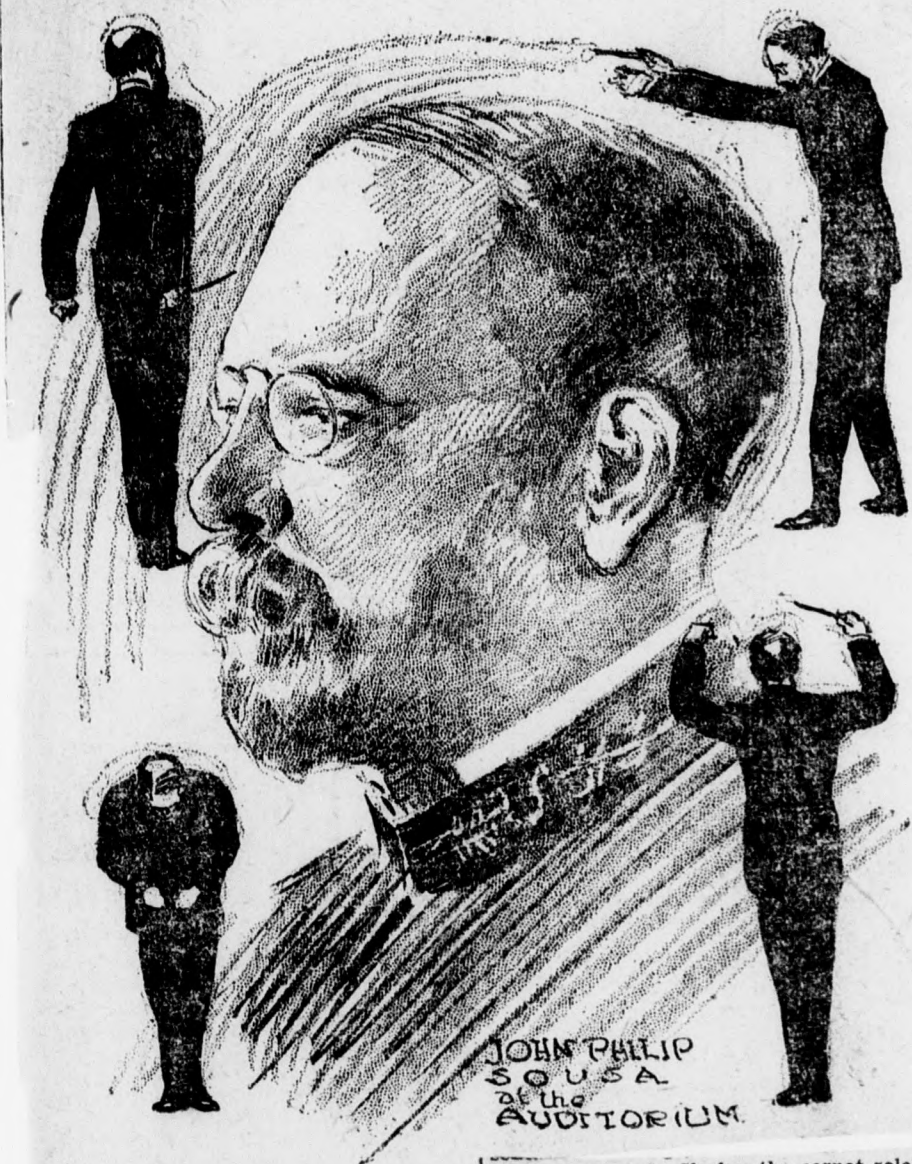
After a second of silence at its close the uproar commenced. Feet, hands, canes, umbrellas, voices and furniture joined in the uproar. Several boys took a chair in each hand and pounded the floor until the plaster threatened to fall. I not only played "Dixie" and "The Stars and Stripes Forever," but a medley of plantation songs, two current ragtime hits and no less than four of my marches before they would let my men rest. I was in a profuse sweat at the last and most of my band's overcoats were lying over the feet of the men.

"That editor, mayor and manager must have done missionary work with a vandal's vengeance."



Los Angeles Examiner  
Oct 17.

# Sousa and His Band Supreme Auditorium Program Tempts



Martial, Classic and 'Popular'  
Melodies Are Rendered in  
Peerless Perfection

By Otheman Stevens

A national institution; just like the Statue of Liberty at Bedloe's Island; just like Lillian Russell; or our monologist ex-President; or John D. Rockefeller, or the New York Giants; John Philip Sousa is meant.

He has been the evolution of the brass band; from a noise he has made it a harmony; from a blare he has made it a brain; so the Sousa band is today the "forte" to music, which rivals the "piano" of the orchestra.

Yesterday at the Auditorium he showed us what attenuation of melody the horns and reeds could attain in the intricate delicacy of Delibes' "Coppelia" fantasia; later he plunged us into the maestrom of tumult of "Siegfried's Death of the Goeterdaemmerung; and again with a trio each of trombones, piccolos, cornets and bugles he massed the martial footings of "The Star and Stripes Forever," to the point of patriotic exaltation of his audience.

Possibly the most convincing example of the dramatic power of brass instruments was shown in his playing of the Grieg suite morsel, "In the Hall of the Mountain King." This was so perfectly played that it reached a point of uncanniness of the unclean; it was gibbering monstrosity; it carried the speech of the wordless misshapes, it shrieked with the subterranean mysteries of nature; it was demented music; it was music morally shivering.

But in the plenitude of his generosity of encores, "Has Any One Here Seen Kelly" came buzzing through what sounded like an intoxicated Dvorak symphony; it was music and it was "Kelly."

All of the Sousa marches were given as encores; "El Capitan," "The Stars and Stripes," "The Patrol," "The Fair," "Washington Post," "The Sousa," all

Mr. Herbert L. Clarke, the cornet soloist, gave Clarke's own "Showers of Gold" most adroitly and returned with "Every Little Movement."

Miss Virginia Root, the soprano soloist, sang Batten's "April Morn" delightfully, and also gave that center shot to the emotions, "Annie Laurie."

If women must invade all of men's prerogatives and among others play the violin, it is best that such a woman as Miss Nicoline Zedeler be heard. A violin requires maleness; in default of that quality Miss Zedeler gave a well nigh perfect technic and a very pretty expression to Sarasate's intricate "Zigenweisen."

Every program of the week is full of tempting numbers; several have some of the new music of the world, of which we have heard nothing locally.

On Wednesday afternoon, Rachmaninoff's "The Bells of Moscow" will be given, and on Thursday afternoon Richard Strauss' "Till Eulenspiegel Merry Pranks."

It is advisable to grasp this opportunity to the full, of hearing music which we otherwise would never hear; Mr. Sousa's programs are all worthy from both the illuminati and the lay point of view.

Los Angeles Herald  
Oct 17.

## SOUSA IS GREETED BY BIG AUDIENCE

New March, 'The Federal,' Makes  
Feet Keep Time; 'Character  
Studies' Pleasing

When John Philip Sousa, the great march king, waved his baton to his band for the opening of his concert he was greeted by thunderous applause, which simply goes to show that the Sousa vogue is as great today as it was years ago, when the name of Sousa was on every music stand.

Sousa has been away from Los Angeles for two years, during which time he has circled the globe.

One of the new marches Mr. Sousa offered last night is his latest composition, "The Federal." In name only is this march similar to some of the bandmaster's former compositions. He seems to run to titles which smack of Washington, D. C. "The Federal" is a real march, the kind which simply makes one's feet keep time.

"The Character Studies," in which various races and conditions are portrayed through music, are immensely pleasing. Miss Virginia Root, the soprano soloist; Miss Nicoline Zedeler, violinist, and Herbert Clarke cornetist, each deserve a meed of praise for their efforts.

Mr. Sousa and his band will remain at the Auditorium all this week. Concerts will be given afternoon and evening.

Los Angeles Tribune Oct 17.

## El Capitan Sousa Grows Playful

Bandmaster's Dramatic  
Music Surpassed  
by Comedy

By RANDOLPH BARTLETT

El Capitan John Philip Sousa was in his merriest mood at the Auditorium last night, in the second concert of his week's visit here. He was dramatic at times, but his drama was not so convincing as his fun. The laughter dripped from his baton and kept his audience in the best of humor.

The hit of the evening was an extra number, a version of the recently popular song, "Has Anybody Here Seen Kelly?" in which the various divisions of the band took turns in toying with the well-known phrase. The clarinets whispered their curiosity as to the presence of Kelly, and the trombone blared it back across the stage at them. The drum thumped the query and the flutes whistled it. The cornet pursued the inquiry passionately and the whole brass contingent took it up religiously. The contra bass bellowed it and the oboe snarled it. But nobody knew the answer and the investigation closed pianissimo, diminuendo, on a distant and retiring saxophone. It was a musical farce comedy, dished up as no one but Sousa would think of doing it.

Similarly with his fantasia, "The Band Came Back," which was used for reassembling the players after intermission. One by one the various sections would come straggling in, playing little snatches of popular and classical music, only to be interrupted, drowned out and otherwise squelched by later arrivals.

These are the later developments of Sousa. He started as a march king, and is the undefeated champion in that class still, though his recent marches do not touch the old ones, his new "Federal" being far behind the old "Stars and Stripes Forever." From this Sousa developed aspirations to write characteristic music, such as his "People Who Live in Glass Houses" and his "Dwellers in the Western World" of last night. Through these he acquired his sense of humor, which he finds it hard to control even in his most serious flights. Even in his interpretations of the classics you will run into sudden and unprecedented bizarre effects, which offend the scholastic musician, which offend the school ballad and con-

Miss Virginia Root, soprano soloist with the band, was required to respond to a double encore.

This afternoon's program will include, among other numbers, Litoff overture, "Robespierre," a new Sousa astronomical suite, "Looking Upward," and a selection from Berlioz's "Damnation of Faust." This evening the principal numbers will be the popular Sousa suite, "People Who Live in Glass Houses," an operatic scene by Giordano, and Liszt's Fourteenth Rhapsody.

Below, Miss Virginia Root, soprano soloist with Sousa at the Auditorium.





106  
Los Angeles Record Oct. 17<sup>th</sup>

## MUSIC MOST CREATIVE OF ALL ARTS. SAYS POPULAR AMERICAN COMPOSER

By Estelle Lawton Lindsey.  
"The happiest is the wisest man, the wisest is the best."

By this token John Philip Sousa is both very wise and superlatively good, since he radiates happiness as he radiates music. If you wish to bask in either his happiness or his music you may do so by going to the concerts at the Auditorium this week, and I can promise you if you should have the good fortune to talk to the great leader you will finish your conversation in a good humor not only with Mr. Sousa, but the entire world.

The beautiful thing about interviewing him is that you do not have to pull information out of him with a pair of dentist's forceps; his conversation moves forward with the same tripping vigor that characterizes his marches, and he is far too big a man to be anything but friendly and simple and natural.

### A NEW METHOD OF IDENTIFICATION

I found him with a number of his musicians standing back of the stage in Clune's theater, Pasadena, and recognized him at once. He held out his hand and I told him I would have recognized him in the desert.

"I have been there," he smiled back quickly, "but I am sure you would have recognized me much more readily if I had had my back to you. That is how most people remember me—by my back." He turned and assumed the position he occupies when directing his band, smiling at me over his shoulder.

"That reminds me of a funny experience I had at the Pan-American exposition," he continued. At the end of my first week there the exposition company sent me a check for the week's services. It was a rather large check and made in my name instead of that of my manager.

"I took it to the nearest bank to have it cashed.

"Sitting on the stool in front of the window was an old fellow who had probably never in all his life done anything but sit on that stool and cash checks. His outlook was almost as broad as that of a mole and he had little more interest in life than one of those pretty little animals.

"He surveyed the check and read: 'John Philip Sousa. Umph,' he continued. 'Is that you?' I admitted I was myself.



JOHN PHILIP SOUSA

"Well," said the old fellow, 'I'd like a little more thorough identification.'

"I looked over the bank and saw many smiling faces of the young fellows who knew me, even if they did live most of the time with check books, so I whirled about and jesticulated as though I had my baton, and my band in front of me.

"From all over the bank came shouts of laughter and the young clerks ran to the window crying:

"What can we do for you, Mr. Sousa?" I was identified and proceeded to collect. I am afraid the old fellow who had sat so long at the window has not yet

seen the humor of the situation." And Mr. Sousa fell to chuckling over the memory and his eyes were as merry as his hair and beard are grizzled.

"Is it your music," I asked, "that keeps you so young and so happy?"

The face beneath the grizzled hair is young and smooth and tanned as a boy's after a summer outing.

### MUSICIAN MUST GET AWAY FROM NATURE

"My happiness comes from the same source as my music. And who shall say what that is? If you are an Arab, you will call it Allah; if a Jew, Jehovah; if a

Christian, God; or, perhaps, you will call it simply 'nature.' I do not care what you call it, so I correctly deliver its message."

"You believe, then, that music is inspired?"

"I know it. All art is inspired, but none is so absolutely creative as music. The more closely a sculptor, a painter, or even a writer, approaches or imitates nature the better his work. But the composer must keep absolutely away from nature or he is lost. He, of all artists, must take his message from the gods direct. No natural sounds are musical."

"Oh, but—" I began. Mr. Sousa smiled indulgently.

"Take the song of a bird, that beautiful thing that all the poets have praised. It is only beautiful because the bird makes it. In reality a bird's song is only primitive jargon, imitated it is worthless. Just so with the noises of the elements—thunder is awe-inspiring, but if I set my men to imitating it with bass drums and you did not know what they were doing you would stop your ears and ask the stage hands to throw them out of the back door.

### THE NODDING OF JUPITER EXCUSES US

"So the composer must get away from nature and turn his attention to what is above nature and become the mouthpiece of an inspirer. This same inspirer prepares the ears of the audience to receive the message, so the message of music is always and everywhere a triune message."

I nodded my acquiescence and the composer went on.

"I do not say that a man who understands the technical part of music cannot write musical notes all day. But such music will not live. I have written much of it and the dust has grown very, very thick upon it as it rests upon a back shelf somewhere.

"But mortals cannot be awake all the time. Jupiter nods, why not we?"

"And the message is?"

"The message is: Take only when the gods speak. But as no man can say when that will be, no man should take an order ahead. I refuse absolutely to agree to deliver a composition at any stated time, for I might strive with fearful odds to bring my message from the gods."

At a signal he seized his baton and smiling good-bye stepped out on the stage.

Los Angeles Examiner  
10/19/11

The concerts by the world famous Sousa band at the Auditorium have drawn immense audiences during the week and deservedly so, for no better music has been provided since Mr. Sousa's last visit here; on the musicianly quality of his band there is no requirement to enlarge; it is a national institution, and has just returned from a tour of the world where its supremacy was everywhere admitted.

The season will close on Saturday evening with matinee and evening concerts every day until then.

Mr. Sousa has soloists of exceptionally high artistic quality.





JOHN PHILIP SOUSA

The famous American composer and conductor, who is shortly touring in this country. (See Music Notes)

## Black and White

ON the other hand good artists are often injured by the cheap publicity. A notable instance of this is the case of the famous Sousa, who is conducting his band during the first week of January at Queen's Hall. John Philip Sousa has been dubbed the "March King," and his music has been popularised and his name exploited to the extreme limit of such things. Yet Sousa is a man of the very highest musical culture, a not-

able thinker and writer and a most interesting personality. I do not think I err in making these statements so baldly, because I am convinced that sheer *réclame* has led some of the more cultured musical public in this country to expect cheapness and charlatan-ism from Sousa. I have just been looking through a most absorbing book called *Through the Year with Sousa*, and it reveals the great composer and conductor as few of those who know *The Washington Post* know him. It is a diary of musical birth-dates, themselves very interesting, but the value of the book lies in the extracts, one for each day, from the published works, literary and musical, of this American musician. The literary portion, if I may say so, is the more remarkable, for these extracts from novels, essays and interviews, are endowed with the deepest insight into human nature, a rich sense of humour, and a fine gift of literary expression. I am sure that in reminding my readers that John Philip Sousa is more than a "March King," I am not only doing a service to a cultured musician who deserves a better title, but drawing their attention to works of his that will repay consideration.

## ONE NIGHT WITH SOUSA'S BAND

HANFORD PEOPLE GIVE MARCH KING AND HIS GREAT ORGANIZATION WARM RECEPTION

This community has had two or three afternoons with Sousa and his band during former visits of the March King, but never were they entertained with an evening performance until last night. It was a house full of music lovers that greeted the band at the opera house last night, and if applause after the conclusion of each number is to be taken as a criterion, then it was an audience pitched to a point of enthusiasm. It could not be otherwise, for Sousa and his band are as productive of enthusiasm with those who have music in the soul as are sunlight and rain productive of crops and floral beauty.

The beauty of a Sousa program is that it is a good mixture, it appeals to every class of musicians, and covers the gamut of classic music, and the lighter stuff down to popular airs. Thus Sousa reaches all, and by injecting comedy without words, although you could almost understand the words even when the big double basson sings "Has Anybody Here Seen Kelley," and the refrain by the monster bass Sousaphone, the band master proved his success as an interpreter of real instrumental comedy.

The opening number, Overture Salonelle "1812," by Tschikowsky, was great as a descriptive, and for those who appreciate classical music was truly inspiring. The Russian idea was prominently set forth in that great war picture. To those who have often enjoyed the storm number in the overture William Tell, the prologue, "The Golden Legend," by Sullivan, was another classic which is fully equal if it is not a grander composition than that which made Rossini famous.

The Fantastic Episode, "The Band Came Back," one of Sousa's own conceptions, was the most entertaining piece of instrumental comedy yet produced. In this every musical section of the great band of sixty men was specialized in separate groups, and when all had done their respective turn, and the band had all "come back" (and Sousa's can always come back) there was a grand finale which brought out the united splendor of all the instruments under the magic wand of the director.

Sousa has a remarkable way of driving things. Did you notice that it was a continual performance? Gracious! how he does rush things. He never watches the clock, but no sooner is one magnificent rendition closed and the applause has died into a spattering remnant, than another number is on. Liberal to the limit with encore numbers, he employed mostly as such his old marches that have won for him the title of "March King." These marches have been played well, and often mutilated by inferior bands throughout the world, but when Sousa and his band plays them, they are always new. It is because the author knew how he felt when he wrote them, and he knows how to bring out the meaning of every note and measure.

Among the numbers on the program were the solos. Mr. Herbert Clarke, who sits with the band and plays the first solo cornet in all the program, is today the foremost solo cornettist in the world. His solo last night, "From the Shores of the Mighty Pacific," which is one of his own composition, was a most beautiful number. The cornet in his hands is truly a wonderful instrument. As an encore he gave "Every Little Movement," and if every little movement was as beautiful in tune and time as he put it through that cornet, then we would need no referendum, recall, or universal suffrage.

Miss Virginia Root, soprano, delighted the big audience with a solo, "The Maid of the Meadows." Miss Root is a native of America, and a niece of Senator Elihu Root, of New York. Her solo was that of a real artist. As the first encore number she entranced the audience with "Annie Laurie" and came back with a pretty little song, "The Goose Girl." Miss Nicoline Zedeler, the violinist, is a charming little woman of American birth and from Swiss parentage. Her talent compares favorably with all the others in the great Sousa aggregation, and her solo, "Souvenir de Moscow," enraptured the listeners. Responding to the encore she rendered a bewitching minuet, and for the second recall she played "Dixie" with variations.

We must not forget the "Character Studies." No — on the program, another creation of Sousa. It is in 3 parts, the first representing the Red Man, with his peculiar characteristics. Then comes the White Man, who raises most all of the disturbance known to the civilized world. The third part is the Black Man, with his rag-time and happy devil-may-care combined with rich and peaceful melody and restfulness after his frolic. It is a great number to those who can appreciate characteristic description in music.

The band paid a fine tribute to J. W. Tilton, a former Hanford boy, by closing the concert with a march written by Tilton, entitled "The Golden State." The announcement was applauded, and Sousa's men played it to perfection. It is a splendid march and is so considered by the members and manager of the great band.

The band left this morning for Bakersfield and then will go to Pasadena and Los Angeles for the balance of the week.

Los Angeles Herald  
Oct 10,

## Music

THE Sousa programs grow more interesting, the crowd larger and the applause more deafening as the engagement continues. The school children are to be especially entertained Friday afternoon and special rates are being made for them. The out of town children are to be taken care of Saturday afternoon. The program for this afternoon introduces Sousa's new suite, "At the King's Court," arranged by him while the band was touring the British provinces. Sousa march, "The Invincible Eagle," is also on for the afternoon. Tonight the "Three Quotations," a new number by Sousa, and Friedmann's Slavonic Rhapsody are tabulated. Three soloists are also the offerings both afternoon and evening. The program for this afternoon is as follows:

Fantasia, "At the Masquerade" (Lacome).  
Cornet solo, "Rondo Capriccioso" (Clarke).  
Herbert L. Clarke.  
Suite, "At the King's Court" (Sousa) "Her Ladyship, the Countess," "Her Grace, the Duchess," "Her Majesty, the Queen."  
Soprano solo, "Oh, ye Lilies White" (Sousa) Miss Virginia Root.  
Prelude, "The Bells of Moscow" (Rachmaninoff).  
Ballet suite, "Les Erinnyes" (Massenet).  
Serenade, "Rococo" (Meyer-Heilmund).  
March, "The Invincible Eagle" (Sousa).  
Violin solo, "Introduction and Rondo Capriccioso" (Saint-Saens). Miss Nicoline Zedeler.  
"The Ride of the Valkyries" (Wagner).  
The program for Wednesday night is as follows:  
Overture, "Thuringia" (Lassen).  
Cornet solo, "The Debutante" (Clarke).  
Herbert L. Clarke.  
Suite, "Three Quotations" (Sousa).  
Soprano solo, "Ah Nello Calma" (Gounod) Miss Virginia Root.  
Largo, from "The New World Symphony" (Dvorak).  
Invitation a la Valse (Weber).  
Serenade, "Salute d'Amour" Elgar.  
March, "The Federal" new (Sousa).  
(Written for and dedicated to our friends the Australians).  
Violin solo, "Caprice Brillante" (Ogarek).  
Miss Nicoline Zedeler.  
Rhapsody, "Slavonic" (Friedmann).



Los Angeles Examiner  
Oct 18

# 'KID' SOUSA HAS A SHADE IN FOUR ROUND BOUT

March King Renews His Old Acquaintance With Former Sparring Partner

CONDITION DECIDES GO  
Long Training Develops Bandmaster's Wind and Strong Uppercut Swing

How would you like to be eye-witness of a sparkling five-round bout with the gloves between John Philip Sousa, wizard of the baton, and James Collins, ex-pugilist, who in the hey-day of his fame earned the soubriquet of the "Cast-Iron Man?"

Several pieces of furniture, one carpet, a bed and Mr. Sousa's personal valet were the only spectators at such an encounter in the bandmaster's suite at the Hotel Alexandria yesterday morning.

