

Court Journal, London.
Dec. 21, 1910.

The Return of Sousa.

The concert season is at an end, and for the next few weeks King Pantomime's attempts to make music will occupy the attention of holiday crowds, always excepting Mr. Sousa's brief tenure of Queen's Hall, which begins on January 2nd. There is often a tendency to underrate the service which Mr. Sousa and his instrumentalists have rendered the public. It does not by any means follow that the lighter side of art means the lesser side. Mr. Sousa's mannerisms, like Mr. Pachmann's mannerisms, may add considerably to the gaiety of audiences, but to those accustomed to separating the wheat from the chaff—and there is always a certain amount of the latter flying about when Mr. Sousa occupies the conductor's stand—his performances in point of execution and the exhilarating effect they produce are not to be lightly considered.



Mr. John Philip Sousa.

Mr. Sousa will not take it amiss when I say that his efforts do not appeal as much to the musical public as to the public in general—two very different things, it must be allowed. They are essentially objective and stimulating. They conduce to high spirits, peace, and good will. The storm or stress of life are not reflected in the music Mr. Sousa plays, however tumultuous may be the transports of his players. Hypersensitive ears may miss the chastening effect of the strings, but it is impossible to feel depressed or gloomy after a couple of hours spent in the company of the American conductor. It is only necessary to listen to the average military band when transported to the concert-hall platform to appreciate the full extent of Mr. Sousa's achievements. Of course, the tone of strings can never be exactly simulated by wind instruments, but it is wonderful how near Mr. Sousa has come to accomplishing the impossible.

Mr. Sousa made his first appearance in public as a violinist at eleven years of age. Subsequently he played under Offenbach when the composer visited America. The direction of various operatic and comic opera companies next occupied his attention, and this led to his appointment as conductor of the United States Marine Corps. Finally he formed the combination which bears his name, and with the aid of which he has given no less than eight thousand concerts. He is almost as prolific a writer as he is a composer, his output in this connection comprising two novels and light verse and magazine articles without count.

Black & White
Dec. 24, 1910

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.

Daily News, London.
Dec. 23, 1910

SOUSA AND HIS NAME.

Interest in the forthcoming performance in London by Sousa and his redoubtable band has led to a revival of the story that the conductor landed in America with his luggage marked SO, and got the rest of his name from the letters U.S.A., which were used to indicate his destination. The composer, however, warmly denies the adoption of any such adventitious aid to prominence, and points out that the name can be traced back to a noble Portuguese family who won fame when Portugal was a great colonising Power.

Pearson's Weekly, England
Feb. 24, 1911

His One Delight.

MR. SOUSA, who is continuing his triumphant progress with his band through the provinces, recently told Mr. P. Doubleyou a story of a man whose great ambition it was to see New York. Here is the story in Mr. Sousa's own words:

He had been acting for me as sort of guide on a hunting trip in North Carolina, and when it was over I suggested that we should ride together the whole way to New York. He was delighted at the prospect, and we set out on our twenty-five days' ride together.

The first night we stopped at a little place, and when I asked my guide what he would have for supper, he said: "Ham and eggs." In the morning at breakfast he had ham and eggs again. Next night, farther on the road, they asked what he would have for supper.

"What have you?" he asked.

"Well, there's fish, and there's ham and eggs, and—"

"That'll do," he said. "Ham and eggs."

And during the whole of that twenty-five days' trip, sometimes three times a day, he had ham and eggs. At last we got to New York.

"I'm taking you to the very best hotel in the world," I said, as we went into the Plaza Hotel. "Here you can get anything in the way of food and drink that money can buy." I gave him the menu—a very big card. "Now, choose the very best dinner you can think of."

He took the card and ran his eye down the lists of dishes. As he got towards the end I saw a worried frown gather on his face.

"What's the matter?" I asked.

"Tain't here," he said.

"What are you looking for?"

And he told me: "Ham and eggs!"

News, York, Eng.
Feb. 4, 1911

About Jawn P. Sousa.

Sousa and his famous band, who are hustling through England on their farewell tour, visit Yorkshire next week—Bradford on Thursday, Leeds on Friday, and Halifax (afternoon only) on Saturday. It is almost with a sigh of relief that I make this announcement, for during the past couple of months I have been simply inundated with "literature" telling me everything I wanted to know (and lots I didn't want to know) about "Jawn Philip." There were stories of how he raised his baton and instantly the vast assemblage sat silent, of hairbreadth escapes from collapsing platforms, of the great conductor's wonderful resourcefulness, and a score of et ceteras! Mr. S. R. Squires, the Press agent, is certainly to be commended for his ultra-Yankee pushfulness. But all this is just a little chaff. Yorkshire people gave the great Sousa (by the way, they are all "great" in America) a warm welcome when he was here four or five years ago, and I have



SOUSA.

no doubt there will be a rush to see and hear him next week. Sousa was born at Washington 56 years ago. At the age of 11 he appeared in public as a violin soloist, and at 15 he was teaching harmony. He had only just reached manhood when Offenbach engaged him as one of the first violins for his American visit. 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 1892, when he organised the Sousa band which has made thirty-four semi-annual tours through the United States, visiting over 1,000 cities, and giving more than 8,000 concerts, and has visited Europe four times, covering 400,000 miles. As a composer Sousa originated a march style that is recognised the world over, and his march "Stars and Stripes"—whatever musical critics may think about it—is popular almost the world over.

He has appeared before the late King, who bestowed upon him the Victorian Order, and he has received decorations from other monarchs. He is fond of outdoor sports, especially horseback riding and field shooting.

Hearth & Home, Eng.
Dec. 22, 1910

Sousa's Farewell.

John Philip Sousa, "The March King," commences the English portion of his "Round the World" farewell tour at the Queen's Hall, London, on Monday, January 2nd, next, giving two performances daily for one week.

After this, Sousa and his famous band will visit upwards of seventy British towns and cities, and give more than 110 concerts within the space of two months, prior to their departure for South Africa on March 4th.

For this farewell season in Great Britain, Sousa claims that his programme will touch 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 will be presented, in addition to those of lighter calibre; and incidentally we may remark that there will be a new Sousa Orchestral Suite, which is confidently expected to exceed in public favour the world-famous "Stars and Stripes for Ever." In addition to the band of some sixty chosen instrumentalists, the party will include three soloists of the first rank, Miss Virginia Root (soprano), Miss Nicholine Zedeler (violinist), and Mr. Herbert L. Clarke, a cornet player of rare ability.

The direction of the Sousa "All-World" tour is in the hands of Mr. Thomas Quinlan, of the Quinlan International Musical Agency, of London, New York, Melbourne, and South Africa, who has been associated with Mr. Thomas Beecham in the Grand Opera Season at Covent Garden this year, and who acted as manager for Caruso during the famous tenor's tour in this country, and also is now touring his own opera company with Offenbach's famous *Tales of Hoffman*.

Rotherham (Eng) Express
Jan. 28, 1911

SOUSA AND HIS BAND.

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 3 and 8, with his band of sixty performers, including Miss Virginia Root (soprano), Miss Nicholine 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 basketfuls into them. We never had any of our own apples as long as there was a sick soldier. We were patriots clean through."

This Sousa Farewell Concert is sure to be the event of the season, and I should advise my 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, I might mention, are also managing the Sousa South African and Australian Tours).

Southport (Eng) Guardian
Jan. 18, 1911

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 the 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 Cambridge Hall, Southport, on Wednesday afternoon, February 1st, with his band of sixty performers, including Miss Virginia Root (soprano), Miss Nicholine 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."

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Musical Opinion (Eng)
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."

Musical Times (Eng)
Feb. 1911

THE SO

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 preludes,' 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.

Bradford (Eng) Daily Telegraph
Jan. 23, 1911

Sousa's Great tour.

The one and only Sousa has now successfully embarked on his grand tour, which will involve a journey of 25,000 miles, for Great Britain, Egypt, South Africa, Arabia, Japan, Australia, and New Zealand will be visited. He is to visit Bradford on Thursday, Feb. 3, when characteristic programmes will be given. Of course, Sousa will perform some of his own works—one of the most interesting being a new march—but for the rest, we are told, the selections "will consist of the masterpieces of the German, French, English, Russian, Italian, and American schools, and of all other nations." This is a tall order, but undoubtedly Sousa and his band are capable of it. The band, as usual, will be accompanied by two soloists, these being Miss Virginia Root, soprano, Miss Nicoline Zedeler, and Mr. Herbert L. Clarke, a virtuoso cornet player. One feature of Sousa's band is its groupings. He has experimented much in this direction with the object of securing the most perfect tonal relationship and values possible. He has constantly moved forward in the direction of the betterment of the band, of the music performed, and of the taste of the audiences, and it is no exaggeration to say that he now possesses one of the finest combinations of performers in the world. His visit will be awaited with great interest.

Sousa and the Young Musician.

Mr. Sousa has a word of advice to the young musician who hopes to succeed in his profession. Speaking the other day he said, "To the young man with talent I should advise that he study and learn to excel as a player of the saxophone, oboe, bassoon, bass, and also clarinet, tuba and French horns if he desires to command a good salary in his profession." He is of the opinion that a peculiar condition exists in musical circles to-day because of the number who are devoting their energies to the violin, cornet and trombone. He sees a way out of the difficulty for the observing ones who follow the wise course of choosing the path that is not over-crowded. "The young man who has talent is sure of making a good salary if he goes about it in the right way," he says. "Salaries are large in all the first class musical organisations to players of the instruments I first mentioned. The marvellous growth in symphony orchestras and concert bands is resulting in a large demand for good players of the oboe, bassoon, bass and alto-clarinet, saxophone, tuba, and French horns. A first class musical organisation requires first class players on all instruments from the violin to the snare drum. But those who would make satisfactory salaries—unless they be marvellous performers on the more extensively chosen instruments—will do well to take up those I have specified."

The Encore (Eng)
Feb. 2, 1911

That amusing pair of American comedians, Friend and Downing, have been giving "The Nottingham Guardian" some of their impressions of Great Britain. This is their second season in England, and they are so tickled by the conditions under which they work on the British stage that they are arranging to remain over here quite a while. Everything in the English garden is lovely, say Friend and Downing, from the performer's point of view, both before and behind the curtain. And then travelling is so much more comfortable, by reason of the shortness of the journeys, and so much less expensive. Friend and Downing laugh at the longest journeys which variety artists in this country have to undertake—say from Southampton to Edinburgh or Belfast, although even such long "jumps" as those are very few. "Seems like a walk to us," they say.

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"Why," said Mr. Friend, "coming from New York to England is a mere pleasure trip compared to some of the railway journeys in the States. Think of 3,000 miles from San Francisco to New York, six days and six nights in the train, and £20 to pay for the fare each." Sleeping cars are a necessity, and therein comes the expense. It took them three days to make their first journey, which was to Calgary, Canada, and another interesting fact, in relation to American Music Hall travel is that it is possible on, say the Orpheum (Western) tour, to lose two weeks in ten owing to the distances which have to be covered. Friend and Downing doubled up about six years ago, and have travelled all through America and Canada. During that time, with the exception of their vacations, they have not lain off ten weeks, so much has their act been in demand. They were, by the way, the first performers to exploit Hebrew and "straight" Irish character.

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Our Nottingham correspondent writes: Sousa, who was here last week, tells a funny story. Prior to opening at St. Petersburg, Sousa received a wire from his agent, saying, "Police demand words for all songs." The performance taking place immediately the train arrived no time was to be lost, so J. P. wired to his agent, "Do your best." The agent did. He wrote out the only two songs he knew, viz., "Annie Rooney" and "Marguerite" and gravely submitted them. By the way at night the vocalist sang the latter song to the melody of "The Pearl of Brazil." The papers next morning remarked on the beauty of the melody and how appropriate were the words wedded to it. The band on reading this, nearly split their faces laughing, while J. P. Sousa was as near a fit (of hysterical guffaws) as ever he was in his life.

Record Herald, Chicago
Feb. 19, 1911

During the recent visit paid in London by Mr. Sousa and his band considerable appreciation 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.

Western Mail, London
Jan. 1, 1911

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"THE MARCH KING."

THROUGH THE YEAR WITH JOHN PHILIP SOUSA.

Mr. John Philip Sousa is known to fame as the "March King," but during the thirty years in which he has figured prominently before the public he has written, in addition to his well-known martial strains, many operas, orchestral suites, songs, and waltzes. Also he has been engaged at literary work, notably two novels, "Pipetown Sandy" and "The Fifth String," together with shorter sketches and magazine articles. From the store thus gathered he has selected characteristic bits, which he has arranged for each day in the year, after the manner of an elaborated birthday book, and sometimes the quotation musically is appropriate to the date, as when he associates the 1st of January with a few bars of the "Sound Off March," and July 4 with "Liberty Bell." All the music given—a few bars in each case—is a facsimile of the original manuscript.

The book "Through the Year With Sousa" (Thomas Y. Crowell and Co., New York), consisting of excerpts from his musical and literary works, although essentially of the scrappy order, yet shows the versatility of the author. It is interesting chiefly to the musician, as the opinions expressed by one of such experience should receive attention, for he is undoubtedly instructive in his references to conductors and band music in general. Mr. Sousa's decisiveness of character is easy to be traced in his writing. In the tabloid form of wisdom served up much may be challenged, but the dogmatic style is imposing, and this is very clearly shown in his remarks upon nationality in music. He boldly asserts, "There is no such thing as national music in the sense of domination by geographical lines. . . . Mdlle. Chaminade's music is not French. It is Chaminade! What is called nationalism is only prenatal influence and environic suggestion."

This might be taken as a humorous form of expressing agreement with nationalism, if he had not quoted instances in argument against it. The well-known negro melodies cannot be claimed as products of the soil, for Stephen Foster, a Pittsburg man, was the foremost composer of such melodies, investing his music with a rare charm that was held to be typical of the South. Further, Sousa mentions the readiness with which a young fellow named Warren, an American composer, quickly grasped the spirit of the Viennese school in his imitation of the Strauss waltzes, and his work was accepted as typical. These ideas will find little favour in many quarters, and, indeed, Mr. Sousa somewhat discounts his own theory in his glowing tribute to Grieg.

In the numerous quotations given throughout the book—in verses, witticisms, anecdotes, and philosophy—there are many happy touches, and the author is certainly invested with an added interest. The idea of giving the dates of birth of noted composers gives increased value to the compilation.

Journal, Elizabeth, N.J.
Dec. 30, 1910

BAND TO MAKE WORLD TOUR.

(By Telegraph to the Journal.)

New York, Dec. 30.—When Sousa's Band sails from this city to-morrow for England it will mark the beginning of the first great world tour ever undertaken by a musical organization of similar character. The tour will last about ten months and will embrace nearly all the principal countries of the world.

After giving 100 concerts in Great Britain and Ireland, the band will be heard in some of the leading cities of Germany and France. From Europe the tour will extend to South Africa, where it is planned to spend three months. Australia will be visited next, and possibly India, China and Japan will be included in the itinerary, though this has not been definitely decided. En route across the Pacific a stop will be made at Honolulu, where four concerts will be given.

The band will arrive at Vancouver near the latter part of next October. From Vancouver the organization will tour the Pacific Coast and then proceed East by way of Canada.



THE DAUGHTER OF A FAMOUS CONDUCTOR

A snapshot of Miss Helen Sousa, the daughter of Sousa, the well-known American bandmaster and conductor, who is paying his farewell visit to this country

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Evening Transcript, Boston
Feb. 14, 1911

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Mr. John Philip Sousa is on the verge of taking himself seriously. Solemn as owls, the English musical critics are appraising his merits as a conductor. Whereas—but wait a bit. It was Mr. Haweis who said, "The English are not a musical people." And it was Max O'Rell who spoke so kindly of "the drum, which is the basis of all British music." Mr. Sousa should bear those observations in mind while reading the owlish criticisms. Also, he should bear in mind a reflection that must often have occurred to him—he is not a conductor, he is a motor-man.

The prince of motor-men, however. When Sousa turns on the power, what speed, what rush and go! A perfect gloria of motion! Let a green motor-man come aboard, and there occurs such a slump as never was. The Clerk has just been chatting with the lady from the North Cape, who heard Sousa's marches played by Norwegians and was almost unable to recognize them. Such lilting, loitering, languorous airs! It was as if the fearsome motor-man had shut off seven-eighths of the power. Worse, it was as if some American Chopin had laid the tracks. There remained scarce a hint of Sousa.

Still, the Clerk can see why the owlish Britons mistook our prince of motor-men for a conductor. They judged him by the quantities of small change in his possession. Not having travelled in America, they were unaware that we provide conductors with pockets for their small change, whereas Mr. Sousa hangs his all over the front of his jacket.

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Evening Post, N.Y.
Oct. 8, 1910

John Philip Sousa comments on Wagner's hold on the public in the October *Etude*:

One of the most notable instances of the popularity of good music is the popularity of Wagner. Wagner, the composer, who was first heralded as the writer of marvellously complex and intricate works which could only be understood by the advanced musician, is now demanded by popular audiences. I rarely play a programme without a Wagner number, and my band has in its repertoire practically everything which Wagner has written. This means that the public demands not only the beautiful melodies like the "Evening Star," "Preislied," "Bridal March from Lohengrin," "The Spinning Song, etc., but also is delighted to hear the complicated music of the "Kaisermarch," "Tristan and Isolde," and "Parsifal." The reason for this is that Wagner was one of the most inspired of all composers and was the greatest composer of dramatic music. In fact, in a forthcoming book I have made the statement that if I were to send a missionary orchestra to a people who knew nothing of music for the purpose of making converts, I should have the orchestra commence upon them with Wagner's "Ride of the Valkyries."

Mr. Sousa, in the same article, declares that he is not a believer in national schools of music. The very idea seems ridiculous to him. "A striking genius like Wagner arises and he starts in to compose just as all his contemporaries composed. He writes a work like 'Rienzi,' which was nothing more nor less than an advanced form of Italian opera of the day. Then he does a little original thinking and realizes that if he wishes to

make a bid for real greatness he must work not as an imitator but as a creator. The consequence is that he brings forth a number of genuinely inspired works, and, lo, and behold we are told that a new German school has been founded? It would have been precisely the same if Wagner had been born in Russia or in Tasmania. In no other art is individualism so strong as in music! In Wagner there is really no suggestion of a national school. It is simply Wagner, a musical mountain peak, and that is all. If Wagner had written music suitable only for Germans, it would not be as popular in New York, Sydney, Bombay, London, or Paris, as it is in Bayreuth. Wagner wrote good music, great music, and the world identifies it, irrespective of any school."

Mercury Herald, San Jose, Cal.
Oct. 9, 1910

CANNED MUSIC.

DURING the late war with Spain, General Miles, at that time ostensibly the Commander-in-Chief of the Army, got himself into all sorts of trouble by saying that the troops were being served with embalmed meat, referring to the meat put up in cans and sold for the use of the Army, says Washingtonia. Of course he had in mind the age of the prepared article, as well as the chemicals used for preserving the meat. This was before the days of pure food laws, and at a time when it is now claimed the packers went upon the theory that any old thing was good enough to can, and that some chemical preservatives are actually beneficial to health.

"Canned Music" does not stand in this class. Some of the songs may be old, in fact some of them are old, for they were written by such eminent composers as Handel and Hayden and Meyerbeer and Gluck, but they are as fresh and as young as they were when they were first given to the public. Those songs sung by the best singers, and the music accompany them, rendered by the first orchestras and bands of Europe and America, have been canned, and so perfectly has the work been done that when served up from the can they are almost equal to the best produced in any opera house.

Every evening hundreds of thousands of people listen to a delightful entertainment without the trouble of going to the opera house; they can have this entertainment when the opera houses are closed and the professional singers and musicians are taking their summer vacation. There was a time when such eminent musicians as Sousa railed against his music, but now Sousa and his incomparable band are playing through the canned process to thousands who never have an opportunity to hear the band any other way.

It is not alone the music of this high class, that one can get from his can, but if he desires he can have that of the popular order, and the reproducing instruments are especially fine in rendering sacred music, and there are few church choirs that render as sympathetically and well the grand old hymns of Luther, Wesley, Watts and others who have made their songs of praise so touchingly beautiful. The chants and songs of the early missionaries had more to do with carrying civilization among the barbarous and savage nations than had priestly vestments, church ceremonies or eloquent sermons. Music is a great civilizer; not only a great civilizer, but a great refiner. The household wherein music is found is always more peaceful, more refined than is the one where music is never heard. Edison in his invention of the phonograph was a greater benefactor to the human race than even Bell, who gave us the telephone.

Phila. Record
Oct. 22, 1910

A SOUSA YEAR BOOK

"Through the Year with Sousa," by John Philip Sousa; T. Y. Crowell & Co.

From Mr. Sousa's own writings this compilation has been made with discriminating taste. The selections refer to his boyhood, his youth and his manhood, as a struggling musician, bandmaster, composer and author. There are many anecdotes concerning Sousa at different periods of his life.

Salt Lake City News
Feb. 25, 1911

Nowhere is Sousa more appreciated than in London. Writing of his recent concerts there, the Musical Times says:

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 imported to a color 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 as of old.

San Francisco Bulletin
Oct. 1, 1910

THROUGH THE AIR WITH SOUSA.

The recognized method of compiling a year-book is to choose from the writings of the best authors' material suited to the subject which gives its name to the compilation. The subject of the year-book in hand is, "Sousa—Boy, Youth and Man; Struggling Musician; Conductor of the Marine Band; Composer and March King; Newspaper and Magazine Contributor; Novel Writer and Librettist."

The wit and wisdom of the composer, as illustrated in this book, are of a nature to demand a second and third scanning, and would not be unworthy of Poor Richard himself. The anecdotes related of his varied career will amuse and entertain both old and new acquaintances of the genial raconteur. The lyrics from his operas, such as "The Snow Baby" and "The Red Cross Nurse," have become classics of American verse. Certainly in the field of year-books Mr. Sousa's inspired compilation will rank high. (Thomas Y. Crowell & Co., New York. Price, \$1.00 net.)

Brooklyn Standard Union
Dec. 27, 1910

MUSICAL NOTES.

John Philip Sousa and his band of sixty musicians have sailed for the fourth tour of Great Britain, to be followed by a visit to South Africa, Australia and New Zealand, and home again by way of Honolulu and a trans-continental tour across the United States. In the party were nearly one hundred people, including the wives of many of the musicians, in addition to Mrs. Sousa and her two daughters, who will make the entire tour with Mr. Sousa. The band is accompanied by Miss Virginia Scott, soprano, and Miss Nicoline Foster, who will be the soloists in all the songs.

A Fable Composer, or Performer, or With a Moral Conductor, or Audience ??? by Sousa.

WHILE attending a theatrical performance or an orchestral concert, did you ever watch the musical conductor and wonder why he took himself so seriously? The orchestra seemed to get along very well without taking much notice of him and his little baton, yet there he sat, or stood, gesticulating wildly, swinging his arms, imploring, threatening, cutting, slashing—first to the right, now to the left. And after it was all over it was the conductor who accepted the applause as if it belonged to him—to him who hadn't played one note throughout the entire symphony, suite, two-step or whatever the selection may have been.

If you have wondered why the orchestra seemed content to do all the playing and then let some other individual accept all the plaudits, you should read the following fable written by John Philip Sousa, the bandmaster, for M. A. P., a London periodical. The idea of the fable is to show that the conductor is really very important—quite as important, in fact, as the composer of the music, as the musicians who play it or as the audience that hears it.

BY JOHN PHILIP SOUSA.

THE power that forces inspiration out of you and me once sent a composer an idea, and from this idea he composed a beautiful symphony. The composer knew it was a beautiful symphony, a work of inspiration, and he was proud of it and wanted the public to hear it.

So he arranged to have the symphony performed by a fine orchestra. The orchestra played the symphony and they admitted that it was a very beautiful work, but they were annoyed when they saw the composer taking all the credit to himself. They pointed out that any success the symphony might have would be due entirely to their performance of it, and that the composer ought to give them some of the praise. The composer was very angry. "The orchestra," he said, "had nothing whatever to do with it," and he refused to share the praise with them.

"Very well," said the orchestra, "we shall not play your symphony unless we get the credit for it." The composer replied by refusing to let the orchestra have anything to do with the symphony, and it was put away on a shelf.

After some time the orchestra found that they had nothing to play, and at the same time the composer found that the public could not hear his work. He discussed the matter with the orchestra, and it was

finally agreed that the orchestra should perform the symphony and that composer and orchestra should share the applause.

But here another difficulty arose. The conductor of the orchestra complained that under this arrangement he would not get his fair share of praise. It required, he said, his genius for conducting to bring out the beauties of the symphony, and unless he was to receive some recognition for this he would not conduct the orchestra. The composer and the orchestra told him that he had nothing to do with the success of the symphony and that his request for a share in the applause was absurd.

"Then I shall have nothing more to do with the symphony," the conductor replied, and he laid down his baton.

The composer asked the orchestra if they could play his symphony without a conductor. "Of course we can," replied the orchestra; "the conductor does not matter much," and the performance began. Everything went smoothly for the first few bars. Then the first violin said to himself: "They are taking this movement too slowly; I will play it quicker." The cornet thought the violins were playing too loudly and he began to blow with all the power of his lungs. Each

began to play according to his own individual ideas, and in a few minutes the beautiful symphony had become a horrible chaos of noise.

The composer stopped them, angrily declaring that they were spoiling his beautiful symphony. After some argument they began to recognize the fact that they must have a conductor, so they asked the conductor to come back and begged him to take up his baton again. They knew now, they said, that he ought to have his share in the public applause. When the time came to commence, however, they were surprised to find that there was no audience.

The composer, the orchestra and the conductor thought there must be some mistake, and after they had waited for some time and the hall still remained empty, they began to ask each other where their applause—and their money—were to come from if nobody came to hear them play the symphony.

They discovered then that the public had heard of all this quarreling, and of how it had been decided that all the credit for the success of the symphony was to be shared by the three. The public said that as they were to get no credit for being intelligent enough to listen to and appreciate the symphony they would stay away from the concert.

Then it was that the composer, the orchestra and the conductor recognized that unless they shared the credit with the financier they would have to spell their work of Art with a very small "a."



Albany Evening Journal
Oct. 5, 1910

Through the Year With Sousa—

John Philip Sousa has compiled a year book. Excerpts from his operas, marches, miscellaneous compositions, novels, letters, magazine articles, songs, sayings and rhymes fill the volume and give one an admirable idea of the man who is most commonly known, though not exclusively so, as the march king.

Sousa says: "A man before the public, whether he be actor, writer, musician or minister, is not admired for what he is but for what he does;" and, "do you know, I think a dinner horn and a singing kettle beat a symphony all hollow for downright melody."

Speaking of America's artistic development he deprecates the sweep of foreign influence but believes "that an unqualified endorsement of a player or a composition by an American audience would be duplicated and sincerely seconded in every country of the old world." New York: Thomas Y. Crowell & Company. Price, \$1.00.

Phila. Item
Mar. 3, 1911

Nowhere is Sousa more appreciated than in London. Writing of his recent concerts there, the Musical Times says:

"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 color 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 the trombones ranged themselves alongside and furnished a counterpoint beneath the cornets' side and added a new meaning to the melody.

N.Y. Press
2/16/11

Gilmore, Cappa and Bayne.

All credit to Sousa for his marches and his band. Full recognition, too, to Arthur Pryor and other military musicians. But your old New Yorker cannot help regretting the great men of a quarter century ago—Patrick Sarsfield Gilmore and Cappa and Bayne. Gilmore had the Twenty-second Regiment Band, Cappa the Seventh's, and Bayne the Sixty-ninth's. Gilmore and Cappa are gone. If Bayne still lives, where is he keeping himself? Such music as they used to make! It was martial art of a high order. How the feet of thousands would swing along Fifth avenue on Decoration Day when those giants of the baton thundered through the town! It was a pretty good little burg to live in, New York, before consolidation made it Manhattan, only a part of itself. Many an oldster would delight to see once more the white Austrian tunics of the Twenty-second, the prim gray swallowtails of the Seventh, the green glory of the Sixty-ninth, with Gilmore's and Cappa's and Bayne's bands of long ago setting the pace in melody.

Tribune, Minneapolis
Jan. 1, 1911

SOUSA POPULAR IN ENGLAND

Every Seat Sold for Farewell Concerts This Week.

(Special Cable to Sunday Tribune.) London, Jan. 1.—Every seat has been sold for the farewell concerts which John Philip Sousa is to give here tomorrow and twice daily during the remainder of the week. Nobody, by the way, thinks it will really be a farewell tour, but that the popular American leader and composer will be heard here many times more. He and his music are very popular through England.

Mus. Courier
Dec. 30/11

To Nicolene Zedeler.

(Violin Soloist of the Sousa Band World Tour.)

When to the ravished ear the strain upraised
Drawn by the magic of the pliant bow
Across the strings, the listener amazed,
Enraptured sits, as ever on the numbers flow.

She stands alone, enrapt, a thing apart,
The fire genius burns within her eye;
The tones submissive to the wondrous art
Drawn from the heart's recess, wherein they lie.

A silence for a fleeting moment falls
As though reluctantly, we lose the dying strain,
Which, lingering, the very soul entralls
When loud the plaudits shake the roof amain.

So ever thus, thy triumphs we have seen,
Won with thy violin, O Nicolene.

EDMUND A. WALL,
El Paso, Texas.

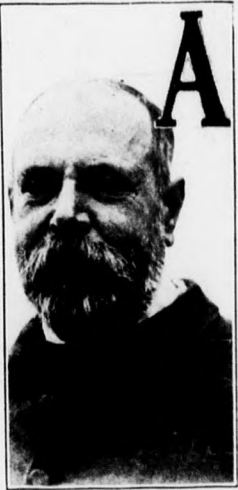
Press, N.Y. Oct 8/10

As John Philip Sousa is always with us, it was an excellent idea of some one to cull from his compositions and writings a few phrases of music or a scrap or two of text for each individual day of the year. This has been done by a modest person, and the result has been published by Thomas Y. Crowell & Co. as a seasonable and interesting year book.

SOUSA BACK IN HIS BOYHOOD HOME

Celebrated Composer and Bandmaster Revisits the Scenes of His Youth in Old Section of Washington—His Horse and Gun Are Tried and Give Friends a New View of His Personality

By WALDON FAWCETT



As a sentimental prelude to his record-breaking tour of the world with his band, John Philip Sousa, bandmaster and composer, recently paid a visit to the scenes of his boyhood at Washington, D. C. This latest pilgrimage to the community that saw the beginnings of a notable musical career took on added significance by virtue of its function as a farewell prior to a globe-girdling series of concerts that will occupy more than a solid year. However, the visit in other essentials was very similar to many which have preceded it, for Sousa, despite the distractions of a tremendously strenuous career, has always manifested an exceptional regard for the playground of his youth and a characteristically democratic affection for his boyhood friends.

Accordingly, for the sake of auld lang syne, he has managed to go back for a short visit in the city on the Potomac once or twice almost every year since he went forth to take his place in the larger world of musical affairs. Not always, however, has he been accompanied, as on his latest visit, by his band; and, indeed, not infrequently he has been so completely "incog" that few persons save his intimates knew of his presence.

The famous bandmaster, when his presence in Washington is known, is always deluged with social attentions by people prominent in officialdom; but the part of the national capital most dear to the heart of Sousa is about as far removed as may be from the present-day scenes of official and social activity. The region that was the theater for the boyhood activities of the versatile composer embraced in what is known as South East Washington. To be sure, most of this region is within sight of the U. S. Capitol and the Library of Congress, whose famous Music Division makes it a Mecca for all musicians visiting the seat of government. But the whole trend of fashionable and official development has been in a direction away from the district which in Sousa's younger days was a hub of important interests.

However, the "March King" is not in the least regretful that the march of progress has turned aside from the paths of his boyhood. On the contrary, he regards it as something of a boon, since it has had the effect of preserving with comparatively few changes the scenes memorable to him because of a thousand and one juvenile exploits. The spot toward which Sousa first turned his steps—he never thinks of affecting the carriage habit on such occasions—in his most recent "memory pilgrimage" was the modest little two-story brick house which was home to him throughout his entire boyhood. Later in the day he paid a visit to his birthplace, but this latter spot is by no means so dear

to him, partly because of the fact that many changes have taken place there in recent years and more especially because of the circumstance that the Sousa family removed to the little brick dwelling above mentioned when John was but three years of age.

In this tiny dwelling young Sousa resided until he was seventeen or eighteen years, or until after he had taken up definitely the musical career that has been crowned with artistic and financial success. From the time the lad entered the public school his home was a rendezvous for all the boys in the neighborhood, a condition explainable not only by the personal popularity of Sousa, but also by the circumstance that his home, being located on a corner, enjoyed that rarity of a congested city district, a side yard large enough to serve as a playground. A short walk from his boyhood home brought Sousa to the church at which the bandmaster was a regular attendant in his younger days.

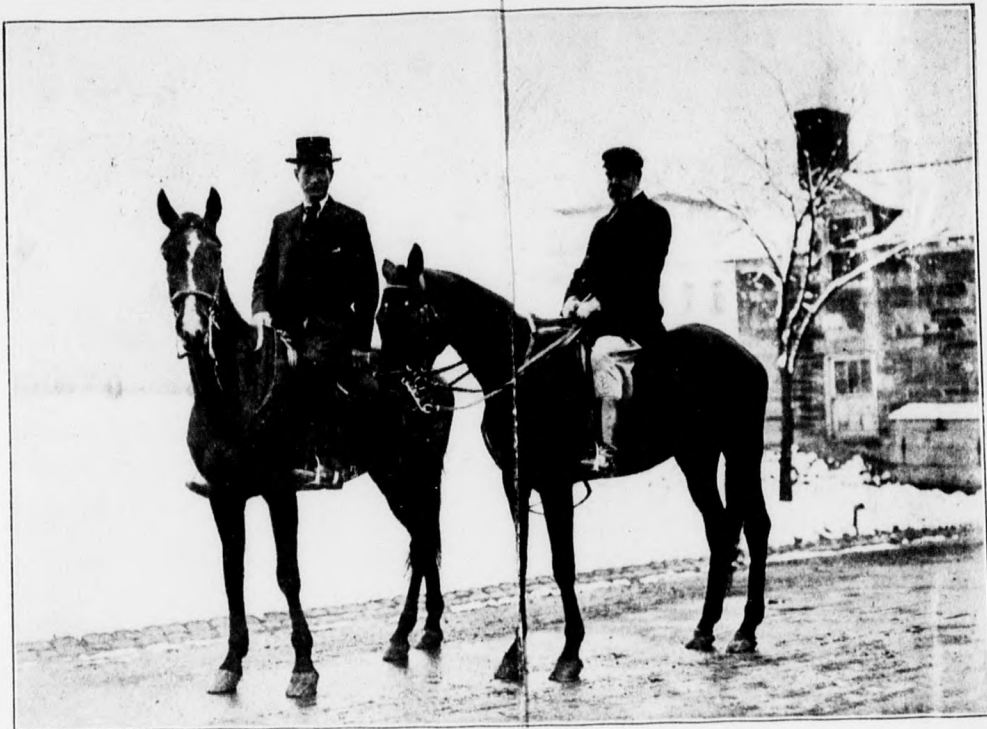
During his recent round of his old haunts the composer of band music also revisited the public school which he attended in boyhood.

To those readers who have acquaintance with John Philip Sousa as an author as well as a bandmaster and composer, it may be of interest that he included in this rem-



Mr. Sousa at His Old Home in Washington

iniscent swing around the circle brief visits to a number of the localities that served as the scenes of the most notable events in "Pipetown Sandy." "Pipetown Sandy," it need scarcely be explained, is not Sousa's latest novel, but it is decidedly one of his most interesting, especially when one knows that many of the chronicled episodes are more than "founded on fact." The derivation of the book's title is found in the fact that in the days of Sousa's boyhood the section of Washington where he resided was known as "Pipetown." The



John Philip Sousa and His Companion, "Ed" Shannon, on One of Their Hundred-Mile Rides

whole novel is largely autobiographical, but Sousa has never confessed to this fact publicly, although he might in all probability have increased the sales of the volume tremendously had he let the reading public into the secret.

The favorite rendezvous where Sousa, upon his visits to Washington, enjoys reunions with his old cronies is the gun shop of William Wagner, located on Pennsylva-

nia avenue, South East, in the shadow of the new \$3,000,000 office building of the U. S. House of Representatives. In his younger days Wagner was one of the best, if not the best, shot in the United States, and in consequence of his skill with rifle and shotgun he was then and has remained to this day something of an idol to Sousa, although the successful bandmaster might now buy and sell him thousands of times over in worldly wealth as in present-day fame.

And speaking of gunning it may be noted that target practice is one of the two favorite forms of diversion whereby Sousa gains relaxation from his exacting professional duties. He never visits his former home without spending at least one afternoon with his old chums at the Analoastan Gun Club peppering away with double-barreled shotgun at the clay pigeons which, as they are hurled from the traps, soar over those self-same marshes where Sousa as a boy was wont to search for Indian arrowheads. Sousa frequently enters public tournaments open to the best trap shooters in the country, always giving a good account of himself in the scores, and the person seeing him in his undress uniform and in such surroundings would have difficulty in identifying the wing shot, engrossed in his sport, as the spick and span bandmaster who is, in his appearances on the platform, the very personification of precision and discipline.

The second hobby which Sousa indulges whenever he has even a brief holiday at his old home is horseback riding. When I asked him recently if he would adopt the automobile he replied, laconically: "Not while there is a horse alive." The bandmaster's mount, "Marguerita" or "Rita," as he calls her, is a thoroughbred and has completely won her master's heart during four or five years of faithful service.



Mr. Sousa Visits the Church Which He Attended as a Boy

*Mr. Sousa's
7 Dec 24/10*

Eagle, Pittsfield, Mass.
Dec. 11/11

TRAVELED 50,000 MILES WITH THE BAND

Clarence J. Russell Will Be Member of Sousa's Famous Band Again Next Year.

Clarence J. Russell, who has been on a trip abroad as a member of Sousa's famous band, returned to Pittsfield last night. Since leaving New York with the famous musical organization last Christmas, Mr. Russell has traveled 50,000 miles and has taken part in 500 concerts. Twelve weeks of the trip was by water. The trip required a financial outlay of \$500,000.

The band played in England, Ireland, Scotland, South Africa, Australia, New Zealand, Fiji Islands and Honolulu and then returned to this country, landing in Vancouver at the end of Sept. From there the band toured down the Pacific coast, thence across to Texas then up the middle West to Chicago and from there East to New York where a concert was given in the Hippodrome last Sunday night to a capacity house.

Mr. Sousa is to give his attention to the production of a new opera, "The Glass-blowers," and the band will have a vacation, after 16 months of continuous playing, until August 1. Then it will start on a tour of America. Mr. Sousa has under consideration two offers, one a three months' tour of the cities on the east coast of South America and the other a tour to include France, Germany, Italy and Russia.

Mr. Russell will continue with Sousa for the present. He will leave here next week for Laurel-in-the-Pines hotel at Lakewood, N. J., where he will play with a Boston orchestra from Christmas until Easter. He plans to return to Pittsfield after Easter and spend his vacation at the home of his parents, until the band leaves August 1 on its new season's trip.

Republican Salt
Lake City, Feb. 5/11

A London Estimate of Sousa.

The pictures of a dark, bearded man in pince nez and a military cap which just now are to be met with at every turn announce the advent of one who—say what you will—is a force in music that has to be seriously reckoned with, for the work of no man who has appealed successfully to millions of his fellow beings—as Sousa has done—can be lightly passed over.

The superior person—or, rather, the person who considers himself a superior person—is prone to wax facetious not only over the way in which the March King practices his profession, but because he makes music through the medium of a brass or military band, and often by means which purists consider to be illegitimate. True, the ideal environment of the brass band is the open air, with the moderating influence of wind and tide to chasten its more brazen utterances, but so, I venture to think, it is for many a piece in the performance of which the aid of strings is sought.

And when all is said and done it is only fair to the military band to point out that, though its appeal to the aesthetic sense is not as subtle as that of the orchestra, it has fished less from its more finely bred stable companion than the orchestra has from the military band.

Sousa does not adopt an air of lofty detachment, or a boorish method of address; he can bow his acknowledgments without giving up the impression that he is inexpressibly bored both with the audience and the performance. Sousa is out to make—and has made—money. Why not? Brahms left £20,000; Liszt, Rubinstein and Wagner all made fortunes. He advertises himself extensively. Unfortunately there is no Sousa society to do it for him. His agents—not his publishers, mind—seek the medium of the press to boom his works in advance. Well, we seem to remember something of the same kind in regard to other musicians.

His efforts are not directed toward the elevation of public taste. No; he is at present concerned in trying to create a public taste. Besides, is there not an old saying something about catching your hare before cooking it?

But one thing he is and has been doing for years, namely, giving incalculable pleasure to thousands of his fellow creatures who regard music as something to lighten the burdens of life.

So much for Sousa, his music and his band. What about the man himself? I confess until I read a little brochure entitled "Through the Year With Sousa" I was quite unaware of the catholicity of his activities.

Sousa, it appears, is almost as prolific a writer as he is a composer. Judging from a rapid survey of the little handbook in question, it is obvious that he is an earnest thinker, with a shrewd knowledge of men and things. His output, I learn, includes two novels, magazine articles and criticisms without number.—New York Evening Telegraph (London correspondence.)

Winnipeg Tribune
Feb. 5/1911 131

The London Musical Times thus refers to the recent visit of Sousa and his 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 signaling the event with characteristic American downrightness by taking his band on a tour of the world.

"At his opening concert in 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.

"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, and not even Strauss has discovered the variety that can be imparted to a color 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 firmo; shortly to be joined by six trombones who ranged 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.

"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.

"The concerts were fairly well supported during the week by the public, but they failed to take London by storm."

Fiji Times, Suva.
Feb. 23, 1911

The world-famous John Philip Sousa and his band of instrumentalists are to include Australia and New Zealand in a world's tour. Mr. Herbert Baillie (chief municipal librarian at Wellington) has received word from a friend in America to that effect. The band, to the number of 60 musicians, opened in London on 2nd January, and the visit, the fourth, to Great Britain, is to be followed by a tour through South Africa and Australasia. The return journey is to be made via Suva and Honolulu. Mrs. Sousa and her daughters will make the tour, and the band is to be accompanied also by Miss Virginia Root and Miss Nicoline Zedeler, who will be soloists at all concerts. The band will open in Capetown on the 14th March, and will play fifty concerts in that country. Australia will hear the visitors in May.

Emil Sauer in
Chicago Leader, Mar. 9/11

Mr. Sauer is in communication now with an impresario whose name is still a secret, for a concert tour in the United States, which, if it does not take place next winter, will the winter following. I was very much surprised when Mr. Sauer told me that of American composers he preferred Sousa "because that which Sousa has done, he has done better than anybody else. He has written a perfect march which has strength, character, individuality." He also admires Victor Herbert very much. In speaking of Debussy, Mr. Sauer said that even though Debussy does not appeal to him personally, he respects his work. He agrees with the French writer, Romain Rolland, who says that much, in this music, is neurasthenic. Mr. Sauer added that he finds that a great deal of the modern music is degenerate and perverse in sentiment.

Etude, Feb. 1911

Sousa and his band have now started upon their European section of the "round the world" tour the band is making. In London cats for Mr. Sousa's concerts sell for anything from twenty-five cents to two dollars. He has been greeted with dignified attention in London, and is very popular throughout England.

Sousa treasures one letter for the sake of the address. The envelope bears only the words Mr. Sousa, Bandmaster, Somewhere. After travelling over Europe it reached him in U.S.A.

Yaconia News
Oct. 4/10

THROUGH THE YEAR WITH SOUSA

John Phillip Sousa has written a book about himself—an interesting and voluminous subject, to be sure. It tells all about Sousa—boy, youth and man; struggling musician, conductor of the Marine band, composer and march king; newspaper and magazine contributor, novel writer, and librettist. The literature suited to this subject is taken from the best of Mr. Sousa's own writings, musical and literary. The result gives an insight into a keen, original personality, founded on a basis of strong common sense.

The volume will appeal not only to all musicians, but to everybody who ever heard, played and admired his stirring marches.

The wit and wisdom of the composer as illustrated in this book are of a nature to demand a second and third scanning and would not be unworthy of Poor Richard himself. The anecdotes related of his varied career will amuse and entertain both old and new acquaintances of the genial raconteur. The lyrics from his operas, such as "The Snow Baby" and "The Red Cross Nurse," have become classics of American verse. Certainly in the field of year-books Mr. Sousa's inspired compilation will rank high. (Thomas D. Crowley & Co., New York.)

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KAFFIR AND BUSHMAN KNEW SOUSA MARCHES

Bandmaster Found Them Familiar with His Tunes—Tells of Unique Tour

IT WAS a more-than-glad-to-be-home March King who was found the other day by a MUSICAL AMERICA man surrounded by family and friends in his New York apartment.

"After a world tour lasting for thirteen months and four days, one is quite content to sit tight and enjoy a rest," sighed Mr. Sousa. "In a month I expect to leave for the South to continue that enjoyment of 'Nothing to do until tomorrow'—or some day after that.

"Our band had made several tours in Europe, and I chose the African and Australian trip this time in the spirit of a musical Columbus, spreading the evangel of American music in the lands of the Kaffir and the Bushman. As far as my marches are concerned we found that the message had already been delivered—they were as familiar in Sidney as they are in New York."

A friend whom the bandmaster had met in New Zealand here interjected, "Yes, I heard the 'Washington Post' out home when I was ten years old."

"As to the band itself, it was somewhat of a revelation," continued Mr. Sousa. "They are conversant with military bands in those countries, but the dynamic power and attack of our men seemed to strike them as particularly American. One *blasé* cosmopolitan in Africa contrasted the continental bands with our American organization as a 'tin pail compared to a reservoir.'"

"Our audiences also seemed to find something essentially of America in my march compositions. Such an authority as Ernest Newman, the English critic, said that they sounded like the conversation of a typical successful American. We were somewhat surprised at the way in which they caught the point of our Yankee humoresques on such popular tunes as 'Has Anybody Here Seen Kelly?' and 'Waiting At the Church.'"

plan. I can not speak too highly of the way our British concerts were managed by the Quinlans' European branch. And in both Africa and Australasia we were under the direction of Edwin Branscombe, who is the leading concert manager of Australia. Going out there some years ago with a London concert company, he was so impressed with the amusement possibilities of the country that he settled there,



John Philip Sousa Traveling De Luxe in South Africa

It shows that musical humor, at least, is universal in its appeal.

"In one way it did not seem as if we were far away from home at any time, because the people everywhere made us feel that they were our friends. Especially did we carry away pleasant recollections of our stay in the Antipodes. That is a great people out there, living much of the time in the open air, enjoying life with strong bodies and big natures.

"We Americans must not think that ours is the only country where the concert and amusement business is run on a systematic

and has since become in their musical field what Williamson means to their theatrical world. Under his management we played in everything from an opera house to a cricket field, and everywhere our interests were looked after in a business-like manner.

"Although the idea never occurred to me at the start, it is quite within probability that I may put into book form some of my impressions of the trip," admitted the globe-trotting author of "The Fifth String" and "Pipetown Sandy"—otherwise known as John Philip Sousa.

Mus. American 2/19/10
A PRODIGIOUS BAND

Four Hundred and Fifty Boston Instrumentalists Take Cue From Sousa

Boston, Feb. 7.—It is said that never before have so many musical instruments been gathered at a single concert as at that led by John Philip Sousa in Mechanics' Hall last night. There were 430 pieces in the band, among which were 120 clarinets, 80 cornets, 45 trombones, 24 flutes and piccolos, 25 French horns, 25 altos, 25 tubas, 15 drums, 16 baritones, 6 oboes, 6 bassoons, 6 saxophones and 4 tympani.

The program was extensive, including Leutner's overture, "Fest"; a cornet solo by Herbert Clarke, the composition being one of Mr. Clarke's own, called "Showers of Gold." A suite of Sousa's—(a) "Under the Light of the Polar Star," (b) "Under the Southern Cross" and (c) "Mars and Venus"—made a great impression, and the big band had to respond to three encores. Sousa's latest march, "The Glory of the Yankee Navy," also met with a fine reception. Mme. Boninsegna and Carlo Carica, of the Boston Opera Company, sang the prison scene from "Il Trovatore" and Strauss's "On the Banks of the Beautiful Blue Danube," and scored a triumph.

This was the sixth annual concert of the Boston Musicians' Relief Society, and at its close T. M. Carter, the conductor of the first of them, presented Sousa with a gold medal.

N.Y. Eve World 12/11/11
TRIUMPH OF SOUSA.

Sousa and his band were the attraction at the Hippodrome last night, and this magnet served to fill every available space in that great auditorium. Just once in so often it is good to hear this organization that we may the better understand what can be accomplished with a brass band. Last night it would have been difficult to believe that this was not a great orchestra, so exquisite was the quality of tone, so finished was every detail of its performance. It helps to remind us here in New York what John Philip Sousa does in behalf of

music throughout this country, how he takes into cities where orchestras are not available compositions of which they could never know, and they need no apologies, for the brass band under Sousa is the closest approach to a full string quality that this generation will ever know. There was much applause for all of his marches, especially for the new one, "The Federal," and for the soloists, Miss Virginia Root, soprano; Nicolene Zedeler, violinist, and Herbert L. Clarke, who has lost none of his skill on the cornet.

N.Y. Eve World 12/11/11
SOUSA AND HIS BAND

IN HIPPODROME CONCERT.

John Philip Sousa and his band, just back from a tour of the world, gave a concert at the Hippodrome last night before a vast audience. Mr. Sousa has toned down some of his mannerisms, so that a faithful caricaturist would have to picture him on finer lines. His band, exceptionally well trained, plays splendidly and reflects his every whim. For people who like "Has Anybody Here Seen Kelly?" and the "El Capitan" march—and the audience seemed unanimous in liking both, as well as many more of Mr. Sousa's compositions of the same kind—nothing better could be found. Besides these, Mr. Sousa presented his new "Federal" march, his "The Dwellers in the Western World" and Sullivan's "The Golden Legend Prologue." The soloists were Virginia Root, soprano; Nicolene Zedeler, violinist, and Herbert L. Clarke, cornetist, each of whom won hearty favor.

Mus. Courier, 2/8/11

MUSIC IN BRIGHTON.

BRIGHTON, England, January 18, 1911.

The principal attractions, musically, since Christmas, have been the appearances of Katharine Goodson, Elena Gerhardt, and Sousa. The welcome accorded the famous English pianist was enthusiastic, and her playing was received with great applause. Katharine Goodson, in her performance of Liszt's concerto in E flat, showed herself possessed of a highly developed technique backed up by heart and brain. In fact, she endowed the work with so much depth of temperament that a better rendition could scarcely be conceived. Mr. Sainton's orchestra accompanied in splendid style. The vocalist was Morgan Kingston, a tenor of exceptional powers. He has a voice of pure quality, and he uses it well.

Elena Gerhardt brought together a large audience, comprising the elite of London as well as Brighton. That she is a great singer there is no doubt, and she gave ample expression to her art in "Il mio foco," by Marcello, as well as in Gluck's charming aria, "O del mio dolce ardor." In both of these she was accompanied by the Municipal Orchestra, under the baton of Joseph Sainton. Miss Gerhardt sang also a group of Schumann lyrics with Paula Hegner at the piano. The latter gave Schubert's tediously drawn out fantasia, "Der Wanderer," with the orchestra, and a group of soli.

A vivid contrast to the forementioned concerts was the "Farewell" visit of John Philip Sousa, and his deservedly famous band. The Dome was crowded with representatives of all grades of society, and a good sprinkling of the musical profession. And there was a lot to learn from Sousa. How to begin, and how to continue a program; how to accept, and how to respond to an encore; were some of the striking attributes of this "king" amongst conductors. Every one was of the same opinion, that the performances were splendid. There was variation in the quality of the compositions rendered, perhaps, but the actual rendering was of one standard—the best. Whether his own "Geographical Concert," or Liszt's "Les Préludes," the band played magnificently. "Kelly," and a Strauss fantasia were both equally good. In fact, there is but one Sousa, and America holds him! That he may return to these shores again is no doubt the wish of all who have heard his band in England. FRANK MOTT HARRISON.

Mus. Courier, 2/8/11

Sousa and his Band have run into several strange accidents during their English tour now playing. In a certain provincial town hall the platform broke down under the weight of the sixty musicians, and only a quick scramble on their part saved the organization from continuing its concert in the cellar. At Plymouth, when it came time for the assisting singer, Virginia Root, to do her solo, she failed to appear, and a messenger sent to her dressing room discovered Miss Root and Nicolene Zedeler, the violinist, in an unconscious condition as a result of inhaling noxious gas generated by a leaking coal stove. The young women were resuscitated with difficulty and for several days thereafter suffered severe physical discomfort.

Mus. Courier 3/15/11



SOUSA AND ETHELBERT NEVIN.

The two composers are in the carriage, while a third, Adolph M. Foerster, stands at the left. The picture was taken near Pittsburgh, and the Index of that city has consented courteously to the reproduction of this picture.

Superior, Wis. Telegram
12/14/10

MARCH KING AT HIS FAVORITE PASTTIME



When John Philip Sousa can get a shotgun in his hands and participate in a trap shooting tournament, he is in his element. The man who gave us "The Stars and Stripes Forever," "El Capitan," "The Washington Post" and many other inspiring marches, is one of the best trap shots in the land.

Buffalo Truth
3/4/11

How John Philip Sousa Wrote the "Washington Post."

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. I paid \$25 for its publication, but it was a bad investment, for nobody took the slightest interest in Sousa's initial effort. I had another try, and this time took two compositions to a publishing firm in Philadelphia, who said they were willing to use them and pay for them. "How much?" I asked, breathlessly. They would give me a hundred copies of each piece. Considering that the journey had cost me some \$15, 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.

And then came the "Washington Post" March, which brought me exactly \$25 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 \$25. 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, \$25 in cash, it brought me into such prominence that I was quickly inundated with requests for more marches.

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 Filippo Sousa. Taking the score, I went to the piano and played through the few bars.

"Yes, that's it," I said to the shopkeeper. "But this Giovanni Filippo 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.

"Then, with your permission, I should like to present you to his wife, the Signora Giovanni Filippo Sousa." When the Italian had done bowing, Mrs. Sousa interposed: "Permit me to introduce my husband, Signor Giovanni Filippo Sousa, from Washington, U. S. A., the composer of the 'Washington Post'."

The Venetian was so overcome that he insisted on retailing the pirated copy of the march at cost price, and the respect with which he bowed us out of the shop would have done honor to his emperor.

N. Y. Herald. 2/13/11

Obituary Notes.

Mr. Henry Bellis, father-in-law of John Philip Sousa, the bandmaster, died in Atlantic City yesterday at the age of eighty-three from heart disease. He leaves a young widow, twenty-three years old, who will inherit the larger part of his fortune, estimated at \$200,000. Mr. Bellis was one of the first to make a fortune out of roller chairs on the boardwalk when they first appeared. He was an extensive owner of boardwalk real estate.

Boston Eve. Transcript
2/10/11 133

Taking Sousa Seriously

MR. SOUSA and his band are making a tour of England and Scotland, and they have done at intervals in previous years and as they are professing to do now for the last time. The English newspapers review the concerts at length and with what seems over sea, a surprising seriousness. Read, for example, this little discourse upon the bandmaster himself from the Manchester Guardian. "Like other conductors, Mr. Sousa has fallen a victim to the temptation of peptonizing 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 appeals 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, Elssler and the other dancers of the day when dancing were even more popular than Mr. Sousa's marches are today, must have carried these movements to a state of perfection unknown to the dancers of today. 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 is no less interesting to the general than their stentorian tones. Even Elia could not deny some power to this music."

Chicago Post
3/7/11

How Sousa Averted a Panic

London M. A. P.

THE ART OF successful "gagging" is generally left to the lot of the comedian, but Mr. Sousa on one occasion utilized 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 12,000 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.

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 in a few minutes after by the equally well-known melody "Wait Till the Clouds Roll By."

The humor of the situation and the smart manner in which Sousa had turned it to account immediately struck the audience, and with restored confidence they retained their seats until the lights had been restored.

CHAPMAN ENTERTAINED 'EM; JOKES AND IMPERSONATIONS

The Great Maine Conductor in
Lewiston Monday Evening—
Such a Good Time.

Director William R. Chapman entertained the Lewiston and Auburn Festival chorus at the Musical Union studio Monday evening in Lewiston. The chorus itself didn't attempt any work. It simply sat and was entertained. Mr. Chapman gave "excerpts" from the big anniversary banquet tendered him a couple of weeks ago in New York. He reproduced the bon mots of John Philip Sousa and the speech of Hon. Charles E. Littlefield, extolling the Maine Music festival, in a manner that made the chorus swell with pride, for Mr. Littlefield says that Maine has done more in the last few years to raise its standard of music than any other state in the Union. He impersonated the great band master, Amato, the metropolitan star, and others, until it was suggested that when he tires of conducting he can go on the stage. And then he told stories.

Dispatch, Columbus, O.
12/31/11

John Philip Sousa has ended his one-year's tour of the world and also presented his band at a final concert after his return at the New York hippodrome. At this New York concert the house was literally packed and the demeanor of the audience showed conclusively in what lasting esteem the American public holds Sousa, his band, and his music. He has become a national institution and as such will endure so long as the hearts of the people can be reached by music that stirs the pulses and moves the emotions.

Telegram, Portland, Me.
12/28/11

CAMPING on the trail of noted singers, the Society of Authors, Composers and Publishers is now after Madam Schumann-Heink because she sang in concert a few nights ago a selection from "Samson et Delilah" without paying \$5 for the privilege. If Madam Schumann-Heink paid \$5 for every time she used this particular selection in the course of her professional career Mons. Saint-Saens would now possess a fortune from this source alone.

The legal representative of the Society in America intends pursuing all the great ones for the \$5 fee. Mary Garden paid \$300 for the use of a copyrighted song on her last concert tour. Last year \$2500 was collected in Europe for John Philip Sousa, this sum representing royalties for the performing rights of his music. There is not much danger of the singers dropping the protected songs as singers do not select a number because they like the composer, but because it is a song suited to their voice, and songs of this kind they simply must have.

As ragtime is as much a craze in Paris as it is in the United States, it has been suggested that the composers of this style of tunes join the association and almost double their income by having the society look after their rights across the water.

James, Rochester N.Y.
2/16/11

IS "MAKING GOOD" IN SOUSA'S BAND

Joseph L. Marthage on Trip
With Famous Organization
Covering World.

WELL KNOWN HARPIST

English Newspaper Im-
pressed Favorably With
Work of Local Musician

According to reports received in this city by his parents, Joseph L. Marthage, the well known Rochester harpist, is making good with Sousa's Band, which is touring the world, and which he left Rochester November 1 last year to join. His parents are Mr. and Mrs. James Marthage of 105 Joiner Street. He is about 25 years of age.

Naturally the harpist of such an organization as Sousa's Band does not have opportunity for solo work, but an article from the Sheffield Daily Independent, of Sheffield, England, of January 31, indicates that Mr. Marthage plays the accompaniments for the soloists in the encores, in satisfactory manner. Writing of a concert given in that city on January 30, the critic after describing the playing of the band, has this to say of the playing of the violinist, Miss Nicolini Zedeler:

"The accompaniment of the orchestra blended beautifully with the soloist, but for the most part was too strong. Her encore, however, played with merely harp accompaniment, was simply exquisite, and in some respects the most enjoyable number of the afternoon." Mr. Marthage also played the same accompaniment for the evening concert.

After touring this country the band left the United States on December 24 for England, and will make a tour of the United Kingdom, playing in England some time ago, in Ireland this week, and Scotland next week. The bandmen will sail for South Africa March 4, and will tour that part of the world, going from Africa to Australia where they will remain from about the middle of May until the last of August. The whole tour will take about 16 months.

SOUSA'S TOUR AROUND THE WORLD

Are Interesting Story from
Clarence J. Russell.

Clarence J. Russell of this city, who is a member of Sousa's band which is making a trip around the world, is contributing to Musical America interesting stories of the progress of the trip. Under a recent date he wrote as follows:—

On the day before Christmas Sousa and his band began their much-talked-about tour around the world, sailing from New York on the White Star liner Baltic for Liverpool. After a tour of England, Ireland and Scotland they will sail for South Africa, then to Australia returning to New York by way of Vancouver, a trip which no musical organization of this size has heretofore attempted.

The band on this trip consists of 60 musicians, together with the following soloists: Virginia Root, soprano; Nicoline Sedeler, violinist, and Herbert L. Clarke, cornetists and assistant conductor. Edwin G. Clarke is Mr. Sousa's manager and the whole tour is undertaken under the direction of the Quinlan International Musical agency.

Mr. Sousa accompanied by Mrs. Sousa and their two daughters, Mrs. Edwin Clarke and Mrs. Herbert Clarke, are making the trip and several members of the band are also accompanied by their wives.

The Baltic was favored with the best of weather on her run and the trip across was thoroughly enjoyed by all. A special Christmas dinner was served and the games peculiar to shipboard made the week pass rapidly. Mr. Sousa called two morning rehearsals during the week and on Friday evening the band played the usual benefit concert for the Seamen's charities, with the result that the charities received an unusually large contribution.

On New Year's eve the band was invited down to the "glory hole" to witness an enjoyable amateur vaudeville performance by the members of the ship's crew, after which, at midnight, the musicians serenaded the passengers from one end of the boat to the other. The Baltic arrived at Liverpool on New Year's day and a photographer for a moving picture concern "took" Mr. Sousa and the entire party as they landed. After Mr. Sousa had been interviewed by representatives of several of the London newspapers the organization traveled directly to London.

On Monday the band began a week's engagement at Queen's Hall, playing to large and enthusiastic audiences. Both the size of the audiences and the degree of enthusiasm manifested increased daily throughout the week. After filling all the seats late comers were seated in the chorus seats back of the band and people were turned away daily after all available standing room had been sold.

Mr. Sousa presented a different program each day and on Friday, by request, played an entire program of his own composition, which proved to be the most popular program of the week. Needless to say encore after encore was demanded and granted throughout the week. On the last night of the London engagement Mr. Sousa played for the first time his latest composition, the "Federal" march, and its repetition was at once called for. One must hear the march to appreciate it, and, having heard it, the verdict is "the best yet." The humorous on "Has Anybody Here Seen Kelly?" which was heard at all the Sousa concerts in America this fall, never failed to please the London audiences and the critics all acknowledged it to be one of the best of the kind.

Throughout the week the London press spoke in the highest terms of Mr. Sousa's graceful conducting and of the worth of his new compositions, while Miss Rott, Miss Zedeler and Herbert Clarke all received flattering notices. London seemed to be especially impressed with the tonal quality, the rhythm and the perfection of the ensemble of the band, while the percussion section received many special notices for its work.

On Wednesday evening, after the concert, Thomas Quinlan tendered a reception to Mr. Sousa and the soloists at the Carlton hotel, on which occasion musical, artistic and literary London was well represented. Later in the week Mr. Sousa gave a dinner for Mr. Quinlan at Pagani's. The members of the band spent all their spare time in sightseeing and this morning left London for a short tour of the fashionable watering places on the south coast.

Brilliant Spectacle at the Silver Jubilee of Rubinstein Club at the Waldorf-Astoria



Extended notice of the Rubinstein club's celebration of its silver jubilee with a concert at the Waldorf-Astoria in New York on the evening of Tuesday, Dec. 12, and a banquet at the same hotel on the following Friday evening, is given in the Musical Courier of that city. The affair, which has already been told of by the Commercial, was in the nature of an ovation to William R. Chapman, director of the Maine Music Festivals, who organized the club late in 1887.

The concert program contained the same selections given at the initial concert of the club on Dec. 15, 1887. Appearing on the program at the silver jubilee were Pasquale Amato, baritone of the Metropolitan Opera house, Mildred Potter, contralto, who scored such a success here at the festival last fall and an orchestra of 50 from the New York Philharmonic society.

Concerning the concert the Musical Courier has the following to say:

The singing of Pasquale Amato aroused the greatest enthusiasm. The baritone was cheered, and many ladies waved their handkerchiefs and scarfs at the singer. Mr. Amato was in superb voice and sang his numbers, all of them familiar, with opulence of voice, purity of diction and dramatic fervor.

Mildred Potter, the contralto (and let it be stated here that Miss Potter is a real contralto and not a mezzo), completely won the house by the beauty of her voice, and the nobility of her style. It is reported that Miss Potter goes abroad next year to sing in opera. Fortunately, indeed, will be the opera house that gets this magnificent voice, and the intelligence that controls it.

The silver jubilee banquet Friday evening in the large ball room of the Waldorf was attended by nearly 500 men and women prominent in the musical life of New York. A reception in honor of Mr. and Mrs. Chapman was held as the guests arrived.

The real merriment of the night began when John Philip Sousa, the toastmaster, made his opening remarks, says the Musical Courier. Mr. Sousa was most happy in his choice of words and as he introduced each speaker the company was sure to get some glimpse of humor that did much to add brilliancy to the occasion. Several of the toasts

were longer than they should have been and for that reason it was close to midnight when Mr. Chapman himself was formally presented by Mr. Sousa. It should be said, however, in justice to the ladies, that speeches by the fair guests of honor were briefer than those delivered by the men.

Mrs. Arthur Murray Dodge treated in a graceful manner her subject The Rubinstein Club of 1887: the Hon. Charles Littlefield of Maine and New York, had for his theme The Musical Life of Maine, in which mention was made of Mr. Chapman's work as conductor of the Maine music festivals in Portland and Bangor. Dr. Eugene Hoffman Porter, health commissioner of New York, spoke on The Rubinstein Club of Today. Dr. Porter's wife being one of the vice presidents of this year; John R. Fulton presented greetings from the old Apollo club, which frequently joined with the Rubinstein in programs on gala occasions. Henry T. Finck paid a timely and eloquent tribute to Anton Rubin-

stein, the Melodist, and his toast, one of the most interesting, was also one of the shortest. George C. Boldt, the manager of the Waldorf-Astoria, had for his topic The Ladies of the Rubinstein Club. Other greetings were offered by Reginald de Koven, Mrs. William Tod Helms and Mrs. William Grand Brown, two prominent club women.

In his response Mr. Chapman gave a historical sketch of the Rubinstein club and what had been accomplished by it since its organization.

The musical program for the evening was entirely informal, says the Courier. The members of the Apollo club sang several selections and then there were solos, alternating the toasts. Lilla Ormand, the young mezzo-soprano, accompanied herself in singing the old song, Believe Me If All Those Endearing Young Charms, and she sang the song most sympathetically.

Although Madame Nordica had appeared at the New York Philharmonic concert the same afternoon at Carnegie hall and also the last night before, she kept her promise to sing something at the banquet. First the prima donna gave Die Bekehrte, by Stange, and she sang the trill at the end with all her former artistry. For her encore Madame Nordica sang Cadman's Indian song, From the Land of the Sky-Blue Water, and the celebrated prima donna received another rousing ovation, the entire audience standing up in compliment to her.

Virginia Root and Jule Lindsay were the other singers. Miss Root sang with feeling, Annie Laurie. Miss Lindsay sang a French song with much taste. One might travel far before finding a handsomer quartet of singers than that formed by Madame Nordica and the

Misses Ormond, Root and Lindsay. Albert Spaulding, who had a seat of honor, played with exquisite tone the Meditation from Thaïs; Alma Gluck of the Metropolitan Opera House, another guest of honor, took the company by surprise and gave a humorous recitation, entitled, Advice to Spinners, and the young singer gave it in capital style. Some of the guests expected that Madame Gluck and Madame Rappold, another honored guest of the occasion, would sing, but that is prohibited by their contract with the Metropolitan Opera company.

Among those from whom letters and telegrams were received were: President and Mrs. Taft and Helen Taft, ex-President and Mrs. Theodore Roosevelt, Mr. and Mrs. Andrew Carnegie, Gen. and Mrs. Frederick Dent Grant, Job E. Hedges, Gov. and Mrs. Dix, Morris McDonald, Enrico Caruso, Henry L. Chapman, Marvin R. Vincent, Hon. F. O. Beal, Charles J. Wardley, E. A. Noyes, Albert S. Woodman, Andreas Dipfel, Geraldine Farrar and Hans Kronold.

Mus. Courier, 3/15/11

THE New York Times, referring to the tercentenary of King James' authorized translation of the Bible, regrets the "dense and alarming ignorance" of the present generation concerning the "classical characters and passages of the Scriptures." "Few college men," says the New York Times, "would understand any allusion whatever to Gideon's bond. They are more familiar, we fear, with Sousa's." We infer from this that the Times considers Sousa's band inferior to Gideon's. As Gideon's organization has been disbanded for at least 4,000 years we think it is not unreasonable that Sousa's band is the more popular body of performers at present, and that the genial Philip I, King of Marcia, holds an unprecedentedly large place in the affections of the cognoscenti as well as of the multitude.

Chronicle, San Francisco
12/31/11

News, Buffalo, 10/23/10

San, N.Y. 12/16/11

RUBINSTEIN CLUB'S NIGHT.

Women's Musical Society Celebrates at the Waldorf Its 25 Years.

The Rubinstein Club has its twenty-fifth annual gathering in the grand ballroom of the Waldorf last night. John Philip Sousa presided at the dinner which was given in honor of the club's director, Mr. William Rogers Chapman, and Mrs. Chapman, who is the president of the club. For a quarter of a century the director has fulfilled his duties without missing either a concert or a rehearsal. Mme. Nordica, who obviously enjoyed the evening, sang "Damon," by Stange, and "The Land of the Sky Blue Water" as an encore. Previously Miss Lilla Ormond sang to her own accompaniment "Believe me if all those endearing young charms."

George C. Boldt was there and toasted "the Ladies of the Rubinstein Club." Charles E. Littlefield, ex-Congressman from Maine, spoke of musical life in that State and said that Mme. Nordica had sung there—once. Mme. Nordica, you will recall, was born in Farmington, Me. Dr. Eugene Hoffman Porter spoke too.

The others at the dinner included Bishop Charles S. Burch, Mrs. Arthur Murray Dodge, Albert Spalding, John M. Fulton, Mrs. William Tod Helmuth, Reginald DeKoven, Mr. and Mrs. Henry T. Finck, Pasquale Amato, Mme. Isabelle Bouton, Mme. Alma Gluck, Riccardo Martin, Mme. Marie Rappold, Miss Mildred Potter, Mr. and Mrs. Kellogg-Strakosch, Dr. and Mrs. John Gilbert Gulick, Mr. and Mrs. Charles F. Terhune, Mrs. Charles Tollner, Mme. Alice Garrigue Mott, Mr. and Mrs. W. W. Ames, Mr. and Mrs. G. P. Benjamin, Mr. and Mrs. Robert Ingersoll and Mr. and Mrs. Charles H. Fletcher.

Toward the close of the evening Mr. Sousa on behalf of the club presented to Director Chapman an engraved gold stop watch and to Mrs. Chapman a hand carved silver mesh bag as souvenirs, he said, of the quarter century dinner in their honor.

Sousa, who has been touring Australia with his famous band, reports that he found the Kaffirs and Bushmen just as familiar with his marches as are Englishmen and Americans.

Reports from New York indicate that Bruckner's fifth symphony, recently performed at Carnegie Hall under the Stransky leadership, did not produce a good impression. Critics think it "labored and futile."

Alessandro Bonci, the Italian tenor, sang recently for the Pope, the audience being arranged for by Abbot Perosi. He sang the Bach-Gounod "Ave Maria."

Clayton D. Gilbert, of the New England Conservatory of Music, says that to succeed in opera a student needs to study physical culture, pantomime, speaking and singing, and that these subjects are important in the order named.

Dispatch, Wilmington, N.C.
1/9/12

tion.

It has often been said that John Phillip Sousa, the bandmaster, could get music out of anything. However, he is going up against a tough proposition now. He is going to South Carolina.

Washington Herald
1/3/12

WILL SHOOT QUAIL.

John Philip Sousa to Be Guest of Prominent Southerner.

John Philip Sousa came into town last night on his way to Henderson, N. C., where he intends to have a few weeks' gunning on the plantations of Mayor Richard Sutherland.

One of the gifts gathered by our own John Philip is a gun that was made by the gunmaker of King George of England, and Mr. Sousa will try the English shooting iron out on the premises of his quondam friend, "Dick" Sutherland, in his quest for quail.

SOUSA'S BAND COMING ON THANKSGIVING DAY

Soloists Picked By Famous Band-Master in Contest of Elimination.

John Phillip Sousa returned to his New York home a few days ago with a triumphant look. The band director was delighted. He had found two splendid soloists for Sousa's Band. And he had discovered them in a way distinctively Sousasque, which means the Sousa Competition of Elimination.

They are held every year and hundreds of talented young women, who sing or play the violin, take part. One soprano is followed by another; a violinist plays a difficult concerto and, directly, a second performer on the greatest of all instruments daringly plays the same composition afterward. Comparisons are invited for it is this way the best survive and the less skillful fall by the wayside.

When it is all over and victors have been chosen, it means a fine engagement at a good salary for a soprano and a violinist. It is estimated that Sousa had heard five thousand aspiring young women musicians in the last 16 years, during which time the Competition of Elimination have been in order. Buffalo will hear Sousa's Band this year, engagements having been made for Thanksgiving afternoon and evening.

Star, Indianapolis
3/5/11

Nowhere is Sousa more appreciated than in London. Writing of his recent concerts there, The Musical Times says:

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 color 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.

Burlington (Pa) Hawkeye, Oct. 8/11

NO SUCH THING AS A NATIONAL 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 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 were not; they are simply the ideas of one musical genius.

I remember when I was playing the violin in Washington, Johann Strauss paid a visit to America, and there was a tremendous amount of enthusiasm over the waltz king.

His waltzes were called Viennese not at all because they were typical of Vienna, but simply because he came from that city. Now mark what happened. Strauss had a number of followers and imitators in America,

and when he left a waltz was published called "The Strauss' Autograph." It achieved a great vogue, and what was termed the Viennese style was recognized in it and warmly praised.

But, as a matter of fact, it was not Strauss who wrote the "Autograph," but a young American named Warren, who had picked up the style and spirit of the music of the Viennese school, and his work was accepted as typical of it, but it might just as well have been accepted as typical of America.

Again, look at the negro melodies of Southern America. 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 southerner, by name Stephen Foster, who lived in the north. He wrote for negro performances in New York, and wrote of the south, for the south in all countries is the land of romance, and the race charm with which he invested his music came to be regarded as typical of the south; but you see it was not really so.

In discussing the subject of national music, however, there is one factor that must not be overlooked. Some countries have a musical instrument that is peculiar to them, and such countries always show the effect of that instrument in the music of the masses.

You hear the faux-bourdon of the hurdy-gurdy in much of French music;

the guitar is met with in Spanish music; the bagpipe in Scotch, and violins double-stopping in Hungarian.

I should say the characteristics of the instrument show in the composition just as base ball slang makes a "dent" in the daily talk of an American. I believe that talent for music is universal, and that it is not confined to any nation. Environment may make a little difference; for example, if you go to Sheffield, the people there may be able to tell you more about the making of cutlery perhaps than a person in, say, Norwiche, simply because in Sheffield the manufacture of cutlery is so general. In the same way, if you go to Germany the people there can "talk" music better than the people can in America or England, not really because they have a keen brain for it, but because they live in an atmosphere where the cultivation of music is so very general; but music is universal, like mathematics. Two notes of melody sounded just the same at the beginning of the world and appealed to the same feelings and sentiments as now.

Two and two added together made four at the beginning, as they do now.

There is, by the way, a striking peculiarity about national airs; the great countries have short and the lesser countries long ones. England's national anthem is fourteen measures; America's contains twenty-four, the Russian hymn sixteen; Siam, on the other hand, has a national hymn which contains seventy-six measures, whilst San Marino has the longest national hymn in the world.—P. Sousa.

Review, N.Y. City
1/12/12

Der frühere Concertmeister des Philharmonischen Orchesters, Theodore Spiering hat sich in Berlin jetzt ganz dem Lehrberufe gewidmet, und ist

so glücklich bereits eine große Anzahl von hochtalentierten Naturen um sich zu versammeln. Seine Erfahrungen als Lehrer sind reiche, denn er hat nicht nur hier als solcher mit Erfolg gewirkt, sondern auch in Chicago, als Mitglied des dortigen Musical College. Eine seiner letzten Schülerinnen war Miss Ricoline Zedler, die als Solo-Violin-Spielerin Herrn Sousa und dessen Orchester auf der „Concertreise um die Welt“ begleitete.

Milwaukee Journal
1/5/12

Conductors Walter Damrosch, Josef Stransky, Kurt Schindler, Alfred Herz, Arnold Volpe, John Philip Sousa and Modest Altschuler were in the audience when Frederick Stock directed the Thomas orchestra for its New York concert.

Columbia, S.C.
1/8/12

South Carolina welcomes to Chester John Philip Sousa, America's greatest "March King."

Musical Courier, Dec. 15/11

AROUND THE WORLD WITH SOUSA.

Virginia Root, the Young American Soprano, Toured the Globe with the Famous March King, Visiting South Africa, Australia, New Zealand and Honolulu.

Some years ago, at a Maine music festival, a little girl was permitted to sing an incidental solo with the chorus and when she had finished her part, Emma Eames, who was the star of the concert, invited the youthful vocalist to come to the green room at the close of the concert. Addressing the girl, the American prima donna said: "My dear child, you have a beautiful voice, and if you will work hard there is no reason why you should not become a great singer some day."

The little girl who was so honored by Madame Eames is about to fulfill the prediction made in Maine many years ago.

Virginia Root, the soprano who has made the world tour with Sousa and His Band, was the little girl singled out by Madame Eames at that particular Maine festival. Miss Root took Madame Eames' advice about teachers, and instead of going to Europe the young singer came to New York, the city of her birth, and was prepared here for her career. After filling a number of good church positions, Miss Root was declared ready to begin her career as a public singer. When John Philip Sousa had planned his recent tour around the world, which has just been completed by the concert at the New York Hippodrome, Sunday evening of this week, he decided that he wished a soprano and a solo violinist to assist the band. After hearing Miss Root, the famous bandmaster at once offered her an engagement.

The band and soloists sailed from New York a year ago, but before sailing the organization made a tour of New England and gave a number of concerts in New York. Therefore, Miss Root has sung continuously with Sousa and His Band for over a year. On reaching Europe, a tour of eight weeks was made through the British Isles and then the band sailed for South Africa. Miss Root made one of her greatest hits in Johannesburg. From South Africa the band and soloists sailed for Tasmania and Australia, where the soprano scored brilliant successes. New Zealand was visited, and two concerts also were given at Honolulu, Hawaii, en route. When the shores of North America were reached again, the band and the artists found themselves in Vancouver, where the tour across the continent began. The route was down the United States through New Mexico and Texas.

Miss Root is a lineal descendant of Myles Standish on the mother's side; her father is a relative of George F. Root, the song writer, and also a grand nephew of the late Commodore Vanderbilt.

Back now among her friends, the young singer is overwhelmed with questions about the wonderful tour which she made. To tell the half or the quarter of her experiences would require several months, and if the narrative were to be written several volumes might be filled. It is just like a plucky American girl to come out victorious after such a long journey with her health and spirits in fine condition. Miss Root was accompanied by her mother on a part of the journey.

Mr. Sousa, the band and the soloists sailed from New York Christmas Eve, 1910, on the steamship Baltic, for England, and after eight weeks in the British Isles sailed again for South Africa. Then came the Australian and New Zealand tours, lasting from May to August, 1911.

Press notices are appended:

Virginia Root, vocalist, sang Batten's "April Morn" with polished technique.—London Daily News, January 3, 1911.

Virginia Root, in fine, high soprano voice, sang Batten's "April Morn" very pleasingly.—London Stage, January 5, 1911.

Miss Root is a genuine dramatic soprano, who sings with great feeling. She has a splendid voice and her stage appearance is simply superb.—Australian World, January 5, 1911.

The program was greatly enhanced by the effective singing of Virginia Root.—Dublin Mail, February 6, 1911.

Virginia Root, a sweet voiced soprano, who sang with cultured brilliancy, was especially happy in Sousa's "Card Song" and delighted the audience with "Annie Laurie."—Dundee Courier, February 22, 1911.

Virginia Root is a soprano with a truly delightful voice, which she uses to the best advantage.—Sunderland Echo, February 27, 1911.

Virginia Root, a soprano of splendid range, sang the "Card Song" brilliantly, and as an encore sang very daintily "The Goose Girl."—Western Times (Exeter), January 17, 1911.

The last bars welcomed Virginia Root, timed to reach the platform from the true Yankee niggardliness of time. She won the world to silence with a soprano voice so rare, so clear, so superbly trained and modulated, that all the instruments seemed but crudely

human before this fair instrument of divine devising. She rewarded acclamation with a version of "Annie Laurie" that made of the Wanderers a desert of sound, with an oasis of vocal ecstasy that seemed a mirage of spiritual delight. One heard the tramcar bells on Market Square.—Johannesburg Evening Chronicle, March 30, 1911.

Virginia Root sang with rare delicacy and art Sousa's "Card Song" and gave in response to encores "Annie Laurie" and "The Goose Girl." The singer had a hearty reception and she well deserved it.—Dublin Daily Express, February 16, 1911.

Virginia Root's rich and well trained voice won her a great and immediate success.—Sydney Herald, May 17, 1911.

Virginia Root, the possessor of a voice of great purity and freshness, was rewarded with deafening applause. It is safe to say that Miss Root's singing of "Annie Laurie" touched a responsive chord in every heart in that great hall.—Launceston Examiner, Tasmania, May 12, 1911.

Virginia Root has a voice extremely sweet and flexible, and employs it with admirable judgment. The applause of the house led



VIRGINIA ROOT.

to an equally delightful rendering of "Annie Laurie."—Sydney Evening News, May 18, 1911.

Virginia Root sang a captivating valse air, which the brilliant soprano rendered with piquant rhythmical emphasis.—Sydney Herald, May 18, 1911.

Virginia Root, the possessor of a full singing soprano voice, sang with clear enunciation and lively expression.—The Herald, Melbourne, Australia, June 6, 1911.

Virginia Root, whose sweet and sympathetic soprano voice has taken Adelaide by storm, sang with great taste and feeling.—Daily Herald, Adelaide, Australia, June 28, 1911.

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.—Hawaiian Star, September 13, 1911.

Virginia Root has a sweet, fresh voice and sings with taste and notable smoothness.—Victoria Daily Colonist, September 21, 1911.

Miss Root made a brilliant success of her "La Tosca." Upon being recalled she sang "Will You Love Me When the Lilies Are Dead," from one of Sousa's operas.—San Francisco Examiner, October 3, 1911.

Virginia Root, soprano, delighted a big audience with a solo, "The Maid of the Meadows." Her solo was that of a real artist. As the first encore number she entranced her audience with "Annie Laurie" and came back with a pretty little song, "The Goose Girl."—Hanford (Cal.) Daily Sentinel, October 11, 1911.

Virginia Root, soprano soloist, sang "Crossing the Bar" and Sousa's "Miss Industry." This young singer's voice is of a beautiful

Eagle, Brooklyn, 12/16/11 137

ITS SILVER ANNIVERSARY.

Notable Occasion for Rubinstein Club at the Waldorf-Astoria.

In the ballroom of the Waldorf-Astoria, a dinner of peculiar significance was given, last night. It was in celebration of the silver anniversary of the Rubinstein Club of New York, at which more than five hundred guests sat down, while the boxes were filled with interested on-lookers.

The principal guests of honor were Mr. and Mrs. William Rogers Chapman, the organizers of the club. John Philip Sousa was a genial, witty toastmaster, and at his right and left were:

Mr. and Mrs. William Rogers Chapman, Madame Lillian Nordica, Bishop and Mrs. Charles S. Burch, Mr. and Mrs. Charles E. Littlefield, Mrs. Arthur Murray Dodge, George C. Boldt, Madame Clara Louise Kellogg-Strakosch, Carl Strakosch, Dr. and Mrs. Eugene Hoffman Porter, Miss Emma C. Thursby, Mr. and Mrs. Pasquale Amato, Mr. and Mrs. Ed. L. Adams, Mrs. William Todd Helmuth, Mrs. William Grant Brown, Mr. and Mrs. Riccardo Martin, Reginald De Koven, Miss Kate Lurch, Albert Spalding, the violinist; Mr. and Mrs. Henry T. Finck, Mme. Alma Gluck, Leon Rothier.

At the small tables a unique feature was the presence at each table of a member of the club, who acted as hostess for that group. From 7 to 8 o'clock a reception was held by Mr. and Mrs. Chapman, and many floral and other gifts were presented. On behalf of the club Mr. Sousa presented to Mr. Chapman a gold stop-watch, and to Mrs. Chapman a hand-carved silver mesh bag. From Mr. Boldt of the Waldorf-Astoria came a superb bouquet of American Beauty roses in a silver and crystal holder.

Toasts were responded to by Mrs. Arthur Murray Dodge, former Congressman Charles E. Littlefield, Dr. Eugene Hoffman Porter and George C. Boldt, while greetings were tendered by Mrs. William Todd Helmuth, Mrs. William Grant Brown, Reginald De Koven and Henry T. Finck.

Mme. Lillian Nordica sang two songs delightfully; Mme. Alma Gluck recited "In May" with arch naivete, and in golden tones as beautiful as her singing voice; Albert Spalding played on the violin, and Miss Virginia Root and Mme. Rappold sang solos, and a delegation from the Apollo Club of New York sang greetings to their fair sisters of the Rubinstein Club.

A word of praise must be spoken for the committee of arrangements, officered by Mrs. John Gilbert Gulick, Miss Helen Barrett, F. W. Devoe (the first president of the club), and twenty other indefatigable workers, including Mrs. Gulick's daughter, Mrs. J. Leslie Momand. Among the prominent representatives of the musical world present were:

Pasquale Amato, Mme. Isabelle Bouton, Miss Roa Eaton, Mrs. Clarence Eddy, Cecil Fanning, Mme. Alma Gluck, Riccardo Martin, Miss Lilla Ormond, Miss Mildred Potter, Mme. Marie Rappold, Miss Virginia Root, Leon Rothier and Miss Julie Lindsay.

The hostesses for the banquet at the various tables were:

Mrs. C. A. Small, Mrs. W. H. H. Ammerman, Mrs. E. H. Porter, Mrs. H. C. Hallenbeck, Mme. Nordica Young, Mrs. W. G. Moore, Miss Helen Barrett, Mrs. Samuel Lane Gross, Mrs. A. W. Cochran, Mrs. J. H. Storer, Mrs. A. Coleman Manville, Mrs. Albert W. Harris, Mrs. R. F. Cartwright, Mrs. Alexander H. Candlish, Mrs. J. G. Gulick, Mrs. W. H. Van Tassel, Mrs. A. C. Bridges, Mrs. C. G. Braxmar, Miss Mary Jordan Baker, Mrs. H. N. Meeker, Mrs. W. H. Van Winkle, Mrs. E. B. Fuller, Mrs. Duane H. Clement, Mrs. Werner Anderson, Mrs. Chandler, Mrs. Purdy, Mrs. W. Beales, Mrs. George Ludlow Walker, Mrs. Daniel J. Riordan, Mrs. L. V. Armstrong, Mrs. W. Leslie Scrymser, Mrs. Ida L. Terwilliger, Apollo Club, Mrs. Henry Ewald, Mrs. H. E. Chadsey, Madame Bouton, Miss L. Ormond, Mrs. G. W. Newton, Mrs. Clifford L. Middleton, Mrs. Morrison Gilmour, Mrs. Theodore P. Gilman, Mrs. H. Clarence Eddy, Mrs. T. M. O'Connor, Mrs. Samuel McConnell, Madame Alice Garrigue Mott, Mrs. H. H. White, Mrs. R. E. Johnston and Mrs. William Grant Brown.

Nashville Banner 2/6/12 (Yem.)

Not a Real Conductor.

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 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, "in his uniform."

"Surely, you are a conductor, aren't you?"

"Yes," replied Sousa, quietly; "but only of a brass band!"—Tit-Bits.

quality and so pure that the blending of it with the instrumental tones was a delight.—San Francisco Examiner, October 2, 1911.

138 Herald, Jackson, 12/9/11

Two Large Audiences Hear Sousa's Band At The Armory

Sousa and his band gave two performances in the armory yesterday, and delighted large audiences at each. The popularity of "America's March King" was manifested by his enthusiastic reception and the approval accorded to each selection rendered.

The band occupied a stage at the east end of the armory, with the renowned Sousa on a platform in the center. With the characteristic mannerisms which have made him famous as a conductor, he seemed to carry his band along by the magic wave of his arms and his varied poses. He would gently draw the left arm up and down and the softest music would come from a remote corner of the stage. Then, with body swaying and arms in action, his musicians would respond with a volume of perfect harmony and beautiful intonation, which at its finale would leave his audiences spellbound.

Both were delightful concerts in every respect and the remarks of satisfaction by each audience was good to hear, as they filed out of the armory. The afternoon was devoted to the school children, and they enjoyed immensely the fine program arranged for them.

The night program contained several themes which were brought out in all the beauty and vividness. The solo selections of Mr. Herbert Clarke, cornetist; Miss Root, soprano, and Miss Zedeler, violinist, were features which contributed largely to the pleasure of all.

It was in the march numbers that the band gave the greatest delight. All the old Sousa marches were given in an encore number and the "Stars and Stripes Forever" came unto its own.

This was a truly Sousa interval and the band responded to their conductor's baton with a dash and vim which gave the popular march a new interest to the audiences.

"The Golden Legend," a fiery Sullivan prologue, was another number which displayed the brilliant qualities of the leader and the masterly playing of his corps of musicians. Each scene brought out the peculiar excellence of the Sousa aggregation, and this was, perhaps, the most applauded number of the following interesting program:

Ride of the Valkyries, from "Walkure" Wagner

Mr. John J. Nolan is to be commended for bringing such a high class musical attraction to the Terrace City. Mr. Nolan promises many other musical treats during the season.