Thirty-five years ago and simultaneously with a desire on the part of Mr. Sousa to become an athlete there came to America this James Collins, "the Cast-Iron Man," to fight the famous American fighter O'Rourke.

## Taught the Composer

Collins was prevailed upon to teach the composer of the "Stars and Stripes" the rudiments of the blow and counter. That was thirty-five years ago and since that time John Philip Sousa had never set eyes upon his trainer until yesterday morning, while stepping out of the Hotel Alexandria for his constitutional.

The ex-prize fighter approached the bandmaster with fists clenched and struck an attitude which for a moment made Sousa wince. Then the March King remembered and Collins received a blow of welcome in the most tender spot of his solar plexus.

"Why have you forgotten how to guard that one?" asked Sousa. "Here come upstairs and I'll teach you more about boxing than you ever showed me." He took his old trainer by the arm and led him to the elevator.

## Gloves Tabooed

Coats were aside and an agreement reached to taboo boxing gloves. At first every chair in the room as well as the carpet and the writing desk bet on Collins while Sousa's valet laid down even odds on his master.

Following is the fight by rounds:

### ROUND 1

Collins leads lightly for medals. Both stop and shake, apologizing for neglect. Spar vigorously for opening. Sousa leads to trombone. Collins clinches, holding to gong. Round even.

### ROUND 2

Sousa strikes an attitude; damage slight. The Iron Man missed three lefts, cum mucho gusto. The Kid landed incidental over tone. He then beats time in clinch. At the gong the Kid had a shade.

### ROUND 3

"More wind," called Sousa, turning to left. He seemed to get it, coming in strong. Collins lands hard right on chest, injuring hand. Sousa reaches climax of crescendo at gong. Honors even.

### ROUND 4

Sousa swings hard with both gloves. Collins tired. The Kid took it easy, running into diminuendo. Phone rings, ending bout by call for performance.

Mr. Sousa took his old trainer in tow and sat him in the best box at the Auditorium for the afternoon concert.

"Huh; I see how you keep in trim," said the ex-pugilist. "If I had to wave my arms for hours every day I'd have kept in good condition, too."

Musical Courier N.Y.



SOUSA AND HIS BAND ARRIVING AT SYDNEY, AUSTRALIA.

Los Angeles Tribune  
Oct 17

## SOUSA'S VARIED PROGRAM

The fact that very few of the Sousa programs this week at the Auditorium contain duplicate numbers is a great tribute to the resourcefulness of the famous bandmaster. And in addition to the announced selections, he is ever ready with a liberal supply of encore numbers from his earlier popular compositions. This afternoon and tonight the following program will be given.

MATINEE  
Fantasia—"At the Masquerade".....Lacome  
Cornet solo—"Rondo Capriccioso".....Clarke  
Herbert L. Clarke.  
Suite—"At the King's Court".....Sousa  
(a) Her Ladyship, "The Countess."  
(b) Her Grace, "The Duchess."  
(c) Her Majesty, "The Queen."  
Soprano solo—"O ye Lilies White".....Sousa  
Miss Virginia Root.  
Prelude—"The Bells of Moscow".....Rachmaninoff  
Ballet suite—"Les Erinnyes".....Massenet  
Ferenade—"Rococo".....Meyer-Heilmund  
March—"The Invincible Eagle".....Sousa  
Violin solo—"Introduction and Rondo Capriccioso".....Saint-Saens  
Miss Nicoline Zedeler.  
"The Ride of the Valkyries".....Wagner  
EVENING  
Overture—"Thurling".....Lassen  
Cornet solo—"The Debutante".....Clarke  
Herbert L. Clarke.  
Suite—"Three Quotations".....Sousa  
(a) "The King of France marched up the hill."  
(b) "And I, too, was born in Arcadia."  
(c) "Nigger in the wood pile."  
Soprano solo—"Ah, Nella Calma".....Gounod  
Miss Virginia Root.  
Largo from "The New World" symphony.....Dvorak  
"Invitation a la Valse".....Weber  
Ferenade—"Salute d'Amour".....Elgar  
March—"The Federal" (new).....Sousa  
(Written for and dedicated to our friends, the Australians.)  
Violin solo—"Caprice Brillante".....Ogarew  
Miss Nicoline Zedeler.  
Rhapsody—"Slavonic".....Friedman

Los Angeles Tribune  
Oct 17

Henry Schoenfeld's "American Rhapsody," a symphonic composition which has been highly spoken of from Berlin to San Francisco, will be played by Sousa on Friday afternoon, and again Saturday afternoon.

The second day of the Sousa concerts, at the Auditorium, was marked by good playing on the part of the band—as usual—and by a much larger audience and great popular enthusiasm. Taft being on his way there is apparently more time and inclination for melody.

The programme for this afternoon will include Sousa's suite, "At the King's Court," and the "Invincible Eagle" march.

Tonight Sousa will play his suite, "Three Quotations," and Friedman's "Slavic Rhapsody."

Charles R. Baker, general representative of the Lambardi Opera Company, is in Los Angeles visiting his parents, Mr. and Mrs. W. N. Baker of West Twelfth street. Baker is accompanied by Mrs. Baker.

The Lambardi troupe, 130 in number, will inaugurate its season at the Hamburger Majestic Sunday evening, November 5, with "Trovatore."

"Thais" is the Lambardi novelty this year, with Giuseppe Maggi as the monk Athanael, and a very beautiful Italian girl, Jeanette Alvina, in the title part.

Los Angeles Examiner  
Oct 17

## SOUSA IS HOST TO BOYS

"Examiner" Band Received by Wizard and Auditorium Management

The "Examiner" Newsboys' Band was guest of John Philip Sousa, the world's foremost band leader, and the management of the Auditorium at last night's concert of his band.

Before entering the boys stood outside and serenaded the wizard of the baton.

The concerts by the world famous Sousa band at the Auditorium have drawn immense audiences during the week and deservedly so, for no better music has been provided since Mr. Sousa's last visit here, on the musically quality of his band there is no requirement to enlarge: it is a national institution, and has just returned from a tour of the world where its supremacy was everywhere admitted.

The season will close on Saturday evening with matinee and evening concerts every day until then.

Mr. Sousa has soloists of exceptionally high artistic quality with him.



Los Angeles Times  
Oct 19.

## SOUSA OPERA SOON ON STAGE.

"THE GLASSBLOWERS" TO BE  
PRODUCED AT TOUR-END.

Work an All-American One, and  
Has Been Postponed Several Times  
Owing to Composer's Absence from  
New York—Incidental Theatrical  
News Notes.

BY JULIAN JOHNSON.

The world-tour of John Philip  
Sousa will end December 10 in New  
York, whereupon Mr. Sousa will enter  
an extended vacation period and pre-



Herbert Clarke,

Cornet virtuoso, whose great artistry  
and faculty for delightful solo in-  
terpretation have been making the  
Sousa band week at the Auditor-  
ium a notable one.

pare to produce his opera, "The  
Glassblowers," which has been post-  
poned from time to time on account  
of the absence of the composer.

Sousa has been accompanied on this  
tour by his wife and two daughters,  
Helen and Priscilla. They have shared  
good accommodations and bad, all  
the way from Alexandrias to primi-  
tive inns on the frontier, and have  
witnessed some unusual demonstra-  
tions in honor of the head of their  
family, especially in Australia, where  
Sousa was feted almost as a king.

The book of "The Glassblowers" is  
by Leonard Liebbling, but quite a num-  
ber of the lyrics are Sousa's own.

Its composer is especially anxious  
to see it put on, as it is his first  
all-American stage work, the plots for  
his previous operatic successes hav-  
ing been laid abroad or in mythical  
lands.

"The Glassblowers," however, is  
timely and thoroughly American in  
story, purpose and scene.

Sousa is undecided about next year.  
He may travel some, but he wants  
the most of his year for rest.

Los Angeles Record.  
Oct. 17

### AUDITORIUM

John Philip Sousa and his fa-  
mous band gave the first Los An-  
geles concert of a week's series at

the Auditorium Monday night to  
a crowded house. The band is on  
the last lap of a world tour begun  
last November, and its reception  
showed that Sousa has lost none  
of his popularity, as he was greet-  
ed with joyous enthusiasm.

The program was most interest-  
ing and well balanced, introducing  
both classic and popular music.  
Among the new numbers rendered  
was Sousa's march, "The Feder-  
al," which is much more martial  
and less light than his other  
marches; it is dedicated to the  
Australians.

One novelty introduced at Mon-  
day night's concert was a group of  
"Character Studies," portraying  
various races and conditions.

Miss Virginia Root, soloist, has  
not only a beautiful voice, but  
beauty and great charm of person-  
ality. Miss Nicoline Zedeler, vio-  
linist, and Herbert Clarke, cornet-  
ist, each gave creditable perform-  
ances.

Sousa and his band will remain  
at the Auditorium a week, giving  
concerts afternoon and evening.

The program for Tuesday after-  
noon will be introduced by over-  
ture from Robespierre and the  
new "Federal March" will also be  
rendered.

At night a geographic conceit,  
"People Who Live in Glass  
Houses," will be given.

Los Angeles Herald.  
Oct. 19.

Sousa and his band were heard in  
matinee and evening performance at  
the Auditorium yesterday, with the  
usual cleverly arranged programs, in  
which popular, classic and modern  
music was well varied. In presenting  
this series of twelve concerts here  
Sousa has offered to Los Angeles au-  
diences a number of decided musical  
novelties, many interesting numbers  
not before played here by a band, and  
the latest and best of his own popular  
compositions.

In addition to the ensemble numbers  
three soloists were heard in the af-  
ternoon program. Herbert L. Clark,  
cornetist, played a Rondo Capriccioso  
of his own composition; Miss Virginia  
Root interpreted one of Mr. Sousa's  
songs, "Oh, Ye Lilies White," and the  
violinist, Miss Nicoline Zedeler, played  
an introduction and Rondo Capriccioso  
by Saint-Saens.

These same soloists were heard in  
other numbers in the evening program,  
and the principal selections of the two  
concerts included two Sousa suites, "At  
the King's Court" and "Three Quota-  
tions," the latter one of his most suc-  
cessful and most winning composi-  
tions; Wagner's "Ride of the Val-  
kyries" and Weber's "Invitation a la  
Valse."

Encores were frequent and Mr. Sousa  
was particularly gracious in respond-  
ing to the demands of the audience in  
this particular.

Features of this afternoon concert  
will be Richard Strauss' "Till Eugen-  
splegel's Merry Pranks" and Elgar's  
"Pomp and Circumstance," while this  
evening the closing number of the  
program will be a Russo-Servian grand  
march, "Slav," by Tschalkowsky.

Los Angeles Herald  
Oct 20

Mrs. Sousa and the Misses Sousa  
will leave Saturday morning on the  
Santa Fe limited for a visit to the  
Grand canyon, joining Mr. Sousa at  
Phoenix Tuesday. Mr. McIntosh  
leaves Monday for San Francisco,  
where he will play for a month at the  
Alcazar, returning in December, when  
he will continue his delightful "after-  
noons," which have been so very en-  
joyable.

Los Angeles Times  
Oct 20.

### For the Sousas.

The reception to Mr. and Mrs.  
Sousa and their daughters at the home  
of Burr McIntosh yesterday after-  
noon, proved the center of social at-  
traction, and charming women and  
interesting men thronged the rooms  
and garden for over three hours. Mrs.  
Sousa is a graceful little lady of gen-  
tle manners, whose world-wide travel-  
ing in the company of her famous  
husband has made her doubly in-  
teresting. Dressed in black and steel,  
with a large black Gainsborough hat  
and white plume, her soft white hair  
forming a sort of halo round her  
young and rounded face, she stood for  
those three solid hours receiving,  
chatting, introducing and bidding  
farewells as sweet and smiling at the  
end as the beginning. One felt she  
must have had a terrible amount of  
practice in the wearing ordeal.

Society and the theatrical world  
were both well represented and the  
law received proper recognition in  
the persons of Judge Melin and his  
wife of San Francisco, the latter in  
quite the most chic of all the many  
chic hats present. It was of black  
and cerise, but in a quite inimitable  
design which suited her to perfec-  
tion. Judge and Mrs. Sloss, of San  
Francisco, were likewise to be seen,  
the latter a sparkling conversational-  
ist, and, it is whispered, to preside  
at the Woman's Committee of the  
Panama exhibition.

Then there was Miss Louise Nixon  
Hill in a wonderful blue confection,

Mr. Burr McIntosh, at a reception he  
gave yesterday at his residence on North  
Rampart street to John Philip Sousa, dem-  
onstrated how admirably society and pro-  
fessional people can mix.

Mr. and Mrs. and the Misses Sousa were  
the guests principal, and the others in-  
cluded dignitaries of the Blue Book, as  
well as of the stage and the press. A  
sociological feature of the event was no-  
ticeable in that as many actors drove up  
to the house in their own automobiles as  
did capitalists; possibly, however, there

Sousa and his band this afternoon and  
tonight.

Sousa's band is certainly instilling into  
the Los Angeles public a wholesome regard  
for band music and catering to the busi-  
ness men as well as to the music lovers.  
Sousa seems to strike a responsive chord  
in every human who attends the Auditor-  
ium concerts. If you happen to have a  
grouch with you when you start into a  
Sousa concert the glooms are routed after  
the first number and the joys reign su-  
preme.

This afternoon over 2000 school children  
have arranged to hear a special program  
which will allow some innovation to be  
made for their requests, which include  
"The Stars and Stripes Forever," "Aloha,"  
"The Nigger in the Woodpile," and "Am-  
ryllis." Sousa's suite, "Maidens Three,"  
very appropriate for high school girls,  
Schoenfeld's "American Rhapsody," is on  
and the Tschalkowsky Fourth Symphony.

Tonight's program is particularly inter-  
esting.

San Bernardino Sun  
Oct 15

The following guests from the Ar-  
rowhead attended the concert of the  
Sousa band at the Opera House last  
evening: Mr. and Mrs. Hawley, of  
Los Angeles; Durand Churchill, of San  
Diego; W. W. Northway, of San Die-  
go; John Hanley, of Oakland.



# BURR MCINTOSH GIVES RECEPTION IN HONOR OF SOUSAS AT HIS BUNGALOW



MRS. JOHN PHILIP SOUSA AND HER TWO DAUGHTERS

READING FROM LEFT TO RIGHT, ARE MISS HELEN SOUSA, MISS PRISCILLA SOUSA AND MRS. SOUSA

More Than 200 Guests Call;  
House Artistically Decorated  
with Flowers

ONE of the most delightful afternoon receptions was given yesterday afternoon by Burr McIntosh at his charming bungalow in Rampart boulevard in honor of Mr. and Mrs. John Philip Sousa, Miss Helen Sousa and Miss Priscilla Sousa.

The house was most artistically decorated with blossoms, great shaggy chrysanthemums in the living room, scarlet geraniums banked in the dining room with foliage, and in the den, where punch was served, centurias and ferns. In the library were centurias and foliage. In the back gardens were swings and seats, where refreshments were enjoyed and cozy talks indulged in.

Mr. McIntosh was assisted in receiving by a host of young folks, and the Victrola on the veranda dispensed the glorious Sousa marches. When Mr. Sousa came in he was greeted by "Stars and Stripes Forever" and the famous "El Capitan," which have endeared him to the Americans.

More than 200 guests called during the reception hours, among them being Mr. and Mrs. Otheman Stevens, Mr. and Mrs. Ara J. Lamme, Miss Margaret Bennett, Mrs. Charles Rivers Drake, Mrs. Arthur Bumiller, Mrs. George Goldsmith, Mrs. J. Bond Francisco, Mr. and Mrs. Frank Colby, Mr. and Mrs. Dudley Lindsey, Mr. and Mrs. Frank Fernival Peard, Mrs. Carrol Allen, Mrs. Frank Gillelen, Mr. and Mrs. E. Avery McCarthy, Mrs. Walter Miller Clark, Mrs. Andrew Francisco, Mrs. Carr of Pasadena, Judge and Mrs. Sloss of San Francisco, Judge and Mrs. Marvin of San Francisco, Miss Florence Hunt, Miss Helene Sullivan, Miss Roberta Arnold, Miss Clarisse Stevens, Miss Juliet Borden, Miss Marguerite Drake, Miss Hazel Wilson, Miss Louise Nixon Hill, Mrs. Herbert Martin Bishop, Mrs. John S. Vallely, Miss Marie Vallely, Miss Virginia Root, Miss Nicoline Zedeler, Mrs. A. Marion Dodworth, George Reed, Bruce MacNeill, Natt Head, George Zimmer, Volney Howard, James K. Appleton, Herbert Clarke and

More than 2000 school children have

arranged to hear a special program at the Sousa band concert this afternoon at the Auditorium, one which will allow some innovations to be made, which include "The Nigger in the Woodpile," "Amaryllis," "Aloha" and "Stars and Stripes Forever." Tchaikowsky fourth symphony and Schoenfeld's "American Rhapsody" are included.

The matinee program is as follows:  
Prelude, "Hansel and Gretel" (Humperdinck).

Clarinet solo, Fantasy on Verdi's "Rigoletto" (Norrito) Joseph Norrito.

Suite, "Maldens Three"—"The Coquette," "The Summer Girl," "The Dancing Girl," (Sousa).

Soprano solo, "Boat Song" (Narriet Ware) Miss Virginia Root.

Tone poem, "Finlandia" (Sibelius).

Rhapsody American (Schoenfeld).

Skipping rope dance, "In the Shadows" (Finck).

March, new, "The Federal" (Sousa).

Violin solo, "Romeo and Juliet" (Alard) Miss Nicoline Zedeler.

Finale from Fourth Symphony (Tschai-kowsky).

Tonight's program will show the following splendid series:

Rhapsody Espagnole (Carbier).

Cornet solo, "From the Shores of the Mighty Pacific" (Clarke) Herbert L. Clarke.

Suite, "The Last Days of Pompeii"—"In the House of Barbo and Stratonice," "Nydia," "The Destruction of Pompeii and Nydia's Death" (Sousa).

Soprano solo, "The Lark Now Leaves His Wat'ry Nest" (Parker) Miss Virginia Root.

Tune poem, "Siegfried's Idylle" (Wagner).

Fantasy, "Tales of Hoffman" (Offenbach).

Viola solo, "Zapatedo" (Sarasate) Miss Nicoline Zedeler.

Overture, "Poet and Peasant" (Suppe).

## SOUSA BIDS FAREWELL TO L. A. TONIGHT

Mr. John Philip Sousa and his band played to a most delighted audience yesterday afternoon when 3000 school children and half as many teachers and adults attended the school children's special matinee.

The matinee this afternoon, which is partially arranged for the out of town school children, and the farewell performance tonight will finish the Sousa engagement in Los Angeles. The programs for this afternoon and tonight are full of interest; Henry Schoenfeld's American rhapsody will be played this evening. The program for the afternoon is:

Symphonic Poem, "Les Preludes".... Liszt  
Cornet Solo, "Robert I Love Thee"

(From "Robert the Devil")...Meyerbeer  
Mr. Herbert L. Clarke

Tone Pictures—"The Chariot race"...

.....Sousa

Soprano Solo—"Where Is Love?".....

.....Sousa

Miss Virginia Root

Soldier's Chorus from "Faust"...Gounod

INTERMISSION

Fantasia on a German Song, "A Little Bird Came Flying".....Ochs

a. Song of the Nightingale .....

.....Filipovsky

Piccolo obligato by Mr. Paul Senno

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

.....Sousa

Violin Solo "Obertass".....Wieniawski

Miss Nicoline Zedeler

Overture, "Martha".....Flotow

Tonight the list is:

Bridal Scene from "Lohengrin"...Wagner

Cornet solo, "Sounds from the Hudson"

.....Clarke

Mr. Herbert L. Clarke

Character Studies—"The Dweller in the Western World".....Sousa

a. The Red Man.

b. The White Man.

c. The Black Man.

Soprano solo, Elizabeth's Prayer from "Tannhaeuser".....Wagner

Miss Virginia Root

Rhapsody, American.....Schoenfeld

INTERMISSION

Tone Poem, "The Old Cloister Clock"....Kunkel

a. Entr'acte.....Helmsberger

b. March, "The Federal".....

(new).....Sousa

Violin solo—"Souvenir de Moscow".....Wieniawski

Miss Nicoline Zedeler

Finale, "Mars and Venus".....Sousa



Los Angeles Tribune  
Oct 22.

## State Orchestra Plan Is Boosted By 3 Visitors

Charles Farwell Edson's plan for a state symphony orchestra received recognition last week from three distinguished visitors, John Phillip Sousa, Justice Melvin of the state supreme court, and Mrs. M. C. Sloss of San Francisco.

Edson's plan, it will be remembered, was to have the chambers of commerce of the various cities of the state guarantee the sale of a certain number of tickets for a stated number of concerts, in lieu of a subsidy.

"This scheme is thoroughly practical," said Sousa. "I have been opposed all my life to the idea of subsidizing musicians. There are forms of art that thrive better under subsidy, but music should stand upon its own feet. If a man is willing to buy a hundred seats and distribute them, well and good, but let his \$100 come in the form of purchase money, not as a gift. We must not allow music to be pauperized."

### Season Unlimited

"California is especially favorably situated for the working out of this orchestra plan, for the reason that your season is practically unlimited. You could have your regular season in the winter, and during this time the orchestra should be kept busy six nights out of the week. This can easily be done by making short jumps back and forth, and you will find that the musicians will do better work for being kept in constant exercise of their talents. You will have to pay these players full wages, so why should they not give full time in exchange? If you do not do this you will be committing the economic misdemeanor of wasting labor."

"Another feature of this state at present, which makes a state orchestra attractive, is that you have at least seven available directors—Henry Hadley of San Francisco, Harley Hamilton of Los Angeles, Paul Steindorff, Henry Schoenfeldt, Stark, McCoy and Ohlmeyer. You would probably find, after a time, that there would be specific demands from various cities for different directors, one being strong in one sort of music, and another in a totally different branch. This would give great variety in the programs, and unquestionably be a most desirable feature."

### Summer Season, Too

"Doubtless, also, there would be a great demand from the summer resorts along the coast for special seasons of the orchestra in the summer time, so that your body of musicians would be kept busy practically the entire year."

"I may say that this is the first time I have heard of a satisfactory scheme being evolved for the working out of a state orchestra, all other propositions that have come to my notice being susceptible to the same criticism, that they pauperize music, and place the art in the light of getting something for nothing. This is something I have avoided in my own career from the very outset, and there is no reason that a public enterprise such as the one suggested by Mr. Edson should not succeed on the same principle."

Justice Melvin expressed himself as strongly in favor of the plan which Edson is laboring for so strenuously, and has promised that he will do all in his power to get the lodges of Elks throughout the state to help in boosting the proposition.