Times Republican
Marshalltown Ia 11/15/11

AMUSEMENTS.

Sousa's Band Gives Most Delightful Concert at Odeon.

John Philip Sousa, "the march king," and his superb band of fifty pieces, just home from a world's tour of over a year's duration, appeared at the Odeon Tuesday night in a most delightful concert that was fairly well attended.

Assisting the band were three soloists of unusual ability, in the persons of Herbert L. Clarke, cornetist; Miss Virginia Root, soprano; and Miss Nicoline Zedeler, violinist. The entire performance was received with unbounded applause, and Mr. Sousa was most generous with his encores.

From the opening strains of the overture, "Solonelle," by Tschalkovsky, until the final notes of Wagner's "Ride of the Valkyries," the closest attention was paid to the music. The band repertoire included a series of character studies, "The Dwellers in the Western World," by Sousa; a fantastic episode, "The Band Came Back," by the bandmaster, arranged to give his audience a better idea of the composite parts of the big musical organization; "Praeludium," by Fahnfelt; and "The Federal March," one of Sousa's newer compositions.

Mr. Clarke displayed his rare talent and ability on the cornet with one of his own compositions, "From the Shores of the Mighty Pacific," and responded with "Every Little Movement" as an encore.

Miss Root sang with exquisite sweetness "The Maid of the Meadow," by Sousa, and gave "The Belle of Bayou Teche" in response to the generous applause.

Miss Zedeler's violin number, "Souvenir de Moscow," by Wieniawski, was most finished, and she responded with a minuet by Beethoven, with a harp accompaniment, and a gavotte by Bach.

Mr. Sousa gave in response to the band number encores several of his popular marches, including "El Capitán," "King Cotton," "Stars and Stripes Forever," "Fairness of the Fair," and "Manhattan Beach." The band also played among its encores "Has Anybody Here Seen Kelly?" arranged as a symphony; and "The Oceana Roll."

Sousa and his musicians, man for man as they appeared here last night, arrived home in September from a tour of the world, which included concerts given in the Fiji Islands and Honolulu.

Washington Times (D.C.)
2/10/12

Shahan and Sousa Favor Art Home Plan

Mgr. Thomas J. Shahan, rector of the Catholic University of America, and John Philip Sousa, have endorsed Rudolph Aronson's project for a national palace of art at Washington. Mr. Aronson has received enthusiastic letters from both relative to the project for a \$2,000,000 institution, which he recently laid before the Board of Trade and Chamber of Commerce for indorsement.

SOUSA TELLS OF HIS 65,000-MILE TOUR OF WORLD

Into the far corners of all the continents and to the remote islands of the South Sea, the strains of John Philip Sousa's stirring marches have penetrated. The natives of Tasmania and the Fiji Islands, the Boers of the Orange Free State and Maoris of New Zealand know well the rhythm of the "Washington Post" and "Stars and Stripes Forever." Mr. Sousa's music can be said to have had its effect on the education of the races. Everywhere that music is played, almost, it is possible to hear the compositions of the great American band leader.

Last November—November 6, 1911 to be exact—Sousa and his band started on a tour of the world. When the organization reached Leavenworth last night nearly 65,000 miles had been covered. Sixty-five thousand miles is equivalent to twice the circumference of the earth and enough left over to penetrate it from side to side about twice.

John Philip Sousa was fifty-seven years old on November 6, and, by the way, he started on his tour of the world on his fifty-sixth birthday. But he doesn't look his age. He does look like his pictures, however. Mr. Sousa doesn't impress one as a leader of one of the world's greatest bands. There is an air of geniality and kindness about him that makes a visitor feel perfectly at home. And his eyes twinkle with a hidden humor.

"Yes," said Mr. Sousa at the National Hotel last night, "we are nearing home after our long tour. Sixty-five thousand miles in a little over a year isn't a bad record, especially when it is considered that we are the first organization of this size to attempt such an undertaking. We visited Europe, Africa, Tasmania, New Zealand, Fiji Islands and Hawaii. We were twelve weeks on the ocean—not at one stretch, understand, but at different intervals on our tour."

"After we left New York last November we were on the ocean a week going to England. Then it was a three weeks' voyage from Plymouth to Capetown and another three weeks' sail to Hobart, Tasmania from South Africa. From Hobart it was a four days' trip to Australia and again nearly a week was consumed in going from Australia to New Zealand. From there it was another three weeks' voyage to Vancouver, B. C."

"We were given a fine reception nearly everywhere," continued the noted leader, "and of course the people in nearly all of the places we visited knew my marches so that in that way they had sort of an acquaintance with me. It was a delightful experience, altogether."

Mr. Sousa is not only a composer of marches, but responsible for orchestral suites and the light operas "El Capitán," "Bride Elect" and "The Charlatan." He is also an author of some note and his novel, "The Fifth String," has been widely read.

SOUSA AND HIS BAND PLAY TO SMALL HOUSE.

Of course "There's a Reason," but no one would consent to say, for publication, just why John Philip Sousa and his band of fifty-five musicians played at the People's Theater last night to the smallest audience that has greeted them in their 65,000 miles of travel around the globe. Sousa himself was there, the great soloists he carries were there, and the band played practically the same selections as were given at the Willis Wood yesterday afternoon. The price was not prohibitive and the concert one of the grandest ever played in this city. To attempt a criticism of it would be foolish for it was above such.

Yes "There's a Reason," but just why this musical organization, one of the best in the world today, headed by "The March King" himself, and playing all of Sousa's famous marches that people just rave over when they hear them in a phonograph, was given such a weak reception last night remains unanswered.

Advertiser, Clinton, Ia 11/15/11

MARCH KING HERE

Sousa and His Band Win Favor
in Afternoon Concert at
the Clinton.

FAVORITE AIRS ARE PLAYED

Several of Composer's Own Compositions in Program—Soloists Receive Ovation.

John Philip Sousa, the "March King" and his band and soloists gave a splendid concert before a large audience of music-lovers at the Clinton theatre Friday afternoon. He was given a warm welcome in Clinton, stopping here en route to New York after his world trip.

With his stirring marches Mr. Sousa has become a favorite. The program yesterday included the "American Rhapsody" (Schoenfeldt), which was given with fine effect. It was a happy thought to open the afternoon with a selection in which the composer has employed the thematic material parts of "Dixie," "Old Folks at Home" and finally suggestions of our patriotic airs. "El Capitán" (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."

The opening number was Tchaikovsky's Overture Solonelle 1812, 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 "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.

In "Dwellers in the Western World" character studies by Sousa, you could almost see the Indian tepee and the war-like 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 closing number of the first part of the program was "The Golden Legend," (Sullivan). This was a splendid number, the finale being given with brilliancy and color which was unusually good.

Miss Virginia Root, the soprano soloist showed her mastery of technique in "The Maid of the Meadow." 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.

Another soloist of the afternoon 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.

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.

It was an enjoyable afternoon 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 grace which is admirable.

Gen. N.Y. Zeitung 12/11/11

Sousa im Hippodrome.

Der Name „Sousa“ wirkte auch gestern Abend wieder wie ein Magnet. Die weiten Räume des Hippodrome waren von einer Menge überfüllt, die gekommen war, ihrem Liebling zuzuhören, sich an seiner prächtigen Musik zu erfreuen, und sich an dem Feuer und dem glühenden Geiste seiner Marsche zu betheiligen. Der Empfang war gestern ein um so warmer, als Herr Sousa ein ganzes Jahr im Auslande gewohnt hat, fern in Australien, und reich mit Ehren geschmückt wieder nach New York zurückgekehrt ist. Das Concert nahm seinen gewöhnlichen Verlauf, wie alle Sousa-Concerte. Rauschende Musik und rauschender Beifall. Den allbeliebtesten Nummern seines Programmes hatte er einen neuen Marsch eingefügt, den er „The Federal“ getauft, und seinen australischen Freunden gewidmet hat — ein thatächlich famoser Marsch, bei dem das Herz höher schlägt und die Füße unruhig werden. Fräulein Virginia Root sang mit sehr gefälligem Vortrage und hübscher Stimme mehrere Lieder, Herr Clarke (Cornet) sowie Fräulein Nicoline Zedeler (Violine) ernteten ebenfalls durch ihre Solovorträge großen Beifall.

SOUSA'S CONCERT A RARE DELIGHT

"March King" Makes "Casey Jones" and "Kelly" Sound Like "Die Walkure."



JOHN PHILIP SOUSA
Photo by Leggett

John Philip Sousa and his remarkable company of musicians gave a fine concert at the opera house last night and rendered a most interesting programme. As encores during the evening the band played several of the "March King's" popular pieces.

A thrilling and inspiring overture, Tschaiakowsky's "1812," descriptive of Napoleon's occupation and retreat from Moscow was a fitting opening number and from the end of the overture to the end of the last number the good sized audience expressed its appreciation with almost continued applause.

"El Capitan," "Kelly" and "Casey Jones" made great hits.

The band played at the opening of the second part Sousa's "The Band Came Back," and the musicians in solo very cleverly treated the audience to a melody of popular airs, including "Alexander," "Temptation Rag," "After the Ball" and others.

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 the large audience which greeted the famous composer and leader last night.

Sousa's program was 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 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 encore to the single number after which her name appeared, and Miss Nicolene Zedeler, who looks more like a school girl than a violinist of rare technique and skill, held her audience spellbound with two selections.

THE SOUSA CONCERT

There is a saying among producers of opera that the public likes what it likes. That this trait is not confined to the patrons of opera is proved by the world-wide success of Sousa and his band.

The late Patrick Sarsfield Gilmore characterized the military band as masculine and the orchestra as feminine. By like analogy the string quartet should be described as seraphic. However accurate these descriptions may be, it is certain that the military band, however masculine, has many admirers, and they are not all of the feminine gender.

A goodly number of such admirers were in attendance at the Valentine Saturday afternoon and night to listen to and applaud some rather commonplace music played by Sousa's band.

The program Saturday evening began with an American Rhapsody by Schoenfeld—presumably Henry Schoenfeld, a native born American composer now living in Chicago—an interesting composition in which the leading American airs are skillfully interwoven.

Mr. Herbert L. Clarke, that master of the cornet who has given real delight to Sousa's audiences for several years, followed with a cornet solo of which he was also the composer. Mr. Clarke possesses that innate feeling for rhythm, nuance and phrasing combined with a perfect legato and ability to evenly sustain a tone or modify it at will, which is possessed and practiced by every musician able to please a discriminating audience. In Mr. Clarke's hands the cornet takes a position among solo instruments to which its usual use seldom entitles it. As an encore he played Every Little Movement, from Madam Sherry, with a delicacy and purity of tone which revealed to the utmost the beauty of this simple melody.

Miss Virginia Root, soprano, sang the Waltz song from Romeo and Juliet in a pleasing manner, and as an encore The Belle of Bayou Teche.

It was the violinist, Miss Nicolene Zedeler, to whom the audience was indebted for nearly all that was above the commonplace on the program. She played with excellent taste and with no little evidence of technical equipment the Wieniawski Souvenir de Moscow, and as encores the beautiful Beethoven Minuette and the well known Gavotte by Bach. Miss Zedeler, though still but a young woman, showed in each number that she possesses undoubted talent. While her tone is somewhat light, due, perhaps, to a violin not the best, she is quite without mannerisms and seemingly well poised, though she hurried the Gavotte toward the close, quite beyond reason.

The band numbers were, with one or two exceptions, of a class to appeal to those who desire to be amused rather than to be advanced in musical knowledge. The Golden Legend Prologue of Sullivan's was the only number calling for serious comment. The other compositions, like those on too many of Sousa's programs, were noteworthy for their rhythm and spirit rather than for their musical value. But the audience had evidently come to hear just such things and was disposed to take all it could get and therefore, before the concert closed Mr. Sousa had played as encores and the audience had evidently enjoyed, five of his well known marches and several varieties of rag-time served up with Sousa garnishments.

When, however, one considers Mr. Sousa's recognized ability as a leader; the excellence of his band; the skill of the individual musicians; the peculiar merit of his trombone sextette of which the finest symphony orchestra might be proud; the superb possibilities of this experienced body of players as shown particularly in the wood wind section in its musicianly accompaniments to the solos, and if one then reflects on the lack of real musical value of the program one cannot but feel, if music is to be looked upon as a serious art, that here is a foremost leader with tremendous power for good who is, as it were, using a cannon to shoot birds shot.

DUBUQUERS HEAR SOUSA'S BAND

SPLENDID ORGANIZATION DELIGHTS APPRECIATIVE AUDIENCE AT THE GRAND.

John Philip Sousa and his splendid organization of musicians were heard at the Grand on Friday night by an audience which threw conservatism to the winds, and applauded to its heart's content every number on the program.

Excellent Selection.

The program was an excellently arranged one, and in its make-up were considered all sorts of tastes. The heavier descriptive numbers were given with a sweep and a dash that fairly electrified, while the more quiet ones were offered with equal correctness.

A group of very capable soloists appeared in the course of the program of band numbers, and their work added much to the general enjoyment of the whole.

Recall Happy Days.

While the regular numbers were excellent, every one of them, it was the encore numbers which provided the real thrill of the evening. They were made up of the marches of the composer which swept the country in a wave of tremendous popularity from ten to fifteen years ago, and as the old "Stars and Stripes Forever," "King Cotton," "Manhattan Beach"

and "El Capitan" were played, it is safe to assume that some festive occasion was recalled to everyone present, an occasion which had been rendered gala through the giving of these same numbers by some military band. No organization, however, can play Sousa's music as can Sousa's own, and a veritable tempest of applause greeted the conclusion of each of the old-timers.

Sousa is without question the sanest of the band masters of the generation. He has eschewed the thousand and one meaningless and wholly theatrical mannerisms which are affected by so many leaders solely for the purpose of eliciting comment and attracting attention, and leads with an easy grace, yet with a masterful precision which are a genuine pleasure to watch.

Of the more important numbers, the opening overture, "1812," "The Dwellers in the Western World" and the "Golden Legend," the former by Sousa, were, perhaps, the most important. A new march, "The Federal," dedicated to "our friends, the Australians," is tuneful, and was very well liked. The closing number, Wagner's "Ride of the Valkyries" was magnificently given, and there was real regret manifested among the listeners to think that the wholly enjoyable evening had come to a close.

At the conclusion of the concert Mr. Sousa was tendered a personal ovation, which he acknowledged most gracefully.

The Soloists.

Miss Nicolene Zedeler, a young woman of superb accomplishment upon the violin, played the "Souvenir de Moscow" with beautiful technique and color, and such favor did she find with her hearers that two encore numbers were necessary before they were satisfied.

Miss Virginia Root, a soprano of pleasing qualities, sang Sousa's "Maid of the Meadow" intelligently, following it with a plaintive little folk-song, "The Belle of Bayou Teche," into the interpretation of which she infused much real sentiment and feeling.

For encore numbers, such favorites as "Alexander's Rag-Time Band," "Casey Jones" and "Kelly's Gone to Kingdom Come" were given, and the demonstration of just what a bunch of artists can do with the choicest of "rag" selections was a revelation.

Sousa's old stand-by, "And the Band Came Back," was once more exploited, and it continues to prove as amusing as ever.

SOUSA AND HIS BAND CHARMS

Musicians Give Two
Splendid Concerts

John Phillip Sousa, the famous band-master, and his band delighted two large audiences in Sibley Dome yesterday. At the evening concert, the large hall was packed to the doors. The concert was highly satisfactory from every standpoint. Every number on the program was encored and the March King was lavish with encores.

Judging from the applause, "The Band Came Back," a fantastic episode by Sousa, was the favorite of the audience. This number was given just after intermission. The members of the band came back on the stage in twos and threes each with a musical specialty and formed their several pieces into a harmonious whole. The strains of "Old Black Joe," "The Mocking Bird," "Alexander's Rag Time Band" and other compositions, both classical and comic, were blended together with a most pleasing effect.

The concert opened with the overture Solonelle-1812, Tschaiakowsky, a brilliant composition in which the band showed excellent interpretative skill. This number was especially enjoyable. As an encore, the old favorite, "El Capitan," was given. In this number as in all the others, the magnificent leadership of Sousa stood out and delighted the audience as much as the music itself. The dash and brilliancy with which the band plays when under the influence of his baton is irresistible. The audience was charmed with his wonderful mannerisms. Sousa is always interesting to watch and last night he was at his best. In his conducting, he embodied all the qualities of the music.

Herbert S. Clarke, the cornet soloist, proved his mastery over the art and won the audience with a splendid solo, his own composition, "From the Shores of the Mighty Pacific." Miss Virginia Root, soprano, sang with a sweet soprano voice, "The Maid of the Meadow." Miss Root has a remarkably strong voice and she used it to good effect. Miss Nicolene Zedeler, the violin soloist, was heartily received as she played Wieniawski's "Souvenir de Moscow" and was forced to respond to two encores.

N.Y. Evening World
12/11/11

SOUSA AND HIS BAND IN HIPPODROME CONCERT.

John Philip Sousa and his band, just back from a tour of the world, gave a concert at the Hippodrome last night before a vast audience. Mr. Sousa was toned down some of his mannerisms, so that a faithful caricaturist would have to picture him on finer lines. His band, exceptionally well trained, plays splendidly and reflects his every whim. For people who like "Has Anybody Here Seen Kelly?" and the "El Capitan" march—and the audience seemed unanimous in liking both, as well as many more of Mr. Sousa's compositions of the same kind—nothing better could be found. Besides these, Mr. Sousa presented his new "Federal" march, his "The Dwellers in the Western World" and Sullivan's "The Golden Legend Prologue." The soloists were Virginia Root, soprano; Nicolene Zedeler, violinist, and Herbert L. Clarke, cornetist, each of whom won hearty favor.

Chicago, Ill.
Musical Leader
Dec. 1911

SOUSA PRESENTS BAND IN CONCERT AND TWO EXCELLENT SOLOISTS.

After a trip around the world, John Philip Sousa, the graceful band master, and the members of his organization gave two concerts at the Auditorium, under the Chicago Grand Opera Company's management, and to fair sized audiences. There is always a certain following for Sousa. His marches are inspiring, and he drives dull care from many a weary workaday soul. The popular leader shows no sign of weariness, and was as nimble and attractive as ever. His soloists were excellent, one indeed being extremely gifted and a brilliant example of the Spiering teaching. If memory serves right, Miss Zedeler, the violinist, was taught entirely by Mr. Spiering, who has cause to be thoroughly gratified at the young player's success. Miss Zedeler wins a beautiful tone, has virtuoso technique, and plays with rare good taste and feeling. Miss Root created a pleasant impression by several songs well given.

Mus. Courier, Mar. 13/12

The Sousa Medal Ready.

The medal commemorating the voyage of Sousa and his band around the world has just been finished, and is a most artistic creation.

It is of irregular, octagonal form. On the upper and lower edges of the field of the medal is the legend, "Around the World with Sousa, 1910-1911." In the center, the two hemispheres in bas relief, with a world sized figure of a goddess blowing the Trumpet of Fame over the western hemisphere; and an equally large sized figure extending her arms and holding a lyre, on the eastern side. Between the two halves of the globe are branches of laurel.

On the reverse side of the medal the name of the member of the band organization is inscribed, together with a line indicating the part he or she took in the tour.

The designer was Dorrety, of Boston, and it is a beautiful and a fitting souvenir of Sousa's latest great achievement in taking his company of sixty-nine people from New York and traveling continually eastward until that city was reached again from the west, thus encircling the globe and covering 60,000 miles.

This medal will be prized very highly by those who are eligible to possess one.—American Musician.

Mus. Courier, 4/22/11



SOUSA AND NICOLINE ZEDELER IN SOUTH AFRICA.

*Birmingham, Ala. News
4/26/12*

John Philip Sousa, the renowned band leader and composer, is in the city, registered at the Hotel Hillman. He writes his name in a hand so small that it is difficult to decipher, though the letters are well made. He is here to attend a shoot, being a clay pigeon enthusiast.

*N.Y. Sun.
12/11/11*

It does the town good to have John Philip Sousa and his band drop in, if only for a night. Up at the Hippodrome last evening the venerable Public Service Commission and Frank Hedley's hired men of Subway Hollow had an opportunity to see how one conductor makes, not a metropolis alone, but the wide, wide world, step lively, and do it with a chuckle and kind word. That's it; step lively. Sousa stands alone as the Step-lively Czar. The Hippodrome was packed to welcome and enjoy the March King's home-coming from the Antipodes.

Mr. Sousa got close to the heart of the people. He introduced several new compositions which were well received, and that trombone player was kept busy exposing big signs indicating the old-time favorites, which have been whistled and blown around this country of freedom and circuit of the world. Miss Virginia Root sang acceptably and Miss Nicoline Zedeler charmed with her violin and interpretations of Wieniawski, Bach and Beethoven. From the sublime to the ridiculous, from his Australian "Federal March" to "Has Anybody Here Seen Kelly," Sousa steps with grace and precision, and he's just as elegant in his deportment as he glides back to the higher planes.

*Lansing, Mich.
Journal 12/1/11*

Sousa and His Band.

The lovers of band music and Sousa's compositions feasted to their hearts' content Wednesday evening on the occasion of the visit of Sousa's peerless band to Lansing. The band is the same thrilling, satisfying organization that it has been for years and it was accorded an ovation. So insistent was the audience in its call for encores that there were more encores than regular numbers. It would seem that it was Sousa's music they wanted, too, for nearly every encore was one of Sousa's compositions and encore followed encore. There were many in the audience who wished that the program had contained a little less of Sousa's music and more of the classics which are so magnificent in the hands of a band, and such a band as Sousa's. Popular tunes of the day and Sousa's own compositions were given in a manner truly characteristic of the great band which has no rival in the line of playing two-steps and other lively music.

The soloists accompanying the band are artists of great ability, especially the violinist, Miss Nicoline Zedeler, who plays exquisitely, with temperament, a beautifully soft tone and technique which is wonderful to students of the violin. Miss Virginia Root possesses a lovely soprano voice of great range and sweetness. Herbert L. Clarke, solo cornetist, is master of that instrument.

*Toledo, O.
News - Bee - 12/4/11*

LIKED SOUSA'S BAND.

With programs that included the whistly tunes of the street as well as the classical airs, Sousa and his fine band appeared at the Valentine Saturday afternoon and evening. Good-sized audiences listened to both concerts, and greeted the conductor with storms of applause.

Those who heard the band play "Has Anybody Here Seen Kelly?" will remember it as a "classic." Sousa's new march, "The Federal," was a big hit. The piece promises to be as popular as his other compositions. "The American Rhapsody," "The Dwellers in the Western World," and "The Golden Legend" were the most pretentious pieces played. "El Capitan" and "The Stars and Stripes Forever" were given as encores.

Miss Virginia Root, a violinist of rare talent; Miss Nicoline Zedeler, vocalist, and Herbert L. Clarke, cornetist, were the soloists.

*Milwaukee, Wis.
Journal, 12/20/11*

SOUSA AT HIS BEST

Typical March King Program Is Given at Sunday Afternoon Concert in the Shubert.

It was not a large audience which greeted Sousa and his band at the Shubert Sunday afternoon, but it was an appreciative one, and if the veteran conductor had responded to every encore he received the concert would not have been over within an hour of its scheduled time. But our own monarch of the march wasted no time responding to superfluous encores or baiting the audience on to prolonged demonstrations. He put his men through the appointed program of nine numbers and eight encores with the same precision of tempo that marks his conducting, thereby winning the undying gratitude of those who dislike long pauses in a program.

Experience has taught Mr. Sousa just how to construct a program which will hold the unflagging attention of a popular audience for two hours; and Sunday we had a miscellany that had room for everything from the "1812" overture to Every Little Movement. One of the best received numbers was Sousa's latest composition, Dwellers in the Western World, which shows in good measure those qualities of incisive rhythm and fluent melody that we have learned to expect from him.

Herbert L. Clarke has lost none of his cunning, and he played his own composition, From the Shores of the Mighty Pacific, with a virtuosity which evoked a burst of applause after every movement. The efforts of the other soloists, Miss Virginia Root and Miss Nicoline Zedeler, were also well received.

*Brooklyn Eagle
12/11/11*

To John Philip Sousa and his band was given the heartiest kind of a welcome last evening, after an absence from New York of many months, at the Hippodrome. The big auditorium was packed to its capacity, and about 5,000 pairs of hands came together in a mighty volume of applause as the "March King" stepped upon the platform and proceeded to give lovers of popular music a rare treat. The printed programme consisted of nine numbers, but the encores were so insistent and were so courteously responded to that at least two dozen selections were rendered. Strange to say, although the list contained several numbers of a very high order of excellence, the hit of the evening was the original and effective delivery of the once immensely popular ditty about a certain Celtic gentleman named Kelly, whose whereabouts are unknown. The arrangement of this number tickled the fancy of the great crowd to such an extent that it almost broke into cheers.

Mr. Sousa's new march, "The Federal," played here by the band for the first time, and which is dedicated to the Australasians, while not so good in composition as some of the leader-composer's earlier efforts, nevertheless has a slam and a bang and a dash that will undoubtedly make it a popular twostep melody.

The soloists of the evening were Miss Virginia Root, soprano; Herbert L. Clarke, cornetist, and Miss Nicoline Zedeler, a young violinist of great promise, who played Wieniawski's "Souvenir de Moscow" with skill, following it with a Bach "Minuet" that showed her talent to great advantage. Miss Root has a good voice, and she scored well in a song by Mr. Sousa, called "Will You Love Me When the Lilies Are Dead?" and also "Annie Laurie." Mr. Clarke's cornet had a charm all its own.

A seven-foot horseshoe of flowers sent by the Elks was passed over the footlights to the popular bandmaster. It bore a ribbon with words of welcome. The programme in full was as follows:

American Rhapsody (new) Schoenfeld. Cornet solo—"From the Shores of the Mighty Pacific" (Clarke), Herbert L. Clarke. Character Studies—"The Dwellers in the Western World" (Sousa). Soprano solo—"Will You Love Me When the Lilies Are Dead" (Sousa), Miss Virginia Root. Prologue—"The Golden Legend" (Sullivan). Humoresque and Andante—"The Creole" new (Brahms). "Praeludium" (Jahnfeldt). March—"The Federal," new (Sousa). Written for and dedicated to our friends, the Australasians. Violin solo—"Souvenir de Moscow" (Wieniawski), Miss Nicoline Zedeler. Caprice from Suite "Folie Bergere" new (Fletcher). Winner of the first prize in the Musicians' Company Military Music Competition, England.

Philadelphia
Public Ledger, 12/29/11

In a few days the Musical Art Club, at the southwest corner of Seventeenth and Chestnut streets, will have a housewarming to signalize the opening of its greatly extended quarters. The alterations to the club's building are now virtually completed, and with the improvements that have been effected it is hoped that this artistic and social organization will take new rank this year as a factor in the artistic life and musical enterprise of the city.

The main reception room has been nearly doubled in size and the cafe as well, while the billiard, card and chess rooms have been also enlarged and improved. By radical changes in the arrangement of stairways and entrances a ladies' room has been installed, thus making possible the institution of social functions for the wives and friends of members. It is possible also that a roof garden may be equipped over the cafe, and sleeping apartments for the use of members may be furnished. It is proposed to limit the membership of the club to 300.

While not directly conducting concerts or other musical affairs, the aim of the club is to promote musical activity in Philadelphia and to foster social intercourse among musicians and those associated with musical and artistic undertakings. Receptions and dinners to artists of note will this year, as during the season previous, be a particular feature of the club's programme. Last year receptions were tendered to Carl Pohlig, Allen Hinckley, the opera basso; Pasquale Amato, the baritone; Cleofonte Campanini, general musical director of the Dippel opera company; Henry Hadley, W. W. Gilchrist, Dr. David D. Wood, George W. Chadwick, Victor Herbert, Dr. Horatio Parker, whose "Mona" recently won the Metropolitan Opera Company's price of

\$10,000, and John Philip Sousa. W. W. Gilchrist is president of the club and Dr. E. I. Ketter is secretary.

Grand Rapids, Mich.
News, 12/28/11

THE STAGE

POWERS'—Sousa and his band gave two good concerts yesterday afternoon and evening. The feature of the afternoon program was a chorus of voices from the local schools.

The great bandmaster had invited the children to sing with the band, and, under the direction of Miss Louise Butz, supervisor of music in the local schools, a chorus of 500 children from the eighth grades were trained to sing "America" and, as a compliment to John Philip Sousa, "Stars and Stripes Forever." As the finale of the afternoon program, the school choirs, each carrying a flag and the girls dressed in white, marched to the stage and, grouping on the stage, sang "America" and "Stars and Stripes Forever." Sousa surrendered his place as director to Miss Butz.

The programs of the famous band showed a wide range in music and were greeted with marked approval. Compositions included those of Debussy, Sarasate, Wagner, Sullivan and Gounod, and several of the compositions of Sousa, new marches and others which have won approval in former programs.

Noticeably, Sousa was not averse to having his band play ragtime. Among the numbers which especially pleased his hearers, besides the standard compositions, were "Has Anybody Here Seen Kelly?" "Temptation Rag" and the Sousa fantastic episode, "The Band Came Back."

The work of Sousa's soloists was very good. Herbert L. Clarke, cornetist; Virginia Root, soprano, and Nicoline Zedeler, violinist, did excellent work and responded to encores.

In his romantic Irish plays, which

Minneapolis Tribune
12/23/11

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 Tetraxini 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.

ABOUT THE THEATERS

Sousa and his band, fresh from a trip around the world, gave two splendid concerts at Powers' theater yesterday. Sousa is a past master in the art of arranging programs that arouse enthusiasm and yesterday's offerings were characteristic. Both audiences had a happy, satisfied time was much to applaud and plenty to enjoy.

One of the striking features of the afternoon concert was the rendition of Sousa's stirring patriotic march song, "Stars and Stripes Forever," by a chorus of 500 school children, who were grouped on the stage behind and at the sides of the band. The chorus first sang "America" and then followed with the Sousa song. Miss Louise M. Butz, director of music in the schools, conducted both the chorus and the band during the number. The children carried flags which were waved effectively at stated intervals.

The band is fully up to the mark of last season, rendering its numbers with the usual Sousa precision and yet securing fine shading effects in the classical numbers. Sousa was generous with his encores, introducing his own marches as a rule, although he also gave "Casey Jones" in a way that made the audience demand a second encore.

The band was assisted by the same soloists who appeared last season, Nicoline Zedeler, violinist; Virginia Root, soprano, and Herbert L. Clark, cornetist. All were received with marked appreciation yesterday.

Two leading musical features were "Siegfried's Death," from "Gottterdammerung" in the afternoon, and Sousa's own "Last Days of Pompeii" in the evening.

N.Y. Eve. Mail
12/11/11

TRIUMPH OF SOUSA.

Sousa and his band were the attraction at the Hippodrome last night, and this magnet served to fill every available space in that great auditorium. Just once in so often it is good to hear this organization that we may the better understand what can be accomplished with a brass band. Last night it would have been difficult to believe that this was not a great orchestra, so exquisite was the quality of tone, so finished was every detail of its performance. It helps to remind us here in New York what John Philip Sousa does in behalf of

music throughout this country, how he takes into cities where orchestras are not available compositions of which they could never know, and they need no apologies, for the brass band under Sousa is the closest approach to a full string quality that this generation will ever know. There was much applause for all of his marches, especially for the new one, "The Federal," and for the soloists, Miss Virginia Root, soprano; Nicoline Zedeler, violinist, and Herbert L. Clarke, who has lost none of his skill on the cornet.

St. Paul, Minn.
News, 12/23/11

SOUSA AND HIS BAND; THAT IS THE ANSWER

Musical Critic Analyzes Secret of Popularity of the "March King."

A LEADER AND HIS MEN

The most famous of all bandmasters "dropped in" on us last night at the Auditorium on his way home for a trip around the world. That's the way he acted, at least; so delightfully informal, so genial and kindly, as though it were no trouble to play anything at all—in fact, he gave the impression that he was "de-lighted."

The keynote of his work is "ease." He is not an acrobat, a contortionist or a sleight-of-hand performer.

The hefty highbrow that scorned the American rhapsody last night with its snatches of familiar song woven into a complex musical fabric, might well remember that the Liszt Rhapsodies, for instance, are woven from the "Home, Sweet Home" of Hungary, or the "Swanee River" of the vaterland, and that the snatches of folk song, so strange and weird to our ears, are just as familiar and dear and common to the European ear as the Foster melodies are to us.

The audience, however, didn't hesitate to approve heartily, and then we had "El Capitan" as an encore.

Herbert L. Clarke played a cornet solo, "From the Shores of the Mighty Pacific." That man can make his instrument do anything from a smooth, velvet melody to an ear-splitting, triple-tongue variation. He has marvelous breath control, lightning speed in his fingers, every technical device known to the business, practical perfection in intricate musical figures, and a rich, smooth, singing tone where the music allows. His encore was Mendelssohn's spring song, called "Every Little Movement," from "Madame Sherry."

The Sousa "Dwellers in the Western World" is a better presentation of the same idea as the American rhapsody, characterizing the red man, the white man and his burden and the black man. Encore, "King Cotton."

Miss Virginia Root sang the "Ah Nella Calma" waltz song from Romeo and Juliet (Gounod). Her manner is girlish and unaffected; her voice ample and rich, her technique easy and her personality magnetic. She sang two encores—"Annie Laurie" and "The Belle of Bayou Teche."

In the prologue from the "Golden Legend" (Sullivan), the band rose to its most serious effort of the evening and showed the great possibilities of wood, wind and brass. In this, however, as well as in the Jamelet Praeludium, no band can equal a good orchestra any more than a black and white sketch can approach the color possibilities of an oil painting. Even so, the work was nobly conceived and artistically executed. Encore, "Fair-cast of the Fair." The humoresque "The Creole," the "Federal March" and the Caprice were about of a grade of interest. Sousa certainly appreciates appreciation, and gave "Temptation Rag," "Manhattan Beach," "Stars and Stripes Forever," the greatest march of them all, with the flutes, cornets and trombones drawn to the front of the stage; "Casey Jones," with his engine, bell, whistle, grinding brakes, rushing steam, puffing smoke and all; "Has Anybody Here Seen Kelly?" asked in every conceivable tone of voice by pipe and horn, answered in rhythms fast or slow, funereal or flippant. After each encore the inimitable Sousa stepped back, cocked his genial head a little to one side as if to say, "Bless you, my children, did you like that? Well, here's another!"—marched briskly onto the platform and everybody was off again on the jump.

Miss Nicoline Zedeler, violinist, played the Wieniawski "Souvenir de Moscow," the Beethoven "Minuet" and the Bach "Gavotte" for viola. She attends strictly to business and gets broad, rich work from her lower strings. Her upper tones and harmonies are not strong. She has plenty of fire and vitality.

The audience stayed to the last and called for more. There is no question that Sousa is the march king. The descriptive work is necessarily limited in color by the absence of strings, but when you talk of the military march, vibrant and vital, with ring and swing, tuneful, forceful, thrilling, played repeatedly to perfection by men proud of their work, complete in every detail, dominated and directed by the very St. Nicholas of martial music, you can tell the whole story in four words—"Sousa and His Band."

—R. M. P.

News, Grand Rapids 3/29/12

THE SOUSA MEDAL READY.

The medal commemorating the voyage of Sousa and his band around the world has just been finished, and is a most artistic creation.

It is of irregular, octagonal form. On the upper and lower edges of the field of the medal is the legend, "Around the World with Sousa, 1910-1911." In the center, the two hemispheres in bas relief, with a world sized figure of a goddess blowing the trumpet of Fame over the Western Hemisphere; and an equally large sized figure extending her arms and holding a lyre, on the eastern side. Between the two halves of the globe are branches of laurel.

On the reverse side of the medal the name of the member of the band organization is inscribed, together with a line indicating the part he or she took in the tour.

The designer was Dorsety of Boston, and it is a beautiful and a fitting souvenir of Sousa's latest great achievement in taking his company of 60 people from New York and traveling continually eastward until that city was reached again from the west, thus encircling the globe and covering 60,000 miles.

This medal will be prized very highly by those who are eligible to possess one.—American Musician.

SOUSA'S TRIUMPHANT RETURN.

It was a spectacle to make one's heart rejoice to see the serried ranks of auditors banked from the parquet to the roof at the Hippodrome concert of John Philip Sousa and his band last Sunday evening. The occasion marked the return of the composer-conductor and his men from their world's tour, and no monarch could have desired a warmer tribute of admiration and affection than Sousa received from his musical subjects. They cheered him to the echo and forced their obliging victim to give an extra concert consisting of fifteen or more encores, scattered through the program. The printed list of numbers embraced only nine pieces:

American Rhapsody (new).....Schoenfeld
Cornet solo, From the Shores of the Mighty Pacific.....Clarke
Herbert L. Clarke.
Character studies, The Dwellers in the Western World.....Sousa
Soprano solo, Will You Love Me When the Lilies Are Dead?...Sousa
Virginia Root
Prologue, The Golden Legend.....Sullivan
Humoresque and andante, The Creole (new).....Brokhoven
PräludiumJahnfelt
March, The Federal (new).....Sousa
(Written for and dedicated to our friends, the Australasians.)
Violin solo, Souvenir de Moscow.....Wieniawski
Nicolene Zedeler.
Caprice from suite, Folie Bergere (new).....Fletcher
Winner of the first prize in the Musicians' Company Military
Music Competition, England.

Sousa was in his best form, which means that he led with musical circumspection and introspection, keen appreciation of tonal values, and irresistible vim and brilliancy. Through long association with his players, as well as because of inherent executive force, Sousa showed himself to be as one with the band and in consequence he created effects which astonished even Josef Stransky, leader of the Philharmonic Society, who was an interested listener, and declared that the quality of the Sousa brass was astounding in its mellowness, and that the conductor's power of climax building without dynamic exaggeration approached the marvelous. Particularly in the Sullivan number and in his own suite, Sousa gave striking evidences of this power combined with masterful control.

The "Dwellers in the Western World" is a strong piece of musical characterization, scored with a skillful hand, and filled with pages not merely descriptive but also melodious. The red man, the black man, and the white man are pictured in tone by Sousa with supernal cleverness and with many touches typically American. Symphonic in character and development, the "Dwellers" suite serves a higher ethical purpose than merely to entertain. Sousa's new "Federal" march has all his old-time rhythmic swing and tuneful appeal in that form of composition, and, of

course, is orchestrated with the finesse and dash peculiar to him. Needless to state, it was played in rousing style and captivated the house completely.

Herbert L. Clarke registered his usual hit with a cornet solo and encores and the audience showed him that he was held in grateful remembrance here.

Virginia Root, in soprano solos, displayed a voice of rich timbre, wide range, and exceptional smoothness throughout all the registers. She sings with deep feeling and rare musical intelligence, and the triple encore she received was potent proof of the manner in which she impressed her auditors.

Nicolene Zedeler, a violinist of sympathetic, large, and vibrant tone, and dashing, yet dignified, musical delivery,



JOHN PHILIP SOUSA.

captivated the vast crowd with her accomplishments on the fiddle. She phrases exquisitely, has a cantilena of sensuous charm, and conquers all technical difficulties with refreshing ease. One of her three encores was a Bach prelude, played with amazing digital facility and impeccable purity of intonation.

It is a pity that only one Sousa concert was planned for New York at present, as his admirers could not all be accommodated last Sunday, and surely would crowd the Hippodrome for several Sundays to come if given the chance.

Sousa now will devote himself to superintending the rehearsals of his comic opera, "The Glassblowers," whose production (delayed until the composer's return to America) is to take place very soon after the holidays.

DOES NOT BELIEVE IN NATIONAL MUSIC

Sousa Says Music Is Universal Thing and Can Not Be Localized.

By P. Sousa.

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.

I remember when I was playing the violin in Washington John Strauss paid a visit to America, and there was a tremendous amount of enthusiasm over the Waltz King.

His waltzes were called Viennese not at all because they were typical of Vienna, but simply because he came from that city. Now mark what happened. Strauss had a number of followers and imitators in America, and when he left a waltz was published called "The Strauss Autograph." It achieved a great vogue, and what was termed the Viennese style was recognized in it and warmly praised.

But, as a matter of fact, it was not Strauss who wrote the "Autograph," but a young American named Warren, who had picked up the style and spirit of the music of the Viennese school, and his work was accepted as typical of it, but it might just as well have been accepted as typical of America.

Again, look at the negro melodies of South America. 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.

In discussing the subject of national music, however, there is one factor that must not be overlooked. Some countries have a musical instrument that is peculiar to them, and such countries always show the effect of that instrument in the music of the masses.

You hear the faux-bourdon of the hurdy-gurdy in much of French music; the guitar is met with in Spanish music; the bagpipe in Scotch; and violins double-stopping in Hungarian.

I should say the characteristic of the instruments show in the composition just as baseball slang makes a "dent" in the daily talk of an American. I believe that talent for music is universal, and that it is not confined to any nation. Environment may make a little difference; for example, if you go to Sheffield, the people there may be able to tell you more about the making of cutlery perhaps than a person in, say, Norwich, simply because in Sheffield the manufacture of cutlery is so general. In the same way, if you go to Germany the people there can "talk" music better than the people can in America or England, not really because they have a keen brain for it, but because they live in an atmosphere where the cultivation of music is so very general; but music is universal, like mathematics. Two notes of melody sounded just the same at the beginning of the world and appealed to the same feelings and sentiments as now.

Two and two added together made four at the beginning, as they do now.

There is, by the way, a striking peculiarity about national airs; the great countries have short and the lesser countries long ones. England's National Anthem is fourteen measures; America's contains twenty-four, the Russian hymn sixteen; Siam, on the other hand, has a national hymn which contains seventy-six measures, whilst San Marino has the longest national song in the world.

Los Angeles Examiner
10/17/11

NOT ANKOWSKI—SOUSA

Bandmaster's Uniform Misleads a
Hurried Stranger

A handsomely uniformed man of military carriage and appearance was standing in the center of the lobby of the Hotel Alexandria yesterday afternoon. Around him hummed the preparations for the reception of the President.

A well dressed stranger hastened into the hotel lobby and approaching the uniformed guest shook him heartily by the hand.

"Ah, my Dear General," he hurriedly chattered.

The man in uniform appeared embarrassed. "I'm afraid you're making some mistake are you not?"

"No indeed, one can easily find General Wankowski."

"General Wankowski," replied the other, "General —, I never fought a battle in my life; I'm John Philip Sousa."

Minneapolis Journal
4/7/12

THESE ARE the halcyon days at Virginia Hot Springs, for the young college boys and girls, who have congregated there for already a week, and they will have another week of delightful outing at this beautiful Virginia resort. Every room, so letters tell, at the Homestead hotel has been taken, reservations having been made already weeks ahead of Easter. Last Friday twenty-four college girls from New York and their chaperone took the hotel by storm and many houseparties for college girls and college boys are given at the villas near the Hot Springs, which are owned by wealthy eastern families. Riding and driving, tennis and golf, squash and billiards, the gymnasium and the swimming pool bridge, dances, suppers in the grill after the dances—that tells the story in brief—which, to the young people in its various chapters, is attended by much pleasant details.

John Philip Sousa has been a guest at the hotel minus the band, just for rest and recreation and some time to give to his new orchestral composition, "Travel Tales." Mrs. Sousa is there with her husband, as are also Miss Priscilla Sousa and Felix Friedheim of Berlin. Mr. Sousa is fond of all out-of-door sports and is also most socially inclined and joins in many of the entertainments.

LOS ANGELES HOME FOR NOTED SINGERS

Garden and Eames to Build Houses
There.—Profitable Week for
Sousa.

LOS ANGELES, Oct. 22.—The chief musical dissipation of the last week has been the series of concerts given at the Auditorium by Sousa's Band, under the management of L. E. Behymer. Inasmuch as Sousa and Taft opened here on the same day, Taft got the most of the people at first. But then Taft had the first chance—he got to the Auditorium at ten o'clock and Sousa arrived four hours after the Taft appearance. But during the week Sousa came to the post with an attendance of about twenty-six thousand in total.

Mancini's treatise on the art of singing has had a complete translation at the hands of Pietro Buzzi, a local teacher of singing, and is now on the press. Mr. Buzzi expects the book to be on the market by Christmas. It is dedicated to Alessandro Bonci, the tenor. Buzzi and Bonci were pupils of the same singing teacher in Italy.

Manager Behymer has concluded arrangements with Signor Bonci, Harold Bauer, pianist, and Elsa Ruegger, 'cellist, to appear at the local series of symphony concerts. Other artists will be so secured



Left to Right: Mrs. McClellan, J. J. McClellan, Organist of Mormon Tabernacle at Salt Lake City, and L. E. Behymer, the Los Angeles Manager

to complete the season. The first concert will take place November 10 at the Auditorium under Harley Hamilton.