Mrs. M. C. Sloss, who is a leader in the woman's clubs of San Francisco, was also in Los Angeles last week, and she also declared that she was delighted with the plan, and is going to see what can be done to interest San Franciscans in co-operation with the south in working it out.

Phoenix Republican  
Oct 24

## JOHN PHILLIP SOUSA AND HON. HARRY WELSH

COLLABORATE ON A MUSICAL  
COMPOSITION THAT HERALDS  
THE GLORY OF THE SALT  
RIVER VALLEY.

Secretary Welch Furnishes the Inspiration; John Phillip Writes the Music and the Band Will Toot the Horns.

John Phillip Sousa thinks he would like to write a piece of music, using this locality as his motif. No doubt he will be able to pick up an inspiration in almost any of the highways or byways of this city. The whole population wish him success.

Mr. Welch, of the board of trade, received a letter from Sousa to which he responded in the following melodious vein. The answer made such a hit when read at the directors' meeting yesterday, that it started a rough house and when order was restored it was decided that all the Hon. J. P. Sousa would have to do would be to set this remarkable composition to music.

October 23, 1911.

John Phillip Sousa, Esquire,  
Director Sousa's Band,  
Phoenix, Arizona.

Dear Sir:—

Your visit here will, I am sure, impress you with the works of irrigation and the wonderful transformation from the desert to a garden land.

Putting into music the subjugation of the desert, the impounding of the great waters, the developing of the rippling canals, the disappearance of the thorny, harsh, odd, wierd desert vegetation; the advent of smiling green fields, groves of oranges, olives, peaches and pears, and all over the blossom of the rose, would seem to be a most appropriate theme for one of your next musical creations.

Surely such a theme, in hands such as yours are, would be melody full of hope, alive, encouraging and a tribute from one worthy, to a worthy cause—"Irrigation!"

May I hope to hear from you that you have the matter under consideration.

Yours very truly,

HARRY WELSH, Secretary.

Phoenix Republican  
Oct 24

### SOUSA AND HIS BAND.

In one of his fluent generalizations 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 program. Sousa believes that music was intended to make us cheerful, and he has the courage to act up to his belief. He 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. His programs are most eclectic and his band is so well trained that the musicians find no difficulty in making the transition from Liszt's "Preludes" or Strauss's "Till Eulenspiegel" to one of Sousa's inspiring marches. The engagement of Sousa and his band is announced for Tuesday night at the Elks Theater.

Tucson daily Star  
Oct 25.

## SOUSA'S BAND DELIGHTED A BIG AUDIENCE

Noted Bandmaster and Aggregation of Talented Musicians  
Liberal With Crowd at the  
Tucson Opera House

John Phillip Sousa and his band of excellent musicians delighted a large Tucson audience last evening, not only through exquisite renditions, but by showing remarkable generosity in responding to encores. The entertainment was one of the best offered recently in this city.

The regular program was as follows:

Overture Solonelle, "1912".....  
..... Tschaikowsky  
Cornet Solo, "From the Shores of the  
Mighty Pacific"..... Clarke  
Mr. Herbert L. Clarke.  
Characteristic Studies, "Dwellers in  
the Western World"..... Sousa  
(a) The Red Man  
(b) The White Man  
(c) The Black Man  
Soprano Solo, "The Maid of the Meadow"  
..... Sousa  
Miss Virginia Root  
Prologue, "The Golden Legend".....  
..... Sullivan  
Fantastic Episode, "The Band Came  
Back"..... Sousa  
Praeludium ..... Sousa  
March, "The Federal"..... Jahnfelt  
Violin Solo, "Souvenir de Moscow"  
..... Wieniawski  
Miss Nicoline Zedeler

Grand Tarantelle, "Neapolitan".....  
..... Jullien  
Without exception the numbers were excellently rendered, Mr. Clarke, Miss Root and Miss Zedeler being liberally applauded for their solo work. All three responded to two encores. Mr. Sousa's newest production, "Dwellers in the Western World," introducing music characteristic of the Indian, the white man and the negro, was well received. The return of the band, a fantastic episode, created great amusement.

As encores the band strayed into more popular fields than the regular program offered, rendering among other things "El Capitan," "Every Little Movement," "King Cotton," "Goose Girl," "Has Anybody Here Seen Kelly?" "Temptation Rag," and "Stars and Stripes Forever."

Mr. Sousa is the same energetic and artistic leader the American stage has known for many years, and does not appear to grow older. He was given a personal ovation when he first appeared on the stage.

Los Angeles Herald  
Oct 18.

John Philip Sousa deserves a permanent place in America's hall of fame, if for no other reason than that he had the courage to voice from a high place the general opinion of the common people that ragtime is real music—despite the fact that Chopin and Beethoven didn't have the ingenuity to invent it. Ragtime has done more to make the world forget its troubles than all the classical sonatas since history began.



## SOUSA BRINGS GOOD SOLOISTS

"Has Anybody Here Seen Kelly?" Divides Honors  
With March Music

Never did man write military marches as Sousa writes them; never did any play them as Sousa plays them. The military march is Sousa's strength as a composer, and to this form of musical composition his band in its instruments and training is best adapted.

Yet in its orchestral work, freed from the blare of much brass and the crash of drums and cymbals, the band has notes of singular sweetness and warmth, so that of all the pieces on the program Wednesday night, none was sweeter or more skillfully interpreted than the Prelude of Jahnfelt. In many selections, the band showed the restraint and fine shading of a symphony orchestra, and its demonstration of musical ability in this direction was all the more notable because that sort of work does not seem to be the particular province of a military band, even with greatly augmented woodwind section.

Sousa is a wizard of novel instrumentation. It is not so much that he adds new instruments, as that he makes novel uses of old instruments.

Sousa is a lover of the unusual, the musical joke and fantasy; some of his surprises would have delighted old Papa Haydn. Above all things, Sousa strives to please; none could be more generous with encores, and the merry alternation of program music with the lightest, brightest, danciest marches and quick-steps keeps the audience in humorous touch with the conductor every moment. He knows what most people enjoy most, and he gives it to them fast and gaily.

Of the novelties, honors were even between a setting of "Has Anybody Here Seen Kelly?" with laughable instrumental vaudeville, and "The Band Came Back," which was a whole concert and minstrel program in itself but would have been better if the bandmen had entered more freely into the spirit of the joke.

Sousa always has with him some good soloists. This time, besides his own solo cornetist Herbert Clarke, he had with him two young women, Miss Virginia Root, soprano, and Miss Nicoline Zedeler, violinist. Miss Root has the making of a voice of much charm, though it now shows the strain of effort with a band accompaniment too heavy for her, and of careless use; besides a song by Sousa, she sang "Annie Laurie" very prettily, and the "Goose Girl" with charming vivacity.

From a purely artistic standpoint, nothing surpassed the wonderful violin work of Miss Zedeler. In both her numbers, she demonstrated herself to be a real artist, and her handling of the most responsive, as well as most difficult, instrument of the modern orchestra showed the results of capable instruction, hard study, and indefatigable exercise. Her selections were well chosen, the band accompaniments were restrained, and her performance was thoroughly delightful.

### Mrs. Sousa and Daughters Here.

Mrs. John Philip Sousa and two daughters arrived this morning from the Grand canyon to join Mr. Sousa. They left him in Los Angeles for a trip through Yosemite and to the Grand canyon, and will complete his world tour with him.

Mr. Sousa has just completed a new march, dedicated to Hon. John W. Wadsworth. He sent the manuscript from El Paso last night. It is to be called "American Progress March." His new comic opera, "The Glassblowers," will be produced in a short time after his return to New York.

Discussing his world tour, Mr. Sousa said, before leaving for San Antonio today: "There is one thing on which I think the American public ought to start a fight against American managers, and that is failure to give proper attention to programs. I have no complaint to make on the El Paso programs, but several times since my return to America, the managers have devoted so much space to advertising on the programs that they merely gave the names of the different numbers we would play and omitted all descriptive matter. This did not happen a single time in any foreign country, however. The audience is entitled to everything on the program that will help it to better enjoy the entertainment, and descriptions of musical numbers, where they are complicated, are necessary to the proper enjoyment of the music."

Concluded.

### Most Popular Music.

Mr. Sousa, asked what he believed the most popular music written, said: "I think the Tannhauser overture, by Wagner, is the most popular piece of music in the world; second, Suppe's 'Poet and Peasant'; next de Koven's 'Robin Hood,' and, next, I believe, is Strauss's 'Blue Danube.' These are, I believe, the best compositions of these authors. I believe my 'Stars and Stripes Forever' is the most popular piece of music for Americans."

"People use the word 'popular' music and 'classical' music as a general rule in entirely the wrong sense. They generally designate as 'popular' something they like, and as 'classical' something they don't like."

While Mr. Sousa and family were here yesterday afternoon and this morning they saw points of interest about El Paso and Juarez, in company with Mr. and Mrs. G. A. Martin. Mr. Sousa entertained Mr. and Mrs. Martin and Misses Zedeler and Root, his soloists, at dinner last evening at the Sheldon. The friendship of Mr. Sousa and Mr. Martin dates back 12 years.

El Paso Times  
Oct 26

## AMUSEMENTS

### Sousa Again Pleases

A most enthusiastic concert audience last night greeted Sousa and his band at the El Paso theatre. Every number received a warm encore and the great bandmaster responded with his customary, acrobatic grace.

The program was of the usual Sousa features with the usual John Philip dash. Also there was the trick work, this time, "The Band Comes Back." A truly excellent cornet solo was done by Herbert L. Clarke, a high ranking soloist, who played something of his own composition. Miss Virginia Root, soprano, sang a composition of Sousa's, and was received warmly. Her voice is of rare clarity.

Sousa's aggregation of brass and reed bandmen has not changed with the years, and the standard remains the same,—fresh and snappy—purely American. Operatic medleys were rendered with charming touch, and the popular airs, as encores, the Sousa marches, so popular, lacked nothing of that vim which has made the name of the composer and his band.

Los Angeles Times  
Oct 17

## SOUSA'S BAND CONCERTS ATTRACT MANY HEARERS

The Sousa concerts at the Auditorium are attracting larger and larger audiences as the week progresses. The two programs yesterday were listened to by two good-sized houses, which not only enthusiastically greeted such old favorites as the Sousa marches, given as encore numbers, but which manifested keen delight throughout the program.

At this afternoon's concert Sousa will have his celebrated suite, "At the King's Court," performed; also Rachmaninoff's new prelude, "The Bells of Moscow."

Tonight the band will play Sousa's suite, "The Three Quotations," his late "Federal March," and Friedmann's Slavonic rhapsody.

The "American Rhapsody," a symphonic composition by Henry Schoenefeld of this city, will occupy a prominent place on the program of the Sousa concert Friday afternoon, and by general request will also be played Saturday night.

## SOUSA'S BAND IS PLEASING

Widely Known Organization Is Returning From Tour of the World.

Pulsing with the enthusiasm of whirlwind successes round the world, John Philip Sousa and his band gave two concerts to San Antonio audiences yesterday afternoon and evening at the Grand Opera House. Sousa played the same things for San Antonio that have been given all over the globe, and his audiences in Australia, New Zealand and South Africa applauded the same numbers that proved irresistible to the people of this city. Both programmes were finely representative of American ideals in music, and were pleasing, both to those who demand artistic satisfaction and to those who must have jolly melodies.

Mr. Sousa's American character studies, "The Dwellers in the Western World," are the most interesting numbers in his repertoire for the present season. They were created by the musician bandmaster to supply the demand for something typically American in conception and effect for his foreign tour, and in both theme and harmonic setting, the suite is finely representative of the biggest race ideals and the most characteristic melodic and rhythmic motifs in the music of this country.

A somber-hued, tragic theme, crudely strong, introduces the idea of the aboriginal darkness enveloping the Indian of the Western land before the advent of the white man. The coming of the civilization is symbolized by a musical picture of the white man landing on the soil of the new country in a burst of dawn light after a furious sea storm, the theme ending with a simple, clear lyric passage typical of peace. The third theme characterizes the negro, the gay, irresponsible, childish black man of the South, standing out clearly in the syncopated passage of the closing suite.

Mr. Sousa always spikes his programme with a generous laglappé of real Sousa music, played only as Sousa and his instrumentalists can give it. There is always one number that nobody in the audience has heard before, and which the listeners are consequently greatly interested in, and then a lot of others that everybody knows and loves. The new number this season from the creative hand of the "march king" is "The Federal," a true militant Sousa production which he has dedicated to his friends the Australians, upon whom he made such a signal impression during his world tour. During his programmes yesterday he gave all the popular favorites, such as "Stars and Stripes Forever," "Manhattan Beach" and "El Capitan," things that seemingly never grow old.

Miss Virginia Root, whose high soprano voice is musical and clean of tone and beautifully controlled, sang Mr. Sousa's own compositions on the evening programme, the "Maid of the Meadow," a fitting exposition of the joy of the open, and, as an encore, the whimsical, humorous Dutchy "Goose Girl" song from the "Free Lance." A more beautiful reading of Wieniawski's "Souveraine Moscow," with its striking, dramatic opening movement, and its charming andante, has never been heard in San Antonio than Miss Nicoline Zedeler, the little violinist whom Mr. Sousa has been featuring in his artist staff for several seasons, gave on the evening programme. Miss Zedeler vouchsafed as her encores the exquisite Beethoven Minuet and a quaint gavotte from one of the old musicians.

Herbert L. Clarke, the cornet virtuoso of the solo group, is also the assistant conductor, and a most clever and sensitive master of the instrument.



### At the Prince.

John Philip Sousa and his peerless band played two concerts to enthusiastic audiences at the Prince yesterday afternoon and last night. He is the same wonderful conductor who has been endeared to all music lovers everywhere in this country, and his band is the same magnificent musical organization that has made itself a synonym for splendid interpretation of music, both popular and classical. The two programs were strengthened by Miss Virginia Root, a sweet voiced soprano; Miss Nicoline Zedeler, an accomplished violinist, and Herbert L. Clarke, one of America's leading cornettists. And such programs! Only a thoroughly American audience could appreciate them fully, and only a thoroughly American conductor could arrange and successfully present them. From Grieg's fantastic suite of incidental music for Ibsen's "Peer Gynt" and Tschalkowsky's brilliant and thrilling overture, "1812," to "Has Anybody Here Seen Kelly" and "Temptation Rag" is a far cry, but with such a conductor, and such a band and two such audiences as were brought together at the Prince they were easily blended into a harmonious whole, and no one felt that there had been a jarring note anywhere.

Only in America do such things happen in the musical world. And when one considers that in addition to this there were several of the great Sousa marches, played by the only Sousa's band, and conducted by the march king himself, one gets a faint idea of what those who were in attendance experienced.

Sousa more than any other living American composer, and perhaps more than any other American composer but Stephen Foster, has contributed to world music something truly interpretative of American life. His marches are distinctive in many ways, and he has given us other little trifles that show that his heart beats to the rhythm of modern American life. In the program last night he presented what is his most ambitious attempt at such interpretation, in three "character studies" under the general title of "The Dwellers in the Western World." It is a truly serious attempt and Sousa here appears in a somewhat different role than he has accustomed people to expect from him. Here are three bits of real life-color and shade and tone blended together in an impressionistic fashion and calculated to make one "experience" the life of the dwellers on the North American continent. The folk music of the American Indian with its peculiar scale, a virile and heroic theme ingeniously worked out depicting the white man's occupation of the continent, and the half sorrowful, half joyous and carefree note of the black man are woven into tone pictures that have a genuine ring to them. As interpreted last night they were enthusiastically received. The applause bordered on an ovation.

The Grieg suite was given in the afternoon. Played in rapid succession, without waits for applause, the whole gamut of human emotions is run in these wonderful compositions. There is the fresh, simple and exquisitely beautiful interpretation of the advent of a spring dawn, the weird and mournful notes of death to accompany the passing away of Peer Gynt's mother, the seductive gipsy music of Anitra's fantastic dance, and as a powerful climax the grandeur of the mighty mountains of the frozen North. The Sousa rendering was wonderfully effective and worthy of the character of the music.

Tschalkowsky's overture depicting Napoleon's occupation of and subsequent retreat from Moscow was powerfully rendered at both performances. The audience in the afternoon owe a debt of gratitude to Charles Lewis, the local musician, for the substitution, at his request, of this overture for the light and frothy "Follies Bergere."

Space forbids comment on other splendid numbers, but mention must be made of Miss Root's superb rendering of "Annie Laurie." She was wonderfully clear in her enunciation, and her delightful Scotch accent made perfect what was a thoroughly artistic interpretation of that classic.

Sousa himself was given an ovation at both performances, a beautiful floral harp being presented to him in the afternoon.

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Record, Cedar Rapids, Ia. Nov. 1/11

John Philip Sousa and his famous band was at Greene's Wednesday evening and played to a large and appreciative audience. To make a long story short we will say that he outdid his work of previous appearances and the audience showed its appreciation by the great number of encores.

### AMUSEMENTS

#### Sousa and His Band.

Music lovers in Galveston were given a rare treat Saturday afternoon and night by the programs rendered by Sousa and his famous band at the Grand. Good houses greeted the musicians at both entertainments, Saturday matinee and night, and the reception was very enthusiastic.

Galveston boasts of a number of musicians of more than ordinary talent and they were all out to hear the world renowned Sousa and his well trained band. There was classical music for those of educated musical tastes and rag time music of the "Has-Anybody-Here-Seen-Kelley" type for the laity. All who came heard music which they could understand and appreciate.

The band is accompanied by Miss Virginia Root, soprano; Miss Nicoline Zedeler, violinist, and Mr. Herbert L. Clarke, cornettist. Miss Root has a splendid soprano voice, singing with unusual clearness. At the night performance she sang "The Maid of the Meadow" and was heartily encored, singing as encores "Annie Laurie" and "The Goose Girl." Miss Zedeler as a violinist must be heard to be appreciated. Words can not speak the feeling which she is able to put into her violin. She plays for the playing, seemingly oblivious to the audience and all her surroundings. Her rendition of "Souvenir de Moscow" was heartily received and she had to appear for two encores, playing the "Minuet" from Beethoven and "Corvette" from Gossec. The audience called for more and would hardly allow the program to be continued.

The program for the matinee was as follows:

Fantasia—"Coppelia".....Delibes  
Cornet Solo—"Showers of Gold".....Clarke  
Mr. Herbert L. Clarke.  
Suite—"Peer Gynt".....Grieg  
(a) "In the Morning" (Pastorale).  
(b) "Death of Asa."  
(c) "Anitra's Dance."  
(d) "In the hall of the Mountain King."

Soprano Solo—"April Morn".....Batten  
Miss Virginia Root.

"Siegfried's Death" from Gotterdammerung.....Wagner

Suite—"The Creole".....Broekhoven  
(a) "The Little Bells" from The Wand of Youth.....Elgar

(b) March—"The Fairest of the Fair".....Sousa

Violin Solo—"Ziguererweisen".....Sarasate  
Miss Nicoline Zedeler.

Caprice—"Folle Bergere" (new). Fletcher

As encores, well-known and popular airs were rendered, which greatly pleased the audience.

The program for the night performance was as follows:

Overture—Solonelle "1812".....Tschalkowsky

Opening with the solemn rhythm of one of the hymns of the Greek 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 of again resumed, obviously as a hymn of triumphant thanksgiving. The final allegro introduces "Joy bells" of the Russian churches, mingled with the strains of the Russian national hymn.

Cornet Solo—"From the Shores of the Mighty Pacific".....Clarke

Mr. Herbert L. Clarke.

Character Studies—"The Dwellers in the Western World".....Sousa

Soprano Solo—"The Maid of the Meadow".....Sousa

Miss Virginia Root.

Prologue—"The Golden Legend".....Sullivan

Fantastic Episode—"The Band Came Back".....Sousa

(a) Praeludium.....Zahnfelt  
(b) March—"The Federal" (new).....Sousa

(Written for and dedicated to our friends, the Australians.)

Violin Solo—"Souvenir de Moscow".....Wieniawski

Miss Nicoline Zedeler.

"Ride of the Valkyries".....Wagner

As encores those ragtime and popular airs which most pleased the audience were: "Has Anybody Here Seen Kelly?" "Every Little Movement," "King Cotton," "Madhattan Beach," "Stars and Stripes Forever" and "Fairest of the Fair."

The next attraction at the Grand will be the "Down in Dixie Minstrels" for matinee and night performances today.

### SOUSA'S BAND DELIGHTS MANY.

#### Even a Pesky Bat Failed to Disturb Music Lovers.

When there are numerous women in the audience and a pestiferous bat goes aeroplaning, one may expect someone to shriek or otherwise disturb the festivities, regardless of what the principal attraction may be. Anyway, Sousa's Band received a magnificent tribute last night in the silence which prevailed while the music delighted the large assemblage in the Hancock Opera House. Those who saw the bat managed to bite their tongues and hold tight to their seats.

There were several little details about the performance last evening which especially deserve notice. It is just as well to stick to the pleasing little details, because everyone knew in the first place that Sousa has a good band, and that real music would be forthcoming. One of the aforesaid details was the short intermissions. Musicians usually feel it necessary to spend a considerable portion of their time on duty gazing at the ceiling or looking at the audience. Not so with this band. Not an intermission exceeded one minute. And there were tuneful ragtime and melodious old-time selections mixed in with pleasing classical music. A large part of the music was from the pen of Sousa himself. His marches recalled many a popular air of anywhere from twelve to five years ago.

The difference between bands! And then another exclamation mark. After hearing the band last evening one could well know what is meant by "golden notes" and "silvery melody." There were notes last evening that were as delightful to the ear as cool spring water to a dry throat. It was also notable that the gallery and balcony were filled almost to capacity, while the orchestra seats looked numerous, vacant and cold. That is always a sure sign that the real music lovers are among those present.

Sousa said the predicate last evening for another packed house whenever he will return.

St. Worth Record  
Nov. 1.

### AMUSEMENTS

#### Sousa and His Band.

The critic used to think in the days of little girl and little boyhood that conductors were uninformed persons that took charge of all one's spare nickles and altogether ran the street cars. Later the version became reversed to include the person with the baton; but after the critic saw the wizard, who bowed to Fort Worth people last night after a period of several years, after the critic saw him, conductor meant only one thing—Sousa!

We have had much of backs recently. The people who went to New York came back and told us of Kitty Gordon and her wonderful spine. Then the "Girl in the Train" exhibited one nearly as perfect. Recently came the "Red Rose," with more glorified backs than we dared count. Last night we watched another back, quite a different back that meant far more than all of the others.