Some day there will be a great colony of song birds (retired) in this vicinity. Following the acquisition of a tract of land in Southern California by Mme. Schumann-Heink comes the announcement that Emma Eames and Gogorza will erect a Swiss chalet on a tract the latter bought when he was here last season. Nordica is

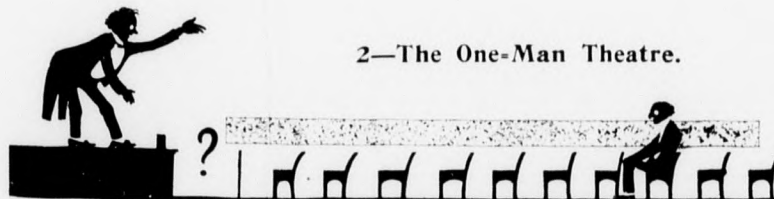
here on a visit to her sister after singing at the ground-breaking ceremonies at the Panama Exposition at San Francisco recently. Mary Garden, it is announced, is in correspondence with a Los Angeles real estate firm relative to the purchase of an orange grove of about ten acres, with a ten or twelve room house, this to use as a Winter home. After she gets here she will find our Summers are as pleasant as our Winters.

W. F. G.

N.Y. Satire, 10/25/11



1—The One-Man Orchestra.



2—The One-Man Theatre.

TO FRANZ LISZT

(Born Oct. 22, 1817)

FRANZ LISZT, if you were back with us to-day
With all your sparkling "technique" at its best,
Ready to shine again at our behest,
I wonder what we folk would have to pay
Should we be curious to hear you play?
Though New York life would be to you a pest,
You'd find our ladies full of interest
Should you but stroll along The Great Blight Way.

But I am fairly sure that you would weep
At latter-day "experiments" in tone;
Richard Strauss would rob you of your sleep
And "Alexander's Band" would make you groan;
You'd damn the restless age with curses deep,
Nor would you in these curses be alone.



3—Marche Funebre.

By RANDOLPH BARTLETT
HARDLY an important concert passes that does not bring in its wake to the desk of the musical critic a little sheaf of notes asking him for the names of certain extra numbers, sung or played in response to prolonged "encore" applause, and consequently not listed on the printed programs. Sometimes the critic is able to furnish the information; not being altogether omniscient, sometimes he is not.

Why is there not some means furnished whereby the names of these numbers can be announced to the audience? Naturally it would be out of the question to add an appendix to the program saying, "In the event of encores the following numbers will be given in rotation." One of the frankest of all musicians is John Philip Sousa, and he arranges his encores as methodically as he does his listed selections. No matter how great, or how little the applause, the encore comes in its place, and a handy man steps out from the wings with the name of the piece in big letters on a sheet of cardboard. This is a little too mechanical, and takes away the zest from the audience, which does not like to feel that the entertainer is too ready with an extra number. It is as much as to say, "Yes—I knew it was coming and am ready."

David Bispham has the pleasantest way of handling this problem. If he decides to sing an encore number which is not generally known to most people, he steps forward and makes an announcement of its title, often adding a few words regarding the composition, which contributes materially to the enjoyment and understanding of it. But there are few artists who take their audiences into such intimate relationship as does Bispham, and there are few who could do this so gracefully as he. As the reason for having printed programs, however, is to inform the audience what is going on, it is logical that it should know what the encore numbers are as well. It would not require much persuasion to get the garrulous De Pachmann to emulate this example of Bispham in his piano concerts. And if just a few of the greatest artists would establish this precedent of announcing their extra numbers, it soon would become a recognized custom.

Manager L. E. Behymer, with his broad influence with musicians, should be able to help this good work along, and I believe there would be never a dissenting voice among his audiences.

New Orleans, States.
4/13/12

NOTED MARCH KING NOW IN THE CITY

John Philip Sousa, "The March King," America's greatest band leader and composer of band music, is enjoying a vacation in New Orleans. Mr. Sousa and party are at the St. Charles Hotel. They arrived from Mobile Friday, where the noted musician had hoped to compete in a trap-shooting contest of clay pigeons, which, however, was postponed on account of rain.

He will participate in the shoot of the Louisiana State meet, to be held here next Tuesday and Wednesday, and will be the most noted personage at the meet. Mr. Sousa is considered a fine shot, and is enthusiastic over the sport.

Prof. Sousa has completed the libretto of his new opera, "The Glass Blower," to be produced by John Cort.

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Detroit Free Press
11/26/11

American Mus. 11/25/11

MAKES FRIENDS FOR SOUSA WHERE LATTER IS NOT KNOWN



Willy Zimmermann, his little daughter, Wilma, and Mrs. Zimmermann, after the close of Mr. Zimmermann's engagement in this city, plan a tour of Europe, which will take three years to complete. Little Wilma has crossed the continent three times and has traveled in Europe—which is somewhat unusual for a child of four years.

Not content with a host of exciting experiences in the past, Willy Zimmermann, the clever impersonator who has been appearing at the National theater this week, is planning a three years' tour of England and the continent. He leaves within a fortnight, crossing the ocean for at least the sixteenth time—he doesn't remember how many—and will visit all the European countries.

With him in all his travels go Mrs. Zimmermann and their daughter, Wilma, a pretty little tot of 4 years. For a child of her age, Wilma is much traveled for she was born in Seattle, Wash., has crossed this country three times and has toured Europe.

It was while Mr. Zimmermann and family were in Siberia that he met with his most serious adventure. He was locked up in a cholera barracks and forced to stay there three weeks, until he found a member of the Masonic fraternity in the place and his release was secured.

Speaking of his experience in the cholera-ridden place, he said: "Never have I seen such terrible sights."

When a man became so ill with the horrible disease that his life was despaired of, he was covered with lime and a hose was turned on him. Then while he was yet alive, the lime ate into his flesh."

When the subject was turned to Mr. Zimmermann's work, the impersonation of well known orchestra and band leaders, he would say little, but Mrs. Zimmermann, evidently accustomed to her husband's modesty, overcame his protests and told of a conversation between the impersonator and John Philip Sousa, one of the impersonated.

"You are the only impersonator to whom I owe my thanks," Mrs. Zimmermann quoted the march king. "Not only is your impersonation of me an accurate one, while most of those who have tried the same task have made a monkey of me, but when I first toured Europe with my band, I found that I was widely known and it was all on account of Willy Zimmermann."

"Then he asked my husband to send him a photograph of himself as Sousa, and in return he would send us a photograph of the real Sousa. We are anxiously awaiting the picture that we may compare them and see after all how accurate the impersonation is."

Mus. Courier 3/6/12

Herbert L. Clarke at Pittsburgh Auto Show.

Herbert L. Clarke, the eminent cornet soloist and assistant conductor of Sousa's Band, was especially engaged by the Pittsburg Auto Show Association to appear with Pryor's Band at the second annual auto show, which was held in Exposition Hall, Pittsburgh, February 17 to 24, inclusive. Mr. Clarke appeared only as a soloist, furnishing from three to four solos each day.

THE MUSICAL COURIER representative, who was present at the opening concert, observed that the attention of the multitude was riveted upon Mr. Clarke while he played—quite an unusual thing, for, as a rule, solos are placed in the same category with general band selections and are considered merely a means of enlivening the occasion. Mr. Clarke, however, commanded attention by reason of his wonderful playing, also because he is probably the most famous and the greatest exponent of the cornet now living.

Musical America 4/20/12

Sousa—John Philip Sousa, the bandmaster, is an excellent shot and was a successful contestant in the recent Gun Club Tournament at Birmingham, Ala. The "March King" spends a part of each Winter in the South enjoying his favorite sports—horseback riding and hunting.

Commercial, Buffalo, 3/30/12

orchestra.

John Philip Sousa, the famous bandmaster and composer, who is resting in Hot Springs after his around the world tour, is spending several hours each day working upon a new orchestral composition to be called "Travel Tales," which is to express some of the impressions he received during his recent trip around the world with his band. The composition will begin with a musical interpretation of South Africa which had a greater charm for Mr. Sousa than any country he visited.

"SOUSA, HE PLAYS ON BAND LIKE ANGEL"

The Cedar Rapids (Ia.) Daily Republican says that 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 bandmasters 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 Tchaikowsky'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 St. 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, Fahnfelt's "Praeludium" and a new march, "The Federal," written by Sousa and dedicated to our friends, the Australians. The encores included "El Capitan," "King Cotton," "Fairest 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 away 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 "Miserere" 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.

Herbert L. Clark played a cornet solo, "From the Shores of the Mighty Pacific," in masterly style, and as encore number he played "Every Little Movement."

Virginia Root sang "The Maid of the Meadow," by Sousa, and in response to an encore sang with much charm "The Belle of Bayou Teche."

Nocoline Zedeler, the violinist, achieved a success second only to that of Sousa himself. Harp 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 "Gavotte."

Item, Phila., 3/31/12

John Philip Sousa is recuperating from his recent world-trip with his band at Hot Springs, Va., but, like all active minds, he finds his panacea for weariness in still more work, and spends several hours every day working upon a new orchestral composition, to be called "Travel Tales," which will express some of the impressions received during his journeys. The composition will begin with a musical interpretation of South Africa, which had a greater charm for the celebrated bandmaster than any other country he visited.

Exc. Post, San Francisco 3/14/12

Record, Phila, 3/21/12

Elmira Star Gazette 4/3/12

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CORT DISCUSSES PLANS FOR TWO NEW THEATERS

Next Season Western Magnate
Will Be Prominent Among
the Producers.

John Cort, the theatrical magnate, after an absence of six months in the East, is here for a week and will then leave for his home in Seattle, returning here May 1.

Cort has been occupied with many theatrical movements of moment since his absence, besides entering the producing field to a considerable extent. His Viennese opera, "The Rose of Panama," has proven a great success and is now running at the American Music Hall, Chicago, where it will hold the boards till May. The American Music Hall is one of Cort's most recent acquisitions.

Work will be started April 1 on two new theaters in New York, the Cort, on Broadway, off Forty-sixth street, and the Illington, at Forty-eighth and Broadway, opposite Brady's playhouse. The St. James Theater, another Cort enterprise, is now in course of construction in Boston. Associated with Cort in the building of these theaters are Peter McCourt of Denver, Oliver Morosco of Los Angeles and E. J. Bowes of Seattle.

"Kindling," the play written for Margaret Illington by the local writer, Charles Kenyon, has proved a success in the East, according to Cort. It will be seen at the Cort Theater early in June.

Next season will find Cort prominent among the producing managers. Among his productions which will be put on in New York are: "The Gypsy," a new light opera by Pixley and Lunders; "The Glassblowers," John Philip Sousa's new opera; a drama by Theodore Burt Sayre called "Ransomed," and "C. O. D." a farce by W. Chapin.

VIRGINIA HOT SPRINGS

Fashionable Crowd Finds All Sorts
of Amusement There.

Special to "The Record."

Hot Springs, Va., March 30.—The spring season here, which of late years has vied with that of October, is at its height, and for the next six weeks attention of fashionable people throughout the East will be attracted hither. The Homestead is filled and has been, in fact, for nearly a fortnight.

Riding and driving, tennis, golf, squash, billiards, the gymnasium and swimming pool when it rains, bridge eternally for the elder set, and nightly dances and supper parties afterward in the grill for the younger set, tell the whole story in brief, though there are, of course, lots of interesting details.

Miss Marian Biddle, of Philadelphia, who came here with Lynford Biddle a week ago for a course of the baths, is improving, and has had tea several times at the Daniel Boone Cabin and at the clubhouse.

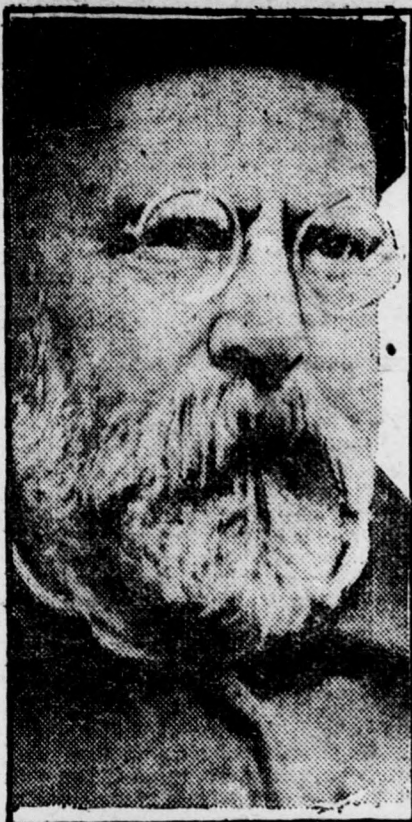
W. Morton Garden, of Philadelphia, is one of the gayest members of the Quaker City colony here, and entertains frequently. He gave a dinner in the Japanese room this week for Mr. and Mrs. William Fittler and Mrs. Charles Howell, of Philadelphia.

William Hollenback, of Philadelphia, a former football coach at the University of Pennsylvania, is as much at home in the water as on the gridiron, and others skilful at aquatics are Mrs. Barclay Warburton and Miss M. L. Wanamaker.

The Wanamakers, beside riding or driving each day, are taking the baths, and other Philadelphians who came this week to begin the course are Mr. and Mrs. Charles H. Quimby, Mr. and Mrs. John Eagleson, Mrs. B. C. Riggs, Mr. and Mrs. James N. Mohr, Mr. and Mrs. John W. Simons, A. H. Findlay, Mrs. F. E. Warner, Miss Sue Y. Sullivan and Miss Evelyn Warner.

John Philip Sousa, who has been at the Homestead with his family for more than a week, spends several hours daily working upon a new orchestral composition to be called "Travel Tales," which is to express some of the impressions he received during his recent trip around the world with his band. The composition will begin with a musical interpretation of South Africa, which had, Mr. Sousa says, a greater charm for him than any other country. He finds time, however, for long horseback rides each day, in which he is joined by Mrs. Sousa, Miss Priscilla Sousa and Felix Friedheim, of Berlin, who accompanied them here. Mr. Sousa is fond of all outdoor sports and says that a horse, a gun and a dog represent his idea of paradise. They attended a luncheon and bridge given for them by Mr. and Mrs. George Gunton at Gunton Lodge this week, made a 20-mile trip to Oak Grove, where they had an old-fashioned Virginia game dinner, and gave a large luncheon at the Boone Cabin.

BANDMASTER SHOOTS FOR CHAMPIONSHIP.



John Philip Sousa.

Sousa, the celebrated bandmaster and composer, is one of the entries in the national championship trap shooting tournament which commences Thursday at New York. He is an enthusiastic marksman. Competition will be in 200 "birds" in strings of twenty-five.

Advertiser, Montgomery, Ala. 4/13/12

SOUSA VISITS GREENSBORO

Band Director Spends Several Days
Trap Shooting.

GREENSBORO, ALA., April 12.—John Philip Sousa director of the famous Sousa Band, spent several days in Greensboro the past week, leaving for the North last night. In addition to being one of the most distinguished conductors in the musical world, Mr. Sousa is an ardent sportsman, and a great deal of his time in Greensboro was spent at the Gun Club grounds, where he took part in several shooting contests.

COURT TERM CALLED OFF

Balto. Sun, 3/16/12

TWO GOOD STORIES

How He Knew.

[From the Chicago Evening Post.]

A Southern ducky drifted North and got his first real taste of band music. In Waycross, Ga., he had heard nothing but the wavering efforts of some second horns, so when an Elks' convention brought regular Germans to town he came near passing up his job as saloon porter. He would have willingly joined that parade if the destination had been Cedar Rapids.

After awhile Sousa's visit was announced and one of the patrons of the place promised to buy him a ticket for the concert. Sam was installed in the balcony and held onto his chair for sheer fear of jumping over the rail when John Philip made his first uppercut. He went back to work the next day in a trance.

"Well, how about the concert?" asked the boss.

"Tremenjous," said Sam. "Ah nevah heard nothin' like it. An' it was attended by our ve'y best people."

"How do you know they were our best people?"

"Ah nevah saw none of em before."

News Courier 3/27/12

John Philip Sousa, the eminent marksman, is prouder of the attached notice of his shooting, than John Philip Sousa, the famous conductor-composer, ever was of his most enthusiastic press review. From the Philadelphia Evening Bulletin, March 15: "John Philip Sousa captured the gold medal in the Keystone League's handicap event, which was concluded yesterday. The 'March King' walked away with the event when he smashed forty-six of



"OH, BEAU-U-U-U-TIFUL SPRING."

his fifty targets, standing on the 16 yard line. This performance was really remarkable, and Mr. Sousa was congratulated on all sides."

W. W. W.

Youngstown Vindicator, O. 3/20/12

BAND CONCERT

The New Masonic Organization Plans a Fine Musical Entertainment.

The Masonic band is very busy rehearsing for a concert which will be given on April 16 at the Masonic temple. The band will be assisted by a vocalist and violinist whose names will be announced later and E. D. Williams will give selections on the cornet.

Much interest has been aroused in the Masonic band since it first organized a few weeks ago with the election of William F. Davis as president; H. I. Sutton, secretary, and F. H. Vogan, manager and treasurer. Prof. E. D. Gilliland of Warren has been chosen as director. Prof. Gilliland has traveled with Sousa's band and also acted as director of the Kilties band, a Canadian organization.

The local Masonic band will be uniformed and it is intended that it shall be ultimately built up to forty-five pieces. Thirty-five musicians have already joined. The unique feature in connection with the band is that all members belong to the Masonic fraternity.

Register, Los Angeles 3/24/12

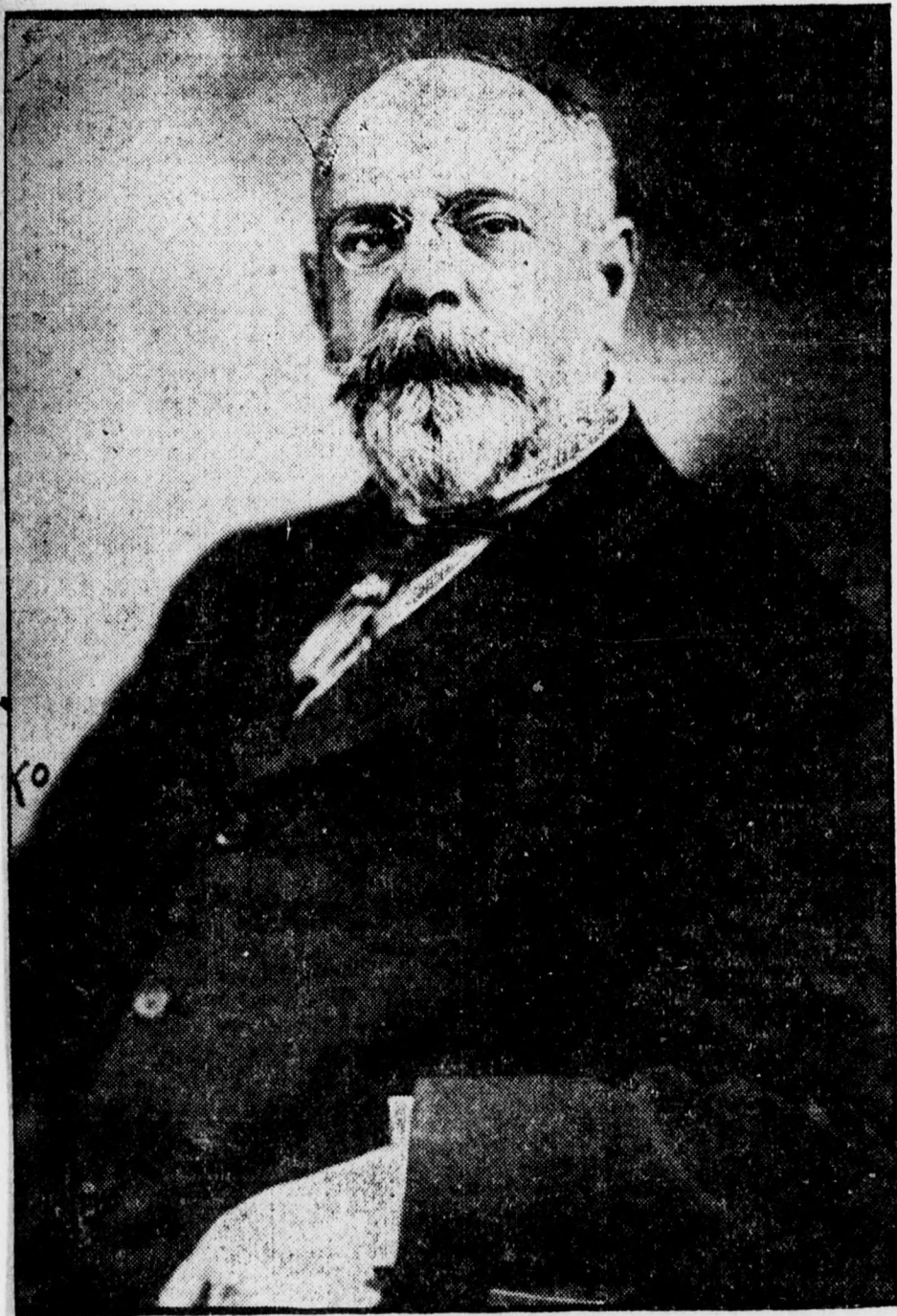
HACKNEYED TITLES.

Mr. John Philip Sousa—or could it be his press agent?—has started a crusade against the hackneyed themes and names used by composers. There are, we are told, 1,268,842 songs about spring, 954,626 about love, 749,211 about flowers (roses, pansies, hyacinths, daisies, forget-me-nots and lilies), 672,843 romanzas, 547,733 cradle songs, 531,366 nocturnes, 479,142 reveries, 422,831 songs with violin obbligato, 366,344 songs with piano obbligato, 311,111 songs with orchestra, 255,555 songs with chorus, 200,000 songs with solo, 150,000 songs with quartet, 100,000 songs with sextet, 50,000 songs with octet, 25,000 songs with decet, 12,500 songs with duet, 6,250 songs with trio, 3,125 songs with quartet, 1,562 songs with quintet, 781 songs with sextet, 390 songs with septet, 195 songs with octet, 97 songs with nonet, 48 songs with decet, 24 songs with undecet, 12 songs with duodecet, 6 songs with tridecet, 3 songs with tetradecet, 1 song with pentadecet.

WILL MR. JOHN PHILIP SOUSA ENTER THE LOCAL CONTEST TO WRITE "UNDERWOOD MARCH?"

World Famous Band Leader Chats With Dolly On the Subject.
The Honored Guest of Birmingham for the Gun Club Tour-
nament—"March King" a Fine Shot—Over the "Cof-
fee and Cigars" He Excels as a Raconteur

BY DOLLY DALRYMPLE



MR. JOHN PHILLIP SOUSA

A Man still young, of middle height, refined to his fingers' tips, with a still boyish face, his hair slightly gray, waving back from a high, intellectual forehead, a manner that is dashing and frank withal, even to enthusiasm, with the same remarkable magnetism that hundreds of thousands of people have felt under the alluring influence of his "Baton"—such is Mr. John Phillip Sousa, the world famous Band Master, as he appears bereft of his "regimentals" and having a "heart to heart" talk with you just as a plain, ordinary citizen.

Every American family, every American city—yes, even the American Nation itself, has its one and only "Sousa," the most pre-eminent "March King," as he has been lovingly called, and to him not

only the American people have bowed in homage, but the world at large.

The very name of Sousa suggests rhythm, and melody, and a dashing, swaying, swinging, rollicking tune that absolutely consumes your very heart, and if you can keep still when you hear one of his inimitable Marches—the "Washington Post," "El Capitan," "Stars and Stripes," "Manhattan Beach," "King Cotton," "Imperial Edward" and the rest—why, you are Lopeless, that's all.

Mr. Sousa is a man who is not interested in music solely, else Birmingham would not have the honor of entertaining him at the present time, and for that reason he is the most delightful person imaginable, normal, wholesome, entertaining—a most inimitable story teller and a fine "shot."

As one of his critics has said of him: "Of all the great musicians of the day, he is absolutely the sanest."

It was my privilege to enjoy a dinner party a few evenings ago at which Mr. Sousa was the delightful guest of honor, and being a stranger, he was "as innocent as a lamb" concerning the people who were asked to meet him, never dreaming that all the while there was "one" who was drinking in every word he said with malice aforethought, framing him in a perfectly good newspaper story all the while and playing the deadly game of "interview" which one must be Past Grand Master (sometimes) in order to secure just the proper effect.

It was over the "cigars and coffee" that Mr. Sousa was at his best—a charming raconteur, every subject suggesting a story, every person suggesting a theme at once new upon which he touched,



sometimes as lightly, always as gracefully as the wing of a butterfly brushes the cheek, but never failing to give it a new color, as the butterfly's wing shows us colors we never dreamed of, of infinite variety and beauty.

Mr. Sousa was recalling the days when he was the Leader of the Marine Band in Washington.

"I was a mere youngster then," he was saying, "just starting out on my career. I had enlisted for three years in the army and I had all sorts of rank and titles and paraphernalia and \$93 a month pay in money. When they tried to place me they didn't know what I was. I called myself a 'Military What Is It.' When I met my friend at my right (alluding to one of Birmingham's well known financiers) I was trying to get a Bill passed to increase the salary of the Leader of the Band. It was never done in my time, however; others since then have reaped the reward of my efforts."

"How does it feel going around the country as a 'Shootee,' instead of wielding the Baton?" I asked.

"I'm very fond of shooting," said Mr. Sousa, laughing at the humble jest. "You see, I'm a free man until August, when I open my season in Ocean Grove, and from then on I am on duty."

"And we'll see you in your regimentals, that good looking, affirmative back, as some Matinee Girl once described you, and your well fighting white gloves, again on Dress Parade?" I suggested.

"Speaking of my back," said Mr. Sousa, "I had a very curious thing to happen to me once. I had no idea my back was so well known. My Manager, who happened at that time to be Mr. Barnes, had a check which had been made out to Sousa's Band and he went to the bank to have it cashed. We were in a strange city and Mr. Barnes was entirely unknown. He had to be identified, so he came to me and asked me to go with him and perform the ceremonial. I went, and the Cashier of the bank looking at me very oddly, said:

"And who are you?"

"Mr. Sousa," I replied, "John Philip Sousa, of Sousa's Band."

"I saw the quizzical smile that played



about his face and presently an idea struck me.

"I turned my back, made a motion as if I were picking up my Baton, and began to go through the performance of conducting my band."

"What do you think happened?"

"He recognized my back instantly, and every clerk in the bank recognized it, and we had no trouble in securing the money at once."

Mr. Sousa told of many delightful experiences on his recent trip around the world, and an especially clever story of a visit in Canada.

"Very often my valet forgets to hand me my purse after a performance and transfers it to his own pocket," said Mr. Sousa. "On this particular occasion I wanted a cab, and when I got ready to pay the cabman I found that I had but 60 cents in my pocket. My valet had my purse. I handed the cabman 50 cents and then handed him 10 cents—all I had for a 'tip.' He looked at it very curiously, and in rather a disgruntled manner said: 'Humph, is that all?'"

"Somehow what he said ruffled me terribly. I kept thinking about the experience, 'Is that all?' the whole live long day. You know sometimes a word that one person utters can upset you more than a whole sentence from somebody



"PIAN-I-S-S-I-MO-!!"

else. How to get even with that Cabby was my object in life, from that time on. It got so on my nerves that I finally called a cabman and told him to drive me down to the Canadian Pacific Railway Station. About the circle there all the Cabbies in town congregate. I drove slowly, finally finding my man. I said to him:

"Do you remember that dime I gave you a little while ago?"

"Yes," said he laconically.

"I've come for you to give it back to me."

"But I've spent it. I spent it for tobacco."

"Great Heavens man! Say not so! I must have that dime! It is my good luck piece! I'll give you a dollar for it. I'll give you five dollars for it. Find it for me and I'll give you a hundred dollars!"

"By this time every Cabby in the crowd was interested."

"I'm playing at the Arena at a Matinee this afternoon. I'll be at my hotel at six for dinner—afterwards I'll be at the Arena for the evening Concert. Find that dime, I can tell it; there are certain marks on it that are unmistakable! Find it and you get your hundred dollars!"

"And with that I left."

"Don't you think I got even?"

"I suppose that Cabby is looking until this good day for that American Dime—any way I hope he is."

We talked politics—and Suffrage—and

society and gossip of all kinds and descriptions, and presently it was suggested to Mr. Sousa that he enter the contest for writing the "Underwood March."

"I can just imagine that swing and dash that you could give to a composition like that, when Alabama marches on to Victory at the Baltimore convention," I suggested. "You wrote 'Imperial Edward' in honor of the late King Edward, why not 'IMPERIAL OSCAR' in honor of our next President?"

"I am a great admirer of Mr. Underwood," said Mr. Sousa enthusiastically. "He's a great man. I'm very partial to the South anyway. My King Cotton March was written for the Atlanta Exposition, and it is one of my greatest successes. It is typically Southern. I recall how Miss Currie Duke, the lovely Southern girl, who was my solo violinist at that time, used to say to me:

"Why I can almost SEE King Cotton growing when I hear that March!"

Sousa Talks Interestingly on Forthcoming Orchestral Suite

"I had rather be in Montgomery shooting at clay pigeons than sitting in a rocking chair on the porch of the finest watering place in the land".

Such was the declaration of John Philip Sousa made last night to a representative of The Advertiser, when interrogated as to his vacation being spent in the South, attending southern shoots.

Mr. Sousa stated that after returning but a few months ago from a trip around the world, traveling more than 60,000 miles and looking after sixty-nine performers, he felt that he deserved a short vacation, and chose to spend it in the South, with some of his good Southern friends, who chance to be sportsmen.

Mr. Sousa came to Montgomery Saturday morning from Birmingham, where he attended a shoot held there during the past week. He participated in the shoot of the Capital City Gun Club, yesterday afternoon at the range at Pickett Springs. He declared that the grounds of the Montgomery Club are as fine as he has seen, and it was a great pleasure to take part in the shoot Saturday, though his scores were not as good as usual.

When asked whether or not he had entertained the idea of following the lead of the "Champion Hunter", Theodore Roosevelt, he said, "I have no desire in the world to shoot big game. I sometimes enjoy a quail or duck shoot, but I see no fun in hiding behind a tree, awaiting the arrival of some unwary deer, to be shot down like a dog".

Is Fond of Shooting.

Mr. Sousa stated that when a very young man, he was fond of shooting, but later on his life became so strenuous that he was forced to abandon his favorite sport. Of recent years, he said, he has taken advantage of the gun shoots that are held in the South and has often visited them. Instead of wearing his life away at watering places and summer resorts.

In speaking of the strenuous life that he has led, Mr. Sousa stated that he had written ten operas that have lived; 300 miscellaneous compositions, many of which are known and used throughout the world, two novels, that have been translated into several languages besides being read widely in this country, and hundreds of his minor compositions have been well received throughout the country.

When asked concerning his latest

works he pointed to his suitcase, saying: "In that suitcase is the manuscript of my latest orchestral suite, to be known as 'The Tales of a Traveler'. In which it treats of our African experiences and other exhibits of my recent tour around the world. An Australian idea is carried throughout the composition, besides it treats of the peoples and customs of our own country". Mr. Sousa stated that he hoped to complete the composition within the next two weeks, and turn it over to the publisher.

New Opera Coming.

"The Glass Blowers" is the latest opera of Mr. Sousa. He stated last night that the contract calls for the production not later than November 1, 1912. It is already in the hands of the publisher and will appear on schedule time. According to the composer, it will be one of the most elaborate that he has written.

Mr. Sousa was in Montgomery about five years ago with his famous band of musicians. Before that time, he had made four visits to Montgomery, each time bringing his band. He will spend Sunday in Montgomery, leaving Monday morning for Mobile thence to New Orleans, attending clay pigeon shoots at each place. While in the South he will attend the Southern Handicap Shoot, to be held next month at Columbus, Ga.

When asked as to prospects for his band for the coming season, Mr. Sousa stated that the bugle would sound about August 10, for the assembling of the members of the band, and rehearsals will begin as soon as they meet in New York City.

He declared that the prospects for this year are better than they have been in the history of the organization. The band will begin its tour of America August 15 and their season will close about January 1.

Mr. Sousa talked entertainingly of his life and his work and in his characteristic modest and delightful manner told of some of the experiences that have been his, since his entrance into the musical world at the age of eleven years. Mr. Sousa is fifty-six years of age. His contributions to the musical world are numbered by the thousands. Likewise his prose works are among the best.

The greatest musician is delighted with Montgomery and her people and he declares that he will always take advantage of every opportunity offered to revisit here.

SOUSA TRAP-SHOOTING.

Noted Bandmaster Will Participate in Louisiana Meet.

John Philip Sousa, the most noted band leader and composer of band music in the world, is a guest at the St. Charles Hotel. Mr. Sousa is enjoying a vacation after a tour of the world with his musical organization, a tour that opened in the Metropolitan Opera House, in New York, on Nov. 6, 1910, and closed in the Hippodrome, Dec. 10, 1911.

In addition to being a great band leader, Mr. Sousa is also a great trap-shooter, and his visit to New Orleans is to participate in the Louisiana State shoot, which takes place here Monday, Tuesday and Wednesday.

"Trap-shooting, where clay pigeons are used, is as clean and healthful as any sport in the world," declared Mr. Sousa last evening, "and I am following it now because I love it, and because it affords me the opportunity for rest and recreation. It requires endurance, concentration and steadiness of nerve and eye, and, like darning, you have to do it alone; no one can help you."

With Mr. Sousa are Harry Gibbs, of Union City, Tenn.; Walter Huff, of Macon, Ga., and Guy Ward, of Reelfoot Lake, Tenn., three of the most noted trap-shooters in the United States. The four shooters are traveling together, and are guests at the St. Charles.

When his around-the-world tour was completed, Mr. Sousa immediately wound up his business and took a vacation, shotgun in hand, so to speak. He first shot at Pinelhurst, in the Midwinter Handicap, and then at the Sportsmen's Show, at New York. He was next in Pennsylvania, where he won the highest trophy in the Keystone League shoot. Again at Camden, N. J., his next shoot, he won. He then shot at Birmingham, Ala., and at Greensboro and Laurel, Miss. Rain prevented him shooting at Mobile yesterday.

Speaking of his recent travels with Sousa's Band, the leader said that it was the most successful in the history of his organization.

"We covered 60,000 miles," he said, "and wherever we went we found that our marches had gone before as white-winged couriers to let the people know that we were coming. From New York we went to England and covered all Europe, then to Africa, the Canary Islands, Australia, New Zealand, the Fiji Islands and the Sandwich Islands, British Columbia and across the continent and back to New York. We were absent from home thirteen months and four days."

Mr. Sousa, composer of the comic opera "El Capitan," has recently completed the libretto and music of another that will be known as "The Glass Blower."

"This new opera," he said, "will be produced in New York Aug. 15 and Nov. 15 next. It will be produced by John Cort."

New Orleans Times-Democrat
4/13/12

John Philip Sousa Is Gun Enthusiast

John Philip Sousa, the celebrated band conductor and composer, is at the St. Charles Hotel. He is here in a new character, that of an amateur clay pigeon shooter, and is traveling with three of the world's greatest professional marksmen, Walter Huff of Macon, Ga.; Harry Gibbs of Union City, Tenn., and Guy Ward of Reelfoot Lake, Tenn. Mr. Sousa has been shooting as a recreation for the past thirty days, and is traveling from meet to meet with the cracks as a vacation trip after a world-wide tour with his band. He arrived from Mobile last night and will attend the three-day shoot at City Park next Monday, Tuesday and Wednesday.

Mr. Sousa declares clay pigeon shooting is the greatest sport, recreation and exercise that can be conceived, and he enjoys it immensely. He will continue on this tour for some weeks, and will not resume his musical work until the fall, when he goes to New York to supervise the staging and scenic effects of his new opera, "The Glass Blowers," which is to be produced in New York next winter.

Portland Me Argus
4/16/12

SOUSA COMING NEXT FALL.

John Graham, representative of Sousa's Band, is in the city to arrange for an appearance of the band in November. The band has just completed a tour of the world. After the season is over Mr. Sousa will devote himself to producing another opera, which is now interesting his activities.

Feb 24/12

AMERICAN MUSICIAN

SOUSA AND HIS BAND TO OPEN AT WILLOW GROVE, AUGUST 8

John Philip Sousa and his superb band will open at Willow Grove, Philadelphia, August 8, and will remain there until September 10. Before opening at Willow Grove the band will play three engagements. At the finish of the Willow Grove engagement the band will go to Pittsburgh, after playing there they will go on their Western tour, the route for which will be given later in this paper. Mr. Sousa has been enjoying a well earned rest, and will be in fine trim when the time arrives for him to start on his twenty-first season in August.

"And your operas?" I asked. "shall we expect anything else in that line from your pen?"
"Strange to say," Mr. Sousa replied, "I have never yet written an opera with an American Scenario, and I've done 10 in all. Some day—perhaps—I may do another."

Age Herald 4/6/12
Birmingham

Sousa's Pleasant Visit

John Philip Sousa, the distinguished band master who has been attending the Birmingham rifle shoot this week, has met a number of old friends here and made many new ones. Mr. Sousa has long had a world-wide reputation in the musical field and is as popular in Europe as he is in the United States. He is the only American who has been honored with the much prized English decoration, the "Victoria Order." It was conferred upon him by the late King Edward at Sandringham, and the badge was placed upon his breast by the present King, who was then Prince of Wales. Sousa and his band gave a concert at Sandringham by royal command and the "Victoria Order" was bestowed as a token of King Edward's appreciation of the excellence of Sousa's musicianship and the matchless quality of his organization.

In view of the fact that Sousa's last tour abroad covered thousands of miles and was particularly arduous the band will not begin this year's concert season until late in August.

While Mr. Sousa will always be best known as a composer and conductor, he has won reputation in literature. His novel, "The Fifth String," has been one of the "best sellers." His "Pipetown Sandy" is reminiscent of Washington in Sousa's boyhood days. It is a charming book and will always be of special interest to those who have sojourned in the national capital. "Pipetown" was the familiar name of that part of Washington beyond the capital 30 or 40 years ago.

"When I work I work and when I play I play," said Mr. Sousa at the Hotel Hillman yesterday. "My principal diversions are shooting and horseback riding. I have enjoyed my outing in Birmingham very much, indeed."

"When I am with the band I never get outside of my routine. Only once, I believe, did I ever attend a rifle contest while I was on a concert tour. That was in Australia. I did not like the sport there, for live birds instead of clay pigeons were shot. It was slaughter and not sportsmanship. The true sportsman goes into the field in the proper season to kill a few birds, to watch the dogs 'work' and to revel in the landscape. But shooting birds in a rifle match is wanton and should never be indulged in. Every state should have strict game laws. I understand that Alabama's laws are quite strict enough. I think it would be well, in addition to the state laws, to have a federal game law."

Birmingham Ledger
4/13/12

GREENSBORO LOCALS

John Philip Sousa Guest for Several Days

GREENSBORO, Ala., April 12.—(Special.)—John Philip Sousa, director of the world famous Sousa band, spent several days in Greensboro the past week, leaving for the north last night. In addition to being one of the most distinguished conductors in the musical world, Mr. Sousa is an ardent sportsman, and a great deal of his time in Greensboro was spent at the Gun Club grounds, where he took part in several shooting contests. Mr. Sousa is a pleasant and affable gentleman, and during his short stay he made many friends.

Sydney Aus Sun
Feb 28/12

TOLD TO THE YANKS.

MRS. SOUSA ON AUSTRALIA.

Mrs. Sousa, wife of the famous March King, has been telling the Americans some nice things about Australia. "They call it 'Sunny Australia,'" she said, "and they do have months of sunny weather, long stretches together, but it rained in Melbourne for five weeks without cessation. The great Australian industry is sheep. Ninety millions of them there are, I am told. They call the places stations instead of ranches. They say 'Sydney for pleasure, Melbourne for business, and Adelaide for culture,' and it seems true. On our way from Melbourne to Sydney we saw about a thousand cockatoos, white as snow—the sulphur-crested cockatoos. They were resting in a field, and they all flew up as the train went by. 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, as they know practically nothing of the centre of the country. They want settlers there, 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 complain that their homestead laws make it impossible to retain property, the requirements of tenure being too difficult."

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American Musician
2/24/12

SOUSA NOT FORGOTTEN IN AUSTRALIA

The last Australian mail brought in a bushel of letters to members of Sousa's Band from their friends in far-off Australasia.

Among them was one to Mr. Sousa from Capt. W. G. Bentley, the conductor of the New South Wales State Military Band, in which he encloses a program showing a new composition of his, called "A Night With Sousa."

He says in his letter: "You see by the enclosed program that you are not forgotten in Sydney, and the 'Night With Sousa' invariably brings an encore, usually a double encore, and we are hoping you will return again to Australia. It will do a lot of good to music, and we can not have too many visits from combinations of such artistic merit."

The New South Wales State Military Band is maintained by the Government of Australia, and is directed by the well known conductor, composer and clarinetist, formerly of the British Army, Capt. W. G. Bentley.

Following is the program mentioned.

THE N. S. W. STATE MILITARY BAND.

Wm. Geo. Bentley, A. R. C. M., Musical Director.

March, Seeing Paris Monzot
Overture, Romantique Kela Bela
Song, Redeemed Joellastre
Fantasia, A Night With Sousa Bentley
Dedicated to the Sydney public.

This fantasia has been arranged to commemorate the visit of Sousa's Band, but it would be manifestly impossible to include, in a short fantasia, all the works performed by this fine combination. The arranger has therefore endeavored to give an interesting aggregation of classical works and Sousa's own compositions, beginning with the Tannhäuser overture (the opening piece at their first concert) and finishing with the humorous, Has Anybody Here Seen Kelly? one of their chief humorous items.

Dance of the Hours, from La Gioconda Ponchielli
Valse, Angelus Lotter
Aria from Lucia di Lammermoor Donizetti
Fantasia, Favorite Songs Slater
Alyce, Australia Fair.
God Save the King.

Mobile Register
4/13/12

JOHN PHILIP SOUSA HERE FOR GUN SHOOT

PROCEEDS TO NEW ORLEANS OWING TO POSTPONEMENT OF YESTERDAY'S EVENT.

Professor John Phillip Sousa, the noted conductor; Guy Ward of the Stevens Company, Walter Huff of the DuPont Company, and W. D. Gibbs of the U. M. C. Co., were in Mobile yesterday to take part in the special shoot of the Mobile Gun Club, which was to have been held Friday afternoon, but was postponed on account of rain until next Thursday.

Professor Sousa, the noted bandmaster, is also one of the best shots in the country, and he has a prize gun which is valued at several hundred dollars which he uses in his contests. The party of experts arrived in Mobile Friday morning from Birmingham, where they were entered in the recent shooting tournament held in that city.

The entire party left Mobile Friday for New Orleans, where they will participate in a shoot which is to begin Monday. They will return to Mobile in time to participate in the shoot, which will take place on the club grounds on the east side of the river, opposite Dauphin street, next Thursday.

American Mus. 4/14/12

John Philip Sousa, who recently went hunting game in the South, says that the four things he cares most for are "a gun, a horse, a dog, and a girl."

Evening Transcript, Boston
4/13/12

NEWS OF MUSIC AND PLAYS

Mr. Foote's "Character Pieces" at the Symphony Concerts Next Week—An Informing Note About Them—Mme. Simone Departs, Promising and Praising—Sir John Hare and America—Miss Nielsen in a New Part

Mr. Foote's "Four Character Pieces" for orchestra to be played for the first time in Boston at the Symphony Concerts of next week are—as he writes in a courteous and informing note—transcriptions of his piano pieces—"Five Poems after Omar Khayyam," written in the summer of 1898 and soon published thereafter. Two or three years later, more for his own satisfaction than in expectation of performance, Mr. Foote transcribed them into orchestral form and voice. They were performed—nevertheless—for the first time by Mr. Stock and the Thomas Orchestra in Chicago at their concerts of Dec. 20 and 21, 1907. They pleased both audiences and reviewers. Still later Mr. Sousa discovered them, had two arranged for a concert band and played them at one of his concerts here in the old Providence railroad station.

"All four pieces," wrote Mr. Foote in the programme book of the Chicago Orchestra, "are short—rather impressions or sketches than compositions written with any 'development.' They are suggested by verses from the Rubaiyat of Omar Khayyam." The first of the "sketches"—Andante Comodo in B major and 3-4 time, moving to a strumming sort of rhythm—illustrates the quatrain:

Iram indeed is gone with all his Rose,
And Jamshyd's Sev'n-ring'd Cup where no one knows;

But still a Ruby kindles in the Vine,
And many a Garden by the Water blows.

The second—Allegro in B minor and 3-4 time, asking a full orchestra and broken by a middle section of softer reveries—was suggested by the two quatrains:

They say the Lion and the Lizard keep
The Courts where Jamshyd gloried and drank deep;

And Bahram, that great Hunter—the Wild Ass
Stamps o'er his Head, but cannot break his Sleep.

Yet Ah, that Spring should vanish with the Rose!
That Youth's sweet-scented manuscript should close!

The Nightingale that in the branches sang,
Ah whence, and whither flown again, who knows!