Sousa's back and arms are eloquent, and as a result his band is eloquent. To a man they respond to the least of his gestures as well as the greatest. And watching him, listening to his men, music becomes more than mere sound. It takes on motion and shape. With a double sweep of his arms he builds phalanx after phalanx; another sweep and the notes move into orderly lines; then he constructs triangles and pulls them up to the apex of it with both hands as he stands on tip-toe; again, he drives them back into concentric circles as he steps forward, they tremble in bunches with the flutter of his baton and ever they wiggle into all sorts of musical curlicues at the behest of his littlest finger.

Sousa is master of them all, and the music is well nigh perfect. Withal, his being master, he is perfectly human, and thereby satisfies every one of his listeners. Whether they were listening to the thunder of the Valkyries or the plaintive wall of "Has Anybody Here Seen Kelly?" the audience last night was keenly appreciative and knew that in either case the conductor was giving them his best.

The programme was admirably varied and the encores were graciously generous. In most cases he responded to the insistent applause with his own compositions. They received enthusiastic ovations. The number with which he opened the last half was completely diverting. He calls it rightly "A Fantastic Episode," in which "The Band Came Back." It varies from strains of the Miserere to a sprightly medley of southern airs, and the instruments string in one by one in a quaint fashion.

The soloists were exceptionally fine and they, too, responded generously to the encores.



114  
Dallas News  
Nov. 2nd

Denison Herald  
Nov. 3

Pittsburg Mo. Herald  
Nov. 7

## AMUSEMENTS.

### Dallas Opera House.

John Philip Sousa, whose fame as a conductor belies the world, and his band of musicians who have been completing a tour of several continents were heard at the Dallas Opera House yesterday afternoon and evening. It has been a number of years since Sousa delighted Texas audiences at the State Fair, but there were left many old friends to welcome him and many new admirers after the concert. In the afternoon the audience was distinctly one of music lovers and therefore small. In the evening a complimentary number responded to the concert.

Except that the years have left some traces, the popular conductor who swept Texas audiences with his baton at his last appearance here was changed little. Still the same affable, suave gentleman and the master musician he is. So cleverly he manipulates his stick that he appears to be leading his men hardly at all and to be but dallying with the score. The results from the corps of musicians belies the appearance.

It is seldom that a band program is heard so wholly orchestral as that of yesterday, proving to be unbelievably the possibilities of a great company of musicians well conducted. It was the Peer Gynt suite in the afternoon that was surprising when the hearer stopped to consider that these beautiful effects were not coming from a stringed orchestra, but from wood and wind instruments. The elfish music, vibrant with the solemnity of the mysterious north, wove its spell upon the hearer. Wailing oboes told the story of the shepherd's morning, sounded the solemnity of the court surrounding the Mountain King.

Again in "Siegfried's Death" the master touch of artistry was given and heroic brasses sounded the flight of his soul.

In the lighter numbers conductor and band were most enthusiastically encored. Several of his own familiar compositions, such as "El Capitan," "Stars and Stripes Forever" and "Faithful of the Fair" were given with the smashing military swing which makes them irresistible. He followed up the good impression made with a spirited presentation of "Temptation Rag" and "Every Little Movement Has a Meaning of Its Own."

Herbert L. Clarke plays the cornet with skill that is hard to equal. After his "Showers of Gold" solo he was recalled for the "Every Little Movement" number, accompanied by the woods of the band.

Miss Virginia Root, soprano, appeared on both afternoon and evening program with success and Miss Nicoline Zedeler, violinist, was recalled with insistent applause.

In the evening program, beginning with a serious Tchaikowsky overture and closing with a Wagnerian number, the conductor introduced his march "The Federal," which he has just completed and dedicated to the Australians, by whom he was well received on his tour. On the evening program the numbers were:

Overture—Solonelle "1812".....Tchaikowsky

Cornet Solo—"From the Shores of the Mighty Pacific".....Clarke

Characters Studies—"The Dwellers in the Western World".....Sousa

(a) "The Red Man."

(b) "The White Man."

(c) "The Black Man."

Soprano Solo—"The Maid of the Meadow".....Sousa

Miss Virginia Root.

Prologue—"The Golden Legend".....Sullivan

Intermission.

"Fantastic Episode—"The Band Came Back".....Sousa

(a) Praeludium.....Jahnfelt

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Violin Solo—"Sousenir de Moscow".....Wienlawski

Miss Nicoline Zedeler.

"Ride of the Valkyries".....Wagner

The matinee program included:

Fantasia—"Coppelia".....Delibes

Cornet Solo—"Showers of Gold".....Clarke

Herbert L. Clarke.

Suite—"Peer Gynt".....Grieg

(a) "In the Morning" (Pastorale).

(b) "Death of Ase."

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(d) "In the hall of the Mountain King."

Soprano Solo—"April Morn".....Batten

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Intermission.

Suite—"The Creole".....Broekhoven

(a) "The Little Bells," from "The Wand of Youth".....Elgar

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Violin Solo—"Ziguenewelsen".....Sarasate

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### Sousa and His Band.

John Philip Sousa and his famous band were greeted with enthusiasm at the Denison Opera House last night. An overture solonelle "1812" by Tschalkowsky was the opening number. Beginning with the solemn rythm of one of the hymns of the Greek Church, the scene of Napoleon's occupation of Moscow was vividly portrayed. Alternately the Russian and French airs predominated, furnishing a thrilling war picture ending with Napoleon's retreat and the hymn of thanksgiving. This selection was most heartily received and the band responded with Sousa's "El Capitan." Herbert L. Clarke, proclaimed the greatest cornetist in the world, delighted his hearers with "From the Shores of the Mighty Pacific" and "Every Little Movement." Too much cannot be said of Mr. Clarke's ability. He has been with Sousa for a number of years and always receives a great portion of the glory.

The third number of the program was in three parts, "The Red Man," represented by a weird Indian piece; "The White Man," interpreted by a sweet and solemn melody; and a quick, raggy typification of "The Black Man." This number is Sousa's "The Dwellers in the Western World," and shows to advantage the range of the composer's power. "King Cotton" was rendered as an encore.

Miss Virginia Root, soprano, made her appearance in "The Maid of the Meadow" one of Sousa's compositions. Miss Root has a soprano voice of great range and sang in a finished and authoritative manner. She chose "The Belle of Bayou Teche" as an encore.

"The Golden Legend" by Sullivan was another descriptive composition showing Lucifer, aided by the powers of the air, trying to tear down the cross of the cathedral. A most acceptable encore was the "Temptation Rag." At intermission the band dispersed to a lively bugle call from the wings. The harp player remained however and entertained the audience with a beautiful solo.

A feature of the program was the fantastic episode "The Band Came Back," by Sousa. And the band did come back in a very unique and highly enjoyable manner. First came a clarinet player, who joined the harp in a duet, then more clarinets, taking up the various parts. There were cornet trios, bass horn quartets, other quartets and duets with sliding trobones, cornets, flutes, clarinets, saxophones, saxhorns, tambourines, symbols and oboes. The drum and cymbals cymbals kept up the accompaniment in the rear while by twos, threes or sixes the band came back. A splendid medley was composed of "Annie Laurie," "Dixie," "Old Kentucky Home," and "Suwanee River," harmonizing most beautifully. Sousa himself was the last of the band to come back and his return was heralded by a triumphant march. With their leader again before them the band rounded out into "Praeludium" by Fahnfelt, followed by Sousa's new march, "The Federal." The success of this new composition will live forever.

Miss Nicoline Zedeler, the violinist of note, who has charmed the public of Berlin, Stuttgart, Dresden and Hamburg, made her bow to the Denison audience last night, favoring them with Wienowski's "Sousenir de Moscow." A beautiful encore was Beethoven's "Minuet."

Sousa closed his delightful concert with Wagner's "Ride of Valkyries." With his band of sixty illustrious musicians Sousa is hailed as the greatest conductor and composer of his time.

### SOUSA WON'T QUIT.

#### The Great Band Leader Must Work, He Says.

John Philip Sousa, and his band today was in Pittsburg, one of the two Kansas towns in their route around the world. One year ago yesterday, the tour began at New York and on the 10th of December it will be completed. Then Mr. Sousa will go to his plantation in North Carolina to take a rest.

"I have been in the business ever since I was eleven years old," says Mr. Sousa, "and I am forty-five more than that now. I have played all over the country and the world and expect to make other trips."

"You don't expect to abandon your work, then?" he was asked, as he sat in the lobby of the Hotel Stilwell.

"Oh no," he replied, "that and my composing are my bread and butter."

"Yes, I have a couple of slices on my plantation in North Carolina, but it might get stale, you know," he replied to a statement that it was understood that he was to retire and live on his savings.

In New York this fall one of his new operas is to be produced. "The Glass Blowers" is its title.

Mr. Sousa is a lover of outdoor exercise, and riding and shooting are his two favorite forms of recreation. His contract kept him from hunting in foreign countries and he expects to make up for lost time when he arrives at his ranch, twenty-five miles northeast of Henderson, Warren count, N. C.

The Sousa band will go to Joplin this evening to fill a date and then will "make" three other Missouri towns, working toward New York all the time.

## MARCH KING PLAYS TO SMALL HOUSES

But Those Who Heard Sousa's Band, Will Never Forget It.

(By the Critic.)

"Sousa and his Band," for twenty years this has been synonymous with the best concert band music in the world and is usually the signal for a crowded house wherever and whenever "The March King" and his superb organization appear. "Sousa and his band," what memories it brings of Manhattan beach when tens of thousands of New Yorkers would crowd the cars and boats to listen to those blood stirring, inspiring marches; memories of the Hippodrome and "Sousa's Sunday Nights" when the greatest play house in the country would be packed from pit to dome and the audience cheer to the echo of Sousa's marches.

And yesterday Sousa and his unrivalled band came to Muskogee for the first time in many years. Came to Muskogee after a trip around the world in which unbounded enthusiasm has everywhere greeted the peerless leader and composer and his superb organization, and Muskogee, which has held itself up as the musical center of Oklahoma, accorded the great band a reception that was almost pitiful.



At the Prince.

John Philip Sousa and his peerless band played two concerts to enthusiastic audiences at the Prince yesterday afternoon and last night. He is the same wonderful conductor who has been endeared to all music lovers everywhere in this country, and his band is the same magnificent musical organization that has made itself a synonym for splendid interpretation of music, both popular and classical. The two programs were strengthened by Miss Virginia Root, a sweet voiced soprano; Miss Nicoline Zedeler, an accomplished violinist, and Herbert L. Clarke, one of America's leading cornetists. And such programs! Only a thoroughly American audience could appreciate them fully, and only a thoroughly American conductor could arrange and successfully present them. From Grieg's fantastic suite of incidental music for Ibsen's "Peer Gynt" and Tschalkowsky's brilliant and thrilling overture, "1812," to "Has Anybody Here Seen Kelly" and "Temptation Rag" is a far cry, but with such a conductor, and such a band and two such audiences as were brought together at the Prince they were easily blended into a harmonious whole, and no one felt that there had been a jarring note anywhere.

Only in America do such things happen in the musical world. And when one considers that in addition to this there were several of the great Sousa marches, played by the only Sousa's band, and conducted by the march king himself, one gets a faint idea of what those who were in attendance experienced.

Sousa more than any other living American composer, and perhaps more than any other American composer but Stephen Foster, has contributed to world music something truly interpretative of American life. His marches are distinctive in many ways, and he has given us other little trifles that show that his heart beats to the rhythm of modern American life. In the program last night he presented what is his most ambitious attempt at such interpretation, in three "character studies" under the general title of "The Dwellers in the Western World." It is a truly serious attempt and Sousa here appears in a somewhat different role than he has accustomed people to expect from him. Here are three bits of real life-color and shade and tone blended together in an impressionistic fashion and calculated to make one "experience" the life of the dwellers on the North American continent. The folk music of the American Indian with its peculiar scale, a virile and heroic theme ingeniously worked out depicting the white man's occupation of the continent, and the half sorrowful, half joyous and carefree note of the black man are woven into tone pictures that have a genuine ring to them. As interpreted last night they were enthusiastically received. The applause bordered on an ovation.

The Grieg suite was given in the afternoon. Played in rapid succession, without waits for applause, the whole gamut of human emotions is run in these wonderful compositions. There is the fresh, simple and exquisitely beautiful interpretation of the advent of a spring dawn, the weird and mournful notes of death to accompany the passing away of Peer Gynt's mother, the seductive gipsy music of Anitra's fantastic dance, and as a powerful climax the grandeur of the mighty mountains of the frozen North. The Sousa rendering was wonderfully effective and worthy of the character of the music.

Tschalkowsky's overture depicting Napoleon's occupation of and subsequent retreat from Moscow was powerfully rendered at both performances. The audience in the afternoon owe a debt of gratitude to Charles Lewis, the local musician, for the substitution, at his request, of this overture for the light and frothy "Folies Bergere."

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Mr. Herbert L. Clarke.  
Suite—"Peer Gynt".....Grieg  
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Suite—"The Creole".....Brookhoven  
(a) "The Little Bells," from The Wand of Youth.....Elgar

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Violin Solo—"Ziguenewelsen".....Sarasate  
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Caprice—"Folies Bergere" (new).....Fletcher

As encores, well-known and popular airs were rendered, which greatly pleased the audience.

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Sousa's back and arms are eloquent, and as a result his band is eloquent. To a man they respond to the least of his gestures as well as the greatest. And watching him, listening to his men, music becomes more than mere sound. It takes on motion and shape. With a double sweep of his arms he builds phalanx after phalanx; another sweep and the notes move into orderly lines; then he constructs triangles and pulls them up to the apex of it with both hands as he stands on tip-toe; again, he drives them back into concentric circles as he steps forward, they tremble in bunches with the flutter of his baton and ever they wiggle into all sorts of musical curlicues at the behest of his littlest finger.

Sousa is master of them all, and the music is well nigh perfect. Withal, his being master, he is perfectly human, and thereby satisfies every one of his listeners. Whether they were listening to the thunder of the Valkyries or the plaintive wail of "Has Anybody Here Seen Kelly?" the audience last night was keenly appreciative and knew that in either case the conductor was giving them his best.

The programme was admirably varied and the encores were graciously generous. In most cases he responded to the insistent applause with his own compositions. They received enthusiastic ovations. The number with which he opened the last half was completely diverting. He calls it rightly "A Fantastic Episode," in which "The Band Came Back." It varies from strains of the Miserere to a sprightly medley of southern airs, and the instruments string in one by one in a quaint fashion.

The soloists were exceptionally fine and they, too, responded generously to the encores.



# **CORRECTION**



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The critic used to think in the days of little girl and little boyhood that conductors were uninformed persons that took charge of all one's spare nickles and altogether ran the street cars. Later the version became reversed to include the person with the baton; but after the critic saw the wizard, who bowed to Fort Worth people last night after a period of several years, after the critic saw him, conductor meant only one thing—Sousa!

We have had much of backs recently. The people who went to New York came back and told us of Kitty Gordon and her wonderful spine. Then the "Girl in the Train" exhibited one nearly as perfect. Recently came the "Red Rose," with more glorified backs than we dared count. Last night we watched another back, quite a different back that meant far more than all of the others.

Sousa's back and arms are eloquent, and as a result his band is eloquent. To a man they respond to the least of his gestures as well as the greatest. And watching him, listening to his men, music becomes more than mere sound. It takes on motion and shape. With a double sweep of his arms he builds phalanx after phalanx; another sweep and the notes move into orderly lines; then he constructs triangles and pulls them up to the apex of it with both hands as he stands on tip-toe; again, he drives them back into concentric circles as he steps forward, they tremble in bunches with the flutter of his baton and ever they wiggle into all sorts of musical curlicues at the behest of his littlest finger.

Sousa is master of them all, and the music is well nigh perfect. Withal, his being master, he is perfectly human, and thereby satisfies every one of his listeners. Whether they were listening to the thunder of the Valkyries or the plaintive wail of "Has Anybody Here Seen Kelly?" the audience last night was keenly appreciative and knew that in either case the conductor was giving them his best.

The programme was admirably varied and the encores were graciously generous. In most cases he responded to the insistent applause with his own compositions. They received enthusiastic ovations. The number with which he opened the last half was completely diverting. He calls it rightly "A Fantastic Episode," in which "The Band Came Back." It varies from strains of the Miserere to a sprightly medley of southern airs, and the instruments string in one by one in a quaint fashion.

The soloists were exceptionally fine and they, too, responded generously to the encores.



114  
Dallas News  
Nov. 2nd

Denison Herald  
Nov. 3

Pittsburg Mo. Herald  
Nov. 7

## AMUSEMENTS.

### Dallas Opera House.

John Philip Sousa, whose fame as a conductor belies the world, and his band of musicians who have been completing a tour of several continents were heard at the Dallas Opera House yesterday afternoon and evening. It has been a number of years since Sousa delighted Texas audiences at the State Fair, but there were left many old friends to welcome him and many new admirers after the concert. In the afternoon the audience was distinctly one of music lovers and therefore small. In the evening a complimentary number responded to the concert.

Except that the years have left some traces, the popular conductor who swept Texas audiences with his baton at his last appearance here was changed little. Still the same affable, suave gentleman and the master musician he is. So cleverly he manipulates his stick that he appears to be leading his men hardly at all and to be but dallying with the score. The results from the corps of musicians belies the appearance.

It is seldom that a band program is heard so wholly orchestral as that of yesterday, proving to be unbelievably the possibilities of a great company of musicians well conducted. It was the Peer Gynt suite in the afternoon that was surprising when the hearer stopped to consider that these beautiful effects were not coming from a stringed orchestra, but from wood and wind instruments. The elfish music, vibrant with the solemnity of the mysterious north, wove its spell upon the hearer. Wailing oboes told the story of the shepherd's morning, sounded the solemnity of the court surrounding the Mountain King.

Again in "Siegfried's Death" the master touch of artistry was given and heroic brasses sounded the flight of his soul.

In the lighter numbers conductor and band were most enthusiastically encored. Several of his own familiar compositions, such as "El Capitan," "Stars and Stripes Forever" and "Fairness of the Fair" were given with the smashing military swing which makes them irresistible. He followed up the good impression made with a spirited presentation of "Temptation Rag" and "Every Little Movement Has a Meaning of Its Own."

Herbert L. Clarke plays the cornet with skill that is hard to equal. After his "Showers of Gold" solo he was recalled for the "Every Little Movement" number, accompanied by the woods of the band.

Miss Virginia Root, soprano, appeared on both afternoon and evening program with success and Miss Nicoline Zedeler, violinist, was recalled with insistent applause.

In the evening program, beginning with a serious Tschalkowsky overture and closing with a Wagnerian number, the conductor introduced his march "The Federal," which he has just completed and dedicated to the Australians, by whom he was well received on his tour. On the evening program the numbers were:

Overture—Solonelle "1812".....Tschalkowsky  
Cornet Solo—"From the Shores of the Mighty Pacific".....Clarke  
Herbert L. Clarke.  
Characters Studies—"The Dwellers in the Western World".....Sousa  
(a) "The Red Man."  
(b) "The White Man."  
(c) "The Black Man."  
Soprano Solo—"The Maid of the Meadow".....Sousa  
Miss Virginia Root.  
Prologue—"The Golden Legend".....Sullivan  
Intermission.  
"Fantastic Episode—"The Band Came Back".....Sousa  
(a) Praeludium.....Jahnfelt  
(b) March—"The Federal" (new).....Sousa  
Violin Solo—"Souvenir de Moscow".....Wienlawski  
Miss Nicoline Zedeler.  
"Ride of the Valkyries".....Wagner  
The matinee program included:  
Fantasia—"Coppelia".....Delibes  
Cornet Solo—"Showers of Gold".....Clarke  
Herbert L. Clarke.  
Suite—"Peer Gynt".....Grieg  
(a) "In the Morning" (Pastorale).  
(b) "Death of Ase."  
(c) "Anitra's Dance."  
(d) "In the hall of the Mountain King."  
Soprano Solo—"April Morn".....Batten  
Miss Virginia Root.  
"Siegfried's Death" from Gotterdammerung.....Wagner  
Intermission.  
Suite—"The Creole".....Broekhoven  
(a) "The Little Bells," from "The Wand of Youth".....Elgar  
(b) March—"The Fairest of the Fair".....Sousa  
Violin Solo—"Zigunerweisen".....Sarasate  
Miss Nicoline Zedeler.  
Caprice—"Folle Bergere" (new).....Fletcher

### Sousa and His Band.

John Philip Sousa and his famous band were greeted with enthusiasm at the Denison Opera House last night. An overture solonelle "1812" by Tschalkowsky was the opening number. Beginning with the solemn rhythm of one of the hymns of the Greek Church, the scene of Napoleon's occupation of Moscow was vividly portrayed. Alternately the Russian and French airs predominated, furnishing a thrilling war picture ending with Napoleon's retreat and the hymn of thanksgiving. This selection was most heartily received and the band responded with Sousa's "El Capitan." Herbert L. Clarke, proclaimed the greatest cornetist in the world, delighted his hearers with "From the Shores of the Mighty Pacific" and "Every Little Movement." Too much cannot be said of Mr. Clarke's ability. He has been with Sousa for a number of years and always receives a great portion of the glory.

The third number of the program was in three parts, "The Red Man," represented by a weird Indian piece; "The White Man," interpreted by a sweet and solemn melody; and a quick, raggy typification of "The Black Man." This number is Sousa's "The Dwellers in the Western World," and shows to advantage the range of the composer's power. "King Cotton" was rendered as an encore.

Miss Virginia Root, soprano, made her appearance in "The Maid of the Meadow" one of Sousa's compositions. Miss Root has a soprano voice of great range and sang in a finished and authoritative manner. She chose "The Belle of Bayou Teche" as an encore.

"The Golden Legend" by Sullivan was another descriptive composition showing Lucifer, aided by the powers of the air, trying to tear down the cross of the cathedral. A most acceptable encore was the "Temptation Rag." At intermission the band dispersed to a lively bugle call from the wings. The harp player remained however and entertained the audience with a beautiful solo.

A feature of the program was the fantastic episode "The Band Came Back," by Sousa. And the band did come back in a very unique and highly enjoyable manner. First came a clarinet player, who joined the harp in a duet, then more clarinets, taking up the various parts. There were cornet trios, bass horn quartets, other quartets and duets with sliding trombones, cornets, flutes, clarinets, saxophones, saxhorns, tambourines, symbols and oboes. The drum and cymbals cymbals kept up the accompaniment in the rear while by twos, threes or sixes the band came back. A splendid medley was composed of "Annie Laurie," "Dixie," "Old Kentucky Home," and "Suwanee River," harmonizing most beautifully. Sousa himself was the last of the band to come back and his return was heralded by a triumphant march. With their leader again before them the band rounded out into "Praeludium" by Fahnfelt, followed by Sousa's new march, "The Federal." The success of this new composition will live forever.

Miss Nicoline Zedeler, the violinist of note, who has charmed the public of Berlin, Stuttgart, Dresden and Hamburg, made her bow to the Denison audience last night, favoring them with Wienowski's "Souvenir de Moscow." A beautiful encore was Beethoven's "Minuet."