The third—Comodo in A-Major and 4-4 time, with a single subject, rising and falling above an organ-point, and with no contrasting theme—springs from the quatrain:

A Book of Verses underneath the Bough,
A Jug of Wine, a Loaf of Bread—and Thou
Beside me singing in the Wilderness—
Oh, Wilderness were Paradise enow!

The fourth—in E minor and 6-8 time, with strongly marked rhythm, many changes of mood, a scherzo-like passage, and a gentle close—proceeds from these musing quatrains:

Yon rising Moon that looks for us again—
How oft hereafter will she wax and wane;
How oft hereafter rising look for us
Through this same Garden—and for one in vain!

Waste not your Hour, nor in the vain pursuit
Of This and That endeavor and dispute.
Better be jocund with the fruitful Grape
Than sadder after none, or bitter, Fruit.

Mobile Item
4/13/12

JOHN PHILIP SOUSA HERE

NOTED BANDMASTER WILL PARTICIPATE IN SHOOT OF MOBILE GUN CLUB.

Weather permitting the special shoot of the Mobile Gun Club will be held this afternoon, and if not, it will be postponed until tomorrow. A number of expert shots are in the city in connection with the event, among them being John Philip Sousa, the well-known bandmaster of the country, who is regarded as one of the best shots in the United States. He has a prize gun, valued at several hundred dollars, which he uses. Besides Professor Sousa is Walter Huff of the DuPont Company, H. D. Gibbs, of the U. M. C., and Guy Ward, of the Stevens Company. These experts arrived in the city this morning from Birmingham, where they took part in a big shooting event in that city and carried off many of the honors.

The shoot will be held on the club grounds on the east side of the river opposite Dauphin street.

Evening News, Baltimore
4/13/12

NIKISCH DIRECTS LONDON SYMPHONY

Small But Appreciative Audience Hears Concert At The Lyric.

"Arthur Nikisch and the London Symphony Orchestra at the Lyric."

The foregoing form of announcement would be proper in the cases of only two conductors of our times. These two are such entirely dominant features of performances in which they participate that the forces which they command are naturally assigned secondary positions.

The one is Sousa who, with his studied but expressive mannerisms and infectious march rhythms, concentrates attention upon himself—is the recognized star. The other is Arthur Nikisch, whose comprehensive musicianship, keen perceptions, self-immolating reverence for the noble in art, appreciation of orchestral color, impeccable sense of proportion, vivid intensity and the occult power which enables him to absolutely control his men without disturbing outward manifestations, make him the feature of any musical function which enlists his sympathies. He is incomparable as a conductor of orchestral concerts; it is, therefore, proper to speak of "Nikisch and the London Symphony Orchestra."

After Hans von Buelow laid down the Berlin Philharmonic baton, Hermann Wolff, the then mogul of German musical enterprises and the proprietor of the great orchestra, had much difficulty in satisfactorily filling the eccentric master's shoes. Hans Richter, Richard Strauss and others wobbled in them more or less and were rejected. Then came Arthur Nikisch, who immediately inspired confidence and interest, and has climbed higher and higher each season in both accomplishment and appreciation, until now he reigns supreme. There are other wonderful conductors, but Nikisch towers above them, a unique, artistic organism in his generation; and the annals of musical development point to no such colossus in the past.

The coming of this great man with the London Orchestra had been amply heralded, and still the Lyric was not more than one-third filled last evening. The mass of empty chairs filled one with pity and shame—pity for those who were unable to attend and shame that those distinguished visitors should carry away so distinct an impression of our shortcomings in art matters. Let us be thankful that the small audience was appreciative. Such manifestations of enthusiasm as were evoked by Nikisch's readings must have at least partially healed the wound inflicted by his first glance at the auditorium. The evening brought almost breathless listening and interspersed such applause as the Lyric has probably never witnessed.

The program was well calculated to test the qualities of the great orchestra, and when we say that its response to Nikisch's least demand was ideal, those who failed to avail themselves of this opportunity of their lives may closely estimate the value of that which they missed. Works which had been regarded trite took on fresh significance and gorgeousness, and the man who secured these results remained throughout a dignified undemonstrative personality.

O. B. B.

New Orleans Item
4/15/12

SOUSA SAYS 'RAGS' NOT MOST POPULAR

Famous Bandmaster Declares Music Must Have Theme to Please Public.

"There is a fallacy about popular music, in that the public seems to be under the impression that ragtime is the most popular music of to-day," said John Philip Sousa, the famous bandmaster and composer, Saturday night. Mr. Sousa, who is stopping at the St. Charles hotel while attending the clay pigeon shoot of the City Park Gun club, was in a talkative and entertaining mood.

"There is no more popular piece of music than Tannhauser's overture, for this is a very clever composition, and it is only the clever music that survives," said the bandmaster. "No matter what its class may be, it is only the clever piece that one remembers. Clever overtures, marches, polkas or symphonies will interest the ordinary person equally as much as a clever ragtime composition.

"Take, for instance, the tremendous popularity of the William Tell overture, a composition that is popular among all classes. It is the best composition that Rossini wrote. In short, his cleverest piece.

"A ragtime tune may be popular at the moment and everybody be whistling it, but it dies quickly. We can all recall the 'Swanee River,' written 50 years ago, but we may not recall the popular ragtime air of three months ago. The world loves a tune and if we examine any composition, whether it be ragtime or symphony, to be popular it must have a tune. I don't care how good a composition is but unless it has an inspired theme it cannot live, and no one can point out a composition that has lived that has not had an inspired theme."

Mr. Sousa has recently returned from a tour of the world with his band of 60 musicians, his wife and two daughters. On his tour he played in Europe, the Canary Islands, South Africa, East Africa, Tasmania, Australia, New Zealand, the Fiji Islands, the Sandwich Islands, British Columbia, and across the United States back to New York city, from whence he started. The organization left November 6, 1910, and returned December 13, 1911, taking 13 months and 4 days for the trip, during which time it traveled 60,000 miles.

Mr. Sousa is now at work on a new composition, "The Tale of a Traveler," which he expects to have published shortly. He will return to New York in August in order to supervise the rehearsals of the new opera, "The Glass Blowers," for which he wrote the music, and Leonard Lieblich, editor of the Musical Courier, wrote the book. The piece is to be produced by John Cort and is to open the new Cort theater in New York.

Musical Courier 4/17/12

From a Cape Town dispatch to the Sun, one learns that Paderewski, after his tour just completed in South Africa, expressed himself to the interviewers on the subject of musical conditions in that far off land. To judge from the remarks quoted, the pianist is not enthusiastic about South African appreciation and understanding of tonal matters. When John Philip Sousa returned from the same place, he described the great distances encountered in the trips from town to town, and that probably is one reason why musical affiliation is not close in the Africas, and culture manifests itself only in isolated circles. The interior of South Africa, inhabited largely by Boers, is, if anything, anti-musical, for the transplanted Dutch colonists are a Puritanical, prayerful people, not given to tuneful enjoyments outside of sacred songs. To go from a Cape Town concert to one in Pretoria, is like giving a concert one night in New Haven and the next in Decatur, Ill., or one night in Weymouth, England, and the next in Christiania, Norway, or one night in Schaffhausen, Germany, and the next in Pinsk, Russia. Paderewski probably found the journeys tiresome and the audiences provincial. The Rand is more interested in ostrich eggs than in Beethoven sonatas and Chopin ballades.

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.

Birmingham, Ala. News
4/29/12

SOUSA STRONG FOR WOMAN SUFFRAGE

Noted Bandmaster Says It Will
Work For Emancipation
of Men.

John Phillip Sousa believes that woman should be given the right to vote, to insure the emancipation of man. Mr. Sousa, who left Monday morning for Columbus, Ga., after a brief stay in this city to enjoy several days of trap shooting, so expressed himself, and to his personal conviction has added personal observation of political equality in effect, as he has just completed a tour of the principal countries of the globe, including in his itinerary those governments in which woman has a voice.

"I rankly expect many reforms to be put into effect when universal equal suffrage becomes a fact in the United States, a condition that will not be long in coming about, according to my judgment, as there are so many men who are ready and willing to extend the franchise to the women of the country. I cannot see why an intelligent woman should not be given the preference of the ballot instead of an ignorant man, for there are certain issues to be regulated rather than destroyed that will require the firm and gentle hand of clear-sighted intellect to solve the extent of their limitations.

"Man will be emancipated, not woman, when equal political rights prevail, as the majority of men vote according to some woman's influence now, whereas if she could vote he would then be at liberty to cast his ballot where his arguments led him. It is only when every citizen has the privilege of self government that a nation can be built strong and built for the ages, so it is only fair, just and equitable to give the women of the United States a chance, at least, to demonstrate her ability at clean legislation, municipal housekeeping and choice of administrative corps."

Holyoke, Mass. Transcript 4/26/12

SOUSA COMING NEXT FALL.

John Graham, representative of Sousa's Band, was in the city today to arrange for an appearance of the band in November. The band has just completed a tour of the world. After the season is over, Mr. Sousa will devote himself to producing another opera, which is now interesting his activities.

American Musician
4/14/12

OHLMAYER'S BAND TO OPEN SEASON AT ELECTRIC PARK

Henry Ohlmeyer and his Coronado Beach Band will open their season at Electric Park, Kansas City, Mo., June 16. The organization will be just as strong as it was when they appeared at Willow Grove last summer, with new soloists added, as well as novelties. The new Café Orchestra, recently organized under Mr. Ohlmeyer's supervision for Brink's Café, Los Angeles, is an aggregation comprising some of the best musicians ever put together in a café orchestra, and includes such a musician as Rose Millhouse, who was for some years assistant cornet soloist for Sousa's Band and also right hand man for Herbert L. Clarke. This orchestra has made a decided hit at the Brink Café, where crowds congregate nightly to partake of the choice viands and listen to the excellent music.

JOHN PHILIP SOUSA HERE TRAPSHOOTING, WORKING ON MUSIC AND WRITING NOVEL

John Philip Sousa, the director, composer and author, is in the city and participated in the tournament of the City Park Gun Club, which closed yesterday. Mr. Sousa has been away from New York for the last six weeks, and will travel in the South, attending the tournaments of the gun clubs for a month or more.

Clad in his shooting togs yesterday, the famous conductor looked very much at home on the range, and the fact that he is a shooter as well as band leader, was proven when he won the Keystone trophy in Pennsylvania recently, beating a field of eighty-one men.

Mr. Sousa likes shooting because it is his idea of perfect relaxation, and having the time to devote to it during the season his band is not rehearsing, he has become proficient, and incidentally is the owner of one of the finest collections of shotguns in the United States, which he values at \$10,000. The gun he

has with him at present was made expressly for him at a cost of \$1000.

While here, he is working on a musical composition which will be ready for his band to rehearse in August. This musical story will be the result of last year's trip in Europe, and will be called the "Tales of a Traveler." Music does not claim all of his time when he is not shooting, for the "Quest of the Quail" is going to be the name of a novel he is writing, and which probably will appear during the latter part of the year.

Easy going, care-free, and as cool as the proverbial cucumber, the great band leader stands at the trap and his "pull" is steady as the champion's, while he breaks target after target. "My ambition has always been to be a great conductor and I began studying for it when I was just about six years old, and, of course, I would not swap professions with any man in the world. We are going on a Northwestern trip this year, but maybe we will come South next year."

New Orleans Times-Democrat 4/18/12

10 Musical Courier 4/24/12

THE READY LETTER WRITER.

Published in a recent edition of the New York Sun was the following letter:

TO THE EDITOR OF THE SUN—Sir: We have in the United States at least four great orchestras that by any test of artistic merit are the equal of the London Symphony Orchestra, and two that are conspicuously superior. This raises some interesting queries. The present tour of

our visitors from London is made possible by the liberal financial assistance of a group of American enthusiasts. Would the same enthusiasts contribute with equal generosity for a tour in England by one of the American orchestras that so much surpass anything that our London friends have revealed to us? Or would an equal number or any number of English persons contribute to such a tour?

Or, if it should be undertaken, would it receive any considerable welcome or patronage from the English public? If, for instance, being on tour, it should play anything as horribly as the London Symphony Orchestra played the Strauss tone poem "Don Juan," would its muddy and muddled work be viewed with anything like the generous tolerance that we have adopted toward these tone mechanics?

Finally, is this country a country or a province? Judging from the fact that we are supposed to take our music with the indorsement of a foreign sovereign, I assume it must be regarded in England, at least, as a province; a view that I should fancy to be ably supported by the only possible answers to the questions I have asked above.

GEORGE GERRY OSBURN.

WASHINGTON, D. C., April 15.

Statements of the kind made by the writer of the missive just quoted are thoroughly irresponsible, and represent an individual opinion which carries no weight whatsoever. Any Tom Smith, Dick Jones, or Harry Robinson can at any time write any view about anything to any newspaper, and sometimes such letters are published, but their contents never are accepted by the newspapers or by the public as representing anything but the individual idea (of necessity prejudiced) of the writer.

That being the case, a reply to such an utterly foolish epistle as the foregoing is hardly worth while, but as it contains some glaring misstatement of facts, those might as well be corrected on general principles.

To begin with, we have not in the United States four great orchestras that are the equal of the London Symphony Orchestra, and we certainly have not two that are conspicuously superior—nor one either, for that matter.

The question as to whether American backers could be found for a European tour of an American orchestra is purely hypothetical, for no such project ever has been suggested. If a plan of that sort should eventuate, there seems no reason to

suppose that American capital would refuse to back it, as American capital in liberal quantity came forward willingly enough when the Metropolitan Opera Company gave its famous performances in Paris.

"An equal number of English persons" very probably could be counted upon to help finance an American orchestra's tour in England, for English musical enthusiasts are known to have made possible certain Strauss festivals in London, and the frequent visits there of conductors and orchestras from other countries.

The London Symphony Orchestra, according to advices received by THE MUSICAL COURIER from competent sources, gave, in Washington, one of the best concerts of its tour, and especially the "Don Juan" was considered by experts to be a remarkably brilliant and eloquent performance. Sometimes the listener at a concert is muddy and muddled, but not realizing it, blames the effect on the orchestra.

It surely is to be assumed that the English public

would extend a considerable welcome and considerable patronage to any American orchestra which might visit the British Isles, for an American band, led by an American conductor, John Philip Sousa, has played to packed houses, earned fortunes, and received superlative praise from the public and critics, on the occasion of four extended tours made at various times by Sousa and his organization through England, Scotland, Ireland, Wales—and in Canada, Australia, Tasmania, South Africa and other English possessions. At the Covent Garden Opera there is no prejudice against American singers, and this country's instrumental artists have been received enthusiastically in the concert

halls of England. The only prejudice against American artists is in America.

Sportman's Review 5/4/12

Sousa as a Trap Shooter.

John Phillip Sousa is a versatile individual. Besides being one of the most famous conductors in the musical world he is among the foremost as a trap shooter. He has a gun that cost over \$1,000 and considers the sport of trap shooting the best of all. When he is not pleasing a vast audience with his wonderful band he may be found at the nearest trap shooting tournament.

He is an efficient marksman, too. In the Birmingham tournament it was very seldom that he missed the flying birds. He shot like a veteran and with the skill of a professional. Sousa was pleased with the tournament. He complimented the officials on the distribution of the money and was enthused with the sport.

Besides this sport he may be found engaging in others. In fact he stated that recreation was even more important than his work. He is still a fine looking fellow and his beard, which has often identified him with the stirring marches, is now turning gray.—Selected.

America
Musical Courier 6/15/12

New American "Salomé" in Paris

PARIS, June 8.—An American soprano, Ada Chambers, of Ohio, sang *Salomé*, in Massenet's "Hérodiade," at the Théâtre Gaité to-night, and a large audience gave her unstinted applause. Miss Chambers was formerly a soloist with Sousa's Band.

Albany, Ga. 5/2/12

BIG BANDMASTER IN ALBANY TODAY

John Philip Sousa Will
Smash Clay Pigeons Here
This Afternoon.

John Philip Sousa, the best known of American bandmasters and one of the foremost composers of popular American music, is spending the day in Albany, and will help the members of the Albany Gun Club smash clay pigeons this afternoon at the club grounds near the union depot.

Mr. Sousa is now enjoying his annual vacation, which will end about the first of July, when he will begin re-organizing his great band for the fall and winter season. He has two hobbies—horseback riding and clay pigeon shooting. He came to Albany this morning with his friend, Walter Huff, of the DuPont Company, with whom he has been leisurely jogging over Georgia and other Southern states during the last few weeks. Mr. Sousa is well known as an amateur trap shooter, and few men love the sport more genuinely than he does. Yesterday afternoon he and Mr. Huff shot with the Americus Gun Club, and after visiting other points in this and other states, they will together attend the Southern Handicap, the big event of the year in this section, to be held the middle of the month in Columbus.

Mr. Sousa has visited Albany before, but on the occasion of his former coming it was at the head of his wonderful band, which gave a concert in the Chautauqua auditorium. Although he is an excellent shot, it is said that he misses clay pigeons oftener than he allows a member of his band to play a false note.

A number of Albany Gun Club members will probably shoot this afternoon.

Musical Courier 5/1/12

About Sousa and His Band.

John Phillip Sousa is at present taking a well earned vacation in the South, where he is enjoying the sport of which he is so fond, that of trap shooting. He has been shooting in fine form at tournaments in different Southern cities, and is holding up his reputation as one of the best amateur shots in the country.

This outdoor form of recreation is a great tonic to a man who is so active in his professional work as Mr. Sousa. When the season for Sousa and his Band opens next August, he will be in splendid condition to resume his strenuous work of touring and he and his famous band will be welcomed as usual in the many cities they will visit.

The coming season will begin near New York, and will include several weeks at Willow Grove Park and the Pittsburgh Exposition. The band will go through the Middle States as far west as St. Louis, then north through Minnesota and the copper country in northern Michigan, and then four weeks in New England. There will be, also, concerts in New York at the Hippodrome in November and December. A tour for the spring of 1913 is being arranged.

The soloists who will be with the band are the three artists who were so well received everywhere on the recent tour of the world: Virginia Root, soprano; Nicoline Zedeler, violinist, and Herbert L. Clarke, cornetist.

Sousa Talks Interestingly on Forthcoming Orchestral Suite

"I had rather be in Montgomery shooting at clay pigeons than sitting in a rocking chair on the porch of the finest watering place in the land."

Such was the declaration of John Philip Sousa made last night to a representative of The Advertiser, when interrogated as to his vacation being spent in the South, attending southern shoots.

Mr. Sousa stated that after returning but a few months ago from a trip around the world, traveling more than 60,000 miles and looking after sixty-nine performers, he felt that he deserved a short vacation, and chose to spend it in the South, with some of his good Southern friends, who chance to be sportsmen.

Mr. Sousa came to Montgomery Saturday morning from Birmingham, where he attended a shoot held there during the past week. He participated in the shoot of the Capital City Gun Club, yesterday afternoon at the range at Pickett Springs. He declared that the grounds of the Montgomery Club are as fine as he has seen, and it was a great pleasure to take part in the shoot Saturday, though his scores were not as good as usual.

When asked whether or not he had entertained the idea of following the lead of the "Champion Hunter", Theodore Roosevelt, he said, "I have no desire in the world to shoot big game. I sometimes enjoy a quail or duck shoot, but I see no fun in hiding behind a tree, awaiting the arrival of some unwary deer, to be shot down like a dog."

Is Fond of Shooting.

Mr. Sousa stated that when a very young man, he was fond of shooting, but later on his life became so strenuous that he was forced to abandon his favorite sport. Of recent years, he said, he has taken advantage of the gun shoots that are held in the South and has often visited them, instead of wearing his life away at watering places and summer resorts.

In speaking of the strenuous life that he has led, Mr. Sousa stated that he had written ten operas that have lived, 300 miscellaneous compositions, many of which are known and used throughout the world, two novels, that have been translated into several languages besides being read widely in this country, and hundreds of his minor compositions have been well received throughout the country.

When asked concerning his latest

works he pointed to his suitcase, saying: "In that suitcase is the manuscript of my latest orchestral suite, to be known as 'The Tales of a Traveler'. In which it treats of our African experiences and other exhibits of my recent tour around the world. An Australian idea is carried throughout the composition; besides it treats of the peoples and customs of our own country". Mr. Sousa stated that he hoped to complete the composition within the next two weeks, and turn it over to the publisher.

New Opera Coming.

"The Glass Blowers" is the latest opera of Mr. Sousa. He stated last night that the contract calls for the production not later than November 1, 1912. It is already in the hands of the publisher and will appear on schedule time. According to the composer, it will be one of the most elaborate that he has written.

Mr. Sousa was in Montgomery about five years ago with his famous band of musicians. Before that time, he had made four visits to Montgomery, each time bringing his band. He will spend Sunday in Montgomery, leaving Monday morning for Mobile thence to New Orleans, attending clay pigeon shoots at each place. While in the South he will attend the Southern Handicap Shoot, to be held next month at Columbus, Ga.

When asked as to prospects for his band for the coming season, Mr. Sousa stated that the bugle would sound about August 10, for the assembling of the members of the band, and rehearsals will begin as soon as they meet in New York City.

He declared that the prospects for this year are better than they have been in the history of the organization. The band will begin its tour of America August 15 and their season will close about January 1.

Mr. Sousa talked entertainingly of his life and his work and in his characteristic modest and delightful manner told of some of the experiences that have been his, since his entrance into the musical world at the age of eleven years. Mr. Sousa is fifty-six years of age. His contributions to the musical world are numbered by the thousands. Likewise his prose works are among the best.

The greatest musician is delighted with Montgomery and her people and he declares that he will always take advantage of every opportunity offered to revisit here.

Mr. John Philip Sousa, Who Once Had An Accident at Sea, Discusses the Titanic Disaster

The shoot of the Mississippi Gun Club will be wound up this afternoon, and the clever gentlemen who have been the guests of our little city will go to their several homes. Many friends have been made, for the love of a gun—and a dog—is a leveler which brings all men to a common plane of good fellowship. Among the most popular of these sportsmen has been the great musician, bandmaster and composer, John Philip Sousa. While he has been in Laurel Mr. Sousa has thrown aside his art, forgotten for the time being that the delicate touch and trained ear have any uses except to pull a gun's trigger or listen for the working of the mechanism of a blue rock trap. It has been another kind of music with him for four days—the continuous popping of guns, without concord or unison, and the fellowship of a congenial band of good fellows.

"You know this is my recreation," he said to a representative of The Argus last evening, at the Southern Hotel. "I have enjoyed the shooting here, and your local gun club members are to be congratulated upon the way in which they have handled the meet. They seem to have gone about it in the right way, and your visitors have all had a pleasant time and a good shoot. Our stay here will be a pleasant memory to us," he continued, as he puffed a fragrant Havana and gazed into the street. He was sitting in one of the comfortable rockers in the hotel lobby. "I have just returned from a trip

around the world," he said, "and as you spoke to me, I was thinking of the Titanic. I saw her while she was being built. I was thinking of an experience I had in an accident on the City of Richmond, several years ago. When it became apparent that our vessel was doomed, men joked about it being only one mile to land—the land at the bottom of the sea. They did not believe that a modern vessel, with its bulkheads and air-tight compartments, would sink. You remember that the engines dropped through the bottom of the Paris, yet she remained afloat."

"It was this confidence which in a large measure prevented a panic on the Titanic. Yet it makes a man shudder to think of the fearful fate of those poor people."

From the Titanic the conversation drifted to icebergs and man-eating sharks. Mr. Sousa had seen a man fall overboard in tropical waters, and the captain of the boat told him he had been eaten up within five minutes and there was nothing left of him.

Mr. Sousa seemed much interested in the progress and enterprise of Laurel. "Your business leaders here seem to have abundant capital, and are building a progressive little city," he said.

Mr. Jacoway, a member of the club, came up and, with a cordial greeting, took a seat by the great musician.

Then it was that the reporter realized that he had talked to Mr. Sousa for a long time—and had not mentioned music.

Birmingham Ala. Age Herald 4/27/12

SOUSA AGAIN HERE TO JOIN GUN CLUB

Wants to Get the Recreation He Can Before Concert Season Opens

John Phillip Sousa, the eminent bandmaster, is again in Birmingham and will remain here until Monday. Since his former visit to this city he has attended shoots in New Orleans and Laurel, Miss. From the latter point he came to Birmingham.

Yesterday afternoon he attended the shoot of the Birmingham Gun club. "I am getting all the shooting I can," he said, "before the beginning of the concert season. When work is on I cannot indulge myself in the sport of which I am passionately fond."

Mr. Sousa is delighted with Birmingham. "I would like to live here," he said. "The city is thoroughly alive and its people are as hospitable as any others I have ever encountered. It is great pleasure to come here."

JOHN PHILLIP SOUSA HERE TO ATTEND FIRST ANNUAL GUN CLUB TOURNAMENT

John Phillip Sousa, famous musician, composer and director, playwright and author, is registered at the Selwyn hotel and will be a Charlotte visitor for several days. He came here to take part in the first annual gun club tournament of the Mecklenburg Country Club, which will be held on Thursday and Friday of this week.

Captain Sousa is an excellent shot and devoted to the sport. He has been spending several weeks at Pinehurst and heard of the shoot at the country club while there. He arrived in the city this morning and will doubtless be accorded a most hearty welcome by numerous Charlotte admirers.

The gun club committee is composed of Messrs. Charles Nichols, E. P. Coles and J. H. Daingersfield. The club officers are Messrs. A. J. Draper, president, E. H. Patterson, secretary and treasurer, A. Mercer, manager, and Walter Annette, cashier.

N.Y. Eve. Telegram 5/13/12

Let the London Orchestra, Sousa's Band, the Boston Symphony and a few other "bands" look to their laurels.

A band from Trinidad, British West Indies, twelve in number (count 'em) is on its way to tour and conquer these United States. For the tour it will be known as "The Trinidad Dance Orchestra," but on its native heath it rejoices in the affectionate name of "Lovey's Band."

"It is not generally known," says a local corder of Lovey's Band, "that although the majority of these musicians have no technical knowledge of music and for the most part play by ear, each of them is a master of the particular instrument he plays and at the same time can play with considerable skill half a dozen other instruments."

"We have been shown their new uniforms and cannot but congratulate their designer upon the success of his effort. Made in the form of a dinner jacket suit of a dark green material, with a crimson roll collar and trimmed in gold, they present an exceedingly smart appearance."

Am. Musician 4/27/12

JOHN PHILIP SOUSA

While an Honored Guest of Birmingham for the Gun Club Tournament, He Relates Some Funny Incidents

An interesting article or interview recently appeared in the Birmingham (Ala.) The Age-Herald about John Philip Sousa by Dolly Dalrymple. Mr. Sousa was at the time the honored guest of Birmingham for the Gun Club tournament. The article was as follows:

A man still young, of middle height, refined to his fingers' tips, with a still boyish face, his hair slightly gray, waving back from a high, intellectual forehead, a manner that is dashing and frank withal, even to enthusiasm, with the same remarkable magnetism that hundreds of thousands of people have felt under the alluring influence of his "baton"—such is John Philip Sousa, the world famous bandmaster, as he appears bereft of his "regimentals" and having a "heart to heart" talk with you just as a plain, ordinary citizen.

Every American family, every American city—yes, even the American nation itself, has its one and only "Sousa," the most pre-eminent "March King," as he has been lovingly called, and to him not only the American people have bowed in homage, but the world at large.

The very name of Sousa suggests rhythm, and melody, and a dashing, swaying, swinging rollicking tune that absolutely consumes your very heart, and if you can keep still when you hear one of his inimitable marches—the "Washington Post," "El Capitan," "Stars and Stripes," "Manhattan Beach," "King Cotton," "Imperial Edward" and the rest—why, you are hopeless, that's all.

Mr. Sousa is a man who is not interested in music solely, else Birmingham would not have the honor of entertaining him at the present time, and for that reason he is the most delightful person imaginable, normal, wholesome, entertaining—a most inimitable story teller and a fine "shot."

As one of his critics has said of him: "Of all the great musicians of the day, he is absolutely the sanest."

It was my privilege to enjoy a dinner party a few evenings ago at which Mr. Sousa was the delightful guest of honor, and being a stranger he was "as innocent as a lamb" concerning the people who were asked to meet him, never dreaming that all the while there was "one" who was drinking in every word he said with malice aforethought, framing him in a perfectly good newspaper story all the while and playing the deadly game of "interview" in which one must be past grandmaster (sometimes) in order to secure just the proper effect.

It was over the "cigars and coffee" that Mr. Sousa was at his best—a charming raconteur, every subject suggesting a story, every person suggesting a theme at once new upon which he touched, sometimes as lightly, always as gracefully as the wing of a butterfly brushes the cheek, but never failing to give it a new color, as the butterfly's wing shows us colors we never dreamed of, of infinite variety and beauty.

Mr. Sousa was recalling the days when he was the leader of the Marine Band in Washington.

"I was a mere youngster then," he was saying, "just starting out on my career. I had enlisted for three years in the army and I had all sorts of rank and titles and paraphernalia and \$93 a month pay in money. When they tried to place me they didn't know what I was. I called myself a 'Military What Is It.' When I met my friend at my right (alluding to one of Birmingham's well known financiers) I was trying to get a bill passed to increase the salary of the leader of the band. It was never done in my time, however; others since then have reaped the reward of my efforts."

"How does it feel going around the country as a 'Shootee,' instead of wielding the baton?" I asked.

"I'm very fond of shooting," said Mr. Sousa, laughing at the humble jest. "You see, I'm a free man until August, when I open my season in Ocean Grove, and from then on I am on duty."

"And we'll see you in your regimentals, that good looking, affirmative back, as some matinee girl once described you, and your well fitting white gloves, again on dress parade?" I suggested.

"Speaking of my back," said Mr. Sousa, "I had a very curious thing to happen to me once. I had no idea my back was so well known. My manager, who happened at that time to be Mr. Barnes, had a check which had been made out to Sousa's Band and he went to the bank to have it cashed. We were in a strange city and Mr. Barnes was entirely unknown. He had to be identified, so he came to me and asked me to go with him and perform the ceremonial. I went, and the cashier of the bank looking at me very oddly said:

"And who are you?"

"Mr. Sousa," I replied, 'John Philip Sousa, of Sousa's Band.'

"I saw the quizzical smile that played about his face and presently an idea struck me.

"I turned my back, made a motion as if I were picking up my baton, and began to go through the performance of conducting my band.

"What do you think happened?"

"He recognized my back instantly and every clerk in the bank recognized it, and we had no trouble in securing the money at once."

Mr. Sousa told of many delightful experiences on his recent trip around the world, and an especially clever story of a visit in Canada.

"Very often my valet forgets to hand me my purse after a performance and transfers it to his own pocket," said Mr. Sousa. "On this particular occasion I wanted a cab, and when I got ready to pay the cabman I found that I had but 60 cents in my pocket. My valet had my purse. I handed the cabman 50 cents and then handed him 10 cents—all I had for a 'tip.' He looked at it very curiously and in rather a disgruntled manner said:

"Humph, is that all?"

"Somehow what he said ruffled me terribly. I kept thinking about the experience, 'Is that all?' the whole live-long day. You know sometimes a word that one person utters can upset you more than a whole sentence from somebody else. How to get even with that cabby was my object in life, from that time on. It got so on my nerves that I finally called a cabman and told him to drive me down to the Canadian Pacific Railway Station. About the circle there all the cabbies in town congregate. I drove slowly, finally finding my man. I said to him:

"Do you remember that dime I gave you a little while ago?"

"Yes," said he laconically.

"I've come for you to give it back to me."

"But I've spent it. I spent it for tobacco."

"Great heavens, man! Say not so! I must have that dime! It is my good luck piece! I'll give you a dollar for it. I'll give you five dollars for it. Find it for me and I'll give you a hundred dollars."

"By this time every cabby in the crowd was interested.

"I'm playing at the Arena at a matinee this afternoon. I'll be at my hotel at six for dinner—afterward I'll be at the Arena for the evening concert. Find that dime. I can tell it; there are certain marks on it that are unmistakable! Find it and you get your hundred dollars!"

"And with that I left.

"Don't you think I got even?"

"I suppose that cabby is looking until this good day for that American dime—any way I hope he is."

We talked politics—and suffrage—and society and gossip of all kinds and descriptions, and presently it was suggested to Mr. Sousa that he enter the contest for writing the "Underwood March."

"I can just imagine that swing and dash that you could give to a composition like that, when Alabama marches on to victory at the Baltimore convention," I suggested. "You wrote 'Imperial Edward' in honor of the late King Edward, why not 'Imperial Oscar,' in honor of our next President?"

"I am a great admirer of Mr. Underwood," said Mr. Sousa enthusiastically. "He's a great man. I'm very partial to the South anyway. My 'King Cotton' march was written for the Atlanta Exposition, and it is one of my greatest successes. It is typically Southern. I recall how Currie Duke, the lovely Southern girl, who was my solo violinist at that time, used to say to me:

"Why, I can almost see King Cotton growing when I hear that march!"

"And your operas?" I asked. "Shall we expect anything else in that line from your pen?"

"Strange to say," Mr. Sousa replied, "I have never yet written an opera with an American scenario, and I've done so in all. Some day—perhaps—I may do another."

Altoona Gazette 6/8/12

John Cort has a few Sousa opera, which he will produce this fall. He has engaged Evelyn Dunmore and Hamilton Earle for the cast.

Morn. Telegraph N.Y.
5/11/12

FINAL TRIBUTE TO 'DEAR OLD SCAMP'

Harry Montgomery's Remains Buried at Woodlawn Beneath Monument Unveiled Yesterday.

COHAN AND JEROME SPEAK

Twenty-five of "Scamp" Montgomery's closest friends were aboard the special train which the dead actor's brother, Dave Montgomery, chartered yesterday to take them to Woodlawn, where the monument erected to the actor by those who knew him best was to be unveiled.

The ceremonies were simple, but solemn, and impressive. Until the last the casket containing the remains reposed beside George M. Cohan and William Jerome, the speakers of the occasion, and was at length deposited in the grave beneath the monument, after having lain in a vault in the cemetery for nearly a year.

The unveiling of the shaft revealed a splendid piece of marble, surmounted by the figure of an angel extending its arms in an attitude of protection.

Then Mr. Cohan, in whose play, "Get Rich Quick Wallingford," "Scamp" had been appearing at the time of his death, delivered a characteristic oration, reminding those gathered about him of what they all know so well, that "Scamp's" mission during his lifetime was to make men happy and to keep them so.

William Jerome read the poem which he wrote immediately after his comrade's death and published at that time:

Never even harmed a fly,
Poor old Scamp,
Seems a shame that he should die,
Poor old Scamp,
Tell the people in St. Jo.,
Tell those pals of long ago
How we loved him; let them know,
Poor old Scamp.

Nothing but an actor boy,
Poor old Scamp,
Stageland was his only toy,
Poor old Scamp,
Had no rubber on his roll,
Just a happy, dear old soul;
How he loved the Metropole,
Dear old Scamp.

Hadn't anything but friends,
Poor old Scamp,
Helped a lot to meet their ends,
Poor old Scamp,
Couldn't learn the game of save,
What he had he freely gave,
Just took nothing to the grave,
But Sweet old Scamp.

With that the casket was lowered to its final resting-place.

Harry Montgomery succumbed to a fatal attack of dropsy, after a brief illness at the Roosevelt Hospital, early in the morning of July 9, 1911. The malady had been threatening him for two years, but with his usual light-heartedness he underestimated its malignity until it was too late.

Born in St. Joseph, Mo., April 2, 1868, "Scamp" Montgomery took a devious route to the stage, his ultimate metier, passing through the experiences of news-

boy, telegraph messenger, orchestra mascot, and finally snare-drum artist. This instrument he played in the theatre orchestras of nearly all the large cities of the West and he eventually became a member of Sousa's organization at the World's Columbian Exposition. "Scamp" first crossed the footlights as a super in "The Silver King," thirty years ago. Then he and his brother Dave pooled their talents in a sketch called "The Pullman Car Porters," working in blackface.

He entered the employ of Cohan &

Harris in the role of Eaton Hamm in the former's musical comedy, "George Washington, Jr." He was the original Abe Gunther, the stage-driver in "Get Rich Quick Wallingford."

Those who attended the ceremonies yesterday were Mr. and Mrs. Arthur Pryor, George M. Cohan, Mr. and Mrs. William Jerome, Eddie Burke, Mr. and Mrs. J. W. Young, Mr. and Mrs. J. H. Allen, George B. Reno, Louis Cohn, Mr. and Mrs. Fred Stone, Mr. and Mrs. Larchhead, Egbert Van Alstyne, and Bob Daley.

Los Angeles Times, 4/28/12

TOUCHES OF SWEET HARMONY.

When God first sent blessings innumerable to his creatures of earth he sent nothing more wonderful than the power of music. Its charm defies analysis. Certain vibrations, arranged in definite order, strike the tympanum of the ear and at once, according to the peculiar effect produced by the sound waves, any emotion may be responsively awakened in the heart of man.

From the warble of the mocking bird among the drooping foliage of green and graceful pepper trees to the majestic boom of ocean breakers along the shores of the Pacific, from the sighing of soft summer breezes over the fields of waving alfalfa to the roar of winter storms through the branches of mountain pine trees, every sound in nature has a message and a meaning. To catch the message and reproduce the meaning is the art and province of music.

Man was not long in answering the voice of nature. He learned to tame the winds of heaven and to confine them in reeds and metal tubes; to catch the vibrations of the ether and imprison them in wires of steel and strings of catgut. Then came melody, harmony, music—the interpretation of nature in the terms of human feelings and aspirations. The savage fashioning a piece of hollow cane "to whistle back the parrot's call," and the master mechanic, designing a cathedral organ to peal forth man's worship to his Creator, are both animated by the same spirit of emulation; both, according to the knowledge vouchsafed them, are attempting to master the mystery of sound.

As the race progresses the longing to produce melody for the joy of mankind grows ever stronger; as with the spread of culture nobler ideals sway the souls of men, so the uplifting power of music becomes a higher factor to create and foster lofty sentiment. The whistling of the schoolboy, on his release from scholastic duties with the baseball ground in view, expresses his general satisfaction with life and the world at large. The wrapt attention with which a crowd of holiday-makers will listen to the stirring strains of a massed orchestra is a symbol of humanity's unsatisfied longing for something above the mere material joy of living.

The taste for and the love of music—as well as the occasions that call for it and the purpose for which it is used—differentiate the aims, the ambitions, the ideals of individuals, of nations and of epochs. The sounds that delight the ear of the Chinaman and stir his spirit are as far removed from the complicated harmonies produced by a Sousa band as the civilization of the Orient is from that of the Occident. Nero, fiddling while Rome was burning, typified the cruel conditions that prevailed in the days of the Roman emperors. No less truly does the picture of those brave bandsmen, playing a sweet hymn of appeal to their Creator with icy death all around them, symbolize the ideals of Christian religion that animate the world today.

For in religion music reaches its sublimest measure. How wonderful an influence it has exerted in the spreading of the Gospel of love is exemplified in the power of one Christian hymn, played in the face of death, to still the sorrow of that bitterest of partings. As the icy waters were creeping up slowly but surely to engulf their victims, the well-remembered music of the simple faith-song took away the thoughts of the brave men on deck—far from the ice and the cold and the ocean grave beneath

them. Perhaps to some dimly-remembered country church, where wife or sister or son had stood among the choristers and sung the same sweet hymn, when friends and home and warmth were all around them.

Out on the deep, amid the gloom and despair of shipwreck, memory awakened by music, as it can never be by other mortal agency, could bring before the vision of every hero who remained to die some scene, hallowed by the touch of religious service—could hold each soul in a state of earthly peace, till the final pang was over and the last hero-soul had passed away to that far greater peace "that passeth man's understanding."

Truly such power is in one strain of simple music! Truly "such harmony is in immortal souls!"

Montgomery, Ala.
Advertiser 4/20/12

JOHN PHILLIP SOUSA SAYS THEY SHOULD HAVE BALLOT

Man Will Be Emancipated and Not Woman, Says Composer.

BIRMINGHAM, ALA., April 29.—John Phillip Sousa believes that woman should be given the right to vote, to insure the emancipation of man. Mr. Sousa, who left Monday morning for Columbus, Ga., after a brief stay in this city to enjoy several days of trap shooting, so expressed himself, and to his personal conviction has added personal observation of political equality in effect, as he has just completed a tour of the principal countries of the globe, including in his itinerary those governments in which woman has a voice.

"I frankly expect many reforms to be put into effect when universal equal suffrage becomes a fact in the United States, a condition that will not be long in coming about, according to my judgment, as there are so many men who are ready and willing to extend the franchise to the women of the country. I cannot see why an intelligent woman should not be given the preference of the ballot instead of an ignorant man, for there are certain issues to be regulated rather than destroyed that will require the firm and gentle hand of clear-sighted intellect to solve the extent of their limitations.

"Man will be emancipated, not woman, when equal political rights prevail, as the majority of men vote according to some woman's influence now, whereas if she could vote he would then be at liberty to cast his ballot where his arguments led him. It is only when every citizen has the privilege of self government that a nation can be built strong and built for the ages, so it is only fair, just and equitable to give the women of the United States a chance, at least, to demonstrate her ability at clean legislation, municipal house-keeping and choice of administrative corps."

Mrs. Courier 6/5/12

Zedeler to Tour Again with Sousa.

Nicolene Zedeler, the gifted young American violinist whose splendid solo work on her recent tour of the world with Sousa and his Band attracted world wide attention, is to play next season with several leading orchestras. The young artist is also to make another tour with Sousa, but this time it is to be a limited one. At present Miss Zedeler is in Berlin, where she is a guest of Mr. and Mrs. Theodore Spiering. Mr. Spiering was Miss Zedeler's only teacher.

TALES OF TRAVELER IS SOUSA'S PLAY

New Suite Will be Descriptive of His Recent Tour of The World And Will be Produced For the First Time on North r Tour.

New Opera "The Glass Blowers" is Also to Have its Premier This Fall, Exact Date Not Yet Determined Upon.

John Phillip Sousa, who is in the city today, has completed a new suite which will be used on his coming tour of the north and it will partake of the nature of a review of his recent trip around the world. The name of the new program is "Tales of the Traveler," and the first number will be called "Kaffir on the Karroo." This will be descriptive of the native dance of the Kaffir, the native of South Africa. At the opening will be heard the shrill notes of the pipe produced by the Kaffir girl and a moment later the answer from the big cow horn will be heard and then the gathering of the members of the tribe will follow and the dance will take place.

The "scene" of the second number is laid in Australia and will be called:

"The Land of the Golden Fleece." The basis for the composition is a short little poem by Stevens, the sweet singer of Australia and is descriptive of the beautiful country in which it was written.

The third number of the new suite will be called: "The Grand Promenade at the White House," and will be indicative of the return of the traveler from the ends of the earth. The theme will be a resume of the pleasure of the tour of the world and of satisfaction upon the return to the greatest nation of all the earth.

Mr. Sousa this morning received a letter from his manager o he effect that the plans for the northern trip are complete and that no changes are now contemplated. The tour will open at Ocean Grove on Aug. 14 after which the band will play in a number of Pennsylvania towns reaching Willow Grove, Pa., the great watering place, on Sept. 10. From there the band will go to the Pittsburg Exposition and then a chain of big cities through the Middle West including Cincinnati, Indianapolis, Chicago, St. Paul, Minneapolis, Detroit and up into the Copper country, passing over into Canada to play a few towns. From there the band will work back to the east, going into the New England territory for the close of the season.

A New Opera.

A new opera, "The Glass Blowers," which Mr. Sousa completed only a short time ago will be produced this fall, somewhere between Aug. 15 and Nov. 15. The band leader says the management has been given this lee way in order that advantage of the national campaign may be taken should it develop that there is more chin music in the presidential contest than would be good for the new musical production.

154 Charlotte, N.C. News. 5/8/12

JOHN PHILLIP SOUSA IS SURE AMERICANS WILL MAKE NO PRESIDENTIAL MISTAKES

and Leader Calls Attention
to The Fact That The Purity
of The White House Has
Always Been Kept Inviolable
by Occupants.

Sousa Believes People Will
Elect a Man Big Enough to
Rule Wisely And Well And
That Office Glorifies The
Occupant Thereof.

John Phillip Sousa is not losing any sleep over the impending presidential election and does not believe that the country will go to the everlasting bow-wows if either of the contending candidates are elected.

"I was born in the shadow of the white house," said the great musician at his room at the Selwyn today to a staff man of The Charlotte News, "and I have had occasion to see probably as many public men as any one man in the country and I have been struck with the purity of the white house. It has been, to my mind, consummate."

"I served in the United States Marine Band under five presidents entering the service under President Hays and serving through the administrations of Presidents Garfield, Arthur, Cleveland and Harrison, and I came to the conclusion that the very importance of the position purifies the occupant of the white house."

Do you know the president is the titular ruler of more white people than any other man in the world today?" asked the musician of the newspaper man. "It is a fact which will be proven by just a few minutes thought. The United States contains more white people than the entire English empire with its 400,000,000 souls and the United States more white people within its borders than the czar of all the Russias rules with his 200,000,000 people under him."

"Now if a man were small and narrow and bigotted when he was elected his very elevation to such a position would change him to the extent of making him big, broadminded and free from the petty feelings which might have dominated him in other positions."

"I am not worrying about the presidential campaign. I have formed the opinion that the American people have never yet made a mistake in the election of a president and I am confident that they never will."

"I am satisfied to leave the selection to the people of the United States. I know that they will exercise the right of franchise in the manner to bring to the white house a man capable of ruling the country both wisely and well and I do not propose to lose any sleep over this proposition."

SOUSA COMES TO CHARLOTTE TO TOURNAMENT

John Phillip Sousa, the March King, is in Charlotte to attend the shooting tournament of the Mecklenburg Country Club, which will be held Wednesday, Thursday and Friday.

The great musician, for twelve years leader of the United States Marine Band, and since then the director of probably the greatest musical aggregation the world has ever seen is resting, recuperating from a fifteen months' tour of the world during which he visited many islands of the seas as well as Africa, Australia and other countries not often visited by such aggregations and for such purposes. With his band the director returned to the United States about New Year's day of this year and after resting a time he went to Pennsylvania where he engaged in shooting of which he is inordinately fond. In this tournament he won the Keystone Trophy and later went to Hot Springs, Va., later going to Pine Hurst, in this state, and from there making a tour of the tournament circuit through the south, visiting Birmingham, Montgomery, Greensboro, Miss., New Orleans, Laurel, Miss., Americus, Albany and Macon, Ga., to Charlotte.

After the local shoot Mr. Sousa will return to Americus for the Southern Handicap, after which he will go to Hot Springs, Va., and from there he will take the horseback ride to the city of Washington, a distance of about 300 miles, which he has taken several times before.

Two Horses Each.

Mr. Sousa explains that each rider of the party has two horses and that one is nursed along all the way so that the horse may be fresh when the national capital is reached. One horse is ridden awhile and then the other so that neither is fagged out at any time.

Mrs. Sousa and Miss Sousa, both most excellent horsewomen, have made this overland trip with the musician in the past and found it to be great fun and of much benefit.

Charlotte, N.C. Observer 5/8/12

Sousa Enters Gun Shoot.

John Phillip Sousa, the renowned musician, composer and director, has been entered as a participant in the gun shoot which will be held under the auspices of the Mecklenburg Country Club, beginning tomorrow. Mr. Sousa arrived in the city yesterday and is a guest at the Selwyn. He has been spending several weeks at Pinehurst and came to Charlotte for the particular purpose of attending the first annual gun tournament at the country club. He is an expert shot and thoroughly devoted to the sport. The management of the event expects that his presence will lend great interest to the affair.

Charlotte, N.C. Observer 5/10/12

DINNER TO SOUSA.

Band Master and "March King" Entertained at Manufacturers' Club.

John Phillip Sousa was the guest of honor at an informal dinner with a small congenial party at the Manufacturers' Club last night.

Mr. Sousa is in Charlotte in an entirely unprofessional way, practically incog, attending a trap shooting fete at the Country Club.

Unlike most celebrated musicians, Mr. Sousa is a man of most versatile mind—musician, author, crack shot, and at the top of all raconteur. All dinners and dinner speeches are said to be just alike. This one was different. There were no speeches, but a flow of good, clean stories without a check in the collection, mostly told or inspired by Sousa who has been ten times around the world with his wonderful musical organization. Not much music was discussed, but he modestly said he played to packed houses in many parts of the musical world because they looked upon his music as a novelty. Notwithstanding Sousa's well-known dictum that there is not any nationalism in music, he had to admit that many of his foreign audiences insisted that he gave them American music, whether he played "The Stars and Stripes Forever" or Cavaleria Rusticana. And they were right, too, for he is American to the finger tips (and even Southern). Wherever he traveled he observed that Americans were running things, at the diamond mines in Kimberly, cement works in Cretoria, runs electric installations in St. Petersburg. Not for any does he wear U. S. A. at the end of his name.

One of Charlotte's most enthusiastic boosters in the crowd put the inevitable question: "How can we make Charlotte grow?" Said Sousa, "I asked in Carlsbad 'Why is Appollinaris the only table water I see?' The answer to that question was and to this one is: 'It pays the largest advertising bills.'"

Charlotte, the home of "King Cotton," is giving the glad hand to the march king.

Musical America 5/11/12

SOUSA AS A MARKSMAN

Composer and Band Leader Proves His Skill in Southern Contests

John Phillip Sousa is at present taking a well-earned vacation in the South, where he is devoting himself to trap shooting. He has been shooting in fine form at tournaments in different Southern cities and is holding up his reputation of being one of the best amateur shots in the country.

This outdoor form of recreation is a great tonic to a man who is so active in his professional work as Mr. Sousa. When the season for Sousa and his band opens next August he will be in fine condition to resume the strenuous work of touring through the country.

The coming season will begin near New York and will include several weeks at Willow Grove Park and the Pittsburgh Exposition. The band will go through the Middle States as far West as St. Louis, then North, through Minnesota and the Copper country in northern Michigan and back East for four weeks in New England. There will be, also, concerts in New York at the Hippodrome in November and December. A tour for the Spring of 1913 is being arranged.

The soloists who will be with the band are the three artists who were so well received everywhere on the recent tour of the world—Virginia Root, soprano; Nicoline Zedeler, violinist, and Herbert L. Clarke, cornetist.

Washington Post, 5/10/12

Eastern Argus
Portland, Me., 5/10/12

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When Bandsmen Were Heroes

ON RAGING SEA AND BATTLEFIELD THE MUSICIAN HAS A
SPLENDID RECORD.

[New York Herald.] 4/28/12

GREAT and powerful is the influence which the musician can wield over a crowd in time of emergency. The matchless manner in which the orchestra of the ill-fated Titanic inspired the hundreds on the deck of the vessel to meet the end which was inevitable gave the average man an idea of the high sense of responsibility to which a musician may attain. The heroism of Bandmaster Hartley, of Jock Hume, of Fred Clark and the other five men who went down with the ship has been the subject of eulogy wherever men came together and talked of the catastrophe.

To many the bravery of the band seemed unique, but in army and navy circles and among musicians themselves the affair resulted in the recalling of other instances of heroism, which make it clear that it is rather the exception for trained artists to fail to rise to an emergency than not to do full justice to their opportunity.

"The idea that a band is a purely ornamental organization is surprisingly prevalent," says Major F. H. E. Ebstein, a veteran with long years of service in the United States army behind him, who is now Collector of Taxes for the city of New York. "Yet the records of both branches of the service abound in instances in which musicians have distinguished themselves on the field of battle. The standard of valor among men in the bands belonging to the United States army and navy is fully as high as that of the regular fighting men. In fact, my observation has been that the artistic temperament of the trained musician, combined with the discipline to which he must subject himself, combines to equip him to rise to an opportunity better than the average regular."

Major Ebstein is in a better position to speak on the subject than any one else in the city. A veteran of many Indian conflicts and a man who rendered great service to his country in the Spanish-American War, he has always been particularly interested in the men in the bands of the army. He has had opportunity to witness their conduct in every kind of emergency, and the result of his experience forms interesting testimony of the existence among all classes of players of the same spirit which animated the heroic eight who went down in the White Star vessel.

"Far from desiring to escape in time of danger, the army musician is apt to resort to extraordinary measures to get on the field of battle," said Major Ebstein. "One of the most remarkable instances of this occurred in the Spanish-American War, when the members of the Twenty-first Infantry Band begged in vain to be taken to the front of the fighting, and when the chance was officially denied them, resorted to strategy to get into the fray."

Major Ebstein recounted a story of the heroism of the 32 men who, at the time of the outbreak of hostilities with Spain, constituted the most famous band of musicians in the United States service. The Twenty-first Infantry Band was the favorite musical organization of President McKinley. He conceived the idea of having a collection of army musicians who should be famous throughout the country, and, gathering the best men in the service together, he secured E. G. Clarke, a man noted as a player and leader, to leave a famous private organization to enter the United States army. Clarke took hold of the musicians and raised their technique to the very highest standard.

In consequence of the partiality which was shown them, the regular soldiers in the Twenty-first crew rather jealous of their band, and even before war was declared against Spain they were called "coffee coolers," an army term signifying something worse than tin soldiers. When the intervention in Cuba was finally announced a loud laugh went up from the infantrymen, who assumed that the musicians would be put in their places

and that fighting men would at last come into their own. The band was ordered to accompany the regiment to Tampa, but each day they stayed there they were forced to put up with the good-natured gibes of the rest of the regiment.

"Well," said a Sergeant to E. G. Clarke, "we'll soon be leaving you behind. There'll be bullets whistling around to make music for us and we won't need any tin horns or bass drums."

In this they reckoned without the spirit of Mr. Clarke. In a lengthy experience as a musician he had always proven capable of rising to an emergency, and, calling his men together, he said:

"Boys, the crowd thinks that we aren't going to get a smell of real powder smoke. They count on leaving us in the rear when the first scrimmage opens. I want to ask you if you would be satisfied with any such state of affairs."

"Not on your life," came the unanimous vote.

"I have some slight influence with the War Department," said Mr. Clarke. "If I sent a telegram to a certain party in Washington to-night I wouldn't be surprised if I could get a batch of rifles—one for every man of us. If they come down here will you be willing to put in some hours of quiet drill in order to learn how to use them?"

There was a general shout of assent, and that night Mr. Clarke sent his telegram and on the next train 32 bright and efficient looking Krags arrived. They were carefully unwrapped and distributed. But, fearing that some hitch might occur if the plans of the band were known to the immediate control of the Twenty-first, the presence of the firearms was kept a secret. In the hours when the band was not on duty the men gathered together in an out-of-the-way place, and Mr. Clarke, who happened to be something of an authority on army ordnance in addition to being one of the best musicians in the country, proceeded to put them through their paces. It was a number of weeks before the orders came to embark on a transport for Cuba, and in that period of time the bandsmen attained a proficiency in the handling of a rifle which, as was later proved, was not excelled by any one in the Twenty-first.

Colonel McKibben, who was shortly to be raised to a Generalship for his work in the Cuban campaign, was the commander of the Twenty-first. A strict adherent to the letter of the army regulations, it was not expected that he would lend a willing ear to any such plan as was buzzing in the head of Mr. Clarke. Nevertheless, as the Saratoga, the transport on which the regiment was embarked, neared the shores of Cuba and the expectation of actual battle began to thrill the ship, the head of the band ventured into Colonel McKibben's cabin and sounded him on the proposition of letting the musicians accompany the rest of the regiment.

"The band will remain right here on the ship, Mr. Clarke," said the Colonel. "We don't want you in the way when the fighting begins."

The Saratoga landed at Siboney, and in spite of all pleadings the musicians had the humiliation of being detailed with the ship, while the five hundred-odd regulars who constituted the regiment were assigned to the boats which would take them to the shore and give them the chance of fighting for their country.

Once again they failed to reckon with the enterprise of Mr. Clarke. Before the last boat had left the Saratoga he was engaged in exercising all his influence with the Lieutenant who had been detailed in charge and finally induced him to agree to make a favorable report to any staff officer who might come asking about the number of men who were left behind.

In a short time Captain Gilmore, a gruff but kind-hearted officer, who was on the staff of General Shafter, appeared in a small boat and hailed the ship.

"How many men have you aboard?" he asked.

The reply was given in routine form and then the Lieutenant added:

"There are also 32 members of the Twenty-first Infantry Band, who ask me to inform you that they are armed and ready for service."

Captain Gilmore didn't hesitate for an instant, but jotted down a note in his pad.

"Who's in charge?" he snapped out.

"Mr. Clarke, a civilian," was the reply.

"Ordered that the Twenty-first Infantry Band leave its leader and instru-

ments behind and join the regiment in camp," said Captain Gilmore.

It was a five-mile march to the encampment of the Twenty-first, and when the musicians appeared with their rifles slung in soldierly fashion over their shoulders a shout went up from the regiment which caused Colonel McKibben to appear on the run. When he saw the band his face grew redder and redder, and he spoke in a language which is particularly well understood in the army.

"What the — does this mean?" he said. "Didn't I tell you to stay right on board the Saratoga? Get right back there — on the run — or I'll have you Court-martialed for mutiny!"

Forward came leader Clark, with his most military bearing.

"Our orders are direct from General Shafter, sir," he said. "The band was ordered to leave instruments behind and join the regiment!"

"Didn't I promise every one of your mothers that nothing would happen to you?" asked the Colonel in a thundering tone of voice. "Am I or am I not in charge of this regiment?" Then he disappeared in his tent, apparently in high dudgeon. Close witnesses said that there was a twinkle in his eye—a rumor confirmed when, half an hour later, he sent orders assigning the musicians around, three and four to a company.

So it happened that, while some of the newspapers at home made no mention of the band, and others said that it led the Twenty-first into battle playing "The Star-Spangled Banner," the men in the show band of the United States Army went up San Juan Hill with their Krags working as effectively as any company in the whole Yankee alignment.

When the campaign was over four bandsmen had been killed on the field of battle, thirteen others had been either seriously wounded or laid out with fever, and only fifteen were able to play their instruments.

SOUSA ON BAND COMMITTEE.

Other Noted Leaders and Musicians' Memorial Concert.

John Philip Sousa has become a member of the Titanic Musicians' Memorial Committee, which is arranging for a concert to be held in New York City on Sunday, June 2. Arthur Pryor offered the services of his band yesterday, and the list of those who will participate now includes Bayne's Sixty-ninth Regiment Band, Lacalle's Concert Band, D'Aquin's Madison Square Garden Band, Shannon's Twenty-third Regiment Band, New York Letter Carriers' Band, the Hebrew Orphan Asylum Band, Soller, the woman band director, and her male band; United States Army bands from the forts near New York, and United States Navy bands from the Brooklyn Navy Yard and the war vessels now in New York waters.

The committee includes William Kerngood, President of Local 310 of the American Federation of Musicians; Victor Herbert, Arthur Pryor, Frank Damrosch, John Philip Sousa, William Bayne, Arthur Bergh, Arthur Farwell, Naham Franko, Gustav D'Aquin, J. Nova, Jerome H. Remick, Thomas F. Shannon, Joseph M. Lacalle, W. A. Corey, Leonard Liebbling, and A. D. V. Storey, Executive Secretary, 1,269 Broadway.

SOUSA NOT FORGOTTEN IN AUSTRALIA.

A recent Australian mail brought in a bushel of letters to members of Sousa's Band from their friends in far-off Australasia. Among them was one to Mr. Sousa from Capt. W. G. Bentley, the conductor of the New South Wales State Military Band, in which he encloses a programme showing a new composition of his, called "A Night with Sousa."

He says in his letter: "You see by the enclosed programme that you are not forgotten in Sydney, and the 'Night With Sousa' invariably brings an encore, usually a double encore, and we are hoping you will return again to Australia. It will do a lot of good to music, and we cannot have too many visits from combinations of such artistic merit."

The New South Wales State Military Band is maintained by the Government of Australia, and is directed by the well known conductor, composer and clarinetist, formerly of the British Army, Capt. W. G. Bentley.

Following is the programme mentioned:

THE N. S. W. STATE MILITARY BAND.

Wm. Geo. Bentley, A. R. C. M., Musical Director.

March—"Seeing Paris," Mongeot
Overture—"Romantic," Kela Bela
Song—"Redeemed," Joelastre
Fantasia—"A Night With Sousa," Bentley

DEDICATED TO THE SYDNEY PUBLIC.

This fantasia has been arranged to commemorate the visit of Sousa's Band, but it would be manifestly impossible to include, in a short fantasia, all the works performed by this fine combination. The arranger has therefore endeavored to give an interesting aggregation of classical works and Sousa's own compositions, beginning with the Tannhauser overture (the opening piece at their first concert) and finishing with the humorous, "Has Anybody Here Seen Kelly?" one of their chief humorous items.

Dance of the Houris, from La Gioconda, Ponchielli
Valse, "Angelus," Lotter
Aria from Lucia di Lammermoor, Donizetti
Fantasia, Favorite Songs, Slater
Advance, Australia Fair,
"God Save the King."

N. Y. Times, 5/10/12

Macon, Ga. News 5/10/12

SOUTHERN HANDICAP BEGINS IN COLUMBUS

Columbus, Ga., May 14.—The great Southern handicap began at the grounds of the Columbus Gun club in this city yesterday afternoon at 1 o'clock with more than one hundred marksmen in attendance from various parts of the United States. Some of the shooters have a national reputation and have made records that have not been outranked at any handicap in any section of the country. Among the prominent shooters in attendance is Philip Sousa, the famous bandmaster. This is the second time the Southern handicap has met in Columbus during the past three years.

News, Salt Lake City 5/18/12

John Philip Sousa is at present taking a well-earned vacation in the south where he is devoting himself to shooting. He has been shooting in form at tournaments in different parts of the country and is holding up the reputation of being one of the best shots in the country.

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Phila. Record 5/19/12

WILLOW GROVE PARK

Season Opens Next Saturday With Ellery Band.

Willow Grove Park will open next Saturday afternoon for the season with the Ellery Band, last heard here in 1901, as the musical attraction. The band in that year was known as the Royal Italian. Since that time Ellery's organization has acquired fame both in America and Great Britain, where it has made two highly successful tours during the past year. At all the recent expositions, the Ellery Band has been well received and its concerts were features of the Portland, Jamestown and Seattle expositions, and of the Scottish exhibition in Glasgow last summer. The Ellery Band will remain at Willow Grove for three weeks.

This organization will be followed by the Theodore Thomas Orchestra, of Chicago, with Frederick Stock as conductor. Stock's engagement at the Park will extend from June 16 to July 6, inclusive. During the past winter this organization has toured the Eastern States for the first time, and Stock has been successful in establishing himself as one of the eminent conductors of this country in great musical centres like Philadelphia, New York and Boston. He will pick from his orchestra of 100 musicians fifty of his most talented men for the engagement at Willow Grove.

Patrick Conway, with the Ithaca Concert Brass Band, will be the next attraction. His engagement will extend from July 7, ending July 20. Conway was schooled in the art of band music by the late Patrick Gilmore. Conway will bring with him a band of 50 musicians. Wassili Leps, of Philadelphia, with his symphony orchestra, will be the next attraction and will occupy the music pavilion from July 21 to August 3. His orchestra includes the best players from the Philadelphia Orchestra. Following Leps comes the Russian Symphony Orchestra of New York, with Modest Altschuler as conductor. This orchestra is maintained in New York city the year round by subscription. Altschuler made a distinctive success at Willow Grove last year, and, indeed, so successful was his engagement that the management of his organization decided this year to make a concert tour of the Eastern and all the Middle West States.

The season will close with John Philip Sousa and his band, which has just completed a year's trip around the world, starting at London and going through Africa and Australia. When he arrived in Pretoria, South Africa, he was met at the railroad station by a committee of citizens and requested to play a program of his own compositions. This, of course, made an entire rearrangement of his programs, but Sousa obliged and at the conclusion of his concert he played the "Star-Spangled Banner." The entire audience arose during the rendition of the anthem and applauded him to the echo.

In Sydney, Australia, he was given a demonstration that no other musician ever had in that far-away land. The brass bands of Sydney assembled at the railroad station, and as Sousa alighted from his train, they played one of his marches. He was so overcome by the reception that for the first time in his life he trembled as he responded to this handsome tribute.

Phila. Inquirer 5/19/12

WILLOW GROVE OPENING

Brilliant Array of Musical Attractions Announced for the Season

Announcement is made of the musical organizations which will be heard at Willow Grove during the summer season, which begins Saturday afternoon, May 25, and the list indicates that music lovers will have a feast of high-class attractions. The renowned Ellery Band, which has not played at an eastern resort for eleven years, and which was last heard at Willow Grove Park in 1901, under the title of the "Royal Italian Band," will be the first offering. Since that time, Mr. Ellery's organization has acquired fame both in America and Great Britain, where it has made two highly successful tours during the past year. At all the recent expositions, the Ellery Band has been received with great success. The Ellery Band will remain at the park for three weeks. This famous Italian musical organization will be followed by the Theodore Thomas Orchestra, of Chicago, with Mr. Frederick Stock as conductor. Mr. Stock's engagement at the park will extend from June 16 to July 6, inclusive. He will pick fifty of his best and most talented men for the engagement at Willow Grove Park. Included among these will be several soloists.

Patrick Conway, with the Ithaca Concert Brass Band, will be the next attraction for a period of two weeks, beginning July 7, and ending July 20. Conway is one of America's youngest and best band leaders.

Wassili Leps, of Philadelphia, with his Symphony Orchestra, will be the next attraction, and will occupy the music pavilion from July 21 to August 3. Mr. Leps has surrounded himself with a carefully selected symphony orchestra, and has engaged the best players from the Philadelphia Orchestra, which will make his organization a very strong musical combination. Following Leps comes the Russian Symphony Orchestra, of New York city, with Modest Altschuler as conductor. This orchestra is maintained in New York city the year round by subscription, and last season was the first year that the orchestra departed from being a local fixture in the metropolis. Altschuler made a distinctive success at Willow Grove Park last year.

The season at the park will close with John Philip Sousa and his famous band, which has just completed a year's trip around the world, starting at London, and going through Africa and Australia, where he met with the greatest success of any musical organization that ever left this country.

WILLOW GROVE PARK OPENS NEXT SATURDAY

Ellery Band Will Be First Musical Attraction of Current Season's Schedule.

The management of Willow Grove Park announces that its opening attraction this season, beginning Saturday afternoon, May 25, will be the renowned Ellery Band, which has not played at an eastern resort for eleven years, and which was last heard at Willow Grove Park in 1901, under the title of the "Royal Italian Band." The Ellery Band will remain at the Park for three weeks.

This famous Italian musical organization will be followed by the Theodore Thomas Orchestra, of Chicago, with Frederick Stock as conductor. Mr. Stock's engagement at the Park will extend from June 16 to July 6, inclusive.

Patrick Conway, with the Ithaca Concert Brass Band, will be the next attraction. His engagement will extend over a period of two weeks, beginning July 7, and ending July 20.

Wassili Leps, of Philadelphia, with his symphony orchestra, will be the next attraction, and will occupy the music pavilion from July 21 to August 3.

Following Leps comes the Russian Symphony Orchestra, of New York City, with Modest Altschuler as conductor. This orchestra is maintained in New York City the year round, by subscription, and last season was the first year that the orchestra departed from being a local fixture in the metropolis. Altschuler made a distinctive success at Willow Grove Park last year.

The season at the Park will close with John Philip Sousa and his famous band, which has just completed a year's trip around the world, starting at London and going through Africa and Australia.

American Musician 5/25/12

SOUSA'S LATEST COMPOSITION

John Philip Sousa has completed a new orchestral suite, which will be one of the features in the programs of Sousa and his Band during the coming season. It will partake of the nature of a review of his recent trip "around the world" with his famous organization.

The name of the new composition is "The Tales of a Traveler," and the first movement will be called "The Kaffir on the Karoo." This will be descriptive of the native dance of the Kaffir, the native of South Africa. At the opening will be heard the shrill notes of the pipe produced by the Kaffir girl, and a moment later the answer from the big cow horn; and then the gathering of the members of the tribe will follow, and the dance will take place.

The scene of the second number is laid in Australia, and this will be entitled "The Land of the Golden Fleece." The basis for this part of the composition is a short little poem by Stevens, the sweet singer of Australia, and it is descriptive of the beautiful country in which it was written.

The third movement, or number, of the suite has been named "The Grand Promenade at the White House," and is indicative of the return of the traveler from the ends of the earth. The theme will be a résumé of the pleasure of the tour of the world, and of the triumphal return to the greatest land of all, our own country.

Musical Courier 5/22/12

JOHN PHILIP SOUSA has been appointed a member of the Titanic Musicians' Memorial Committee, which has planned to give a concert in New York, Sunday evening, June 2, for the benefit of the families of the musicians who went to their death so heroically on the ill fated White Star liner on April 14. The remains of Wallace Hartley, leader of the Titanic band, were buried near London last week.

Musical Courier, 5/29/12

Nicolene Zedeler, who accompanied Sousa and his Band on their tour around the world in the capacity of solo violinist, has returned to her home in Berlin with Mr. and Mrs. Theodore Spiering. The young artist has many interesting experiences to tell of this remarkable tour. In the year or so of its duration almost 1,000 concerts were given, two concerts a day being the rule during the greater part of the trip. Sometimes the conditions under which the artists were obliged to play were most trying; for instance, in England and Ireland, where the concert halls are not heated at all, Miss Zedeler's hands were so stiffened by the cold that it was almost impossible to hold

her bow and on the only occasion when a gas stove was forthcoming to mitigate the frostiness of the artists' room, the gas escaped and Miss Zedeler was nearly asphyxiated. In Africa the concerts were given in the open, and in order to keep to the schedule of two a day it was necessary to give the afternoon concert while the sun was still at its hottest; the combined effect of the heat and the glare of the burning sun on the desert was almost overpowering and the young artist was obliged to play with closed eyes while the tears ran down her cheeks. But the agreeable features of the tour offset the many trials and the young lady won a host of friends and admirers and managed to do a great deal of sight seeing in spite of the arduous work entailed. In Sydney she was presented with a beautiful Lupot violin, which she highly treasures. Mr. Sousa so admired the courage and will power Miss Zedeler exhibited in letting no circumstances however annoying, prevent her carrying out her part of the program and he was so thoroughly satisfied with her artistic performances that he has re-engaged her for his next tour. Miss Zedeler is glad to be back at work again with her old teacher, Mr. Spiering, to whom she owes her entire instruction, but says the experiences of the tour were a liberal education never to be forgotten.

ARTHUR M. ABELL.

Staatzeitung 5/20/12

Kollegiale Hilfe.

Das Komitee, welches am Sonntag, 2. Juni, ein Monster-Konzert für die Hinterbliebenen der mit der "Titanic" untergegangenen Mitglieder der Schiffskapelle veranstaltet, ist durch den Beitritt von John Philip Sousa, dem Komponisten unzähliger Märsche und bedeutenden Kapellmeister, vergrößert worden. Bei dem Konzert wird die bisher größte Anzahl von Kapellen versammelt sein, und außer Sousa gehören u. a. Kapellmeister, wie Victor Herbert, Frank Damrosch, Nathan Franko, Arthur Pryor, Arthur Berg, Thomas F. Shannon und Leonard Lieblich zum Exekutiv-Komitee. Sämtliche Militär- und Marine-Kapellen von New York und den umliegenden Forts, sowie die Kapellen der 3. Fl. in New Yorker Gewässern liegenden Kriegsschiffe und diverse Privat-Kapellen werden mitwirken.

Musical Courier 5/15/12

Sousa's Latest Composition.

John Philip Sousa has completed a new orchestral suite, which will be one of the features in the programs of Sousa and his Band during the coming season. It will partake

of the nature of a review of his recent trip around the world with his famous organization.

The name of the new composition is "The Tales of a Traveler," and the first movement will be called "The Kaffir on the Karoo." This will be descriptive of the native dance of the Kaffir, the native of South Africa. At the opening will be heard the shrill notes of the pipe produced by the Kaffir girl, and a moment later the answer from the big cow horn; and then the gathering of the members of the tribe will follow, and the dance take place.

The scene of the second number is laid in Australia, and this will be entitled "The Land of the Golden Fleece." The basis for this part of the composition is a short little poem by Stevens, the sweet singer of Australia, and it is descriptive of the beautiful country in which it was written.

The third movement of the suite has been named "The Grand Promenade at the White House," and is indicative of the return of the traveler from the ends of the earth.

The theme will be a resume of the pleasure of the tour of the world and of the triumphal return to the "greatest land of all."

American Musician 5/14/12

ABOUT SOUSA AND HIS BAND

John Philip Sousa is at present taking a well earned vacation in the South, where he is enjoying the sport of which he is so fond, that of trap shooting. He has been shooting in fine form at tournaments in different Southern cities, and is holding up his reputation of being one of the best amateur shots in the country.

This out door form of recreation is a great tonic to a man who is so active in his professional work as Mr. Sousa. When the season for Sousa and his Band opens next August he will be in fine condition to resume the strenuous work of touring through the country, and he and his famous band will be welcomed as usual in the many cities they will visit.

The coming season will begin near New York, and will include several weeks at Willow Grove Park and the Pittsburgh Exposition. The band will go through the Middle States as far west as St. Louis, then north through Minnesota and the copper country in Northern Michigan, and back east for four weeks in New England. There will be, also, concerts in New York at the Hippodrome in November and December. A tour for the spring of 1913 is being arranged.

The soloists who will be with the band are the three artists who were so well received everywhere on the recent tour of the world, Virginia Root, soprano; Nicoline Zedeler, violinist, and Herbert L. Clarke, cornetist.

Mus. Courier 5/15/12

Although Carl Edouarde needs no introduction to the musicians of America or to the music loving public of the leading musical centers where his band has played to enthusiastic audiences for many seasons past, still there are many who have not had the privilege of listening to this famous bandmaster who this year succeeds Arthur Pryor at the Arcade, Asbury, Park, N. J. When Mr. Pryor, after a long and faithful service at this famous resort, decided to play this year at Riverview Park, Chicago, the Asbury Park commissioners were at a loss to know how to act, for they realized the difficulty of securing a man capable of filling Pryor's place. After much casting about and upon the recommendation of John Philip Sousa, their choice fell upon Carl Edouarde, and that the soundness of their judgment will be amply proven by the musical offerings which will be given at the Arcade this summer is certain.

Grand Rapids News 5/21/12

MUSIC FOR DELEGATES

STATE TEACHERS TO HEAR MME. SCHUMANN-HEINK AND SOUSA.

In addition to three concerts by Mme. Schumann-Heink, delegates to

the convention of the Michigan State Teachers' association, in this city Oct. 30 and 31 and Nov. 1, will have opportunity to hear Sousa's band and to see William H. Crane in the play, "The Senator Keeps House."

Sousa's band will be at Powers' theater Oct. 31 and the Association of Commerce has arranged with the Powers' theater management to have Mr. Crane there Nov. 1 and 2.

Mme. Schumann-Heink will give one concert in Powers' theater Oct. 30 and concerts in the Coliseum Oct. 31 and Nov. 1.

N.Y. Sun, 5/16/12

SOUSA BUYS A GAME PRESERVE.

Outdoor Life and Spring Entertainment at Virginia Hot Springs.

HOT SPRINGS, Va., May 25.—After a six weeks tour of the South, where he attended a series of clay pigeon shooting tournaments and won numerous cups and trophies, John Philip Sousa arrived at Hot Springs early in the week on his way to New York. He visited Charlotte, N. C.; Macon, Americus and Columbus, Ga.; New Orleans, Laurel and Greensboro, Miss.; Mobile, Birmingham and Montgomery, Ala., and other cities. Together with Eugene Dupont and James Kelly of New York he purchased extensive shooting preserves near Georgetown, S. C.

The property, which is known as the Richfield plantation, comprises 6,500 acres and is plentifully stocked with deer, quail, wild turkey, geese and ducks. It has also extensive timber land and rice fields and a trout brook. There is a hunting lodge on the estate and the three owners expect to have several weeks shooting there every autumn and winter.

Besides being an excellent shot Mr. Sousa is a great horseman, and a year or two ago rode 1,000 miles in thirty days for pure love of riding. This week he was met at the Homestead by his youngest daughter, Miss Helen Sousa, who is an accomplished horsewoman, and they started on horseback for Washington, where they expect to arrive to-morrow and from which place they will go by train to New York. They reversed the route taken by Mrs. Herbert Wadsworth, Miss Helen Taft and others who rode here from Washington last month, and travelled via Goshen, Staunton, Luray and Fairfax Court House. It is the fourth horseback trip Mr. Sousa has made between Hot Springs and Washington.

Mus. America 3/25/12

Memorial Concert for "Titanic" Musicians

A memorial band concert for the Titanic musicians is to be held in New York on Sunday, June 2. The committee having the event in charge is known as the Titanic Musicians' Memorial Committee and is made up as follows: John Philip Sousa, Victor Herbert, Arthur Pryor, Frank Damrosch, William Bayne, Arthur Bergh, Arthur Farwell, Nahan Franko, William Kerngood, president of Local 310 of the American Federation of Musicians; Gustav d'Aquin, J. Nova, Jerome H. Remick, Thomas F. Shannon, Joseph M. Lacalle, W. A. Corey, Leonard Lieblich and A. D. V. Storey, executive secretary, No. 1269 Broadway.

N.Y. Times 5/26/12

HOT SPRINGS.

Special to The New York Times.

HOT SPRINGS, Va., May 25.—After a six weeks' tour of the South, where he attended a series of clay pigeon shooting tournaments and won numerous cups and trophies, John Philip Sousa arrived at Hot Springs early in the week on his way to New York. During his absence, together with Eugene Du Pont and James Kelly of New York, they purchased extensive shooting preserves near Georgetown, S. C. The property, which is known as the Richfield plantation, comprises 6,500 acres and is plentifully stocked with deer, quail, wild turkey, geese, and ducks. It has also extensive timber land and rice fields and a trout brook. There is a hunting lodge on the estate, and the three expect to have several weeks' shooting there every Autumn and Winter.

Besides being an excellent shot, Mr. Sousa excels as a horseman, and a year or two ago rode 1,000 miles in thirty days for the pure love of riding. This week he was met at the homestead by his youngest daughter, Miss Helen Sousa, who is an accomplished horsewoman, and they started on horseback to Washington, where they expect to arrive to-morrow and from which place they will go by train to New York. They reversed the route taken by Mrs. Herbert Wadsworth, Miss Helen Taft and others who rode here from Washington last month, and traveled via Goshen, Staunton, Luray and Fairfax Court House. It is the fourth horseback trip Mr. Sousa has made between Hot Springs and Washington.

Dallas, Tex. News, 5/27/12

SOUSA AS A MARKSMAN.

Composer and Band Leader Proves His Skill in Southern Contests.

John Philip Sousa is at present taking a well-earned vacation in the South, where he is devoting himself to trap shooting. He has been shooting in fine form at tournaments in different Southern cities and is holding up his reputation of being one of the best amateur shots in the country.

This outdoor form of recreation is a great tonic to a man who is so active in his professional work as Mr. Sousa. When the season for Sousa and his band opens next August he will be in fine condition to resume the strenuous work of touring through the country.

The coming season will begin near New York and will include several weeks at Willow Grove Park and the Pittsburgh Exposition. The band will go through the Middle States as far west as St. Louis, then north, through Minnesota and the copper country in Northern Michigan and back East for four weeks in New England. There will be, also, concerts in New York at the Hippodrome in November and December. A tour for the spring of 1913 is being arranged.

The soloists who will be with the band are the three artists who were so well received everywhere on the recent tour of the world—Virginia Root, soprano; Nicoline Zedeler, violinist, and Herbert L. Clarke, cornetist.

Phila. Pub. Ledger 5/16/12

HOT SPRINGS

HOT SPRINGS, Va., May 25. JOHN PHILIP SOUSA arrived at The Homestead early this week on his way to New York after a six weeks' tour of the South, where he attended a series of clay pigeon shooting tournaments. He won numerous cups and trophies at Americus, Macon and Columbus, Georgia; Laurel and Greensboro, Miss.; Birmingham and Montgomery, Alabama; New Orleans, Mobile and at the Mecklenburg Country Club at Charlotte, N. C.

His daughter, Miss Helen Sousa, who is an accomplished horsewoman, met him here and they started together on horseback for Washington, where they expect to arrive tomorrow, and from where they will go by train to New York. They reversed the route taken by Mrs. Herbert Wadsworth, Miss Josephine Mather, Miss Helen Taft and others, who rode here from Washington last month, and traveled via Goshen and Staunton, Luray and Fairfax Courthouse.

156 Phila. Record 5/26/12

Phila. Item 6/2/12

N.Y. Tribune 6/13/12

Holyoke Transcript 6/1/12

SOUSA ON A LONG RIDE

Bandmaster-Starts From Hot Springs With His Daughter.

Special to "The Record."

Hot Springs, Va., May 25.—John Philip Sousa arrived at The Homestead early this week on his way to New York after a six weeks' tour of the South, where he attended a series of clay pigeon shooting tournaments. He won numerous cups and trophies at Americus, Macon and Columbus, Ga.; Laurel and Greensboro, Miss.; Birmingham and Montgomery, Ala.; New Orleans, Mobile and at the Mecklenburg Country Club at Charlotte, N. C. His daughter, Miss Helen Sousa, who is an accomplished horsewoman, met him here and they started together on horseback for Washington, whence they will go by train to New York. They reversed the route taken by Mrs. Herbert Wadsworth, Miss Helen Taft and others, who rode here from Washington last month and traveled via Goshen, Staunton, Luray and Fairfax Court House.

While on his Southern trip Mr. Sousa, together with Eugene Dupont and James Kelly, of New York, purchased extensive shooting preserves near Georgetown, S. C. The property, known as the Richfield plantation, comprises 6500 acres, and is plentifully stocked with deer, quail and wild turkey. It has also extensive timber lands, rice fields and a trout brook. There is a hunting lodge on the estate and the three men, who are ardent sportsmen, expect to have several weeks' shooting there each autumn and winter.

John Philip Sousa is at present taking a well-earned vacation in the South, where he is devoting himself to trap shooting. He has been shooting in fine form at tournaments in different Southern cities and is holding up his reputation of being one of the best amateur shots in the country.

This outdoor form of recreation is a great tonic to a man who is so active in his professional work as Mr. Sousa. When the season for Sousa and his band opens next August he will be in fine condition to resume the strenuous work of touring through the country.

The coming season will begin near New York and will include several weeks at Willow Grove Park and the Pittsburgh Exposition. The band will go through the Middle States as far West as St. Louis, then North, through Minnesota and the Copper country in northern Michigan and back East for four weeks in New England. There will be also concerts in New York at the Hippodrome in November and December. A tour for the Spring of 1913 is being arranged.

The soloists who will be with the band are the three artists who were so well received everywhere on the recent tour of the world—Virginia Root, soprano; Nicoline Zedeler, violinist; and Herbert L. Clarke, cornetist.

Allentown Pa. Call 5/31/12

SOUSA ON AUGUST 18.

Great Bandmaster and His Musicians Coming to Central Park.

It will be pleasing news to Central Park patrons to learn that Sousa's Band, probably the most famous musical organization in the country, has been engaged to play two concerts at the park on Sunday, August 18, afternoon and evening. Sousa will bring the full strength of his band and will personally direct the concert.

N.Y. Morn. Tel. 6/13/12

Princeton Girls.

SHOOTING HELPS THE EYES.

So Sousa, Bandmaster, Asserts, and He's Getting That Cure.

(Special Dispatches to The Morning Telegraph.)

SYRACUSE, June 12.—John Philip Sousa, bandmaster, is in Syracuse to attend the shoot of the Syracuse Yacht Club. "I am troubled with eye strain," he said, "but the one sure cure is shooting clay pigeons. I've been at it now for six weeks and I'm going to keep it up. After gazing at thousands of music notes while leading the band there's nothing that helps my tired eyes like fresh air and the shooting traps."

Sousa also said that John Cort was going to produce his own opera, "The Glass Blowers."

Standard Bridgeport 6/8/12

John Cort has arranged for Evelyn Dunmore, who sang in "The Rose of Panama," last winter, to appear in the leading role of John Philip Sousa's new opera and also has engaged Hamilton Earle for "The Gypsy."

Cleveland Plain Dealer 6/15/12

John Phillip Sousa Here.
John Phillip Sousa, noted bandmaster and composer, is spending ten days in Cleveland, the guest of E. S. Rogers at 11106 Euclid-av. Sousa arrived yesterday, and this evening, with Rogers, will leave for Springfield, Ill., with the Cleveland club to attend a shooting tournament.

CORT ANNOUNCES PLANS

Theatrical Manager Promises at Least 5 Important Productions.

Next season, for which the outlook theatrically grows brighter day by day, is to be still further increased in anticipatory interest by the plans for 1912-'13 announced yesterday by John Cort.

Mme. Lina Abarbanell has attached her signature to a Cort contract, the terms of which place the distinguished prima donna under Mr. Cort's management for a period of five years. Mme. Abarbanell will sing the title role in "The Gypsy," a new comic opera by Pixley and Luder, that will be submitted for New York approval in November after a preliminary road tour.

Mrs. Leslie Carter, who will enter upon her third season under Mr. Cort's management, will at last have her wish gratified to play comedy, as she will appear in a comedy by a prominent author when her season begins, about October 1. The name of the play has not been announced.

"The Glassblowers," a new opera by John Philip Sousa, the march king, with book and lyrics by Leonard Lieblich, will receive its metropolitan hearing in October under Mr. Cort's management.

"Ransomed," a play of the present, by Theodore Burt Sayre and Cleveland Rogers, is also to be produced in October.

"C. O. D.," a farce by Frederick Chapin, will be presented out of town late in September, previous to its appearance in New York.

"The Rose of Panama," the Viennese operetta by Heinrich Berté, which was heard at Daly's Theatre during the last season, will be sent on a tour of the West with Chapin, the French prima donna, again in the principal role.

The Cort Theatre, which is in the course of construction in West 48th street, directly opposite William A. Brady's playhouse, will be completed early in October. This theatre will be opened with Laurette Taylor in a new play by Hartley Manners, entitled "Peg O' My Heart." Miss Taylor will again be under the management of Oliver Morosco.

The Illington, another theatre which is being constructed for Mr. Cort in West 46th street, near Broadway, will not be completed until late in November. Margaret Illington, who is starring under the management of Edward J. Howes, will be the first attraction there.

Yesterday Mr. Cort started on a tour of inspection covering his circuit of theatres west of the Missouri River. The last week in June he will arrive in Seattle, his Western headquarters, and by July 4 he will have begun his annual camping expedition in the Olympic Mountains. Mr. Cort will return to New York about September 1 to begin the season's work.

Mus. Courier, 6/12/12

The picture of health and pleasure was represented by J. Philip Sousa, who came up from Washington, D. C., where he hopped out of the saddle after a 300 mile ride with his daughter and party from Hot Springs. They made the trip in six days, and he reports it most delightful. Sousa has been shooting throughout the South since early in February, after winning the Keystone Handicap in Philadelphia, when he broke 46x50. He also won the Charlotte trophy with 44x50. Sousa shot at about 7,000 targets since January, and with all the bad weather his average hovers close to 87 or 88. He will shoot at the New York State shoot and the G. A. H., and will then put on the final touches for his musical season.—Sporting Life.

N.Y. Herald 6/13/12

Mr. Cort to Inspect His Theatres.

Mr. John Cort, the theatrical manager, started from New York yesterday on a tour of inspection of his theatres in the West and will not return until September. Part of the summer he will pass at his camp in the Olympic Mountains. Early in the autumn the new Cort Theatre, in West Forty-eighth street, will be opened, as will also the Illington Theatre, in West Forty-sixth street. Mr. Cort will again manage Mrs. Leslie Carter next season, and he will produce "The Glassblowers," a new operetta, by Mr. John Philip Sousa; "Ransomed," a play by Mr. Theodore Burt Sayre; and "C. O. D.," a farce by Mr. Frederick Chapin.

MAY SECURE SOUSA'S BAND.

Effort Will Be Made to Have Famous Musical Organization Take Part in Independence Day Celebration.

Chairman Joseph D. Goddu of the music committee of the Independence Day celebration committee stated this morning that the committee would make an effort to have Sousa and his famous band take part in Holyoke's big celebration on July 4th. Mr. Goddu believes that the band can be secured at a moderate price and will at once get in communication with Mr. Sousa. He will also endeavor to secure Reeves band of Providence, Colts band of Hartford and Slater's band of Brighton; three musical organizations of great fame.

The general committee have decided to expend a considerable amount of money for music and Mr. Goddu states that he is going to get the best there is to help celebrate the day.

Saratogian, Sat. Spr. 7/4/12

The children's festival promises to be a beautiful concert, affording great delight both to the ear and eye—it should attract almost the largest audience. Three hundred children of Saratoga's public schools, singing selections from Gounod, Saint-Saens, Offenbach, and Sousa, accompanied by the full New York Symphony orchestra, is a novelty both for the children and the audience, and will be worth going a good many miles to hear.

Boston Post 6/14/12

SOUSA SAYS SHOOTING IS HELPFUL TO EYES

SYRACUSE, June 13.—John Philip Sousa, bandmaster, is in Syracuse to attend the shoot of the Syracuse Yacht Club. "I am troubled with eye strain," he said, "but the one sure cure is shooting clay pigeons. I've been at it now for six weeks and I'm going to keep it up. After gazing at thousands of music notes while leading the band, there's nothing that helps my tired eyes like fresh air and the shooting traps."

Wash. DC. Herald 5/26/12

Memorial Concert for Titanic Musicians.

A memorial band concert for the Titanic musicians is to be held in New York on Sunday, June 2. The committee having the event in charge is known as the Titanic Musicians' Memorial Committee, and is made up as follows: John Philip Sousa, Victor Herbert, Arthur Pryor, Frank Damrosch, William Bayne, Arthur Bergh, Arthur Farwell, Nathan Franko, William Kerngood, President of Local 310, of the American Federation of Musicians; Gustav d'Aquin, J. Nova, Jerome H. Remick, Thomas F. Shannon, Joseph M. Lacalle, W. A. Corey, Leonard Lieblich, and A. D. V. Storey, executive secretary, No. 1269 Broadway.