Sousa closed his delightful concert with Wagner's "Ride of Valkyries." With his band of sixty illustrious musicians Sousa is hailed as the greatest conductor and composer of his time.

### SOUSA WON'T QUIT.

#### The Great Band Leader Must Work, He Says.

John Philip Sousa, and his band today was in Pittsburg, one of the two Kansas towns in their route around the world. One year ago yesterday, the tour began at New York and on the 10th of December it will be completed. Then Mr. Sousa will go to his plantation in North Carolina to take a rest.

"I have been in the business ever since I was eleven years old," says Mr. Sousa, "and I am forty-five more than that now. I have played all over the country and the world and expect to make other trips."

"You don't expect to abandon your work, then?" he was asked, as he sat in the lobby of the Hotel Stillwell.

"Oh no," he replied, "that and my composing are my bread and butter."

"Yes, I have a couple of slices on my plantation in North Carolina, but it might get stale, you know," he replied to a statement that it was understood that he was to retire and live on his savings.

In New York this fall one of his new operas is to be produced. "The Glass Blowers" is its title.

Mr. Sousa is a lover of outdoor exercise, and riding and shooting are his two favorite forms of recreation. His contract kept him from hunting in foreign countries and he expects to make up for lost time when he arrives at his ranch, twenty-five miles northeast of Henderson, Warren county, N. C.

The Sousa band will go to Joplin this evening to fill a date and then will "make" three other Missouri towns, working toward New York all the time.

## MARCH KING PLAYS TO SMALL HOUSES

But Those Who Heard Sousa's Band, Will Never Forget It.

(By the Critic.)

"Sousa and his Band;" for twenty years this has been synonymous with the best concert band music in the world and is usually the signal for a crowded house wherever and whenever "The March King" and his superb organization appear. "Sousa and his band;" what memories it brings of Manhattan beach when tens of thousands of New Yorkers would crowd the cars and boats to listen to those blood stirring, inspiring marches; memories of the Hippodrome and "Sousa's Sunday Nights" when the greatest play house in the country would be packed from pit to dome and the audience cheer to the echo of Sousa's marches.

And yesterday Sousa and his unrivalled band came to Muskogee for the first time in many years. Came to Muskogee after a trip around the world in which unbounded enthusiasm has everywhere greeted the peerless leader and composer and his superb organization, and Muskogee, which has held itself up as the musical center of Oklahoma, accorded the great band a reception that was almost pitiful.



At the Hinton yesterday afternoon about two hundred people listened to the best band music that has ever been heard in Muskogee and last night, at the second concert, the house was not much better filled.

But the loss was not Sousa's. Muskogee will be forgotten by him in a few days but those who did not avail themselves of the opportunity must be accounted the losers. It was a magnificent program, ranging from "Every Little Movement" to Wagner's "Ride of the Valkyries" and to the encores the accommodating leader responded with those masterpieces of his that have been played and whistled in every corner of the globe.

The band is the same great organization that Sousa has always maintained; sixty musicians and every one an artist on his particular instrument, combined in making a musical organization without a peer. Accompanying the band are Miss Virginia Root, soprano, and Miss Nicoline Zedeler, violinist, the latter an artist of rare ability and a master of the most difficult of all instruments. Indeed she follows very closely in the footsteps of Maud Powell, who was first made famous by Sousa.

The program of both concerts was excellent and thoroughly enjoyed and appreciated by the music lovers who were fortunate enough to hear the band. Sousa rendered two or three of his most recent compositions, including his new march, "The Federal," and included compositions of Tschalkowsky, Sullivan and Wagner. One of the most enjoyable numbers was an old Sousa favorite "The Band Came Back." For encores he gave up such well known favorites as "The Captain," "King Cotton" and his masterpiece "The Stars and Stripes Forever."

Miss Root, the soprano soloist rendered in a pleasing manner "The Maid of the Meadow," one of Sousa's compositions, and responded to an insistent call with "Bayou Teche." The distinguishing features of the program, however, were the violin selections of Miss Zedeler. She had but one number on the program, Wieniawski's "Souvenir de Moscow," but responded to an encore with Beethoven's Minuet and so insistent was the applause that greeted her rendition of the dainty little gem that she was forced to return and render Gossec's Gavotte before the audience would be satisfied.

Our greatest regret is that a more generous welcome was not extended "The March King." Muskogee does not enjoy over much of high class music, rendered by capable organizations, and it is too bad that when such an incomparable organization as Sousa has gathered about him comes to us that we do not live up to our much vaunted title of a music loving community.

## MANY HEARD SOUSA'S BAND

Great Organization Gave Program  
of Rare Beauty and  
Charm

HAD INFINITE VARIETY TOO

A larger crowd than has visited the opera house for some time heard Sousa and his band Tuesday night in a concert of thrilling, swelling, soul inspiring music. The hearty applause of a much enthused audience bespoke their entire approval of the performance of this world-famed organization.

It was a program of variety and of much charm. The descriptive and bright character selections of much delicate expression and Miss Virginia Root, soprano soloist and Miss Nicoline Zedeler violin, all lent distinguishing features to a program that was so good that it is hard to tell of its individual worthiness.

Kansas City Journal  
Nov. 12

### SOUSA BAND CONCERT.

AS a band John Philip Sousa's great organization, which inaugurated the W.-M. series at the Willis Wood yesterday afternoon, unquestionably stands at the head of the world's bands proper. As a W.-M. attraction, however, it is somewhat to be doubted whether it exactly fits into the W.-M. scheme.

But Sousa always gives a good "show" and he delighted his audience yesterday, quite as much with his orchestral antics as by the real musicianship which he displayed at intervals much too rare. There is this to be said for Sousa, however: He does not profess to be a "high brow" and his tremendous vogue among the "hot poll" would seem to indicate that there is a place for him in the general scheme of things. As a Sousa band concert yesterday afternoon's function gave ample reason for the furor of enthusiasm with which Sousa has been greeted for so many years. What he did not do to the various instruments of a large assortment of sound producers was hardly worth doing and the audience kept insisting that he do still more. He was exceedingly generous in his encores and extended the programme almost to twice its set length.

A pleasing feature was the interpolation of the "Serenade Elegante" of Julius Ostler, the well known Kansas City composer. Sousa has played this number many times and put it in the programme as a special compliment to Kansas City. It is a number that deserves a place on the most ambitious band or orchestra programme.

Sousa started off with the magnificent Tschalkowsky "1812," a monumental composition descriptive of the retreat of Napoleon from Moscow. The characteristic Sousa attack made this number a huge favorite.

Decidedly interesting were the Sousa compositions, the first being an ethnological trilogy, "Dwellers in the Western World," the Indian, the white man and the black man being tonally described quite effectively, the irresistible dominance of the all-conquering white man being especially striking. Another Sousa number was a fantastic "stunt," immensely ingenious but wandering somewhat from the W.-M. path, "The Band Came Back." A new Sousa march is always interesting, and "The Federal" proved so, but of course it cannot compare with "The Washington Post" or "The Stars and Stripes." The soloists were Miss Virginia L. Root, soprano; Miss Nicoline Zedeler, violinist, and Herbert L. Clarke, cornetist, whose contributions were acceptable in every sense.

FRANK A. MARSHALL.

### SOUSA AT THE AUDITORIUM.

In spite of the cold last night the popularity of Sousa was sufficient to draw a fair audience to the auditorium. The building was well heated and a fine program was given. One of the most interesting numbers was Sousa's new work, "Dwellers in the Western World," which seemed to have a real musical value though slightly reminiscent of the "New World" symphony. Three soloists assisted Mr. Sousa: Virginia Root, soprano; Nicoline Zedeler, violinist, and Herbert L. Clarke, cornetist.

A concert was also given by the band and soloists in the afternoon, but the audience was wretchedly small. The front row of seats had been reserved for school children, but as the teachers were at the convention in Omaha, no arrangements to send the children had been made. The gallery, however, was fairly well filled.

The programs for the two concerts follow:

Afternoon program:  
Fantasia—"Coppells," Delibes.  
Cornet Solo—"Showers of Gold," Clarke; Mr. Herbert L. Clarke.  
Suite—"Peer Gynt," Grieg; (a) "In the Morning," (Pastorale); (b) "Death of Ase"; (c) "Anitra's Dance"; (d) "In the Hall of the Mountain King."  
Soprano Solo—"April Morn," Batten; Miss Virginia Root.  
Siegfried's Death, from "Gottterdammerung," Wagner.  
Intermission:  
Suite—"The Creole," Broekhoven.  
(a) "The Little Bells," from "The Wand of Youth," Elgar; (b) March—"The Fairest of the Fair," Sousa.  
Violin Solo—"Zigunerweisen," Sarasate; Miss Nicoline Zedeler.  
Caprice—"Folle Gergere" (new), Fletcher.  
Evening program:  
Overture Solonelle—"1812," Tschalkowsky.

Cornet Solo—"From the Shores of the Mighty Pacific," Clarke; Mr. Herbert L. Clarke.  
Character studies—"Dwellers in the Western World" (new), Sousa. (a)—The Red Man; (b)—The White Man; (c)—The Black Man.

Soprano Solo—"The Maid of the Meadow," Sousa; Miss Virginia Root.  
Prologue—"The Golden Legend" (new), Sullivan.  
Fantastic Episode—"The Band Came Back," Sousa.

(a) Praeludium, Jahnfelt; (b) March—"The Federal" (new), Sousa. (Written for, and dedicated to our friends, The Australlians).

Violin Solo—"Souvenir de Moscow," Wieniawski; Miss Nicoline Zedeler.  
Grand Tarantelle—"Neapolitan," Jullien.

Lincoln Star  
Nov. 12

### SOUSA'S CONCERT.

John Philip Sousa and his musicians tightened their hold upon the hearts of the music-loving public Saturday night with a notable concert at the city auditorium which was largely attended in spite of the unfavorable weather conditions. The finish of a Sousa production was always apparent at the concert Saturday night and the program which was rendered would satisfy the most exacting demands of the musical public. Sousa and his musicians were enthusiastically received and forced to respond to numerous encores.

The program opened with a novelture "Solonelle," followed by a cornet

solo by Herbert L. Clarke which was enthusiastically received. The third number representing character studies "Dwellers in the Western World," was quite pretentious and elicited a hearty welcome. Following the intermission several single numbers were rendered in faultless style. As encores, Sousa and his band responded with El Capitan, Every Little Movement, Anne Laurie, Fairest of the Fair, Alexander Band Rag, Stars and Stripes Forever, Manhattan Beach and Minuet Beethoven.



116

Omaha Herald  
Nov. 13.**At the Boyd—**

Sousa and his band was the attraction at the Boyd on Sunday afternoon and evening, giving two popular programs to enthusiastic audiences. The afternoon program contained as important numbers the "Coppelia" fantasia by Delibes, "Peer Gynt" suite by Grieg, and "Siegfried's Death," from "Götterdämmerung," by Wagner, as well as an interesting suite called "The Creole," by Broekhoven, a Cincinnati musician. Solos were also given by Herbert Clarke, cornetist; Miss Virginia Root, soprano, and Miss Nicoline Zedeler, violinist. The program ended with "Folle Bergere" caprice (new), by Fletcher.

The evening program was more of a Sousa offering, containing three character studies by Sousa, consisting of "The Red Man," "The White Man" and "The Black Man." Also "The Maid of the Meadow," for soprano solo, by Sousa, a fantastic episode, "The Band Came Back," which was interesting on account of the solo work of the different instruments and a new march, "The Federal," by Sousa. In addition to these programmed numbers, Mr. Sousa was very generous with encores, consisting principally of his old marches, which seemed as popular as ever. An interesting number was a prelude, by Fahnfeldt, and the prologue of "The Golden Legend," by Sullivan. The program opened with the ever effective overture, "Solennelle 1812," by Tschalkowsky, and closed with the "Ride of the Valkyries."

Mr. Clarke in his cornet solo, "From the Shores of the Mighty Pacific," did some beautiful tone work and was heartily encored. Miss Virginia Root, lyric soprano, in her rendering of "The Maid of the Meadow," showed herself a serious and intelligent singer with a beautiful voice, which, however, is somewhat hard and stiff in its effect. She sang "Annie Laurie" as an encore. Miss Nicoline Zedeler, in her violin solos, proved the most interesting artist of the evening. In her rendering of the Wieniawski "Souvenir de Moscow," her playing was marked by ease and finish of execution, a beautiful tone and charm and grace in phrasing. She received a double encore.

Omaha Bee  
Nov 13.**Sousa's Band at the Boyd.**

Two huge audiences might have been charmed by John Philip Sousa and his band at the Boyd Sunday afternoon. Two that could not be called even large were charmed. Except as to him and her, it is a sad commentary that at the evening's entertainment one couple kept the boxes from being vacant.

As to Mr. Sousa, so much in praise of him has been said and so firmly does he stand as a master that even brief comment would be superfluous. The empty seats seemed to make him all the more appreciative of the patronage given. He showed himself again a conductor rather than an acrobat.

As to the band, it is an organization of accomplished musicians, every one of whom is well worthy to play for so distinguished a leader.

The programs were diversified enough to appeal to all classes of music lovers. The overture Solennelle "1812" by Tschalkowsky, vividly portraying to the musical mind the dramatic occupation of Moscow by Napoleon and the subsequent retreat of the French troops, brought storms of applause. So did a character study number, composed by Sousa, "Dwellers in the Western World," and Sullivan's "The Golden Legend," the story of Lucifer's failure to wreck the cathedral of Strasbourg. "Peer Gynt" and "The Creole" were well received.

The encores were Sousa marches and the old music was welcomed with enthusiasm. Among them were "El Capitan," "The Stars and Stripes Forever," "King Cotton" and "Fairness of the Fair."

"The Band Came Back," a novelty number, provoked much merriment and an entirely new adaptation of "Has Anybody Here Seen Kelly" kept the evening audience in roars of laughter for ten minutes.

Herbert L. Clark, cornetist; Miss Virginia Root, soprano, and Miss Nicoline Zedeler, violinist, all masters of their arts, offered solos and encores in both programs.

Des Moines Leader Nov. 14

**MARCH KING'S BAND  
WINS GREAT FAVOR****Sousa's Musicians Score Triumph In Des Moines Concerts.****FAVORITES PLAYED****Several of Composer's Old Scores Furnished Encores To Latest Gems.**

John Philip Sousa, the march king, with his famous band gave two splendid concerts yesterday at the Coliseum. The band is en route to New York from its triumphal tour around the world. Sousa and his band hold a warm place in the hearts of the people. With his stirring marches Mr. Sousa has become a favorite. The programme of last evening opened with the "American Rhapsody" (Schoenfeldt), which was given with fine effect. It was a happy thought to open the evening with a selection in which the composer has employed as thematic material parts of "Dixie," "Old Folks at Home" and finally suggestions of our patriotic airs. "El Capitan" (Sousa) was just the encore the audience wanted. In fact, Mr. Sousa very thoughtfully gave as encores such favorites as "King Cotton," "Fairness of the Fair," "Temptation Rag" and "Stars and Stripes."

In "Dwellers in the Western World," character studies by Sousa, you could easily see the Indian tepees and the warlike red men standing in the meadows; you could feel the triumph of the white man with his cry of "On and On," and the simple black man who thought that heaven would be more homelike if there were banjo music. The music brought out the racial differences quite distinctly.

Miss Virginia Root, the soprano soloist, showed her mastery of technique in "Ah Nella Calma," from "Romeo and Juliet" (Gounod). Her voice is clear and sweet and of wide range and she shows not a little dramatic ability entering with spirit into the message of the text. But she was charming in "The Belle of Bayou" (Teche). The cornet solo, "From the Shores of the Mighty Pacific" (Clarke), by Herbert L. Clarke, was one of the delights of the evening.

The closing number of the first part of the programme was "The Golden Legend" (Sullivan). This was a splendid number, the finale being given with a brilliancy and color which was unusually good.

Another soloist of the evening was Miss Nicoline Zedeler, who gave a sympathetic interpretation of "Souvenir de Moscow" (Wieniawski). Her mastery of her instrument was perfect and she read her score with unusual intelligence. As an encore Miss Zedeler gave Beethoven's "Minuet," which, with the hard accompaniment, was exquisite. Bach's "Gavotte" was given in demand for a second encore, and again Miss Zedeler showed her power to please and hold enraptured a discriminating audience.

A new march, "The Federal," by John Philip Sousa, a march which he states was written for and dedicated to our friends, the Australians, has all the captivating swing which we have come to look for in a march by this popular composer. It has through it that little strain which makes it so distinctly a Sousa march and a rhythm that is fascinating. No wonder the encore was enthusiastic, and happily it brought forth "The Stars and Stripes." But that was not enough for the audience, so "Manhattan Beach" was played and every one was delighted. A caprice from "Folle

Bergere," by Fletcher, was the closing number on the programme.

It was an enjoyable evening from the opening to the close. There are bands and bands, but a band under the direction of Sousa becomes something distinctly individual. The audience sat breathlessly still as the harmony rose in great volume or died away in a soft whisper. Mr. Sousa has brought conducting to a fine art. With no extra flourishes he has put into his work a dignity and repose which is admirable.

What was true of the evening programme was also true of the afternoon, which was planned with the same regard for the pleasure and enjoyment of the audience.

Cedar Rapids Republican  
Nov 16.**SOUSA, HE PLAYS ON  
BAND LIKE ANGEL****WITH A BAND LARGER AND FINER THAN EVER BEFORE HE GIVES A WONDERFUL PROGRAM.**

John Philip Sousa, his beard, a little grayer, the smooth spot on the back of his shapely head, a little more pronounced, but graceful and gracious as of yore, returned to Cedar Rapids after a too long absence, last night, bringing with him a band more numerous and more brilliant in its playing than he has ever brought before. For over two hours he entertained a large audience of the music lovers of Cedar Rapids and vicinity in a way that made their hearts glad. They showed him with applause from the very beginning and by every means in their power made it manifest how glad they were to see him and to hear his band again. And he responded to their ovation with a program that will live in the memory of those who heard it for many a long day. Not even Sousa ever gave such a program in Cedar Rapids before. And if all musical organizations were like Sousa's band and if all band masters selected such programs as he, why then this world of ours would be one of great music fest and not a soul on earth but would feel itself responding to the charm divine of matchless music. John Philip Sousa is one of God's great gifts to the world and millions of men and women have been made happier and better because he and his band have been among them.

The program began with Tschalkowsky's overture, Solennelle—"1812", a magnificent creation, and it closed with Wagner's "Ride of the Valkyries" which was also played in a way that sent the blood tingling. But between these two classical numbers there was a series of selections, and a still greater number of encores—for every piece was encored once and sometimes twice,—that included most everything from "sliding down our cellar doors," and "Two Little Girls in Blue," to one of the great old Gregorian chants" played by the band with all the majesty and tonal beauty of the great organ in Saint Paul's cathedral. The band numbers on the program were "Character studies, the Dwellers in the Western World", a "Fantastic Episode", "The Band Came Back," by Sousa, Fahnfeldt's "Praelidium and a new March, "The Federal," written by Sousa and dedicated to our friends, the Australians. The encores included "Elaplain," "King Cotton," "Fairness of the Fair," "Has anybody here seen Kelly," "Temptation rag," "The Stars and Stripes Forever," and "Manhattan Beach." All these are Sousa's favorites of the days gone by and well known and always welcome all over the musical world.

The show piece is a comical composition entitled, "The Band Came Back," when the harpist wanders back and begins to play "Annie Laurie" and the clarinets, flutes, piccolos, euphoniums, trombones, saxophones, and a dozen or so other instruments of which the audience doesn't know the names, straggled in and add most every melody from the Mother Goose rhymes to Tennyson's "Sweet and Low," and the Misere from Il Trovatore. When the band is all assembled and playing like a great organ in comes the magician of it all, Sousa, with his incomparable grace, his expressive gloved hands which could coax music out of a cement sidewalk and the magical little baton which is now known the world over.

Mr. Herbert L. Clark played a cornet solo, "From the Shores of the Mighty Pacific," in masterly style, and as encore number played "Every Little Movement."

Miss Virginia Root sang "The Maid of the Meadow" by Sousa and in response to an encore sang with much charm "The Belle of Bauyou Teche."

Miss Nicoline Zedeler, the violinist achieved a success second only to that of Sousa, himself. Her playing of Wieniawski's "Souvenir de Moscow" was remarkably brilliant and the first encore number Beethoven's Minuet, was so delicately and beautifully done that the audience recalled her again and again until Sousa nodded his head and she came to the front once more and played Bach's



Dubuque Herald  
Nov. 18.

## FAMOUS BAND-MAN COMES TO DUBUQUE

JOHN PHILIP SOUSA AND HIS  
BAND AT THE GRAND ON  
FRIDAY NIGHT.

### AFTER A TOUR OF THE WORLD

Is Accompanied by Group of Notable  
Soloists: Advance Sale  
is Large.

On Friday night, John Philip Sousa, America's foremost bandmaster and composer of band music, comes to the Grand, with his famous aggregation Friday night for one concert only.

The visit of the distinguished musician to the Key City is of interest and importance, and there is a large advance sale of seats for the event.

**Around the World.**  
Since his last appearance here, Mr. Sousa and his band have completed a tour of the world. It was one of the most remarkable trips ever undertaken by an amusement organization, and will doubtless remain a treasured



John Philip Sousa and His Band at  
the Grand Tonight.

memory during the lives of all who participated in them.

The tour convinced Mr. Sousa that his fame was not confined to the domain of the United States by any means, as the reception which was accorded him on every hand was most gratifying. Officials of state and other distinguished persons entertained him royally, and he was the recipient of many tokens of esteem and regard from delighted admirers.

**An Excellent Program**  
A very excellent program has been arranged for the engagement here, and it is one which will undoubtedly appeal to all tastes alike. A group of notable soloists accompany the band, and their presence will undoubtedly add to the enjoyment of the occasion.

John Philip Sousa recently opened the music season at Carthage and some local patrons of the art rather marveled at the fact that out of so many musicians there was not one member of the band who kept time with his feet.

Dubuque Times  
Nov. 18.

## SOUSA'S GREAT BAND IS MUSICAL DELIGHT

GREAT LEADER AND COMPOSER  
HAS MOST WONDERFUL  
ORGANIZATION.

John Philip Sousa and his famous band of fifty-two pieces, now on their last lap of a tour around the world, stopped at the Grand theater Friday night just long enough to delight lovers and followers of music. The organization, although arriving in Dubuque at a late hour from the south, was at its best and never was the Eighth street theater filled more to overflowing with the strains of beautiful martial airs. The band is one of the best, if not the best in the world and probably will be as long as Sousa swings his baton. Herbert L. Clarke, cornetist, was superb and almost made his instrument talk while Miss Virginia Root has a wonderful soprano voice. Miss Nicoline Zedeler, violinist, is an artist of rare ability and all three soloists were obliged to respond to encores. The grand will never boast of having a better attraction in the musical line.