Review, N.Y. 5/26/12

Herr John Philip Sousa ist zum Mitglied des "Titanic Musicians' Memorial Committee" ernannt worden, das für Sonntag, den 2. Juni, ein Monstre Concert in New York zum Besten der hinterbliebenen Familien der auf der "Titanic" zu Grunde gegangenen Musiker plant. Die Leiche des Kapellmeisters der heldenhaften Musiker, Wallace Hartley, wurde aus dem Ocean aufgefischt und nach London gebracht. Dort ist sie mit großen Ehren beigesetzt worden.

Salt Lake City News. 5/26/12

John Philip Sousa is at present taking a well-earned vacation in the south, where he is devoting himself to trap shooting. He has been shooting in fine form at tournaments in different southern cities and is holding up his reputation of being one of the best amateur shots in the country.

Syracuse Herald 6/10/12

SOUSA IS HERE TO CURE EYE STRAIN

Says One Sure Way Is Trap-
Shooting.

TALKS ABOUT POLITICS

Declares Present Situation Has
Made Wall Street Men Act Like
Girls in Bathing—To Attend
State Shoot This Afternoon.

John Philip Sousa, band master,
known throughout the United States
and in fact over the entire world as
the most typical of American com-



JOHN PHILIP SOUSA.

posers, came to Syracuse this morning
to attend the New York State shoot
at the Yacht club this afternoon. Chief
among the remarks that the debonair
musician made to a reporter at the
Onondaga concerned the political sit-
uation, shooting clay pigeons as a
relief for eye strain and bounding sea
stories of events which he had ex-
perienced on the Seven Seas.

"The political situation has made
the New York capitalists like a num-
ber of pretty girls going in bathing.
They wet their toes and then they
scream like—" Mr. Sousa told the
reporter: "My new opera, 'The Glass
Blowers,' is ready for production, but
politics have caused such an uncer-
tainty that we don't know whether to
put it on August 15th or November
15th.

"As far as I am concerned I'm a
Republican although my father was a
Democrat. I was born within striking
distance of the capitol and, as you
might say, with a political pamphlet
in my hand. I've known all of the
Presidents—many of them in their
shirtsleeves—and I've yet to find one
who knew how to commit a mean act.
The office dignifies the man. All the
men who have been mentioned by
both parties are good men."

"How did you happen to drop into
Syracuse unannounced?" asked the re-

Cure for Eye Strain.

"Eye strain," answered Mr. Sousa
sadly. "Maybe you've never heard
about it but the one sure cure for
eye strain is shooting clay pigeons.
I've been at it now for six straight
weeks and I'm going to keep it up.
I don't know just how it works, but
after I've been watching thousands
of notes while leading the band
there's nothing that straightens out
weakened, tired eyes like the fresh
air, clay pigeons and the shooting
traps."

Although Mr. Sousa is constantly
before the public and has become one
of the national figures, when the re-
porter entered the Onondaga he was
seated in the center of the room
vehemently discussing the merits of
certain guns and ammunition. One
of the other spectators, who knew
that Mr. Sousa was a great traveller,
gradually veered the conversation
around to trans-Atlantic travel and,
of course, to the much discussed
Titanic.

"I was on the City of Richmond
twenty-five years ago when she caught
fire 1,200 miles from Queenstown," said
Mr. Sousa after the gossipers had
threshed out the different opinions
concerning the sinking of the Titanic.
"She burned for six days. We could
only run about two hundred miles a
day."

Fire Came At Night.

"The first intimation of the fire
came in the middle of the night. In
those days travel wasn't what it is at
present. When I heard about the fire
I got two life preservers and gave one
to my wife. When the ship landed
at Queenstown it was still burning.
They depended on their water tight
compartments in those days just as
they did up until the sinking of the
Titanic. They'll have to change their
system."

Mr. Sousa, in response to a question
said that John Cort was going to pro-
duce his own new opera, "The Glass
Blowers." According to Mr. Sousa's
statement it is the best that he has
ever written.

"Of course," said Mr. Sousa, "a man
always loves his last baby best. That
may be the reason why I have taken
such a fancy to the opera. However,
you'll have a chance to hear it your-
self in Syracuse. You can then judge
for yourself. 'El Capitan' and 'The

Free Lance" have been very popular
in the past, but I hope that the suc-
cess of the new opera will quite eclipse
them."

The first concert to be given this
year by his band will be at Ocean
Grove, Mr. Sousa said. Before that
time he expects to attend a number of
pigeon shoots in the West and Middle
West.

Syracuse Herald 6/10/12

SOUSA IS AMONG FIRST TO ARRIVE

Annual State Shoot Opens at
Yacht Club Range To-
morrow.

The annual New York State shoot, in
which have entered all the leading gun-
ners of the State, is billed for the Yacht
club range to-morrow afternoon. An
entry list of nearly 200 names has been
filed with President H. W. Smith and
the affair promises to be the greatest
ever.

Among the earlier to arrive for prac-
tice to-day was Philip Sousa, the famous
band leader. Preparations have been
made at the Yacht club for the accommo-
dations of the visitors and a pleasing
entertainment programme will serve to
make the out-of-town marksmen thor-
oughly at home.

A large list of prizes has been offered
to the sportsmen, which will tend to
make the competition more keen. Outside
of the regular cup prizes which will be
shot for there have been offered prizes
ranging from a piano, which has been
donated by the Onondaga Gun club, to
copies of the Anglers' Guide.

The regular events for which these
prizes are to be offered will start to-
morrow and continue until Thursday.

Syracuse Journal 6/10/12

SOUSA, FAMOUS BAND MAN, HERE FOR STATE SHOOT

Would Make Bullseyes for
Trophies Rather Than Move
Esthetic Souls.

STILL KEEPS HIS NERVE

Although He Owns Up to 56
Years—Talks About His
Shooting.

Music not only hath a charm to
soothe the savage breast, but it also
hath the power to make bullseyes, that
is, according to the famous bandmaster,
John Philip Sousa.

"The old time honored saying that
there is a psychological moment is true
in trap shooting and that moment is
one which comes with musical pre-
cision," he says.

"Then you believe in shooting in
march time?" the composer of themes
which have circled the globe in their
march of popularity, was asked.

"Well," with a smile, "it does make a
great difference whether one shoots in
time. Take for instance a man in a
group of four, if he is slow, if he has to
stop and fuss over his shot, it breaks
the rhythm and makes it hard to shoot.
But when the shots ring out one, two,
three, four, in musical precision, it
make a great difference.

A man who is under a strain of giv-
ing one and two concerts a day, con-
ducting a body of men, is under a tre-
mendous strain, Mr. Sousa says, and
must have relaxation, exercise and di-
version. And the March King takes
his in riding horseback and trap shoot-
ing. Both of these sports he is de-
voted to.

"A gun is a queer instrument," Mr.
Sousa says as he settled back in his
chair as if discussing some living thing.
"Sometimes it goes up to your shoulder
and says to you, 'there's nothing to it,
we can't miss,' then again it will not
knock down a single bird.

Shooting Like Playing.

"Trap shooting is like playing the
violin," continued Sousa after digress-
ing long enough to say he started out
with a violin and he supposed many
people had wished that he had kept to
it. "The greatest violinist often misses
the tone though his fingers seem pro-
vided with a thousand eyes for the
notes. It is so with the gun.

Why, you take a man with an 85
average as I held last year. Some-
times I shoot and run up to 90, perhaps
to 95 or 97. Then I get chesty. I swell
up and I cannot find breath to fill out
my lung expansion. Then the next
time I shoot I make 70." And the man
who never fails to make a hit with his
music laughed and beamed through his
glasses in amused recollection.

"We have just returned from a globe
circling tour," Mr. Sousa said as he
lifted guns from the bottom of his
chest, "and I have composed a suite
about recollections of the trip. I think
it is one of my best, but then, you
know, the youngest child is always the
best, seemingly. It does not matter if
it is snub nosed and cross eyed. It's
the best.

"You know the most severe critic
one has is one's family. They are the
hardest to please. I will write some-
thing and call one in and play it. I
will say, 'that is the best thing I ever

wrote,' to which they will say, 'Oh, we
have heard that before.' But I really
do not think the children of my brain
have snub noses or are cross eyed. But
my family, my wife, two daughters and
a son, have very fine musical ears.
They are severe."

Mr. Sousa, who is a guest at The
Onondaga, will take part in the state
shoot at the Yacht Club here. He uses
a gun made especially for him at Ful-
ton and he regards it as much a part
of him as his violin or baton.

The March King's black beard, so
familiar to the public which adores his
music, is sprinkled with gray, and he
owns up frankly to the fact that
Father Time has made 56 clean hits
at him. But he is the same vigorous
man of military bearing and his music
continues to have the poetry of youth
with the charm of the master musician.

N.Y. Times, 6/9/12

OCEAN GROVE.

Prominent Minister Will Be Heard at
the Meetings This Summer.

Special to The New York Times.

OCEAN GROVE, N. J., June 8.—The
Ocean Grove Summer programme, recent-
ly announced by Dr. Ballard, shows a
strong list of prominent preachers who
will occupy the pulpits in the several tem-
ples that comprise the Auditorium group.
There is a marked change of policy in the
Auditorium entertainments, however, all
but four of the so-called great concerts
being eliminated. Ecclesiastical objection
has banished moving pictures from the
Auditorium, and the efforts of the Bor-
oughites to have the taxing authorities
levy on the Auditorium has moved the
Camp Meeting Association to do away
with the usual recitals of Mme. Nordica,
Mme. Schumann-Heink, Albert Spaulding,
and other artists whose appearances here
in the past have been annual events.

Sousa's band will return for a concert,
as will the United States Marine Band of
Washington. The musical programme in-
cludes a revival of the oratorio of
"Elijah," which Director Morgan will
produce with the aid of his New York
chorus. The fourth concert will be given
by singers and musicians who make up
Mr. Morgan's Auditorium choir and or-
chestra.

N.Y. Review 6/16/12

Pläne für nächste Saison.

Pläne für die nächste Spielzeit.
John Cort hat nun seine Pläne für

die Spielzeit 1912/13 bekannt gegeben.
Er hat vor allem die Subrette Lina
Nbarbanell für 5 Jahre verpflichtet und
wird die beliebte Künstlerin im Novem-
ber in der neuen Operette "The Gypsy"
von Birken und Zanders herausbringen.

Am 1. Oktober soll Frau Leslie Car-
ter ihre dritte Saison unter dem Cort-
schen Management beginnen. Ein Lust-
spiel soll von einem der bekanntesten
Autoren für sie geschrieben werden. Der
Name wird erst später bekannt gegeben.

Auch eine neue Operette von John
Philip Sousa, dem "March-König",
soll am 1. Oktober in New York heraus-
gebracht werden. Das Werk betitelt sich
"The Glassblowers" und ist von Leon-
hard Lieblich.

"E. O. D.", ein Schwank von Frede-
rick Chapin, soll auf einer Tournee die
Feuertaufe erhalten, ehe er nach New
York kommen wird.

Der Erfolg, "The Rose of Panama",
geht im Herbst nach dem Westen.

"The Cort Theatre", an der West 48.
Str., geht seiner Vollendung entgegen.
Es wird am 1. Oktober mit einem
neuen Stück von Hartley Manners, "Beg
o' My Heart", eröffnet werden. Lau-
rette Taylor soll die Hauptrolle spie-
len.

"The Allington", ein anderes Theater,
das Herr Cort in der West 46. Str. er-
richten läßt, wird im November eröffnet.
Margaret Allington ist als erste At-
traction gebucht.

Gertrude Hoffman wird in der kom-
menden Saison unter dem Management
der Schubert in einer neuen, hochorigi-
nellen Revue erscheinen. Eine Reihe der
bekanntesten amerikanischen Künstler und
verschiedene europäische Artisten sollen
mit Fr. Hoffman gewonnen werden.
Mr. Gest wird schon in den nächsten Ta-
gen nach Europa reisen, um sich dort um-
zusehen und einzigartige Costüme und
prachtvolle Dekorationen zu erwerben.

Die Musik der neuen Revue wurde von
Max Hoffman geschrieben. Gertrude
Hoffman trat zum letzten Male voriges
Jahr im Wintergarden mit den russi-
schen Tänzern auf.

William Harris kündigt an, daß er
Montag, den 24. Juni, 10:30 Vormit-
tags, im Hudson Theater die Stim-
men von Chordamen prüfen werde. 800
sollen ausprobiert werden, um in der
neuen Musik-Comödie von Channing
Pollock und Raynold Wolf zu erscheinen,
die Anderen sind für das "Quater Girl"
bestimmt. Junge Damen ohne Bühnen-
erfahrung sollen bevorzugt werden.

100
N.Y. Times 6/13/12

COMEDY FOR MRS. CARTER.

Actress to Make Debut as Laugh Winner—John Cort's Plans.

John Cort's plans for the coming year will include five important productions, of which Lina Abarbanell's appearance in a new comic opera called "The Gypsy" is considered the most important. "The Gypsy" is by Pixley and Luders and will be presented in New York early in November after a preliminary road tour.

Mrs. Leslie Carter will enter on her third season under Mr. Cort's management in a comedy, the title and author of which has not been made known. It will be Mrs. Carter's first appearance in a straight comedy role. "The Glassblowers," a new opera by John Philip Sousa, will be another important production, and will have a hearing in October. The book and lyrics are by Leonard Lieblich. "Ransomed," a play by Theodore Burt Sayre and Cleveland Rogers, is also scheduled for production in August and "C. O. D.," a farce by Frederick Chapin, will have its first performance in September.

"The Rose of Panama," which was produced last season, will be sent on tour this season, with the French prima donna, Chapine, in the principal role.

The Cort Theatre, in the course of construction in West Forty-eighth Street, will be ready for opening in October, and the first attraction there will be Laurette Taylor in "Peg o' My Heart," an Irish comedy by Hartley Mannes. The Illington Theatre, which is being constructed for Mr. Cort in West Forty-sixth Street, will not be ready until November, and Margaret Illington, under the direction of Edward J. Bowes, will be the opening attraction.

Mr. Cort started on a tour of his circuit of theatres yesterday and early in July he will begin a vacation at his camp in the Olympic Mountains, Washington.

Mrs. Leader, Chicago 6/20/12

* * *

Nicoline Zedeler, since her return from her round-the-world tour with Sousa and his band, has been in Berlin working up her repertoire with Theodore Spiering, and will be one of the Spiering party which will pass the summer months in Switzerland. She will leave for America at the beginning of August to continue her work as soloist during the six months' trans-continental tour of the band, and will then have an opportunity for independent concertizing before again joining the Sousa forces for a prospective spring tour in South America.

Miss Zedeler is such a well disciplined young artist that her work shows none of the wear and tear of the strenuous and uninterrupted musical activity required of a soloist under such circumstances. On the contrary, those who have heard her play since her return, find a new note of breadth and authority in her work, and she, herself, regards the experience as a most profitable one in giving her artistic independence and self-reliance. She was obliged to have her repertoire of fifty-six numbers ready at a moment's notice, as according to the policy pursued in the Sousa organization, the soloist only receives intimation of the number chosen as she is about to go upon the stage, and unless

equipped with invulnerable technical training, a steady head and fine powers of concentration, it is easy to see that the soloist would be confronted with a task not always possible of successful solution.

Charlotte N.C.

* * *

John Philip Sousa looked quite at home on the grounds of the Columbus Gun Club yesterday afternoon. Mr. Sousa is not a stranger to this city, either in the capacity of bandmaster or sportsman, and he frankly says that he comes as often as he can. Two years ago he was in the thick of the fight at the tournament and made one of the best amateur records. He is very fond of the sport and attends as many tournaments as he can. Mr. Sousa was here a week or two ago, taking part in one of the club shoots, and was one of the first arrivals on the scene for participation in the big tournament. He received a most cordial welcome on the grounds yesterday afternoon. The famous bandmaster looks exactly like his picture—and a large part of the American public is quite familiar with his features.

* * *

Mr. Sousa, by the way, was complaining yesterday afternoon in a good natured way about his hard luck this week. He broke a pair of his glasses and his gun got out of order. Of course just any gun wouldn't do at all, and Mr. Sousa felt that with a strange shooting iron in his hand he couldn't do himself justice. But maybe by today some of the local opticians will have remedied his trouble, and possibly his gun will be in usual form.

* * *

Mr. Sousa was not able to attend the Southern handicap at Charlotte last year for the very excellent reason that he was in Australia. He and Mrs. Sousa were then making a trip around the world. Two years ago Mrs. Sousa came to Columbus, but this year she decided not to make the trip, in view of her recent jaunt of 25,000 or 30,000 miles, and so is quietly resting in Little Old New York while her husband is trying his luck in the Southern handicap in the strenuous city of Columbus.

* * *

Mus Courier 6/19/12

MUSICAL VACATIONS.

Thousands of musical artists and singers may not be found in their permanent homes at this season of the year, but that does not indicate that they have given up work. When last heard from,

Pasquale Amato was singing at the Grand Opera in Buenos Aires.

Olive Fremstad was resting in Portland, Me.

Marcella Sembrich was at her home in Switzerland.

Anton Witek and Madame Witek with Witek's pupil, Franklin Holding, were in Berlin.

Alexander Lambert was in Berlin.

Mary Garden was in Paris.

Caruso was in Paris.

Sergei Klubansky and several of his pupils were due in Berlin.

Louis Persinger was in London.

Paulo Gruppe was in London.

Louise Harper Sweet was at Virginia Hot Springs.

Mrs. C. Howard Royall was in Briar Cliff Manor, N. Y.

Janet Spencer was in London.

Alessandro Bonci was at his villa in Northern Italy.

Geraldine Farrar was singing at the Opera in Berlin.

Riccardo Martin was en route to Madeira and from there is to go to Florence, Italy.

John Philip Sousa was taking part in the New York State shoot.

Augusta Cottlow (now Mrs. Edgar A. Gerst), was on the ocean sailing back to Germany, where she will spend her honeymoon.

Max Liebling was in Gibraltar, Spain.

Tetrazzini was singing at Covent Garden, London.

Orville Harrold was singing at the London Opera House.

Heinrich Hensel was singing at Covent Garden, London.

Fitzhugh Haensel was traveling in Europe.

Madame Nordica was in London.

Harold Bauer was planning to take a class of pupils of all nationalities, from Paris to Lausanne, for the summer months.

Alma Gluck was crossing the ocean, bound for Europe.

Xaver Scharwenka was closing up his work in Berlin, preparing for a summer outing at his second home, in Tarasp, Switzerland.

Rollie Borden-Low was in Vichy, France, having arrived there after a tour in Spain.

George Folsom Granberry was sailing on the Mediterranean.

Arthur Hartmann was in the seventh heaven of delight, playing with his one year old son.

Madame Namara-Toye was aboard the White Star steamer Canopic, bound for a sojourn in Southern Europe.

William Hinshaw was in Berlin.

Anna Case was at Asbury Park, N. J.

Leopold von Auer was due in Dresden.

Kathleen Parlow was en route to Dresden, where she will study with Auer for a part of the summer.

Corinne Rider-Kelsey was in Maine.

Claude Cunningham and Mrs. Cunningham were also leaving town for Maine.

Philip Spooner was making automobile tours in New England.

Josef Hofmann was in Switzerland.

Mrs. William Rogers Chapman, with a party of ladies, was touring Spain.

William Rogers Chapman was up in Maine planning for the October music festivals in Portland and Bangor.

Albert von Doenhoff and Helen von Doenhoff were at Pine Hill, in the Catskills.

Ida Mampel-Mead was in Silver City, New Mexico.

Chicago Eve. Post 6/4/12

The union of several fine bands is transporting. In Rochester during an Odd Fellows' convention 125 men swung up the main street, a wide one, playing "Adeste Fidelis." The line of trombones and tubas reached from curb to curb and underdeveloped was the man who was not ablaze with the thrill of it.

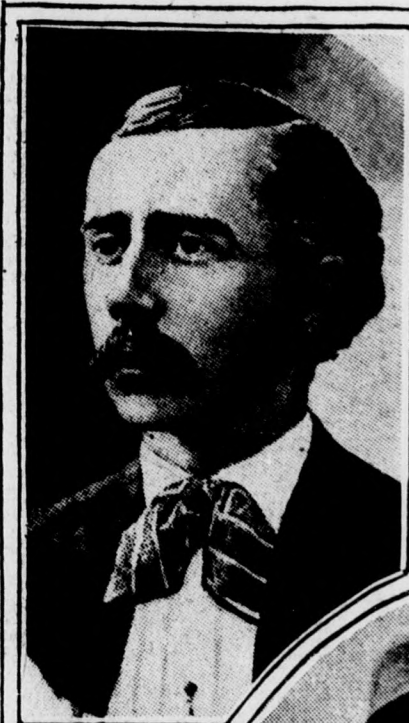
But in some likelihood the occasion more moving than any was when John Philip Sousa and his men passed under the great arch at Madison Square playing "The Stars and Stripes Forever." John Philip marches seldom, but was proud to accept the obligation of heading the Dewey parade. The thousands massed at that fine junction of streets cheered wildly for a moment and then gave way to tears; there was no help for it.

HISTORY OF SOME SONGS

THAT ARE DEAR TO US

N.Y. Herald
6/9/12

Some were accidents, others were frequently rejected by publishers and many on which fortunes have been made were originally sold for \$5.

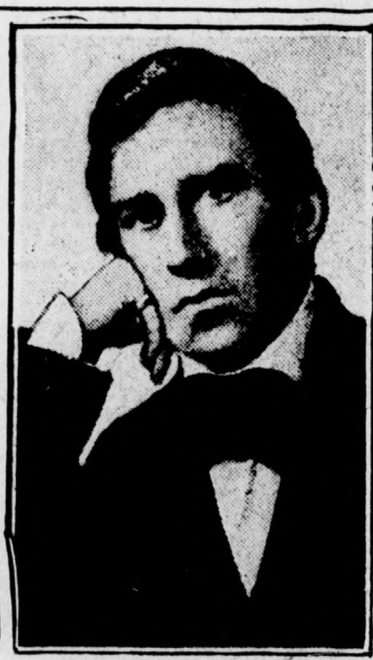


James E. Stewart
Who Wrote
"The Cricket on the Hearth"

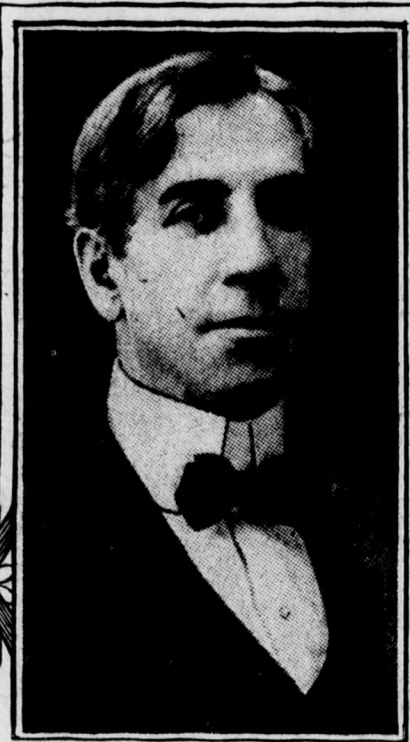
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King and Queen of England were married, and when the royal bride and bridegroom appeared a mighty chorus went up from the great crowd gathered on the outside of the palace:—

"Daisy, Daisy, give me your promise, do!
I'm half crazy all for the love of you!
It won't be a stylish marriage;
I can't afford a carriage;
But you'll look sweet
On the seat
Of a bicycle built for two!"



Stephen C. Foster



Ethelbert Nevin, Composer of
"The Rosary"



John Philip Sousa, the
March King
Photo by Hall's Studio

night inordinately thirsty, and rose to get a drink of water. He stumbled about in the dark and dislodged from its stand a wash bowl, which fell and broke. In some manner Foster lost his balance and fell also, his neck striking the sharp, jagged side of the bowl, which gave him as deep a wound as though it had been a sword. His cries soon brought assistance, and it was seen that he was seriously injured. An ambulance took him to Bellevue Hospital, where during the night he died.

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OUR GREATEST SONG SUCCESSES

HAVE BEEN ACCIDENTS

MUSIC publishers have many excellent works buried away in the dust of their stockrooms with an infinitesimal chance of their ever being heard.

There may be among this dead stock songs and ballads, even better than others that have sold well into the hundreds of thousands, but for lack of opportunity or maybe through chance they lie neglected and forgotten and might just as well have never been written and published. A famous singer might spell success for any one of them, and incidentally might make the composer rich from royalties.

Forty years ago there was a composer named James E. Stewart. Though Stewart himself is forgotten, his songs will live long after him. They rank with those of Foster and Work in popularity, the best known being perhaps "The Cricket on the Hearth" and "Only to See Her Face Again." These two in particular have enjoyed the fullest measure of success accorded to sentimental songs.

Stewart was born in Detroit in 1842. During the last years of his life he was in Cincinnati, where George D. Newhall was his publisher. He was hopelessly addicted to drink, and the haunts he frequented brought him into contact with low vagabonds, in whose hands he was an easy victim. In the month of June, 1884, Ingersoll lectured at the Grand Opera House in Cincinnati.

While the crowd was passing into the building Stewart stood at the entrance with a friend who was notorious as a worthless character. Both had been drinking heavily and were without means to continue their debauch. Leaving Stewart for a few minutes, his companion accosted a stranger, to whom he sold what purported to be a pass to Ingersoll's lecture. This was presented at the door, only to be refused, and the angry dupe hastened to search for the man who had swindled him. He recognized him some distance away talking to Stewart. An officer having been made acquainted with the case, both were arrested and taken to the station house. The next morning they were sentenced in police court to the workhouse for 30 days. Stewart's companion afterward confessed that the composer was entirely blameless, not even having an inkling of what he had done.

Stewart felt his disgrace too keenly to send for his friend and publisher, Newhall, to intercede for him. At the workhouse he was engaged in constructing a road in the vicinity. The day was excessively warm, and suddenly Stewart was seen to fall while at work. He was carried to the workhouse, where in a few hours he breathed his last.

Story of Cricket on the Hearth.

The circumstances that brought about the success of Stewart's best known song, "The Cricket on the Hearth," were very peculiar. When he took it to his publisher, Newhall, both were highly sanguine as to its prospects of a large sale. It was printed with a very attractive title page, showing a venerable couple seated before a wide, old-fashioned

fireplace, over the flames of which a kettle was steaming and singing on a crane.

Copies were sent to all the music stores throughout the country, but for some inexplicable reason they did not sell. Most of the 1,000 copies lay on Newhall's shelves. Several years passed by and he had abandoned the song as a complete failure, when one day he received a telegram from the Oliver Ditson Company, in Boston, asking for a special rate on an order for 10,000 copies. Thinking the operator had made a mistake, Newhall had the telegram verified. When this was done he telegraphed that he could not make any discount, and was wired to make the shipment at the usual trade rate as soon as possible. He immediately put the plates of the song on the presses, and orders kept coming until he had disposed of a half million copies.

It seems that Newhall had sent the Oliver Ditson Company a copy of "The Cricket on the Hearth," just as he had all the other music stores. This copy had been placed in a "C" folio with other compositions whose titles began with C. The late Denman Thompson was playing "The Old Homestead" at the time at the Boston Theater, and one of the great features of this comedy drama was a quartet which sang "The Palms" and "The Old Oaken Bucket." They were in quest of new songs, and they had heard of a certain promising one whose title began with C. They went to Ditson's, where the clerk took down from a shelf the folio marked C. In going over its contents Stewart's "Cricket on the Hearth" was examined. One of the quartet was impressed by the picture of the old couple seated before the hearth, and took it up to examine it. The song seemed to fit right into the atmosphere of "The Old Homestead."

All thought of the song they had come for was abandoned, and this one was tried on the piano. The melody lent itself beautifully to the harmonization of the four male voices, and the quartet was correspondingly elated. "The Cricket on the Hearth" was consequently introduced with great success in "The Old Homestead," and immediately Boston, and soon after the whole country, was either whistling or singing it.

Stephen C. Foster's Tragedy.

The beautiful melodies of Stephen C. Foster are inseparably linked with the history of the South. His death had all the tragedy of poor, unhappy Stewart's, and its details are interesting and known to very few. After Foster had composed many of his songs that are immortal, "My Old Kentucky Home, Good Night," "Massa's in de Cold, Cold Ground," "Darling Nelly Gray," "Gentle Annie," "Come Where My Love Lies Dreaming," "The Old Folks at Home," and others, he lived in New York and peddled his manuscripts among the publishers of that time, receiving sometimes as little as \$5 a composition, or when he was more fortunate as much as \$10.

Through his dissolute habits he had become estranged from his family and lived in the various cheap lodging houses

of the Bowery. He used to wear a bombazine cap, and very often went about without a shirt, with the collar of his coat turned up to hide this lack of attire. His favorite haunt was a Third avenue grocery with a "groggery" in the rear, and this was where he wrote a number of his songs.

In the morning he would first glance over a newspaper while he sipped a tall glass of "stone fence," a mixture of rum and hard cider. Then when the spirit moved he would start in to compose, without the aid of a piano, writing sometimes upon a cracker barrel, after which he would go out to market his wares, always returning to a lodging house at night. In his coat pocket he invariably carried a faded photograph of his wife, and in his maudlin moments he would sit on the curb of the pavement, with his feet in the gutter, and, looking at the picture, would weep bitterly.

In one of the lodging houses to which Foster had gone to sleep he woke one night inordinately thirsty, and rose to get a drink of water. He stumbled about in the dark and dislodged from its stand a wash bowl, which fell and broke. In some manner Foster lost his balance and fell also, his neck striking the sharp, jagged side of the bowl, which gave him as deep a wound as though it had been a sword. His cries soon brought assistance, and it was seen that he was seriously injured. An ambulance took him to Bellevue Hospital, where during the night he died.

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A woman friend of Ethelbert Nevin, the composer, spied these verses reprinted in a New York newspaper, and at once realized what rare beauty they would possess with a musical setting. She gave him the clipping, with the remark, "In my opinion, you are the one man in the world to set this to music." So impressed with the poem was Nevin that with his wife that night he committed the lines to memory. The next day when he came home from his studio in Carnegie Hall he was in a state of exultation.

"Anne," he said to Mrs. Nevin, "I think I've accomplished something I never did before."

He sat down at the piano and played "The Rosary" for Mrs. Nevin, whose critical opinions he valued above those of all others. She was thrilled by the majestic grandeur of the minor chords.

"What do you think of it?" he asked. "Don't make any change in it," she said. "Leave it just as you have played it."

Nevin presented the composition to his wife, to whom the royalties have accrued since the day of its publication. It was first sung in public by Francis Rogers from a manuscript copy, and its subsequent world-wide popularity is well known. Though it appeared in 1898, it is selling today more largely than ever, and it is one of the few songs in such great demand that a high price for it is maintained.

There are very few popular songs that have enjoyed two existences like "Silver Threads Among the Gold," first issued

by Charles W. Harris, a Troy music publisher, in 1873. This ballad is peculiarly homely and beautiful, and carries a message that in itself is sufficient reason for a revival. It has sold over a millions copies. It was composed by H. P. Danks, who wrote a large number of well known hymns, to words supplied by Eben E. Rexford, the poet and floriculturist, of Shiocton, Wis.

Danks was attracted by the quality of Rexford's verse in some weekly publication, and wrote to ask him what he would charge for some poems that could be set to music. Rexford wrote back that the charge would be the very moderate one of \$3 each, and as this was satisfactory, he was invited by Danks to submit a number of them. He thereupon mailed to Danks six poems, among them "Silver Threads Among the Gold," for which he received payment for five, \$15, and the sixth was not returned. Some months ago Rexford wrote to the present publishers of the piece, raising the delicate question as to whether or not he had received remuneration for "Silver Threads Among the Gold."

A Twice-Popular Song.

From the very first the ballad appealed strongly to public fancy. When Charles W. Harris, of Troy, went out of business Hamilton S. Gordon, of New York, secured the copyright. The song had apparently outlived its selling qualities, but in the last few years it has taken a vigorous new lease of life, and it is now selling more largely than ever. The sale has been helped by the fact that several years ago a play was put out with the title "Silver Threads Among the Gold" and the ballad introduced in it, but it furnishes strong evidence also that the public is sated with the present abnormal volume of coon songs and ragtime music that is thrust upon it, and is ready and eager to welcome the simple ballads of the long ago.

Gordon first paid royalties on the song to the composer, and, after his death, to the daughter. Then the daughter died and no one put in an appearance to claim them. The publisher then made an honest, conscientious search to find out who was entitled to them, and wrote to the solitary Danks in the New York City Directory to learn if he was related to the deceased composer. This particular Danks happened to be no family connection whatever, but he wrote back that he knew another Danks, who turned out to be the son of H. P. Danks, and to this son Gordon is now paying royalties of between \$7,000 and \$8,000 a year.

The origin of some world-wide popular songs has been completely veiled in mystery. No one today knows who primarily is responsible for "A Hot Time in the Old Town Tonight" and "Ta-ra-ra-boom-de-ay," which were sung at one time all over the globe.

These became extremely popular during the war with Spain. They undoubtedly had their origin in places of low resort. (Copyright, 1912, by the New York Herald Co. All rights reserved.)



Two Things He Practiced Constantly as a Boy—The Violin and Jokes. He Always Saw the Humorous Side of Things.

When They Were Twenty-One



The Early Beginnings of Some of Our Best Known Men

CAN anyone picture John Phillip Sousa, the dignified, the aristocratic, the stern leader of orchestras and bands, in the days of his youth, as a lover of mad pranks, seeing only the humorous side of things and as fond of a good jest as any happy-go-lucky individual who wears a constant smile? Yet, he is remembered in the little village where he first saw the light, for two things mainly—his love of a joke, and his constant practice of the violin.

The first was inborn, the second acquired. "I never remember the time," he asserts, "when I did not long to be a musician. The fever for music was in my blood, and I found myself, after some years of arduous study and application a full-fledged professional at eleven years of age. I had another enthusiasm about that time, which was for the exhilarating game of baseball, and often ten minutes before the hour scheduled for a concert, have I appeared hatless, dusty and disheveled, to throw myself into my fresh clothes laid out on the bed, and make a bee line for the concert hall. But a decade later when I was twenty, I had sobered down somewhat, for I was conducting orchestras all over the country and had a name and reputation to uphold. The following incident happened to me at this time:

"I was conducting the orchestra in the play produced by Mr. Milton Nobles, 'The Phoenix,' and arriving at a little mining town in Illinois, I was told to procure an orchestra of ten men for the night. I started out cheerfully on my search for the local musicians, and found the leader of the local band busily employed in a paint shop. His rolled-up sleeves and general air of smeary paint covering, somewhat dismayed me, but, as he expressed a perfect willingness to talk art, I started in.

"How much," I asked, "do you charge per night for the men you supply?"

"Two dollars a skull," was the laconic answer.

"Can your men read at sight, and transpose if necessary?"

"He waved his hand disdainfully. 'Don't you worry, young man. We can read anything and transpose anything you've got. We're all right.'"

I FELT very nervous, for I was young, and this leader was a man at least fifteen years older than I. But it was this or nothing, and I left after bidding him have his men at the door of the theater at 7:30 sharp. They were there on time, and a harder looking lot I have seldom seen. The leader was smoking a huge pipe in the corner of the dressing-room, and as I entered, he rose and came over, saying:

"Well, here we are on time, you see. Now what overture air we goin' to play?"

"I gasped. Then I explained that the overture in use was one I had written myself, and that as it was quite popular, I preferred it to any other.

"But that won't go in this town," he declared. "I got the overture that this town wants and that's the one we're goin' to play."

"But," I expostulated, "I can't—"

"Oh, yes you kin," growled the leader putting his face close to mine. "You kin do things in this town you ain't never done before, so don't worry."

"I was helpless. It was that or no overture at all; so with a sinking heart I rang up the curtain and began. Pandemonium! Every man was playing in a different key. The overture had evidently been transposed at some time or other and each man was uncertain as to his part. When I could be heard, I shouted:

"It's in E flat!"

"They played on. It was the maddest chaos I have ever heard. They wouldn't stop, either, until the—(Continued on Inside of Back Cover.)"

When They Were Twenty-one

(Continued from Page 2.)



overture had come to a vociferous end. Then the leader looked up at me and grinned.

"A few little wrong things," he said. "But they don't matter."

"Matter?" I was so choked with wrath I couldn't speak. Then I said in a low tone, "This is the rottenest orchestra I ever heard. You don't know one note from another."

"Well, if you don't like us," he answered, "pay us and we'll go."

"At that my fury burst bounds. 'Pay you!' I cried. 'Not if I know it. Get out of this theater as fast as you can! You'll not get a cent!'"

"The end of it was that the village constable was called in and he persuaded the men to retire peaceably. But the incident is vivid in my mind today. It was the only time I ever ordered a whole orchestra out of the theater, and I hope never to repeat the experience, though I could have ordered out an army at the time, I was so wrought up."

Beginning his career in this strenuous fashion, Sousa, then the youngest bandmaster and orchestral leader in Washington, was constantly in demand, and his reputation grew with every appearance. He lived music, dreamed it, thought it and spent all the spare time he could

gain on his compositions. These soon leaped into popularity, his stirring rhythms, and swinging tempos waking the blood of the large audiences who listened to his conducting, and winning for him the soubriquet of the "March King," which name he still owns. He never thought of any other career, never wished for any. A musician born and bred, he has ever made directly for his coveted goal.

Dramatic News 6/24/12

John Cort Plans an Active Campaign—To Continue Producing Operas Such as the Gypsy, the Glassblowers and the Rose of Panama—A New Play By Theodore Burt Sayre—Mrs. Carter in Comedy Work.

Prior to his departure on a tour of inspection of his theatres in the West John Cort announced some of his plans for next season. In his offices in the Fitzgerald building Mr. Cort was examining some of the implements needed for his hunting expedition in the Olympic mountains, which begins on the 4th of July. To a DRAMATIC NEWS man Mr. Cort said:

"Yes, I am going to look over the theatres which bear my name and the names of others. When in Los Angeles I shall confer with Oliver Morosco about some of the plays he promises to bring to New York in the fall. I will meet Mr. Bowes, the husband of Margaret Illington, in Montana. You know Miss Illington will open the new theatre located on West 46th street, near Broadway, which will be completed late in November and will carry her name. I shall be deeply interested in road attractions, and expect to have some productions on the local stage.

"Lina Abarbanell, who has gone to the Adirondacks, will be under my management for the next five years. She will have the title role in The Gypsy. This, you know, is the latest opera by Pixley and Luders, which goes on a preliminary tour before being submitted to New Yorkers in November. This settles the report that Miss Abarbanell will reappear in Madame Sherry.

"I will have a new opera by John Philip Sousa, called The Glassblowers. The book and lyrics will be furnished by Leonard Lieblich. You have already printed the full details about this production.

"Another opera under my management will be The Rose of Panama, which won its reputation at Daly's last season. I have selected Chapin to head the company, and the tour will be confined to the West.

"In the dramatic line I hope to submit Mrs. Carter in a new drama about the 1st of October. It will be a comedy, and, therefore, she will not be called upon for that tiresome emotional work.

"Theodore Burt Sayre and Cleveland Rogers are responsible for Ransomed, which will be launched around election time. A farce by Frederick Chapin, called C. O. D., will also have a hearing.

"You no doubt have observed the progress made on the Cort Theatre on West 48th street. Unless some unforeseen thing happens the dedication will be with Laurette Taylor, in Peg o' My Heart, early in October. Miss Taylor is using this play in Los Angeles with phenomenal success.

"I am looking forward to an extensive season, and, like all the other managers, hope for the best."

164 Anna. Mus. 6/15/12

MUNICIPAL BANDS

We were told, on good authority, that the New York branch of the musical union recently had a long discussion as to whether union musicians were to be allowed to play in a certain street parade with nonunion bandmen.

Naturally, it is none of our business how the union and nonunion men govern themselves in matters relating to engagements. But it is very much our affair how these same musicians play when once they have taken that engagement.

We hold that the public are absolutely indifferent whether union or nonunion men make their street music. And the reason of that indifference lies in the fact that in some cases the nonunion man plays as well as the union man. It ought to be so clear that the union men play so very much better than the nonunion men that the public can hear the difference between the two and will not accept the services of the inferior player.

It might hit some of the careless ones hard to turn them out of the union but in the end it would be the best thing the union could do, if the management successfully undertook to raise the standard of union men and to keep it raised, and to insist on progress and improvement in the men, instead of allowing so many of them to waste their time in useless amusements, and neglect of practice.

How many of the union men read musical and educational works? How many of them look at the musical papers, with the exception of the official sheet of the Federation, which is a business, and not an educational publication?

Many of our readers will exclaim: "Yes; that's all very well for you editors to write about, but how are you going to get the men to improve themselves?"

That, of course, is the difficulty. If we could improve matters we should do everything in our power to help the musicians to better themselves. For the cause of music is our cause. We are not hypocrites. We make no pretense of running this paper from purely disinterested motives like missionaries among the ungodly heathen. We know that no musical publication can pay its way in an absolutely unmusical community. It is to our interest, therefore, to do all we can to raise the standard of musical taste in the people and to create an interest in the musical education of the masses.

The question of the hour is, then, How are the masses to be most effectively reached? We reply, without hesitation, by means of public band concerts. Now, we do not say that a band concert is the highest form of a musical entertainment, nor do we believe it is the function of brass bands to attempt the higher forms of symphonic music. But the band reaches the masses. For every one man who goes to a symphony concert a hundred men, perhaps more, hear the music of the band in the park, the drill shed or the street.

Our readers must not think that we rank the band as inferior to the orchestra in every way. We are perfectly familiar with the great repertory of the symphony orchestras and have heard many of the finest orchestras of Europe and America. Yet we assert that there is a solidity and grandeur in the massive tone of the best military bands which no orchestra, however fine, can approach. All we say is that there are certain compositions which belong to the orchestra and that it is a mistake on the part of some of the bands to attempt to play them.

It must be distinctly understood, however, that the only bands that have any educational value to the masses and musical interest to the cultured classes, are the good bands.

Of course, every band must have a beginning. All honor to the boys of the country village who lay their heads together and decide to organize a band. They have our heartiest good wishes. But we are not concerned with village bands or amateur bands of any description just at present. We are now talking about the highest kind of professional band, from which we have the right to expect and demand the best kind of band music played in the best possible style. The only kind of a band that can come up to our requirements is a band composed of well trained musicians who play together year in and year out under one conductor, or at least under a few of the best conductors. Sousa himself could not take a collection of musicians, gathered from everywhere for a series of concerts, and make this haphazard organization play to suit him, or to satisfy the public which had become accustomed to the playing of Sousa's regular band. And if Sousa cannot do it, how can we expect the average conductor to give the public of our great cities a series of band concerts that will improve as well as satisfy the general taste of the masses if this aforesaid average conductor has only a temporary band composed of musicians who are not only not accustomed to play together continually under the same conductor, but who are also playing under other conductors in different organizations at the same time? And it is for these reasons that the usual band concerts are so unsatisfactory to a musical audience, and so tame to the general public.

It is a musical disgrace to the great and fabulously wealthy City of New York that it has no municipal band. We are not referring to regimental bands, but to a New York City Band, composed of the best available players, under salary to the city, and forbidden to play in any other organization. We want, in fact, a band that will rank with the Boston Symphony Orchestra as an artistic body of performers, but not necessarily composed exclusively of nonunion men and foreigners.

As we said before, the union men ought to be the best men, and it is their own fault if they are not. It is also desirable and just that if this municipal band is to be paid for by the citizens it should be composed of Americans and American citizens. Of course, if some of our multimillionaires choose to foot the bill and prefer to import a foreign organization like the Boston Symphony Orchestra we shall be glad to have as magnificent a permanent band as that is orchestra. Failing this, however,

the best thing to do is to get the city to support it. The curse of some of the municipal affairs, especially in the United States, is the bribery and jobbery that goes on behind the backs of the taxpayers. Occasionally a man with a strong political pull, though of slender musical merit, would secure a position in the band that really should have gone to the better musician who, unfortunately, had no friends higher up. Political influence is, of course, valueless in an organization like the Boston Symphony Orchestra, which is dependent on the wishes of the one man who is financially responsible for it.

Or the municipal band might be run on the plan of the Mendelssohn Choir of Toronto. No more perfect an organization has ever given performances in New York. We cannot imagine a finer ensemble of effects and better subordination of the performers to the will of the conductor than the Canadian choir showed us in Carnegie Hall last winter. Yet this organization is not a permanent one. At the end of each season the choir is disbanded. At the beginning of the season each singer desirous of becoming a member must go before the examiners and perform the appointed music.

By this means Dr. Vogt is able to reject any one who falls below the standard, no matter how many seasons he has been with the organization, and by this same method the best new material is regularly added to the choir.

In our opinion a system like this would do admirably for a municipal band. In the first place, every citizen would have an equal chance of becoming a member of the band. In the second place, the competition every season would necessarily raise the standard of excellence in the skill of each individual performer.