## IN RE SHOOTERS

NOT TOO PERSONAL, BUT JUST  
PERSONAL ENOUGH.

Gossip and Comment About Sports-  
men Whom the Lovers of  
Shooting Know in Person or  
Through the Medium of Fame.

BY THOMAS D. RICHTER.

The trap shooting world will receive with pleasure this announcement that John Philip Sousa, the famous bandmaster-shooter, is once more back in America, after a trip around the world.

**HOME AGAIN.**



Sousa landed recently at Vancouver, and is now working his way East. When his contracts are closed up within a few months, he will be back on the firing line again and it is safe to say that he will make up for lost time. E. S. Rodgers, the famous millionaire amateur shooter of Cleveland, and the close personal friend of Sousa, is eagerly awaiting his return, as the pair intend to spend a couple of weeks in December hunting in Carolina. Sousa will also, no doubt, compete in the Mid-Winter Handicap at Pinehurst, next month.

TRAP shooting is becoming more popular every day. Every year the enthusiastic hunter who takes his annual outing with dog and gun finds that the game is getting scarcer and the only salvation to work off his accumulated enthusiasm is to take part in trap shooting which is fast being recognized as one of the most pleasant and healthful outdoor sports in existence. Like golf, it appeals to all ages and every strata of society. I might name among the several millionaires now taking part in this sport, John Philip Sousa, the famous band master, who several years ago combined trap shooting with business and for the past few years he has been seen at almost all the important handicap shoots and recently told the writer that he shot from 5,000 to 20,000 rounds away during a season and that he dearly loved the sport. Sousa has many trophies to show for his proficiency at this game.

The combined ammunition companies of the United States turn out daily approximately 1,000,000 shotgun shells, to say nothing about the metallic shells for rifle and revolver. The Peters Cartridge Co. of Cincinnati, Ohio, alone turn out an average of thirty-six .22 short cartridges a second.

The ammunition companies used to estimate the ammunition consumed by trap shooters to be about 10 per cent of their output. In the past few years, with game growing less and trap shooting on the increase, the percentage now used by the trap shooter will far exceed the 10 per cent mark. From this one can form some idea whether or not the Americans are fond of the game.

Trap shooters, as a rule, are very finicky as to just how their shells are loaded. The wadding perhaps plays the most important part. With the dense powders, it is necessary to have plenty of good wadding over the powder so as to keep the gases out of the charge of shot. Once gases from smokeless powder gets by the wadding and into the shot charge you will get a patchy pattern or it may be badly scattered, in either case it doesn't help break targets.

I have seen trap shooters change makes of shell, powder and load with each event of 15 targets shot at. The fellow that makes

this a practice need not be feared by his competitor. *It is the shooter that stays with one load and gun that reaches the goal.*

An expensive gun is not necessary as many think. Many of our best shots use guns that range in price from \$20.00 to \$35.00. The man that spends his money for an expensive gun buys ornamentation and perhaps some fancy grade of steel that in the end gives no better results than the medium priced gun.

In athletics, youth has many advantages, but in shooting this is not so noticeable. As long as the eyesight is clear and one is in good health he can shoot as well as he ever did providing he has kept up his practice. At the Grand American Handicap, at Chicago, last year, Harvey McMurchy, a veteran shooter of perhaps 60 years of age, made the phenomenal score of 99 out of 100, and was looked upon as the winner, until the last man finished, a farmer boy from Missouri, who came down the line with 100 straight, the first time in the history of trap shooting that such a score was made in this classic event.

The most important events in trap shooting are the eastern handicap, which is as a rule held in the extreme east, the southern handicap, which is pulled off in Texas; the western handicap, which this year will be pulled off in Omaha, Nebraska; the Pacific handicap, which is usually held in Seattle, or some coast city; the Rocky Mountain handicap, which takes place in Denver, and the Grand American handicap, which, for the past few years has been held in Chicago, but this year in Columbus, Ohio. In each of these tournaments the professional, or representative of ammunition, gun or powder company, is allowed to participate in certain events and are handicapped according to ability shown in past performances at handicap distances.

I am often asked what is necessary to become a good shot. The primary essentials, I should say, are ability to judge time and distance quickly, to be able to make the finger and brain work like automatic machinery. The concentration of thought counts for much too, in this clean, health-promoting gentleman's game.

## Trap Shooting a Popular Outdoor Recreation

By CAPT. A. H. HARDY



*Davenport Herald*

*Nov 17th*

*Minneapolis Tribune*  
*Nov 23*

## MARCH KING'S BAND RECEIVES OVATION

JOHN PHILIP SOUSA GIVES POPU-  
LAR PROGRAM AT THE BURTIS

Takes Occasion to Offer Many of His  
Own Compositions in Addition  
to Classical Airs

After an absence of several years, John Philip Sousa, the celebrated "March King" brought his band to Davenport last night, and delighted a large assembly of music-lovers at the Burtis opera house. There is a distinctive characteristic about a Sousa concert that appeals to the general public. The great band leader knows how to combine the classical with the popular in such a highly satisfactory way that he soon has his audience worked up to a high pitch of enthusiasm. Sousa's band labors incessantly. There were no delays between numbers last night. As soon as the popular director had bowed his acknowledgement of the applause which followed each and every selection, he stepped back on the mounted platform and responded with an encore. For over two hours, the audience was regaled with music, and even the intermission between the first and second part of the program was so brief that the entertainment was practically continuous.

Furthermore, Sousa has in his extensive repertoire a choice collection of his own marches, any one of which, no matter how ancient or how often it has been played by other bands, is sure to bring a hearty response when the composer himself is wielding the baton. Last night he gave his admirers such old favorites as "El Capitan," "Cotton King," "Fairest of the Fair" and "Manhattan Beach," played as only a Sousa band can play them. Then the lady sitting nearby exclaimed: "Oh, I wish he would give us 'The Stars and Stripes.'" And Sousa did. The march that became a national air years ago was offered as an encore to "The Federal March," one of Sousa's latest creations and one which he has dedicated to "Our friends, the Australians." As usual, "Stars and Stripes" caused a commotion that was a splendid tribute to America's noted composer and band leader.

### Sousa's Leadership

But the audience was not tardy in showing its appreciation of loftier numbers. The "Overture Solonelle 1812," which opened the program, and Wagner's "Ride of the Valkyries," which brought it to a resounding close; Character Studies, "The Dwellers in the Western World" composed

by Sousa himself; and Sullivan's "The Golden Legend" were masterpieces that delighted the audience. One of the topical bits was termed "The Band Came Back," the musicians making their appearance in sections and each contributing melodies of all kinds to the general offering. This was one of the most amusing numbers on the program, though "Has Anybody Here Seen Kelly?" and "Casey Jones" were in the front rank for comedy honors.

Sousa has not changed much since his last appearance. His hair may be a bit grayer, and the bald spot has probably encroached on more territory, but otherwise he is the same Sousa. The expressive white gloves, the well-trimmed beard, the baton that would entice music out of a stone wall—these are the same as they were in other years. Sousa is a study as a conductor. Always graceful and never sensational, he wields a control over his band that excites admiration. Of it is true, "Every Little Movement Has a Meaning of Its Own."

### Ovation for Soloists

His soloists this season are talented people. Herbert L. Clarke, the cornetist who has been with Sousa for years, played "From the Shores of the Mighty Pacific" and responded with the song hit from "Madame Sherry." Clarke's expert playing has won him the distinction of being America's greatest cornetist.

Miss Virginia Root has a beautiful soprano voice that was heard in three numbers. She sang Sousa's "The Maid of the Meadow" and responded to two hearty encores with "Annie Laurie" and "The Goose Girl."

Miss Nicoline Zedeler, formerly of the tri-cities, proved to the satisfaction of her friends and admirers that she was all that had been claimed for her as a violinist of attainment. She played "Souvenir de Moscow," and responded with Beethoven's Minuet to harp accompaniment, and then unaccompanied played Bach's Gavotte. She was presented with a beautiful floral tribute by friends. A. F. O'H.

*Milwaukee Press*  
*Nov. 20*

Sousa and his band at the Shubert theater yesterday afternoon revealed the whereabouts of that much sought for person, Mr. Kelly of the Emerald Isle. The march king has put him into grand opera. "Has Anybody Here Seen Kelly?" trilled by flutes, sonorously sounded by barytones and wailed in minor chords by French horns and oboes, was only one of several musical humoresques featured by the composer of "Manhattan Beach."

True, his bald spot is on the crescendo and the Sousaphone and fourth trombone players, veterans of many tours, are beginning to tinge gray, but the vim and verve that has tingled the blood of music lovers from Nome to the Suez is still dominant in the band, fresh from European conquests. Herbert L. Clarke gave two solos, one his own composition, and Milwaukee admirers detected no retrogression in his limpid, resonant tones. Other solos were given by Miss Virginia Root, soprano, and Miss Nicoline Zedeler, both artists of the standard carried by Sousa. That the band's visit to Milwaukee was somewhat unexpected probably accounted for the fact that there were far too many unfilled seats in the Shubert, but there was enthusiasm adequate to make even the empty chairs seem appreciative. The great bandmaster is still the Sousa so dear to the hearts of ambitious youths the country over, and his little mannerisms, though not programmed, still add much to the satisfaction that lacks for but one thing—more frequent visits by the band and the man who made American music famous.

*Milwaukee Sentinel*  
*Nov. 20th*

## SOUSA'S BAND MAKES HIT

"March King," at Shubert, Pleases  
Fair Sized Audience.

"The Band Came Back" was the title of a fantastic number played by John Philip Sousa and his band at the Shubert Sunday afternoon, and it said title referred to himself and his organization, a fair sized audience showed every evidence that it was glad Sousa did come back, bringing his excellent body of musicians with him. Old favorites as encores to selections sufficiently classic for the most cultured ear were not the least enjoyable feature of the program. Notable were two of the "march king's" latest compositions—"Dwellers in the Western World," a tone poem depicting red, white and black Americans, and a march dedicated to Australia, "The Federal." Still superb in mastery of the cornet, Herbert Clarke fairly electrified his hearers with a typical display of technique and tone in a composition of his own—"From the Shores of the Mighty Pacific," and as an encore gave the popular "Every Little Movement."

A soprano solo by Miss Virginia Root was well received, as was a violin number by Miss Nicoline Zedeler.

## Sousa Finds New 'Rag' in Far-Off Maoriland

Noted Bandmaster Returns  
From Globe Tour With  
Music for Dance Tune.

He Says Natives of New  
Zealand Have Catchy  
Melody.

Meets Actress Here He Last  
Saw in Capetown, South  
Africa.

When John Philip Sousa, left New York the latest rag-time hit of Broadway rang in his ears, but the bandmaster and composer traveled around the world to find the truest rag-time in Maoriland, New Zealand.

Yesterday while at breakfast in the Hotel Radisson, Mr. Sousa declared that the music of true syncopation had been found in Maori land by himself and members of his famous band while on their globe tour. Mr. Sousa said the true rag-time was produced by a score of Maoris dancing around a fire at the edge of a clearing.

"They kept humming over and over again to themselves a quiet little tune that had the lilt and poetry of true syncopation that caught my ear on the instant," said the band leader. "I listened to them; wrote down the music, which consisted of only four bars, repeated, and I have it stored away for use in a piece of rag-time that I will write some day."

Mr. Sousa and his band arrived in Minneapolis at 11 o'clock this morning. They left New York, Nov. 6, 1910. They will return to New York, to complete their circle of the globe, Dec. 10, 1911.

When Mr. Sousa stepped from his special train at the Milwaukee station he was given what he termed the "surprise of his life."

Miss Ada Reeve, playing this week at the Orpheum, greeted the famous bandmaster. When the two last met it was in Capetown, Africa, last May. Miss Reeve, who is Mrs. Wilfred Cotton off the stage, was playing at Capetown when Mr. Sousa and his band visited that city.

The two, with Miss Root of Mr. Sousa's company and Mr. Cotton, held a jollification breakfast in the Radisson. Experiences all had undergone since their last meeting in Africa were recounted.

### Finds "America" Everywhere.

"We were never lost on our globe tour," said Mr. Sousa, "for everywhere we found Americans. One morning as I sat at breakfast a waiter brought me word that a Kaffir wished to speak with me. I asked the waiter how the Kaffir could speak to me, but he informed me the Kaffir spoke English."

"Show him in," I said. And I waited for the Kaffir. In came a negro, all dressed in English clothes.

"Mawnin', Mr. Sousa," he said.

"Morning. Where you from? Are you a Kaffir?"

"No, sah, Mr. Sousa, I's from North Carolina, and I want you to take me back. These natives here take everything from us foreigners."

The negro traveled with the band for several weeks until he was forced to leave because he had not registered in the Transvaal.

*Chicago Examiner*  
*Nov 27*

### Sousa in Two Concerts.

John Philip Sousa and his band were heard in two concerts at the Auditorium yesterday afternoon and evening. They put forth two programmes of music of the popular kind, in the course of which was added about the same number of encores as the concert numbers scheduled on the programmes.

Sousa is one of the spectacular band leaders of America and he dominates his band absolutely. He has a very good reed section, which gives forth a smooth and musical tone, and exhibits a technical proficiency that entitles them to high commendation. There were a number of soloists, among them Herbert L. Clarke, whose playing of the cornet is brilliant and of particular merit. The concerts were well attended.



# HOTTENTOT TWO STEP SOUSA'S NEXT?

Band Leader in Minneapolis,  
Steeped in Siamese, Burmese,  
Cingalese Syncopation.



His whiskers thicker and cut a little more rounding, his head full of Siamese, Burmese Cingalese and East Indian syncopation and the noise from South African compounds still beating in his ears, John Philip Sousa, band leader and globe trotter, reached Minneapolis shortly before noon today and intimated that the "Hottentot Hot-Step" is not an impossibility of the near future if he ever gets time to write it.

Breakfasting late with Wilfred Cotton and Mrs. Cotton, who is Ada Reeve, and Miss Virginia Root, vocal soloist with the band, Mr. Sousa chatted of round-the-world experiences with theatrical people who had just been around themselves. "It will be thirteen months and four days since we started round the world, when we shall have reached New York," Mr. Sousa said, "and we are breaking the thirteen hoodoo by four days' delay."

Of guns and trap shooting, horseback riding, South African jungles and East Indian temples, Mr. Sousa talked, but not a word about music. Only when Carl Busch of Kansas City, who has twice visited Minneapolis and has conducted the Symphony orchestra, was mentioned, Mr. Sousa showed enthusiasm and was quick to pay a compliment to the Kansas City man who has written music interpretative of the Indian.

## All Savage Music Related.

"Everywhere, when opportunity afforded, I went to where the native peoples were to be found in their natural musical practices," Mr. Sousa said, "and I tried to get out of it all something of the soul of the savage, and perhaps in some measure I have succeeded. Mr. Busch has written music that presents the American Indian. I learned on this trip that all the savage music is much alike basically. When the savage tries to sing, his voice fails. He starts again, and again his voice fails. This is the characteristic of it all. Maori, Kaffir, Hottentot, when or where you find them, it is much the same; syncopation, and more syncopation, and a start high up and a dragging down again. Yet there is such a thing as true interpretation; and, perhaps, who knows, I may have gotten from these savage peoples something on which to build a march that will prove stirring."

"Since I was last in Minneapolis, two years ago, I have written my new composition, 'The Western World.' We played it in Australia, and everywhere around the world, and the red, white and black men themes that run through it proved very popular."

## Kaffir Knows Darkey Tunes.

"The native of South America knows the darkey tunes when he hears them, or at least they appeal to him. Whenever we played, and the natives could get up close, they listened spellbound, to the entire program, and became elated at the livelier passages. True ragtime has merit, but the world today is full of imitation ragtime, low and banal."

"When I started on the world tour,

it was agreed that I should go on horseback or go in for trap shooting. Consequently I had time to investigate the native peoples. They are interesting."

"At Krallsburg, far south of Johannesburg, South Africa, I was eating dinner at the hotel and was told that a Kaffir wanted to see me. Wondering what in the world a Kaffir could want of me, I asked that he be sent in. He came in and stood beside me."

"I'm from Cincinnati, boss," he said with a smile.

"What are you doing here?" I asked.

"Come ova to see the home of my ancestors."

"He was broke and we took him as far as Johannesburg on the return trip."

St. Paul Pioneer  
Nov. 23.

# MARCH KING PLAYS TO CROWDED HOUSE

Large Audience at Auditorium  
Pleased With Sousa's Military  
Precision and Dispatch.

## OFFERS LATEST COMPOSITION

Generous With His Encores and Introduces Many of the Old Favorites.

There is something delightfully invigorating about that far-famed American institution known as Sousa's band, which played to a very large audience at the Auditorium last night, and the performance no doubt restored self-respect to a good many people who are wont to crawl into their shells when music is mentioned, fearing the supercilious comments of high-browed experts in that line.

To begin with, the whole scheme of a Sousa program is refreshing. There is a military precision and dispatch about its movement that certainly keeps the interest, and the famous March King bears an eminently agreeable attitude toward his men—in whom he appears to have unlimited confidence—and toward the public, whose appreciation he seems to value, and for whose benefit he is most generous with encores.

All these details go far in the direction of success, and when, as in the case of this particular band, the organization makes good from the standpoint of musicianship, why, then there's no excuse for everybody's not enjoying the event.

## Is Truly March King.

It is as a "March King" that John Philip Sousa will go down in the records of history, and this fact was strongly emphasized last night, when, for the delectation of the audience, he introduced the old favorites, one after another, as encores—"El Capitan," "King Cotton," "Manhattan Beach," "The Stars and Stripes Forever," and his newest achievement in this line, "The Federal," which is dedicated to the Australians. For sheer attractiveness the composition last mentioned is scarcely up to Mr. Sousa's earlier efforts, excepting for its few opening bars which are fresh and bright, but it has the same rhythm—absolutely irresistible—which has earned for his march scores the sobriquet, "the fighting music of the world." With many a conductor's tempos one instinctively asks, "Could one march to that?" With Sousa's the question becomes "Could I help marching to this?"

To the great joy of the gallery, the band proved what could be done with "Casey Jones" and "Has Anybody Here Seen Kelly?" in the hands of a skillful contriver of variations. They were funeral wails, or fugues, or semi-conversational performances—almost anything, in fact, except their original selves, and while there may have been a few artistic temperaments among those present that disapproved, still, their reception justified the performance. Also, the band confirmed a suspicion which some of us have harbored for a good while, to the effect that the "Temptation Rag," beloved of vaudeville artists, is really pretty good music.

St. Paul Pioneer  
Concluded.

## Opened With American Rhapsody.

The program opened with an "American Rhapsody," a recent composition by Schoenfeldt, in which he essays to weave together negro and patriotic melodies. Although the construction is carefully done, and real musicianship exhibited, the work fails in interest, largely because it has no climax, and not a great deal of vigor. More interesting was the Sousa composition—a series of character sketches portraying the red, the white and the black man. Native Indian music is the basis of the first—and John Philip Sousa is one of the recognized authorities in this department of research—and the second sets forth the spirit of conquest, followed by a cathedralesque movement which may be called indicative of the sense of responsibility engendered by it. The negro theme, the third, is in orthodox "breakdown" style.

The really remarkable resources of the band, and its almost faultless ensemble, found full play in the prologue to Sullivan's "Golden Legend," a beautiful work seldom given, at least in this country. It is a tone picture of the struggle between the bowers of darkness and of light, with the latter finally victorious, and the close is a Gregorian chant, reproduced in truly lovely organ effects.

## Plays New Composition.

Brokhoven's "The Creole," a new composition, whose story is told in a "humoreske" and an "andante," was attractive, as was also the Jaernefeldt "Praeludium," and the concert closed with the extremely lively and attractive caprice from Fletcher's "Folle Bergere" suite.

In certain of the marches Mr. Sousa followed his time-honored custom of allowing the trombonists, or the cornets, or the flutes, to advance to the front of the stage and carry the theme while the rest of the band acts as accompanying body. It is an extremely effective thing to do, and shows to the best possible advantage the splendid ensemble which the various sections have achieved.

Virginia Root, one of the soloists with the band, is a young woman with a powerful and brilliant dramatic soprano voice, which easily filled the Auditorium in the numbers she sang. The first was "Nella Calma," from Gounod's "Romeo et Juliette," and she responded to encores with "Annie Laurie" and "The Belle of the Bayou Teche," the latter a composition by Mr. Sousa which is barely two weeks old.

One of the greatest pleasures of the concert was the appearance of Nicoline Zedeler, a young violinist of great ability, whose simple, girlish manner adds much to her attractiveness. Miss Zedeler seems generously gifted with both temperament and intelligence, and does charming things, although with a tone not especially large, upon an unusually good instrument. Her numbers were the brilliant "Souvenir de Moscow," by Wieniawski, the Beethoven-Burmeister Minuet and the familiar Bach Gavotte, and she accomplished all three with excellent taste and style.

## Herbert Clarke Cornet Soloist.

Every band must have its cornet soloist, and Herbert L. Clarke acts in this capacity for the Sousa organization. Perhaps few persons would select this instrument as a particularly enjoyable one upon which to specialize, but that Mr. Clarke has achieved virtuosity in his line there was no doubt last night. In a really remarkable manner he played a florid, programmatic number called, "From the Shores of the Mighty Pacific," evidently, to judge from the program, a composition of his own, and for an encore gave "Every Little Movement" from "Madame Sherry." Here again was a popular favorite which stood the test of genuineness very well.

On the whole the concert was like a breath of fresh air in the midst of a musical season that takes itself pretty seriously, and it was an object lesson in rhythm and tempos that those who heard it will not soon forget.



120  
Winona Herald,  
Nov. 24.

## MARCH KING PLAYS HERE ON THURSDAY

SOUSA'S MILITARY PRECISION  
AND DISPATCH THRILL AU-  
DIENCE AT OPERA  
HOUSE.

### RARE MUSIC OFFERED

FAMOUS BAND GENEROUS WITH  
ENCORES AND MANY OF  
OLD FAVORITES ARE  
INTRODUCED.

A notable event in Winona's musical annals was marked yesterday by the afternoon concert given at the Winona opera house by John Philip Sousa and his band, at which a goodly number of the music lovers of Winona and near by towns were present.

To say that the program was a pleasing one is to put it too mildly. It was charming; and when the encores were added it was an ecstasy.

Mr. Sousa's leadership is characterized by calm, cool strength, and his handling of the baton is the acme of grace. It stands in marked contrast with the frenzied gyrations that some leaders have adopted.

The program as rendered is as follows:

Afternoon's Program.  
Overture Solonelle "1812"....  
..... Tchaikowsky  
Cornet Solo, "From the Shores  
of the Mighty Pacific".... Clarke  
Mr. Herbert L. Clarke.  
Character Studies, "The Dwell-  
ers in the Western World"  
..... Sousa  
Soprano Solo, "The Maid of the  
Meadow"..... Sousa  
Miss Virginia Root.  
Prologue, "The Golden Legend"  
..... Sullivan  
Intermission.  
Fantastic Episode, "The Band  
Came Back"..... Sousa  
Praeludium..... Fahnefelt  
Federal March..... Sousa  
Violin Solo, "Souvenir de Mos-  
cow"..... Wieniawski  
Miss Nicoline Zedeler.  
Ride of the Valkyries..... Wagner

Added to these were the encores: "El Capitan," "King Cotton," "Fair-est of the Fair," "Temptation Rag," "Stars and Stripes Forever," and "Invincible Eagle," by the band; also "Every Little Movement," by Mr. Clarke, "Annie Laurie," by Miss Root, and a Beethoven Minuet, and a Gossec Gavotte, by Miss Zedeler.

Of the soloists too much in praise could scarcely be said. Mr. Clarke's cornet solos were marvelously sweet and clear to the highest note. Miss Root's Soprano solos showed not only a rare enunciation but a wealth of tone and strength. Miss Zedeler's violin solos were altogether entrancing, making it patent that she is a mistress of technique and full of the temperament that successful violin artists must possess.

#### Harpist a Genus.

Although not among the soloists mentioned on the program, one cannot refrain from favorable comment concerning the accomplishments of Joseph Marthage, harpist. His solo part in the Fantastic Episode, in which he played "Bonnie Doon," and his work with the band, classify him among the best.

The band played last night at La Crosse.

La Crosse Herald  
Nov. 24.

## SOUSA SCORES HIT WITH GREAT BAND

PREMIER CONDUCTOR HAS A  
SPLENDID ORGANIZATION

LARGE AUDIENCE GIVES AN AP-  
PRECIATIVE GREETING

THREE BRILLIANT SOLOISTS  
FEATURES OF CONCERT

Classy Musical Treat is Enjoyed by  
La Crosse People

John Philip Sousa, his superb band and brilliant soloists took music-loving La Crosse by storm last night at the La Crosse theatre.

Well groomed, graceful and artistic in every pose and gesture, Mr. Sousa as the conductor of one of the finest bands this country ever heard, presented a literal exemplification of "every little movement has a meaning all its own," as he wielded his baton with one white-gloved hand and made little motions with the fingers of the other, the band responding to each gesture with an artistic understanding and unity which brought forth thrilling waves of melody from La Crosse has heard in years, and the the 50 odd instruments on the stage.

It was the classiest band concert large audience, venting its enthusiasm in tumultuous applause at the conclusion of each number, calling for encore after encore. The obliging conductor and his faithful musicians responded with a variety of popular selections, mostly Sousa's compositions, which elicited more outbursts of appreciation; and even after the last number was rendered the audience seemed loath to depart, although it was a half hour past the usual concert closing time.

Miss Virginia Root, soprano soloist, is blessed with a powerful, sweet voice, and sang three numbers in exquisite style. The beautiful qualities of her voice seemed to be brought out most effectively in that old favorite "Annie Laurie," although the other two songs were delightful treats.

Miss Nicoline Zedeler likewise scored a big hit in her violin solos. Her artistic interpretation, wonderful technique and clever execution all combined to produce the finished product, and the audience accorded her the prettiest compliment it could by calling for more and more, until she finally had to yield to the next number.

Herbert L. Clarke, in the opinion of many critics, surpasses any cornetist ever heard in La Crosse. His execution, difficult runs and triple-tongue work were nothing short of marvelous, and in every note he showed a thorough mastery of his instrument and an artistic understanding of every bar of the difficult pieces he rendered.

Sheboygan Journal  
Nov. 21

Sousa's band furnished Sheboygan people a musical treat last evening that will long be remembered. The band won unlimited friends at its first appearance here several years ago and the Sheboygan opera house was crowded last evening with an appreciative audience that kept the musicians steadily at work for an hour and a half.

The program was comprehensive in its scope and ranged from the state-ly works of Bach and Beethoven to "Every Little Movement," "Casey Jones" and "Temptation Rag." All degrees of musical culture found ample opportunity for satisfaction.

The band was obliged to often respond to two and three encores. The forty or more musicians in the company form a wonderful aggregation. With a master hand Sousa played up on his great human instrument and for an hour and a half lifted his hundred of hearers above the common life down on the ground.

Miss Virginia Root, the soprano, was repeatedly encored. Her voice was clear and penetrating and vied with the clarinets on the higher register.

Miss Nicoline Zedeler handled her violin with an independence and evident mastery that won her popularity from the start. Several encores were demanded and the little lady responded with a gusto that kept her hearers on the qui vive.

"Sheboygan people were certainly appreciative last night," declared Sousa's manager to the Journal this morning. "The audience was as appreciative as others we have seen and they kept us working up to high pressure. With the encores we played about thirty selections."

The band gave a matinee concert at Fond du Lac this afternoon and will play in Oshkosh this evening.

Chicago Record Herald  
Nov. 21.

### SOUSA'S BAND.

Mr. Sousa can have no reason to be dissatisfied with the size of the audience that listened to his concerts in the Auditorium yesterday. If the extensive proportions of those gatherings were not a tribute to the sudden and extraordinary growth of musical culture in this community they were, at least, a token that there are a great many people in Chicago who enjoy Mr. Sousa and his band.

The organization still performs with no little beauty of tone and with good ensemble; and quite an impressive interpretation was given of Slegfried's death music from Wagner's "Die Gotterdammerung."

Three soloists accompany Mr. Sousa's artistic expeditions. Miss Virginia Root sang nicely a ballad about the joy of greeting the rosy dawn, and Miss Nicoline Zedeler performed on the violin Sarasate's "Zigeunervelsen." This young lady has considerable talent; but, having observed her designation on the programme, I must inform Miss Zedeler that if her lately concluded tour with Mr. Sousa round the world had included a visit to France she should have learnt that a "violiniste" is not a female performer on the instrument which she plays. There is, indeed, no such word in any language.



Minneapolis Tribune  
Nov. 23.

#### AUDITORIUM.

EIGHT years ago John Philip Sousa and his admirable band could have filled the Auditorium at a Wednesday matinee, while the Minneapolis Symphony orchestra would have played to a meager audience. Yesterday afternoon Sousa's band gave a corking concert of its kind to a small audience, which doubtless would have been quadrupled had the orchestra been the attraction.

The answer is obvious: Minneapolis has outgrown concert band music. Sousa showed all his old power to animate and thrill his hearers in the form of music of which he is absolute master, both as composer and conductor. When one

#### Sousa's Band.

of his crisp, stirring, melodious old marches rang out as an encore, every heart in the house compelled its owner to clap his hands. In Sousa's own Suite, "The Dwellers in the Western World," the band gave a capital performance of a clever piece of band music, in the first movement of which, "The Red Man," Mr. Sousa has caught the Indian spirit without using any actual Indian music.

In the orchestral numbers, however, such as Tchaikowsky's "1812" overture and the prologue to Sullivan's "The Golden Legend," the band was inadequate; not through any fault of its own, but simply because a band cannot be an orchestra. The foundation of an orchestra is its strings—that inimitable quartet choir of violin, viola, cello and double bass. Everything else is trimmings and ornamentations, and it is absurd to try to make the chrome-yellow tone of the clarinet or the pale blue of the flute (effective as they are in their proper use) take the place of those glowing, golden, fluent, sustained and indescribably satisfactory string-tones upon which the structure of every orchestral work is built.

The three soloists appearing with the band are all very satisfactory indeed. These are Herbert L. Clarke, the famous Tetrastini of the cornet; Nicoline Zedeler, violinist, who is the daughter of F. Zedeler, one of the second violins in the Minneapolis Symphony orchestra and Virginia Root, a talented coloratura soprano. A pleasant feature of the concert was the presence of the gray haired veterans from the Soldiers' Home, who were present as the personal guests of Mr. Sousa.

CARYL B. STORRS.

Chicago Inter Ocean  
Nov. 27.

#### Of Mr. Sousa's Tailor.

John P. Sousa, the affable masculine muse of the brass band, was interviewed, once upon a time. He said, with large emphasis, that "the most important thing about a conductor is that he should have an impressive back." And yesterday came back this impressive back, with decorations planned by some skilled knight of the shears and broadcloth, to rivet the attention of a huge concourse at the Auditorium for afternoon and evening performances. With this shapely pair of shoulders came also a rising young violinist—Nicoline Zedeler—who was formerly a student in this city. There was a band facing the far side of that impressive back, and it tottered and banged with its old-time vigor.

Miss Zedeler made a deep impression by her playing of the Sarasate "Zigeunerweisen." She is a young woman who should be heard from. Violin solo work with a brass band is an unsatisfactory test at its best, but Miss Zedeler proved the possession of notable technical skill and a fine sense of interpretation.

As to the band itself there is little to be said. Everything from the Delibes' "Coppelia" fantasia to Mr. Sousa's latest march contraption was a success. Now that we have the genial conductor's own word for it that the shapely back accounts for all this

popularity, we may sum it all up by saying that Mr. Sousa and his tailor understand the art perfectly.

But suppose Mr. Sousa should finally get fat?—or that his tailor should die? Perish the thought! ERIC DELAMARTER.

Grand Rapids Herald  
Nov. 29.

#### SOUSA PLEASED AGAIN.

John Philip Sousa and his band gave two soul-satisfying concerts at Powers' yesterday. The programs in some respects were unusual; distinctly sensational numbers as well as several spectacular arrangements finding place, although each also offered standard compositions, including those of Delibes, Wagner, Sarasate and Gounod, and of course, many of Sousa's own compositions, together with new marches and old favorites. Sousa, ever generous with encores, increased his program fully a third with encore numbers, and at the evening concert after an amusing and very interesting innovation in getting his musicians back onto the stage, after the intermission, the applause was so enthusiastic that he played three encore numbers, Strauss' old and beautiful, "Blue Danube," followed by a particularly well arranged interpretation of "Anybody Here Seen Kelly?" and in turn by "Temptation Rag." The number which induced this enthusiasm, a fantastic episode by Sousa himself, entitled, "The Band Came Back," was far more musicianly than is patent on the surface; in it the musicians straggle lazily back, a few instruments, together playing everything from rag time and southern melodies to a selection from "Il Trovatore," and culminating in five horns on each of which is played a different air, but the ensemble of which is perfect harmony.

Throughout the entire program is this sensational arrangement of tone manifest, while in the standard works the Sousa touch is still felt in remarkable endurance of tone and startling crescendo and pianissimo interpolations.

The Sousa soloists this year are the same that made so much for his success here last season, Herbert L. Clarke, cornetist; Miss Virginia Root, soprano, and Miss Nicoline Zedeler, violinist. All three did musicianly work and responded with encores.

The feature of the afternoon was the singing of the local school children. Sousa, ever a favorite with children, had invited the school children to sing with his band under the direction of Miss Louise Butz, supervisor of music in the public schools, 500 children from the eighth grades were trained to sing "America" and in compliment to Sousa "Stars and Stripes." As the closing number at the matinee the children, each bearing a silk flag, and the girls dressed in white, marched onto the stage, and Sousa led Miss Butz forward, giving her his place behind the baton. The children sang the first number, "America," with accompaniment, with the three-part arrangement standing out with admirable balance, while attack and phrasing were well nigh perfect. The entire audience stood during the singing.

As the strains closed, Miss Butz again raised her baton and the big band and the children burst into the stirring strains of "Stars and Stripes." It was a proud moment for the Grand Rapids school children, and an impressive moment for the audience as the inspiring music and the many flags filled the air.

Fond du Lac Herald  
Nov. 25

#### BAND MAKES HIT

John Phillip Sousa's Musicians Deserved Larger Audiences Here.

Although the audience was small, the concert given by John Phillip Sousa's band at the Henry Boyle theatre Tuesday afternoon was without question the best musical entertainment of its kind ever offered to local theatre patrons. Sousa's reputation as a bandmaster should have been sufficient in itself to draw a packed house, but local citizens apparently did not realize what they were missing. The program was a musical treat from start to finish, every number being heartily encored. Miss Nicoline Zedeler, violin soloist, and Miss Virginia Root, soprano soloist, added a decidedly pleasing and high class feature to the program.

Saginaw Courier Dec. 1, 1911

#### Sousa and His Band in Enjoyable Bills

John Philip Sousa, "the march king," and his incomparable band gave two delightful concerts at the Auditorium yesterday, the famous attraction drawing well both in the afternoon and evening.

Sousa has more than an extraordinary company of musicians with him. He has the faculty of entertainment and his programs were so arranged and so well rendered as to appeal and please everyone in his audiences. Many of the greatest composers' best selections were included in the varied program, but it was Sousa's own marches and variations that his auditors fancied the most. "The Stars and Stripes Forever," "El Capitan," "Manhattan Beach," "The Fairest of the Fair" and others of his own composition, for years reigning favorites in this country, were most enthusiastically acclaimed. Their reception left no room for doubt that the great bandmaster has held a warm spot with the American public during the several years that he was not on tour.

With Mr. Sousa are two soloists, Miss Virginia Root, soprano and Miss Nicoline Zedeler, violinist. Miss Root was heard in three numbers in the evening, the first by Sousa, "The Maid of the Meadow," the second as an encore, "Annie Laurie," and another encore "The Goose Girl." In none of these was Miss Root's voice heard to better advantage than in the oldtime favorite "Annie Laurie," the melody of which has charmed the world. Miss Root's voice has sweetness and expression and possesses such volume that it easily carried to all parts of the large building. The violinist, Miss Zedeler, was warmly received at matinee and evening performances, playing a number of classical selections. Her instrument was of beautiful tone and her technique and touch artistic in the extreme.

These solo additions varied the band's program and added to the enjoyment of the performance. The readiness of Mr. Sousa in responding to the demands of his audiences for encores also made the program the more pleasing and popular as it left the audience in the happy position of believing that its appreciation inspired the band to its best efforts and afforded mutual pleasure.

The announcement programs included about one half of the selections the band played. The encores largely composed of Sousa's best also contained a number of later day popular hits, and of these the transformation of "Has Anybody Here Seen Kelly" to a number of classic proportions was the big hit, if it is possible to honor any one number with this special prominence.

There was not a laggard moment in either concert. Leader Sousa comports as a distinguished and dignified musician, lacking all efforts to be eccentric. He conducts his band quietly but magnificently and his artists are skilled and masterly. The "Fantasie Episode" after intermission bringing the band back in sections, each playing some popular air, was a pretty musical conceit.

Not in years has a band met with such a reception as did Sousa's yesterday and the two performances mean that Mr. Sousa and his artists will always be accorded a hearty welcome in this city.

Chicago Examiner  
11/27/11

#### Sousa in Two Concerts.

John Philip Sousa and his band were heard in two concerts at the Auditorium yesterday afternoon and evening. They put forth two programmes of music of the popular kind, in the course of which was added about the same number of encores as the concert numbers scheduled on the programmes.

Sousa is one of the spectacular band leaders of America and he dominates his band absolutely. He has a very good reed section, which gives forth a smooth and musical tone, and exhibits a technical proficiency that entitles them to high commendation. There were a number of soloists, among them Herbert L. Clarke, whose playing of the cornet is brilliant and of particular merit. The concerts were well attended.



Kalamazoo Gazette  
Nov. 28.

## SOUSA BRINGS NEW MARCH; BAND MAKES A BIG HIT AS USUAL

MARCH KING PRESENTS A PROGRAM OF WIDE RANGE AT ACADEMY.

John Philip Sousa, peerless bandmaster and king of the march game, paid his semi-occasional visit to Kalamazoo last night, bringing with him not only his band of sixty finished musicians, but a brand new, right-off-the-reel march, "The Federals," which the program says was "written for and dedicated to our friends, the Australlians." While hardly on a par with "The Stars and Stripes Forever," "El Capitan" and some of his other famous marches it was none the less an inspiring, tuneful melody of its kind and stands up well with Sousa's other contributions to the march world.

He's the same J. Philip as of yore, except that his beard is grayer and his head more devoid of hirsute covering than several years ago. In other words, Sousa is getting bald.

The program was strictly a popular one and combined everything from coon-band "rag" to the ultra classical. It is hardly necessary to say that every number "went big," but if any one made more of a hit than any of the rest it was the fantastic episode, "The Band Came Back," with its medley of old-time and modern popular airs, covering more than half a century of time and running the gamut from "The Mocking Bird" to "Alexander's Ragtime Band," introducing the members of the band by sections and in the most unique manner.

The heavier numbers of the program, gracefully directed and magnificently played, were overture Solenne, "1812," by Tschalkowsky; Character Studies, "Dwellers in the Western World" (new), by Sousa, "The Golden Legend" (new), by Sullivan, and "Ride of the Valkyries," from "Walkure," by Wagner. Each of these numbers aroused the audience to a high pitch of enthusiasm and moved Sousa to graciously and smilingly respond with encores. Some of these latter were "El Capitan," "The Stars and Stripes Forever," "Casey Jones," "Temptation Rag," and "Fairest of the Fair."

There is no need to go into detail regarding the playing of Sousa's band either collectively or from the standpoint of sections or individuals. Both Sousa and his world-famed organization of musicians have been seen and

heard in Kalamazoo on previous occasions and everyone knows all about the magnetic, wonderful conductor and his superb band. They always have been extremely popular here and they never gave greater pleasure to an audience than they did to the one at the Academy last night. It was Sousa's band, directed by Sousa himself in the easy, graceful Sousa way, playing the Sousa kind of music—light, heavy, rollicking, tragic, awe-inspiring, colorful, but always delightful and entertaining. And what more, pray tell, could one ask?

Assisting the band was Herbert L. Clarke, cornetist; Miss Nicoline Zedeler, violinist, and Miss Virginia Root, soprano. Mr. Clarke's contribution was a composition of his own, "From the Shores of the Mighty Pacific," and the auditors liked it so well that they insisted on an encore. He looks like Roosevelt and is a second Jules Levy when it comes to making a cornet "talk." His tones, shading, tonguing and general execution were those of a master. Miss Root, a lyric soprano, sang "The Maid of the Meadow," and for an encore number gave "The Belle of Bayou Teche." Her voice is pleasing in quality, well trained and she handles it quite effectively. It remained for Miss Zedeler, however, to simply take the house by storm with her violin playing. Perfect technique, soulfulness and beauty of harmonics marked her work, and so brilliantly did she manipulate the instrument and such wonderful melody did she extract therefrom that to speak of her as a genius on the violin is no exaggeration. Her equal has seldom ever been heard in Kalamazoo. Her program number was "Souvenir de Moscow," by Wieniawski, and for encores she played a waltz by Beethoven and a

New York Herald  
Dec. 2.

## Visitors Enjoy Shooting Season at Hot Springs

Take Full Advantage of Open Term,  
Which Ends with Thanksgiving  
Day—Arrivals at Resort.

[SPECIAL DESPATCH TO THE HERALD.]

HOT SPRINGS, Va., Friday.—Persons who came here for Thanksgiving found the weather favorable for the outdoor sports which they had planned, and to-day, too, it was warm. The main diversions were golf, riding and driving, although yesterday, which was the last day of the ten day open season for game, not a few went shooting. Mr. F. W. Hanewinkle, who was out with the Fassifern pack, killed a black bear and one of the men accompanying him shot a doe. It was the best shooting season here in several years, and visitors took full advantage of it.

Mr. John Wanamaker, of Philadelphia, arrived yesterday morning to spend Thanksgiving with Mrs. Wanamaker, who is here for the baths.

Mrs. Edward J. Berwin, who has been here all season, ended her visit yesterday after providing a Thanksgiving dinner for the caddies.

Mr. Charles Hinkle, of Cincinnati, has arrived from New York for the cure, which he takes annually at this season.

Colonel J. M. Peters, of Philadelphia, who left Hot Springs last Wednesday to ride to Washington with Mr. B. T. Northern, arrived there on Monday night. As the distance is almost three hundred miles their daily average was more than fifty miles. Mr. John Philip Sousa, when he made the same trip several years ago, took seven days. One remarkable fact in connection with the trip is that one of the horses ridden was twenty-two years old.

Mr. and Mrs. Henry S. Brown gave a luncheon to-day at Fassifern Farm. Their guests were Mr. and Mrs. Harry D. Booth, Mrs. Charles L. Boon, Mrs. Lee Neilson and Miss Mary Howe.

Late arrivals at the Homestead include Mr. Gardner F. Williams and Miss Dorothy Williams, of Washington; Messrs. Samuel Neilson Hineckley, Malcolm S. Sloane and M. T. Pyne, Jr.; Mr. and Mrs. Walter H. Graef, Mr. and Mrs. John Hawkesworth, Mr. and Mrs. Sherwood Aldrich, Mr. and Mrs. J. E. Clark, Mr. and Mrs. H. S. Hough and Mr. Harry Fielding Reid, of New York; Miss Mary R. Prescott, of Saranac Lake; Mr. J. Clifford Rosengarten, Mrs. H. D. Booth and Mr. J. Lawton Kendrick, of Philadelphia; Mr. and Mrs. George H. Nicolae, of Great Neck, L. I.; Mr. and Mrs. Orville E. Babcock, of Lake Forest; Mr. and Mrs. A. F. McDonald, of Pittsburg; Mr. and Mrs. G. P. Moses, of Boston, and Mr. and Mrs. C. O. Baker, of East Orange, N. J.

Newark, N.J. 12/1/11

### CONCERTS BY SOUSA'S BAND

The large audiences attending the concerts given by John Philip Sousa and his band in Symphony Auditorium last Saturday afternoon and evening derived from the varied musical offerings the pleasure always resulting from the performances by the famous conductor-composer and his organization. Both programs contained compositions of a serious character, such as Tschalkowsky's "1812" overture, Grieg's "Peer Gynt" suite and the "Ride of the Valkyries" from Wagner's "Die Walkure," but it was Sousa's own works, including old and familiar marches as well as a few novelties, that aroused the greatest enthusiasm and compelled encore after encore.

The soloists, Miss Virginia Root, soprano; Miss Nicoline Zedeler, violinist, and Herbert Clarke, cornetist, employed their talents so happily as to further enjoyment of the entertaining schemes.

Chicago Tribune  
Nov. 27.

## Director Sousa Plays New National Music.

JOHN PHILIP SOUSA directed a well-attended concert last night at the Auditorium.

The program opened stately with the "Overture Solenne," 1812, by Tschalkowsky, in which the wood instruments were particularly enjoyable. Mr. Clarke gave an appreciated cornet solo.

The most interesting part of the first half of the program was Sousa's playing, for the first time in Chicago, "Dwellers in the Western World."

It begins with a pleasing pastorelle, describing the life of the Red Man, who is introduced in descending scales typical of Indian native music. This is followed by more lively strains describing the settling of the White Man, in which melodious anvils interpret the awakening of industry. The work closes in humorous sentiment with songs characteristic of the Black Man, the harp representing his favorite instrument, the banjo.

It was gratifying for the Chicago public to become acquainted with this new production, a feature of Sousa's European tour. It deserves much attention by the original treatment of a national subject.

Another new composition, the "Federal" march, is noteworthy by the acclamation it has received in Australia, where the gov-

ernor, Earl Dudley, requested it be given the name mentioned, to emphasize that it was written for the commonwealth of Australia. The new march is a brilliant, vivacious composition.

Miss Virginia Root, soprano, sang a few numbers in the first half of the program. "Annie Laurie"—sung as an encore—was gratefully received by the audience. Miss Nicoline Zedeler acquitted herself creditably in her violin solos, particularly in the Minuet by Beethoven, showing grace and precision.

Sousa was generous with encores and such favorites as the "Stars and Stripes" were warmly applauded. An imposing part of the program formed the prologue to the "Golden Legend," by Sullivan, with its many brilliant passages, ending majestically in a transposition of the Gregorian chant. The orchestra is to be congratulated on its performance of this difficult work.

The program ended with Wagner's massive "Ride of the Valkyries."

Flint Dec 2.

## At the Playhouses

### Sousa's Band.

Sousa's marches played by Sousa's band sound different, as patrons of Stone's theater learned Friday night, and the old favorites, "El Capitan," "Stars and Stripes Forever" and "King Cotton" brought forth a storm of applause. The program afforded an excellent variety of selections, ranging from Tschalkowsky's famous overture to Sousa's latest march, the "Federal." It was the first time that any Russian compositions had been heard by a Flint audience and Miss Nicoline Zedeler's rendition of the "Souvenir de Moscow" by Wieniawski was perfect. Miss Virginia Root, soprano, in excellent voice, sang Sousa's "Maid of the Meadow," but it was her interpretation of the old favorite "Annie Laurie" as an encore that won the hearts of her hearers. Sousa's character study, "Dwellers in the Western World," was heard for the first time here and drew heavy applause. It consists of a study of the characteristic music of the three races, ranging from the weird chant of the Indian war dance through the lilting measure of the Spanish waltz and the solemn Puritan hymn, to the plantation airs and ragtime of the southern negro.



Toledo Times, Dec. 3.

Sousa and his band have returned from Australia and are returning to New York by easy stages. They will stop here long enough to give two concerts at the Valentine December 2, under the management of Miss Kathryn Beeck. The famous conductor has brought back a new march, "The Federal," as a result of his trip around the world and it is said to rank with his best. It was in 1885 that Sousa wrote his first march, "The Resumption March," and it was followed by the "Gladia-tor." But his big success came in 1888 when he composed "The Wash-ington Post." The story of that march is interesting. 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 com-plete if you had brought over your band.'"

"I had the Marine band at that time. Of course, 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 thirty-five dollars.'"

Such was the history of the march that has simply traveled all over the two continents in record time. 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 in-struments, violin, cornet, etc., 500,-000 for brass bands, 14,500 for or-chestras, 140,055. And Sousa is paid royalty on every copy.

## SOUSA'S BAND AGAIN DELIGHTS ALBANIANS

Two Large Audiences Hear the March  
King's Concerts at Harmanus  
Bleecker Hall.

John Philip Sousa, "The March King," once boasted that he had a musical organization which would compare favorably with any symphony orchestra in the world, and that this statement is not a mere flight of fancy, was settled in the minds of two large audiences which greeted the famous composer and leader at Harmanus Bleecker hall yesterday afternoon and last evening.

Sousa's programs were varied in the extreme, ranging from the most famous of the classics to the latest rag-time hits. The opening number of the second part of last night's entertainment showed that each member of the organization, from the rotund person who squeaked on a tiny fife to the thin person who pounded the bass drum, is a soloist of rare ability.

Miss Virginia Root, soprano, has a wonderfully clear, sweet voice and she was forced to respond to encore after en-ore to the single number after which her name appeared, and Miss Nicolene Zedeler, who looks more like a school girl than a violiniste of rare technique and skill, held her audience spellbound with three selections.

Cleveland Leader.  
Dec 4

## SOUSA PLEASES TWO BIG CROWDS AT HIPP

Back Again With Larger  
Bald Spot and Even  
Better Band.

There was only one person who did not enjoy John Philip Sousa and his band at the Hippodrome Sunday after-noon, and that person's mamma, after vainly trying him at various distances from the bandmen and with a sternly promising look upon her face, took him out for good during "Siegfried's Death," to the joy of the audience and of the little Philis-tine in question. Otherwise the big audience listened in wrapt attention while John Philip Sousa piled Spusa's marches on such as Delibes, and Sousa-orchestrated rag-time on such as Wagner and the English Elgar.

"Sousa and his Band," like divorce and baseball, is a national institution. It is almost as old as anything this country can boast and being so de-serves nothing if not veneration. Mr. Sousa himself came back to this town Sunday with all his familiar dignity and mannerisms, with a greater ex-pense of bald head reflecting the light from the fly-lamps and with an un-derhand directorial delivery devel-oped so greatly that it approximates the wonderful eloquence of his al-most motionless left hand. His men play most things from Wagner to Sousa about as well as a band can and unquestionably better than most bands play them.

The encores came near being the main part of the program so will-ingly profuse was Mr. Sousa with them. The hard-working third trom-bone player deserves mention for the stately dignity with which he bore aloft the huge placards announcing the encores and then resumed his shining instrument never at a loss to find his place. Another soloist was Cornetist Herbert L. Clarke, who triple-tongued, trilled and blew high tones all the way through "Showers of Gold" in the approved cornet solo style and then as an encore played "Every Little Movement" with a pro-fundity of sentiment and a musical eruditeness that must have brought grateful tears to the eyes of the composer had he been there. Vir-ginia Root, soprano, and Nicolene

Zedeler, violinist, were on the pro-gram and sang and played to the de-light of the appreciative audiences that thronged the Hippodrome aft-ernoon and evening.

N. O'NEIL.

Wisconsin, Milwaukee, 12/6/11

## SOUSA AND HIS BAND.

"Sousa and his band" brought a good house to the Shubert theater Sunday afternoon for the one concert that the eminent bandmaster vouchsafed Milwau-kee upon his return from a world-around tour. The inimitable Sousa swung the

baton in the masterful way that has made him the premier bandmaster.

The programme, of highest standard, classic and modern, was generously in-terpersed with popular airs, which, how-ever, were played in a manner quite dif-ferent from the ordinary "rag" produc-tions. The encores consisted chiefly of old-time favorites, genuine favorites, too. "Dwellers of the Western World," a new musical composition by the peerless mas-

ter, created a profound impression, de-picting the red man, white man and black man. Another of his new com-positions was the "Federal," a march de-dicated to the Australians.

The soloists that Sousa connects with his band always are exceptional. Her-bert L. Clerk's handling of the cornet is superb, demonstrating feeling and tech-nique of rare quality. Miss Virginia Root, a soprano singer of clear and soft voice, was happily received, and the vi-olin solos of Miss Sedeler brought enthu-siastic approval. The whole was a de-lightful concert and the regret about Sousa and his band is that they do not

Albany Argus, Dec. 7,

# SOUSA PLAYS MARCHES AND DELIGHTS ALBANIANS

John Philip Sousa, the March King, came to Albany yesterday to give two concerts at Harmanus Bleecker Hall, assisted by his Prime Minister, Herbert L. Clarke, and his two Ladies-in-Wait-ing, Miss Virginia Root and Miss Nico-line Zedeler—to say nothing of his loyal court of musicians. Sousa has become almost as much a national in-stitution as the Declaration of Inde-pendence or Thanksgiving day, and he has a large following of band lovers who always give him a rousing wel-come. Albany did not turn out in over-powering numbers to hear him this year, but there was plenty of enthusi-asm. Perhaps the "Do your Christ-mas shopping early" motto has robbed the theatre of some of its patrons these December days.

Sousa has capitalized his personality to such an extent that the conducting of his concerts is as much a feature as is the music. He leads his band with that famous "daintiness" which suggests the leader of an afternoon tea chorus, but from his baton comes a dynamic force that welds his band into a melodic army, sending the thrilling marches out to his hearers in a man-ner to make their red corpuscles tingle and their martial spirit surge. There is no doubt that thousands go to Sousa concerts to hear the encore marches, with a resigned feeling that they will endure the rest of the program for the sake of the marches. These musical Philistines are caught by the bait of "The Stars and Stripes Forever," but are unconsciously absorbing the classical part of the program and becoming bet-ter educated musically, in spite of themselves. Sousa's vanity may be sweetened by the popular delight in his marches—which are all worthy of ap-plause—but his musical soul must re-joice that he is conducting an educa-tional campaign while he is giving the people jam on their concert bread and butter.

Viennese waltzes, ragtime and heart-throb songs come and go—every little melody has a lifetime of its own—but the Sousa marches have been "going to the feet" of mankind for so long that, like the famous "Bill Simmons" in the song, "we can't keep still," but will always enjoy them.

Last night Sousa's program opened with Tchaikowsky's "1812," a thrill-ing and inspiring overture, descrip-tive of Napoleon's occupation and re-treat from Moscow. It mingles the

solemn music of the Greek church with the "Marseilles," and ends with the beautiful Russian national anthem. He also gave a new suite of his own, "The Dwellers in the West-ern World," a character composition telling of the red, white and black races who have made the history of America. The Indian music is color-ful and somewhat similar to Victor Herbert's "Natoma," both of which are in the manner of Dvorak and Horatio Parker. Sullivan's beautiful "Golden Legend," was a charming re-minder of the great English composer whose "Pinafore" will be heard here Saturday. The second part of the concert was largely devoted to the Sousa marches, and some clever fool-ing called "The Band Came Back," during which the audience was treat-ed to a medley of popular airs, in-cluding "Alexander," "Temptation Rag," "After the Ball," and lots of others. It wound up with the leader's new march, "The Federalist," dedi-cated to our friends, the Austral-ians, whom Sousa has been enter-taining lately. The majestic "Ride of the Valkyries," from "Die Walkure," closed the program. Though not ideally suited to a band, it aroused the usual enthusiasm which proclaims the genius of Wagner.

Of the soloists, there was Miss Vir-ginia Root, with a charming, well-trained soprano voice, singing "The Maid of the Meadow," by Sousa, and "Annie Laurie" and "The Goose Girl" in response to great applause. Miss Root uses her voice in the easiest sort of manner, phrasing beautifully and enunciating with great clearness. Her changing of registers is a notable feature of her work. Miss Nicolene Zedeler displayed a mastery of tech-nique in her violin work which gave the greatest pleasure in the "Souvenir de Moscow" and the lovely Beethoven Minuet. She also played the difficult and brilliant Gavotte of Bach. Her-bert Clarke, Sousa cornetist of years' standing, played "From the Shores of the Mighty Pacific" and a trifling sen-timental song in a manner which would make any one forget all his aversions to the cornet as a musical instrument. Sousa was most generous in the giving of marches, and he also "did things" to "Kelly" that caused a Teutonic man in the front row to court apoplexy in his unrestrained mirth. Ben Franklin, who has brought so much good music to Albany in the past, is responsible for the present ap-pearance of Sousa, and it is to be hoped that Mr. Franklin has made this only the prelude to some more good things for Albanians.

Star, Seattle, 12/6/11

Strike up the Band! Let the horns toot, the drums rumble and the fiddles string along. This is John Philip Sou-sa's birthday. The "greatest bandman of them all" is 55. Sousa has had a music-al career extend-ing back to the time when he was a boy of 15, at which age he first branched out as a teacher; two years later he was a full fledged conduc-tor. Just think, for nearly half a century he has been making the welkin ring with some of the best music that glad-dens a mortal's soul. Boom—Boom—Boomboomboom. The orchestra will now play "Home, Sweet Home."





Plain Dealer, Cleveland.

12/4/11

## SOUSA JOINS WITH ROUSING CONCERTS

Entertains Two Large Audi-  
ences at Hipp With Fa-  
mous Marches.

Touches of Wagner and  
Vocal Music  
Please.

The stirring Sousa gave two rous-  
ing concerts in the Hippodrome yes-  
terday. In spite of the blustery day  
the big auditorium was well filled,  
both in the afternoon and in the even-  
ing. Sousa is a thoroughly demon-  
strated music feature, and one that  
is generally understood. He is popu-  
lar always, but has never allowed  
the popularity of his peculiar pro-  
grams to crowd out the bigger and  
fundamental music. He early devel-  
oped a tendency to introduce good  
music in his concerts, or, rather, the  
better music.

His own marches were virtually  
nothing but encores yesterday. There  
was a plenty of them, too, Sousa be-  
ing very generous and apparently  
pleased by the warmth of his recep-  
tion. His band was as good as ever,  
and it has long been the best concert  
band in America, perhaps in the  
world.

Just why Sousa, the march king,  
the brass band king, should cloy his  
program with solo sweetness is a  
deep mystery. No one wants any-  
thing more than Sousa music—few  
want more than his own marches and  
swift moving melodies—at a Sousa  
concert. Yesterday Mr. Herbert L.  
Clarke was logical and delightful as  
a cornet soloist, and Miss Root and  
Miss Zedeler may have been good as  
soprano and violinist, but no one  
knew or cared. It was the great  
Sousa and his great band  
that the audience braved the  
weather to hear. Everything outside  
the reasonable and expected was a  
bother indeed. Clarke had a place as  
a soloist in the organization. The  
others did not.

Sousa gave two good and well bal-

anced programs. There was not  
much Wagner, but what there was  
the bandmaster made the most of,  
and Wagner lovers could find no  
fault, even if it was a brass band that  
was playing their music. In tre-  
mendous effects Sousa's band gets  
more out of Wagner than an ortho-  
dox orchestra.

Altogether, perhaps, the Sousa con-  
certs get down closer to the great  
music loving public than most any-  
thing else does. And this is in spite  
of his great antipathy to the vulgar  
music. Still, many in yesterday's  
audiences wished he would not per-  
form such purely and sheerly instru-  
mental calisthenics with the popular  
street songs. It is enough to play  
them.

Eve. Telegram, 12/4/11 N.Y. City.

Over at the Hippodrome there was an  
overflowing audience to welcome John  
Philip Sousa and his band on their return  
from a world tour. Enthusiasm was ram-  
pant and encores frequent. Pulses tingled  
to Mr. Sousa's military marches and beat  
in time to his stirring rhythms. There  
was comedy, too, in his amusingly unex-  
pected way of handling the question, "Has  
Anybody Here Seen Kelly?" Nearly  
every instrument had a chance for comic  
interrogation, and the laughter of the  
audience was the answer. The warmth  
of the welcome must have stirred the  
heart of John Philip and his musicians.

News Herald, Joplin, Mo. 11/10/11

## SOUSA DELIGHTS WITH HIS BAND AT CLUB THEATRE

He Plays Popular Program  
That Makes a Hit With  
the Audience.

Sousa lived up to his reputation last  
night and gave a goodly sized audi-  
ence of lovers of band music at the  
Club Theatre a distinctly personal pro-  
gram that "caught on" from the start.  
For the uplift, he played Tchaikow-  
sky's "Overture Solonelle 1812." "The  
Ride of the Valkyries," and "The  
Golden Legend," giving the desired op-  
portunity for florid expression which  
goes so well with a full horn instru-  
mentation.

But to impress upon his audience the  
fact that he is the two-step topline,  
the march master and the syncopated  
ragger, all rolled into one, he not only  
brought out his Federal March, dedi-  
cated to the Australians, but for en-  
cores gave the old favorites played by  
the only band that can send them  
forth with the swing, rhythm and verve  
worthy of the composer. Among them  
were El Capitan, King Cotton, Fairest  
of the Fair, Temptation Rag, Stars and  
Stripes Forever, Manhattan Beach and  
Washington Post. They were good to  
hear and to know that the man who  
has pulled down a million or so in roy-  
alties from them stood with his back  
to the audience.

Sousa is beginning to show the gray.  
He does not weigh quite as much as  
formerly and the hair is falling but  
he is still Sousa in every essential. No  
director or imitator will ever be able  
to give the delightful gestures which  
have become associated with his name.  
His extended arm, his fingers alone  
moving, is the hand of the absolute  
master of his band.

The soloists presented by Sousa were

excellent. Herbert L. Clarke is too  
well known as a cornetist to need com-  
ment or praise. Suffice to say that he  
delighted the audience, not only with  
his own composition, "From the Shores  
of the Mighty Pacific," but with his  
difficult rendering of the Intermezzo  
and even the encore "Every Little  
Movement." Miss Virginia Root, the  
soprano, was young, vivacious and  
worthy of the band. In keeping with  
Sousa's effort to render a popular pro-  
gram she followed Sousa's "The Maid  
of the Meadow," with "Annie Laurie."  
Miss Nicoline Zedeler, violinist, played  
the difficult Wienlawski's "Souve-  
nir de Moscow" and for encores gave  
Beethoven's Minuet in G Minor and  
Bach's Gavotte, both well known favor-  
ites. She plays with precision, feel-  
ing and animation—and like the other  
girl, is pretty.

Sousa almost overdid his program by  
special stunts. "The Band Came  
Back," wherein soloists and different  
instrumentations, from the deep toned  
oboes to the piping flutes appeared in  
a medley that extended from the In-  
termezzo to ragtime. It was a diver-  
sion that almost seemed cheap.

Berkeley (Cal.) Independent, Oct. 4/11

## SOUSA'S VIEWS ON WOMAN

John Philip Sousa, the march  
king, has declared himself a cham-  
pion of equal suffrage in no uncer-  
tain tones. Mrs. Wm. Keith, presi-  
dent of the Berkeley Political Equal-  
ity society, recently wrote to the fa-  
mous composer asking him to com-  
pose a march for the suffrage move-  
ment. On his arrival in San Fran-  
cisco, the band leader wrote Mrs.  
Keith the following letter:

"Your letter reached me in Hono-  
lulu on my arrival, and awakened a  
great interest in me, but for some  
reason I could not find an inspira-  
tion while sailing on the azure main  
to write a march worthy of such a  
magnificent subject as—woman. As  
women have controlled me ever  
since I was a baby and I haven't got  
the worst of it, I can't understand  
why they shouldn't control the rest  
of the world. It occurred to me  
that the proper composer to write  
militant music for the women's  
movement should be a woman, and  
there are a number of excellent wo-  
men composers in the world, among  
them Mme. Chaminade, Mrs. H. H.  
Beach and Edith Smith. I should



JOHN P. SOUSA.

say a composition from the pens of  
one of these women composers would

excite a greater interest than one  
written by me, a mere man."

In a later conversation with Mrs.  
Keith in the St. Francis hotel, Sousa  
reiterated his approval of the sys-  
tem of political equality for women.  
He said:

"When a man who holds no prop-  
erty has a vote, how can we deny the  
ballot to a woman who owns prop-  
erty and pays taxes? How can a man  
not believe in equal suffrage, when  
he has a mother or wife or daugh-  
ters? This is a serious subject and  
should not be taken flippantly. Wo-  
men rule in America—the land of  
the free—and they always should."

Variety, N.Y. 12/16/11

### SOUSA'S BIG CONCERT.

At the Hippodrome Sunday night,  
Sousa and his band, returning to  
New York after an absence of two  
years, gave an immensely enjoyable  
concert to an overflowing audience.

The crowds gathered around the  
doors long before they were opened,  
and filled up every nook in the big  
house. The audience was especially  
enthusiastic over their favorite band  
leader. Returning from his long trip  
around the world, Mr. Sousa once  
again brought to the attention of New  
Yorkers that Sousa and his band play  
regular music in a regular way.

For instance "In the Shadows,"  
one of the musical hits of this year in  
New York, imported from the Palace  
theatre, London, where it had merely  
slumbered as the incidental music to  
the moving picture finale of the music  
hall program there for months, was  
given an altogether new interpreta-  
tion by Sousa's band of sixty pieces.  
He also directed among the encores  
"Casey Jones," with "effects."

As the band struck the strains of  
"El Capitan" for the first encore, the  
crowd broke loose. The applause at  
times was deafening, heard to a dis-  
tance of over a block away from the  
theatre.

"The Fairest of the Fair" was a  
new composition and as well received  
as any of the many popular numbers  
in Sousa's very popular program.

Journal, Kas. City  
Nov. 11/11

### SOUSA BAND CONCERT.

As a band John Philip Sousa's great or-  
ganization, which inaugurated the W.-M.  
series at the Willis Wood yesterday after-  
noon, unquestionably stands at the head of the  
world's bands proper. As a W.-M. attraction,  
however, it is somewhat to be doubted whether  
it exactly fits into the W.-M. scheme.

But Sousa always gives a good "show" and  
he delighted his audience yesterday, quite as  
much with his orchestral antics as by the real  
musicianship which he displayed at intervals  
much too rare. There is this to be said for  
Sousa, however: He does not profess to be a  
"high brow" and his tremendous vogue among  
the "hol polloi" would seem to indicate that  
there is a place for him in the general scheme  
of things. As a Sousa band concert yesterday  
afternoon's function gave ample reason for the  
furore of enthusiasm with which Sousa has  
been greeted for 10, these many years. What  
he did not do to the various instruments of a  
large assortment of sound producers was hard-  
ly worth doing and the audience kept insisting  
that he do still more. He was exceedingly gen-  
erous in his encores and extended the pro-  
gramme almost to twice its set length.  
A pleasing feature was the interpolation of  
the "Serenade Elegante" of Julius Osler, the  
well known Kansas City composer. Sousa has  
played this number many times and put it in  
the programme as a special compliment to  
Kansas City. It is a number that deserves a  
place on the most ambitious band or orchestra  
programme.

Sousa started off with the magnificent  
Tchaikowsky "1812," a monumental composi-  
tion descriptive of the retreat of Napoleon from  
Moscow. The characteristic Sousa attack made  
this number a huge favorite.

Decidedly interesting were the Sousa com-  
positions, the first being an ethnological tri-  
logy, "Dwellers in the Western World," the  
Indian, the white man and the black man be-  
ing tonally described quite effectively, the  
irresistible dominance of the all-conquering  
white man being especially striking. Another  
Sousa number was a fantastic "stunt," im-  
mensely ingenious but wandering somewhat  
from the W.-M. path. "The Band Came Back."  
A new Sousa march is always interesting and  
"The Federal" proved so, but of course it  
cannot compare with "The Washington Post"  
or "The Stars and Stripes." The soloists were  
Miss Virginia L. Root, soprano; Miss Nicoline  
Zedeler, violinist, and Herbert L. Clarke, cor-  
netist, whose contributions were acceptable in  
every sense.

FRANK A. MARSHALL.