Is it necessary for us to point out the many ways in which a municipal band could be kept busy by the city? It is a question in our mind if a municipal band supported by the city would not actually cost the city less than it is now paying for its park music and its parades and receptions every year. But even if New York paid more it would be paying for much better music. Besides, what is the cost of a band to a city of New York's wealth?

There will not be an honest attempt to play the numbers printed on the programs until the making of the programs is entrusted to some one who understands the capabilities and the requirements of brass bands. Time and again the bandmasters are compelled to play another number than the one on the program simply because the composition selected by the program maker is beyond the technic of the players, or unsuitable to the nature of the instruments. We are speaking now of the music played in the parks in some of our cities by bands that are engaged by these cities for the season and for whom the programs are compiled by some well meaning but unsuitable musical person who is supposed to be an authority on all matters pertaining to music.

A band program should begin with, or at least contain, a standard overture, but not necessarily the latest symphonic prelude to the latest music drama. The program should also contain a good operatic selection, and a fantasia on national airs, or a descriptive piece. With such a backbone as this the program may then be filled up with any kind of march, waltz, two-step or anything else the conductor or program maker chooses.

But the programs of some of the band concerts we have seen, containing nothing but Beethoven, Wagner, Schumann, Strauss and Brahms, are as absurd for outdoor performance as the masterpieces of Rembrandt, Turner, Murillo, Reynolds, Raphael, or of any of the great painters, would be if hung up in place of the broad, coarse grained, highly colored scenery and drop curtains in a theater.

N.Y. Herald 7/2/12

Mr. John Cort will start building operations at once on his new theatre in Park Square, fronting in Boylston Street, Boston. The house will be opened late in the autumn with Mr. John Phillip Sousa's new opera, "The Glassblowers."

N.Y. Tribune 7/2/12

John Cort, the Western manager, will add another theatre to the two which he is now building in the East, according to an announcement given out by his agents here yesterday. The new playhouse will grace Park Square, Boston, fronting on Boylston Street. On ground recently purchased from Lawrence Minot, of the New York, New Haven & Hartford Railroad, a theatre will be built seating about 1,600, and will be ready for occupancy next January, when Mr. Cort expects to open it with John Phillip Sousa's new opera, "The Glassblowers."

N.Y. Times
6/24/12

LOW-PRICE PLAYS CIRCUIT.

High-Grade Productions at 10, 20, and 30 Cents to be Offered.

The popular-price theatres that have been in an almost moribund condition since the growth of the motion-picture idea in the last three or four years are to have a new lease of life, if plans of the newly incorporated Co-Operative Booking Circuit Company carry out as the company expects. This company, which has been incorporated under the laws of New York, will put in operation next season a newly arranged circuit of theatres and attractions, offering high-grade plays at prices of 10, 20, and 30 cents. The circuit will not resemble the old melodrama circuit, but will be an attempt to provide good presentations at moderate prices of commendable works, including standard plays and also new pieces.

L. Lawrence Weber is the President of the new company, Moses Reis the Vice President, F. Ray Comstock the Secretary, and Marcus Loew the Treasurer. Among the producing managers that have already obtained franchises are the Shuberts, William A. Brady, Lew Fields, Lawrence Weber, F. Ray Comstock, Gus Hill, Marcus Loew, and Moses Reis.

The circuit is to be operated more or less on the plan of the burlesque wheels. There will be an equal number of attractions and weeks to be played, the attractions following each other in specified rotation from playhouse to playhouse and from city to city. At the beginning there will be not less than thirty attractions and thirty theatres.

Board of Censors to Act.

Each man who becomes a producing manager for the circuit must obtain a franchise similar to those issued by the burlesque wheels. The entire system—theatres and productions—will be under the general control of a Board of Censors, which will assume responsibility for the conduct of the theatres and the character of the performances.

Theatres have been acquired already in Boston, Montreal, Albany, Troy, Schenectady, Utica, Rochester, Cleveland, Chicago, St. Louis, Kansas City, Indianapolis, Milwaukee, South Bend, Detroit, Toledo, Columbus, Newark, Hoboken, Erie, Harrisburg, Scranton, Philadelphia, Baltimore, Washington, Newark, New York, New Haven, and Hartford. In the larger cities each attraction will be offered for a week, and two theatres, in different districts of the city, have been obtained in both Philadelphia and Chicago. In the smaller cities the attractions will play only three nights, moving to the next city for three nights. On the other three nights of the week in such cities the theatres will be opened for regular traveling attractions playing at higher prices.

Project Really Co-Operative.

"This is literally a co-operative company," said Mr. Weber yesterday, explaining the new venture. "Every person, whether in the theatre or in the producing end of the business, will be a stockholder in the corporation and will share in the general benefits. We can afford to offer more expensive productions than have ever before been presented at the same prices because every manager of a house or company shares in the profits of the entire system, instead of being dependent only on the receipts of his individual company or theatre."

"We believe that there is a great public demand throughout the country for good plays capably presented at very moderate prices. It cannot be that the picture shows really satisfy the public craving for interesting entertainment, and we hope to meet the competition that they have brought into the regular theatrical business. Popular price-stock companies are doing good business in many of the cities on our list, and this would seem to establish the success of our plan in advance. In the larger cities, where stock companies ordinarily present one bill for the entire week, we should certainly be able to get a week's business for each of our shows. In the smaller cities, where the popular price attraction is to run only for three days, I predict that by drawing the people away from the picture houses and back to the regular playhouses, we shall increase the amount of business done by the \$2 attractions booked in the same theatres."

John Phillip Sousa, March King, Talks of His Favorite Compositions

COMPOSER AND TRAP SHOOTER DISCUSSES HIS WORK AND SAYS TITLES AND MELODIES COME TO HIM SUDDENLY—SHOOTING HIS RECREATION.

By OCTAVIA ROBERTS.

"My most popular composition?" mused the great march king, John Philip Sousa, when I asked him to answer that question yesterday at the conclusion of the gun meet in which he had taken part. "My most popular composition?" "Stars and Stripes Forever," without a doubt. On the recent tour I made around the world with my band, they seemed to know it everywhere. We could hardly start the opening notes before the crowds began to applaud."



OCTAVIA ROBERTS.

Mr. Sousa settled deeper in the chair in the sun parlor of the Leland and smiled. "The spirit that guides my pen helps me; I can't explain it in any other way. Titles come to me suddenly, just as all my best melodies have come to me."

"Are you a spiritualist, Mr. Sousa?"

"No, not in the accepted term. But, I do firmly believe that all good inspirational work is the result of some spiritual communion. I don't understand it, but I feel it. Sometimes it falls me, and then my work lacks something. I can put my finger on the very spot where I was left to myself. Do you understand me?"

"Yes. I have heard many writers say the same thing. I remember the story, too, of how the air of 'Hark, Hark, the Lark at Heaven's Gate Sings,' is said to have come in a flash to Shubert."

"That's what I mean," said Mr. Sousa. "I don't see how any atheist can ever be a musician."

"But you are a great many other things besides a musician," I reminded him. "Indeed, I want to ask you above everything else, how you explain your versatility and your success. I was brought up to think that a man who was Jack of all trades was master of none. Yet, you, if I know all your history, are the march

king of the world, a good conductor, a composer of operas. 'El Capitan,' 'The Bride Elect,' I don't know what all, an author of three novels, an excellent shot, as your record shows today, and a horseback rider who thinks nothing of riding from Hot Springs, Ark., to New York."

"I had a great time on that ride," said Mr. Sousa musingly, "my daughter and I and a groom were the party; we took five horses with us. Riding is great sport."

"But how do you do it?" I insisted.

"Someone asked me that in New Zealand," Mr. Sousa replied. "I told him that the way I explained what I have done (if you think I have accomplished anything) was just like a man who builds his homestead. First he builds his home, doesn't he? Then he builds a barn; later, when he gets time, he may put up a summer house, perhaps some day a garage. Little by little he has quite a place. Now, if he had run from one thing to another, tacking on a board here and a board there, he would have made a failure of everything. In my own life, music was my house. I began playing the fiddle when I was a child. I taught music at fifteen, I conducted an orchestra at seventeen, band leader of the Marine Corps in Washington for years. Later I started Sousa's band. It was natural that I should compose music to play on the band. Not until I was sure that my band and my compositions were a success did I do much else. I always do one thing at a time even now, drive it home, finish it, before I let myself have another idea."

"When did you write your novels, 'The Fifth String' and 'Pipetown Sandy'?"

"Long after. They were the summer house on my lot. The same way with my pastimes. I didn't take up shooting until six years ago."

"You are an excellent shot, Mr. Sousa."

"For an amateur I do pretty well. I enjoy it. I got 90 targets out of 100 today. I was pleased. I like to be in the 90's."

"Which is the most difficult, to write or compose?"

"Nothing is as difficult, I think, as musical composition. Did you ever think about it? The painter draws from nature; the writer from life; the musician from nothing earthly. Take the most beautiful sound we know—the song of the nightingale. If the musician produced that it would only be ridiculous. He must do much more. Music comes from nowhere; yet it appeals to all men."

"Do you think that we Americans are ever going to be called a musical nation?"

"We are a musical people now. Americans spend more money on music than any nation in the world. We have much talent also. The only trouble is that we are too young a nation to take the time to develop the arts as the older countries have had leisure time to do. It's all environment. I am no believer in nationality. America is a new country with work to be done. Every pioneer naturally builds a house before he buys a piano. We haven't gotten around yet to buying a piano. That's the only difference between America and Germany."

I looked skeptical, perhaps, and Mr. Sousa continued with even greater fire. "Environment determines men's actions. Look at America, our great interest outside of business as a nation is, perhaps, baseball. Well, men from all over the world come here, boys from Switzerland, boys from France and Germany and Poland. They are interested in baseball, too, at once. Look at the names of the league players—names that represent every nationality under heaven. Yet they all play ball. Environment brought that about, otherwise they would each excel in nothing but their own national games."

"Have you written any new composition lately, Mr. Sousa?"

"I have written a musical suite since my return with the band from the tour of the world."

"Can you tell me anything about it?"

"I have tried to suggest the countries through which we passed in different numbers, ending with Washington, where the president received me on my return. One number, to illustrate my meaning, I was moved to compose in this way: One night in Africa, near J, I was invited to a native dance. One of the Kaffirs played a mournful little air on his pipe. I used some such motive in the composition and call it 'The Kaffir on the Karoo.'"

"Another good name. What do you call the entire suite?"

"Tales of a Traveler."

"I am going to trouble you with just one more question, Mr. Sousa, you have been shooting all day, I know you are tired, but won't you tell the public, you who have known all the good things that the world can give, fame and honor and travel, and wealth, what are life's best gifts?"

"A dog, a gun, a horse and a woman," said the great march king with twinkling eyes.

I broke my promise at once about the last question; "Is that a diminuendo or a crescendo, Mr. Sousa?"

"Crescendo, crescendo, of course," he smiled. "The last is the best of all."

Am. Mus. 6/29/12

Sousa and his Band will commence their twenty-first season August 18.

Rochester Herald Express

SOUSA WILL SHOOT.

Canandaigua, June 27.—At Lakeside Park to-morrow, beginning at 9.30 o'clock, will be held the tenth annual all-day tournament of the Canandaigua Sportsmen's Club. Many trap shooters of prominence are expected to compete for the 87 prizes. The prize for high score will be a \$50 gun; second high, \$21.50 gun. In the merchandise event the value of prizes is \$314. It is expected that John Phillip Sousa, the bandmaster and composer, will be a participant.

Ind. File Star 7/6/12

A trombone player in Sousa's band complains to the court that a young woman has chased him around the world. Another instance of feminine progressiveness. Heretofore it has been the chorus girl who was the complaining party.

The bull moose according to the nature.

Youngstown, O., Telegram 6/19/12

Charlotte, N.C.

POLICEMEN ON GUARD AT EVERY DOOR AS DELEGATES FILE INTO CONVENTION HALL

CHICAGO, June 18.—Policemen at every corner at every door and in every aisle were the distinguishing feature of the scene at the coliseum in the early hours before the doors were opened to ticket holders.

The nervous tension due to general expectation of tumultuous scenes "from the drop of the hat" at the opening of the Republican National convention was apparent on all sides. The police were as nervous as any body else. It was difficult even for people with proper tickets including newspaper men, to get into the hall. Assistant sergeants-at-arms, doorkeepers, ushers and other subordinate officials, were so keenly alive to the possibilities that their hands trembled as they took tickets and ushers showed people to their seats with furtive glances about them, as if there were something explosive just under their feet.

Along the front row between the body of delegate seats and the platform, a solid row of uniformed police as early as 9:30 a. m. sat waiting for nobody knew what.

Last touches by the carpenters mingled with an obligato of hammers and a buzz of conversation, forerunners of the heavier hammering promised when the convention began.

Halted Sergeants-at-Arms

Five minutes later a thin procession of men in plain clothes came in at one of the entrances. Assistant sergeants-at-arms they were, but the police pounced upon them as if they were a hostile army.

Col. Wm. F. Stone, sergeant-at-arms of the convention who was on tip-toe all morning with solicitude for the maintenance of peace and smooth fulfillment of orders, had his assistants quickly ordered out of the aisles and seats.

The soft click of the "secret sounders" of the newspaper telegraph operators began to be audible near the platform about 10 o'clock; the press section with its upward of 500 seats was filling up; the convention hall "story" of the momentous Republican convention of 1912 was streaming out to the newspapers of the civilized world.

At exactly 10:16 the band broke in with "My country, 'tis of thee." A few people recognized the tune and stood

up with heads bared. To most of the people, however, a band is a band, and a tune is a tune, and they paid no attention to the matter. A bit later, when after a Sousa march, they played "The Star Spangled Banner," many more people caught the air, and stood with due decorum until the band finished.

Even News, Buffalo 7/1/12

SOUSA MAKES RECORD AT TRAPSHOOTING

The Bandmaster and World Record Holders are Killing ing Clay Birds at Bradford.

BRADFORD, Pa., July 9.—(Special).—The seventh eastern handicap of the Interstate Association tournament opened at the Foster Brook grounds of the Bradford Gun Club this morning at 9 o'clock with a large attendance. Included in the number of marksmen are a number of the holders of world records. Today's program consists of 10 events of 15 targets each and a special event of 25 double targets.

Yesterday was practice day when five events of 20 targets each were shot off. Following the completion of the program, the special match race between Fred Gilbert of Spirit Lake, Iowa, holder of the Hazard double target challenge championship trophy and Fred G. Bills of Chicago, Ill., who challenged Gilbert. The match was of 100 double targets. Mr. Gilbert succeeded in defending his title to the cup, breaking 180 out of a possible 200 while Mr. Bills scored 152 points out of a possible 200 targets. The match was watched with much interest by a large crowd of marksmen and visitors on the Bradford Gun Club grounds.

John Philip Sousa, the noted bandmaster, made a record of 88 out of a possible 100 targets. He has a hobby for trap shooting. Mr. Sousa will remain in Bradford for the entire three days' sport.

In the professional class yesterday at the practice shoot, Homer Clark was high gun, breaking 99 out of a possible 100 targets.

Cincinnati, Enquirer 6/19/12

In connection with the sale of this famous "Salome" picture to an American contemporaneously an American girl, an Ohioan, by the way, has just made a successful debut in Paris at the Gaité Lyrique Theatre, in the role of Salome in Massenet's opera, "Herodiade." Her name is Miss Ada Chambers, but she has taken the stage name of Ada Androwa. This was her first appearance on the operatic stage. Until about three years ago she was soloist with the John Philip Sousa's Band. Possessing an exceptionally dramatic soprano voice, she was urged to come to Europe to study for opera. She took the advice of her friends and came to Paris, where she studied under Jean de Reszke, although she found time to pass a year in Italy, learning the Italian language.

Washington Star 7/1/12

John Philip Sousa's opera, "The Glass Blowers," which John Cort is to produce, will be first in Boston in October.

Phila Item 7/2/12

Sousa and his band are now engaged in carrying out their twenty-first season. This is the "coming of age" year in the history of a remarkable organization, and John Philip Sousa has received due reward for years of inspired endeavor.

N.Y. Dramatic Mirror 7/24/12

PLANS FOR COMING SEASON.

BOSTON, MASS. (Special).—We are still in the doldrums, with the new season still a long month ahead. It will be ushered in by May Robson in a new play at the Park on Aug. 15, and by The Million at the Majestic on Aug. 19. Labor Day will see Rose Stahl in Maggie Pepper at the Park. The Quaker Girl at the Colonial, and William Hodge in The Man from Home at the Plymouth. In October the new Cort will open its doors for the first time, with John Philip Sousa's The Glass Blowers. These are the fixtures, as far as determined, for the beginning of the new season.

What Goeth On

By The Looker-On.

John Phillip Sousa.

Increasing years have no effect upon the enthusiasm and good fellowship of the great band master. Those of us who are fortunate enough to have known him in the days when he was the director of the United States Marine Band in Washington can scarcely realize that the gray-bearded gentleman who greets you so cordially is the same man who for a dozen years directed the greatest musical organization of the day.

But as Mr. T. C. Guthrie said at the Manufacturers' Club last night, the average individual who has seen John Phillip Sousa at work at the head of his band has seen his back and not his face, and when the bandmaster turned his back and tightened his coat the old familiar outlines were seen and there was a clapping of hands in recognition.

After fourteen months of travel into the uttermost parts of the earth, Mr. Sousa is now in the land of his nativity, recuperating, enjoying himself, making the tour of the shooting tournaments of the south, and is in Charlotte for the coming three days for the meet at the Mecklenburg Country Club. His stories of experiences in various sections of the world are fascinating, told in that crisp, entertaining way that has characterized the man for so many years. Last night he told of meeting an American negro in Kimberly last year. Mrs. Sousa and their daughter and the bandmaster were at dinner when the big East Indian head waiter entered and told Mr. Sousa there was a Kaffir desiring to see him. All blacks in that country are known as Kaffirs or natives, never negroes.

Mr. Sousa gave instructions to admit the black whereupon the face of the negro appeared in the doorway, and he said with the distinguishing grin: "Howdy, Mr. Sousa, I am sure glad to see you, sir."

"Who are you and where are you from," asked the musician, when the black spoke English so well.

"Well, sir," he replied. "I am a North Carolina negro. I came down here on a sailing vessel and I wanted to see the home of my forefathers. But these natives do not suit this negro. I am ready to go home."

Mr. Sousa said his manager made arrangements to take the black with them until they reached the Natal boundary where it was necessary for them to pay a high license him across the line or leave him behind but there were many Americans there and the Tar Heel negro was better satisfied.

"I am sure that negro was from Charlotte else he would not have been so anxious to return to North Carolina," said the musician.

Mr. Sousa last night paid high tribute to the memory of the late Maj. Archie Butt, whom he knew intimately. He tells that Major Butt required every one approaching the president on reception days to give his name and though the two men were closely associated for years, Major Butt always said, "Name please," when the great bandmaster reached him in the line. And never a sign of recognition showed on the soldier's face as he introduced the band leader to the president, who in turn, knowing the musician intimately, never failed to remark upon this peculiarity of his military aide.

In years gone by there was a question as to his name raised in a musical publication. It was said that he was a Greek whose name was Phillip So and that when he came to America his trunk was marked L. Phillip So, U. S. A., and that the name and the letters standing for United States of America were consolidated making the name Sousa.

This is not the fact in the case, says Mr. Sousa, who says he was born in Washington, D. C., U. S. A., and that his father was a Portuguese, born in Spain. He recalls that people of his name, his ancestors, came to America as early as thirty years after the discovery by Columbus and that since then the family has been represented along the coast of the two Americas by sea-faring people and those of an exploring turn of mind.

Portugal was under the domination of Spain for fifty years. Phillip was ruler of the dons and John was the titular head of the Portuguese. In this manner the bandmaster of today came to have the two handles to his name, John Phillip.

Since returning from his trip around the world Mr. Sousa has refused to appear professionally and has devoted the time to recreation in the south-east and is enjoying his visit to Charlotte immensely. Yesterday he went for a ride over the Country Club grounds with Mr. J. E. Crayton, a crack trap shooter and today he was shown some of the surrounding country by the Looker-On and ever and anon the drivers were punctuated by expressions of appreciation of the beauties of this Piedmont section and when the shoot will have closed it will be with regret that he will return again to the land of the Crackers to shoot in the Southern Handicap at Columbus, Ga.

Newark, N.J. Star 6/28/12

SOUSA MAY PLAY AT ASBURY PARK

Carl Edouarde Is Arranging to Have Bandmaster Give a Series of Concerts.

ASBURY PARK, June 27.—A scheme for having John Philip Sousa give a series of concerts of his own composition here in midseason is one of the enterprises which Carl Edouarde, who has the boardwalk band concert contract, is now working upon. Mr. Sousa has not been here for several years.

Review N.Y. 7/6/12

CORT WILL HAVE BOSTON THEATRE

Western Manager Will Build a New Playhouse in Park Square.

Announcement was made yesterday from the offices of John Cort that the Western theatrical manager has purchased from Lawrence Minot, a trustee of the New York, New Haven and Hartford Railroad, a plot of ground in Park square, Boston, on which will be erected a theatre with a seating capacity of 1,600, built along the latest approved lines and resembling in structure the Cort Theatre, now in the course of construction in West Forty-eighth street, New York. Contracts call for this, the third theatre being built for Cort in the East, to be completed not later than the first of next January. Mr. Cort plans to open his Boston playhouse with John Philip Sousa's new opera, "The Glassblowers," which will be produced by the former in October.

Billboard 6/29/12

When John Philip Sousa, idol of the people, prince of men and King of Band Leaders, shall finally lay down his beloved baton, Carl Edouarde will take it up and carry on the work from where the master has left off.

For several years the writer has known Mr. Edouarde, has watched his progress and noted his approach toward the heights which a conductor of such pronounced and wonderful qualities was bound to attain, and which it now becomes a pleasure to record.

A certain well-known musician, whose name we agreed to withhold, related the following interview with Mr. Sousa: "Have you heard, Mr. Sousa, of the remarkable success Carl Edouarde is having this year?" asked the musician. "Yes, I have," replied the music master, "and I'm not astonished. You simply can't stop Edouarde. He's the most capable leader in the game at the present time. Mr. Edouarde has not only the education and the experience, but he is a natural musician, and has a native genius that surpasses that of any other leader I know of. Edouarde's achievement is the result of real and irrepressible merit. He is not merely getting there—he has arrived." To which significant description should be added the fact that Mr. Edouarde is one of the finest physical specimens that ever stepped up on a conductor's box, and that the force of a charming personality is felt through all of his work.

Inasmuch as Edouarde is looked to succeed Arthur Pryor at Asbury Park to fill what is considered the highest-class band engagement in the country, we were anxious to get a line on his present work and the personnel of his present organization. Accordingly we took a jaunt one day last week to Woodside Park, Philadelphia, where Edouarde was finishing up the six weeks' engagement of his fifth consecutive season. Patrons of that beautiful resort have to borrow a phrase from the vernacular of the "fan," gone plum dippy over Edouarde and his band. The best proof of this assertion may be found in the figures obtained from the superintendent of the trolley company which owns the park. That courteous official informed us that on Sunday, May 17, the day of Edouarde's second concert, 32,000 people were carried over his lines and that on June 16, on which day there was a heavy and continuous rain fall, 71,200 people trod to Woodside to hear the final Sunday concert. Were there enough Edouardes to go around there would be no longer any ground for the oft-repeated assertion that parks have lost their drawing power.

Critics of the various Philadelphia papers united in declaring Mr. Edouarde a perfect artist, and his band a superior and unusual organization—one of these critics, writing in the Philadelphia Item, bestows upon Carl Edouarde the alliterative, and for a musician, strangely cacophonous title, "prince of program preparers" and attributes a portion of the director's success to his skill in the selection of his music.

Edouarde picks his programs from a repertoire of some 8,000 scores, and fashions them so as to please everybody—the hard shell critic and the predominating class which goes merely for the joy of listening to the music of a high-class band. Edouarde's music library is the largest ever carried by a musical organization not excepting Arthur Nikisch and the London Symphony Orchestra. Sixteen trunks are used to carry the various scores.

As to the band, Mr. Edouarde has assembled this year 50 musicians, who, man for man, will stand comparison with any band in the world. Richard McCann, the assistant conductor, is one of the finest solo cornetists in the game today. He is a master of technique and produces the clearest, softest, most melodious tones we have ever heard from a cornet. His playing is comparable to Levi's and his career will be well worth watching.

Those familiar with the make-up of bands may get a fair idea of the superiority of this one by glancing over a few names, selected at random from its make-up: F. Van Amburgh, clarinet; R. Whitby, trombone; Ed. Montray, xylophone; Carl Schuman, French horn; Marcel Tabuteau, oboe, and the Holberg Brothers, tubas. All the rest of the men are of the same class—engaged regardless of expense, on account of known ability and special fitness.

Carl Edouarde will open the most important and profitable engagement of his career at the Arcade, Asbury Park, on Saturday, July 6. The Billboard, knowing the man and his work, predicts a triumphant premiere and long continued success.

Boston Post 7/18/12

Sousa and His Band

Sousa and his band are now engaged in carrying out their 21st season. This is the "coming of age" year in the history of this remarkable organization, and John Philip Sousa can modestly accept, as a reward for years of inspired endeavor, the verdict of the world, universally expressed—that Sousa and his band are incomparable, standing supreme in their class as the leading exponents of instrumental music, and a model for all others. That this is a fact is attested by the leading critics of every country in the civilized world. Americans believe in facts, not in elaborate promises, and it is with confidence and faith in the pride and discrimination of the American public that the announcement is made that Sousa and his band will appear here next fall.

Boston Globe 7/14/12

Sousa and his band are now engaged in carrying out their 21st season. This is the "coming of age" year in the history of a remarkable organization, and John Philip Sousa has received due reward for years of inspired endeavor.

MUSIC ON THE PIERS TO-NIGHT.

Municipal bands will give the following programmes on the various recreation piers this evening, according to announcement from the Department of Docks and Ferries:

- WEST 129TH STREET.**
Arthur Bergh, Conductor.
"Star-Spangled Banner."
1. Overture, "Ruy Blas".....Mendelssohn
2. "Americana".....Gilbert
3. Ballet Music from "La Source".....Debussy
4. a. Punctilious.....Herbert
b. Yesterthoughts.....Koler Bela
5. Overture, "Comique".....Bergh
6. a. Serenade d'Amour.....Bergh
b. Capriccio.....Strauss
7. Waltz, "Artists' Life".....Hoschna
8. Selection, "Girl of My Dreams".....Hoschna
9. Comedy Overture on Negro Themes.....Gilbert
10. March, Militaire.....Schubert
"America."

- EAST 112TH STREET.**
Edwin Franko Goldman, Conductor.
"Star-Spangled Banner."
1. March, "Arms of America".....Pryor
2. Overture, "Maritana".....Wallace
3. Dance of the Sylphs.....Berlioz
4. Excerpts from "Robin Hood".....De Koven
5. Song, "The Rosary".....Nevin
6. Fantasia on Songs of Stephen Foster.....Laurendeau
7. Excerpts from "Rigoletto".....Verdi
8. Swing Song.....Barnes
9. Waltz, "Silhouettes".....Roberts
10. Pan-American.....Herbert
"America."

- WEST FIFTIETH STREET.**
Gustave d'Aquin, Conductor.
"Star-Spangled Banner."
March—"Daughter of America".....Lampe
Overture—"William Tell".....Rossini
Waltz—"Gold and Silver".....Fall
Grand selection of the latest popular melodies.
Characteristic—"Down on the Suwannee River".....Myddleton
Selection—"The Enchantress".....Herbert
a. "Gondoliers".....Nevin
b. "Venetian Love Song".....Nevin
Grand selection of Old Plantation Songs.....Ross
h. That Navajo—Paraphrase of an Indian War Dance.....Lampe
March—"The Electric Wave".....Sutton
"America."

- EAST TWENTY-FOURTH STREET.**
John George Frank, Conductor.
"Star-Spangled Banner."
March—"Fall in Line".....Rosey
Overture—"Tubel".....Bach
Waltz—"The Aero Travelers".....Weiss
a. "Indian Song".....Cadman
b. "Love Song" from Orchestral Suite.....Farwell
Gems from Stephen Foster.
March—"Bridal".....F. Van der Stucken
"Serenade".....F. Taft
Selection—"Girl of the Golden West".....Puccini
"The Rosary".....Nevin
"Battle of Manilla".....Frank
"America."

- THIRD STREET.**
Joseph F. Moduna, Conductor.
"Star-Spangled Banner."
March—"Semper Fidelis".....Sousa
Overture—"Zampa".....Herold
American—"Dances".....Kretschmer
Selection—"Yankee Consul".....Robyn
Medley—Popular Airs.....Tilzer
Overture—"Plantation Echoes".....Coates
Selection—"The Wedding Trip".....De Koven
American Fantasia.....Foster
Characteristic—"Yarney's Ideal".....Duffy
March—"American Guard".....Brooke
"America."

- BARROW STREET.**
Jay Nova, Bandmaster.
"Star-Spangled Banner."
March—"Victorious Eagle".....Rosie
Overture—"Morning, Noon and Night".....Suppe
Waltz—"Artists' Life".....Strauss
Medley on Popular Airs.....De Koven
Selection—"Robin Hood".....De Koven
Popular
a. "Moonlight Bay".....Wenrich
b. "A Girlie Was Just Made to Love".....Von Tilzer
Fantasia—Gems from Stephen Foster.
Selection—"Little Boy Blue".....Berens
Popular—"Laughing Love".....Christine
Polonaise—Militaire.....Chopin
"America."

- MARKET STREET.**
Charles A. Prince, Conductor.
"Star-Spangled Banner."
1. Overture—"America".....Tobani
2. Excerpts from "Robin Hood".....De Koven
3. a. Characteristic "Two Little Tots".....Henneberg
b. "Red Rose Flag".....Wenrich
4. Waltz—Militaire.....Waldteufel
5. Patrol—Yankee.....Meacham
6. Medley of up-to-date songs.
7. Gavotte—"Bells of St. Malo".....Rimmer
8. Entr'acte—"Pan-American".....Herbert
9. Songs and Dances of Dixieland.....Lampe
10. March—"The Stars and Stripes Forever".....Sousa
"America."

- NORTH SECOND STREET, BROOKLYN.**
W. S. Mygrant, Conductor.
"Star-Spangled Banner."
1. March—"The Adjutant's Call".....Weldon
2. Overture—"Tancréd".....Rossini
3. Selection from the "Rosa Maid".....Granichstaedten
4. Waltz—"Strauss' Autograph".....Warren
5. Song from "Macushla".....Good-by My Emerald Land.....Oleott
6. Three Spanish Dances.....Moszkowski
7. Fantasia on "Dixie".....Langey
8. Selection from "Robin Hood".....De Koven
9. Intermezzo—"Falling Leaves".....Ringleben
10. Medley—Songs of the Day.....Lampe
"America."

John Philip Sousa, the bandmaster, is creating quite a stir in trap shooting circles at Bradford, Pa. Mr. Sousa is an expert with the gun and his latest achievement was to break 88 out of a possible 100 targets.

John Philip Sousa, the bandmaster, is creating quite a stir in trap shooting circles at Bradford, Pa. Mr. Sousa is an expert with the gun and his latest achievement was to break 88 out of a possible 100 targets.

Chicago Eve Post, 7/1/12

Twenty Years Ago Today in The Evening Post

THE NOMINEES CHOSEN yesterday at the national convention of the Prohibitionists at Cincinnati are heartily endorsed by local leaders, but the introduction of the tariff plank into the platform is severely criticised. General John Bidwell seems to be the choice of the voters as well as the favorite of the national delegates. J. B. Cranfill, the nominee for Vice President, is not so well known.

A GENERAL IMPRESSION seems to prevail today that the game yesterday between the Chicagoans and the Red Stockings broke the record for long baseball contests. This is not correct. The game yesterday lasted through twenty innings and closed in a tie score of 7-7. The longest game played by any two National league clubs prior to this was only eighteen innings, in 1882, when President beat New York 1 to 0. But outside the league the games have been longer. In the northern Pacific Coast league last season there was a game of twenty-one innings and another of twenty-five innings.

WHEN CHICAGO DANCES she is willing to pay the fiddler, and that is why she has taken Theodore Thomas from New York and John Philip Sousa from Washington.

SURELY IT IS something of a novelty to see a brougham fitted with solid rubber-tired wheels. Here in Chicago there are at least a dozen wealthy people whose carriages are fitted with such tires, but they are dissatisfied with the results of the trials which have been given them. Our crushed granite pavements are not all that could be desired for the long life of a tire. And they cost \$125 per set.

A NORTHEAST WIND may blow the sewage from the river away from the cribs, but the fact remains that the sewage is still in the lake.

Phenix Republican 7/2/12

BANDMASTER SHOOTS.

Sousa Loses Match With Nicholson Cracks.

[ASSOCIATED PRESS DISPATCH]
SCRANTON, Pa., July 20.—John Philip Sousa, bandmaster, finished a good fourth in the shoot of Nicholson Gun club, at Nicholson Saturday. He broke 132 of his 150 targets in ten events, fifteen shots each. Albert N. Hell of Allentown, won with 145 out of the 150. Hell's best run was twenty-one straight to Sousa's fifteen.

There were thirty entries. The men shot at sixteen yards before a great throng of spectators from the surrounding country towns. The shoot started at eleven a. m. and closed at 5:30 p. m. William Stroth of Pittston, finished third with 135, and L. H. Pratt of Nicholson, fifth with 128.

Greene Ledger 7/18/12

ANOTHER CORT THEATER.

Well Known Manager to Build New House in Boston.

Announcement is made that John Cort has purchased from Lawrence Minot a plot in Park square, Boston, on which to erect a theater to seat 1,600 persons. It will resemble in structure the Cort theater, now in the course of construction in 48th street, New York. Contracts call for this house to be completed not later than the first of January. Mr. Cort plans to open his Boston play house with John Philip Sousa's new opera, "The Glassblowers," which will be produced in New York in October.

SOUSA AND HIS GUN. SPEND NIGHT HERE

Scranton Tribune 7/6/12
Famous Bandmaster, Recreation Bent, Shoots in Match at Nicholson Today.

MUSIC AND CARTRIDGES

Across the page of the Hotel Casey register, last night, a short, solidly put up man of maybe fifty, brown as an Indian with the tan of outdoor living, health and contentment beaming from a pair of laughing eyes, wrote the name—John Philip Sousa. There he stood before the desk, the world's greatest living bandmaster, this world's figure, the original copy that has been mimicked, and impersonated in vaudeville and out,—there was John Philip Sousa and not a medal on him.

He was talking with John Harrigan, the road builder—one the maker of roads, the other the maker of marches. Mr. Harrigan stepped aside, while Mr. Sousa, tipped his sennet straw back from an ample brow, stroked his iron grey beard, and smiled through his glasses as he answered a question inquiring for the reason of his visit that brought him here at 11 o'clock at night.

"Just a little shoot," he replied, still smiling. "I've been enjoying a little recreation at the shoots. Going up to Nicholson in the morning; shoot there and then go over to Bedford to shoot there next week." He smiled in that sort of lazy way, that poor mimics make bad jobs of imitating, and passed around cigars, made specially and wrapped in tinfoil covered with a paper stamped with the bandmaster's cut. It was Sousa. The cigars, if not the beard and smile, identified him.

Shooting His Hobby.
Shooting was the subject. He referred to music, naturally, but shooting was his hobby. "It's my favorite recreation," said he. "When I'm away from the band, I don't bother about it. And when I'm engaged with the band, I never handle a gun. I just go right along with my nose to the grindstone as long as the season lasts. But shooting gives me splendid recreation."

Mr. Sousa admitted that he felt in the condition that he looked. His face was tanned like copper. His hands were darker still. A leather band that strapped a watch to his wrist, was a little darker than the color of his wrist. "Sure," said he, "I'm like an Indian. Been living outdoors all the time—shooting, boating and camping all summer."

Once or twice he referred to his professional work. He admitted that he had a new march or two up his sleeve, mentioning the "Federal." That, he said, was not strictly his latest, "but it's new here," said he. "Of course, on our tour around the world last year we played it in Australia. It was written for the tour," and then said he, "I have my new opera, 'The Glass Blowers' that John Cort is putting on; that will be a go. Mr. Cort is satisfied that it will, and I think so too."

Just Talked Guns.
But it was guns, and make of guns, the size of charges, distances, handicaps, powders, that he wanted to talk on, and did. He chatted as one all wrapped up in his theme, with Clark Haney about cartridges, Dupont, U. M. C., Peters and the whole string of makes he described and discussed. He admitted that he liked one make, and switching to guns, he said:

"Guns I've found have individuality. Strange thing, but I've found it to be so. I have an old piece of junk along with me to use tomorrow, and one kind of cartridge makes all the difference in the world with the way that gun shoots. It seems to shoot just so if I use a certain powder of certain grain, and it's so with all my guns."

This particular individualized gun, Mr. Sousa frankly admitted is one of the cheapest firearms that he has ever bought. "I don't believe that I paid more than \$180 for it, and I've had so much pleasure out of it, that I don't think I'd care to sell it for any price. I like to use it, and I brought it along with me, although I have two other guns that I paid more than \$3,000 apiece for."

Big game has no attraction for Mr. Sousa. He said that he stocked his reservation in the South with big game, "and I have never taken a shot at any of them. I like quail, and pheasant, and rapid winged birds—quail is my favorite; great sport."

Mr. Sousa will compete in a handicap match at the shoot of the Nicholson Gun club today. Next week he will compete in the international match at Bradford. "The Bradford match will be the shoot," said he. "It is always one of the big five shoots in this country."

Mr. Sousa said he would take things easy for the next couple of weeks. "The organization gets together then," said he, "and we open at Ocean Grove. Then we go to Sea Girt, and from there to Willow Grove. Our road season begins in Allentown in September. I don't know what our routing is. That's in the office. I know we open in Allentown, but don't know where we visit, or if we strike Scranton."

A NOTABLE MAN HERE AS VISITOR

John Philip Sousa is to
Do Some Shooting

EXPERT WITH A GUN

His Strong Point, However, is
the Ability to Compose Music
of a Superb Quality—Two
Famous Marksmen, Messrs.
Hawkins and German Are
Among Those Present.

John Philip Sousa, the famous composer is in Bradford to attend the Eastern Handicap shoot which begins today on the Foster Brook grounds. He is a guest at the Hotel Holley and honored The Era with a pleasant call last evening.

Mr. Sousa is recognized as one of the world's foremost composers. As a band master he holds a leading place. Sousa's band, under his personal leadership, is one of the greatest musical organizations and is as well known in foreign lands as it is in America.

"The March King," as he is called, enjoys trap shooting. It is a favorite recreation and although an amateur, his scores are very good—being in the 90 per cent class, usually.

Silver Threads.

Mr. Sousa's beard is of late taking on a greyish color but his eyes are as bright as ever and his physical and mental vigor are readily apparent. He is a believer in outdoor exercise, boating, horseback riding and shooting being special pastimes.

"When I am with the band," he said last night, "I never touch a gun. And when I am not with the band I avoid musical matters completely. One thing at a time is sufficient."

He is an expert on guns and has two fine weapons that cost him \$3,000 each. Yet he does his work at the traps with a gun that cost him only \$130.

Mr. Sousa will begin the rehearsing of his band in a few weeks and will open the season at Ocean Grove, on August 15.

A Great Composer.

As a composer his works are so widely known that reference need not here be made to them. They are popular all over the world. He has composed 10 operas, 100 marches and miscellaneous pieces including songs, etc., to the number of 300.

He was a musical prodigy at the age of 11 in his native city, Washington, D. C., and has been professionally identified with music ever since. In France he has been honored with the decoration of the French Academy and the Hainault Academy of Fine arts of Belgium has similarly honored him. He was presented with the insignia of the Victorian Order by the late King Edward VIII., is a member of the Society of Authors and Composers of France and in other countries has been the recipient of merited honors. Yet with all these distinctions John Philip Sousa is entirely free from anything suggestive of affectation or conceit. He is a practical man of affairs, amiable, polished in manner and of broad mentality. He is strictly American and is proud of his country.

His Masterpiece.

A member of The Era staff who heard Sousa's band in Paris on July 4th, 1900, on the occasion of the unveiling of the Lafayette statue presented by the school children of the United States to France, reminded the bandmaster of his (Sousa's) excellent musical program of that occasion. One of the pieces played by his band was "The Stars and Stripes Forever."

"That piece," said Mr. Sousa, "I regard as the best march I have ever written. I brought it out some years previous to the occasion mentioned. It came to me as a sort of inspiration when I was on shipboard. It flashed into my mind and was jotted down in short order."

Mr. Sousa's ancestors were natives of Portugal. The branch of the family from which he springs came to America in the forties.

"The Sousas were an unmusical family," he remarked, "and I don't think that heredity means so much to a person as some people are disposed to believe."

But he has enough music in him to do for the entire number of the Sousas—and, therefore, all is well on that score.

Rochester Times 7/27/12

After enjoying a well earned vacation, John Philip Sousa and his famed organization will commence their twenty-first season August 18, opening at Allentown, Pa., and ending in New York December 8. There will be fifty men in the band, including a harpist and three soloists—Virginia Root, soprano; Nicoline Zedeler, violinist, and Herbert L. Clarke, cornetist. The same men will be in the band that made the world's tour. The instrumentation is as follows: Three flutes and piccolo, two oboes, one English horn, two bassoons, three saxophones, one E flat clarinet, six first clarinets, four second clarinets, two third clarinets, one alto clarinet, one bass clarinet, one harp, four cornets, two trumpets, four horns, four trombones, two baritones, four tubas, and three tympani and drums.

The Philadelphia Saturday Evening Post says:

"I appreciate John Philip Sousa when he faces me and shows me that breast full of medals extending from the whisker line to the belt line, and I appreciate him still more when he turns round and gives me a look at that back of his. Since Colonel W. F. Cody practically retired and Mary Garden went away to Europe, I know

of no public back which for inherent grace and poetry of spinal motion can quite compare with Mr. Sousa's.

"I am in my element then. I do not care so very much for 'Home, Sweet Home,' as rendered with so many variations that it's almost impossible to recognize the old place any more; but when they switch to a march, a regular Sousa march full of un-pahs, then I begin to spread myself. A little tingle of anticipatory joy runs through me as Mr. Sousa advances to the footlights and first waves his baton at the great big German who plays the little shiny thing that looks like a hypodermic and sounds like stepping on the cat, and then turns the other way and waves it at the little bit of a German who plays the big thing that looks like a ventilator off an ocean liner and sounds like feeding time at the zoo. And then he makes the invitation general and calls up the brasses and the drums and the woods and the woodwinds, and also the thunders and the lightnings and the cyclones and the earthquakes. And three or four of the trombonists pull the slides away out and let go full steam right in my face, with a blast that blows my hair out by the roots, and all hands join in and make so much noise that you can't hear the music. And I enjoy it more than words can tell!"

*Pittsfield Eagle
Hartford Times 7/29/12*

John Philip Sousa, the "march king," accepted an invitation to attend the Danbury Gun club's annual shoot. Saturday, but was obliged, at the last minute, to pass it up. Sousa is said to play a masterly solo on the Winchester repeater.—Canaan (Ct.) News.

J. Phil is surely some shooter. He used to participate in shoots of the old Pittsfield Rod and Gun club.

SOUSA AND HIS BAND.

After enjoying a well earned vacation, John Philip Sousa and his famed organization will commence their twenty-first season August 18, opening at Allentown, Pa., and ending in New York December 8. There will be fifty men in the band, including a harpist and three soloists—Virginia Root, soprano; Nicoline Zedeler, violinist, and Herbert L. Clarke, cornetist. The same men will be in the band that made the world's tour. The instrumentation is as follows: Three flutes and piccolo, two oboes, one English horn, two bassoons, three saxophones, one E flat clarinet, six first clarinets, four second clarinets, two third clarinets, one alto clarinet, one bass clarinet, one harp, four cornets, two trumpets, four horns, four trombones, two baritones, four tubas, and three tympani and drums. The itinerary follows:

August 18, Allentown, Pa., matinee and evening. August 19, Ocean Grove, N. J., matinee and evening. August 20, Washington, N. J., matinee; Delaware Water Gap, Pa., evening. August 21, Easton, Pa., matinee and evening. August 22, Hazleton, Pa., matinee and evening. August 23, Harrisburg, Pa., matinee and evening. August 24, Lancaster, Pa., matinee and evening. August 25, Willow Grove, Pa., for fifteen days.

September 9, Pittsburgh, Pa., until September 21. September 22, Columbus, Ohio, matinee and evening. September 23, Newark, Ohio, matinee; Zanesville, Ohio, evening. September 24, Cambridge, Ohio, matinee; New Philadelphia, Ohio, evening. September 25, Wooster, Ohio, matinee; Mansfield, Ohio, evening. September 26, Upper Sandusky, Ohio, matinee; Lima, Ohio, evening. September 27, Bellefontaine, Ohio, matinee; Piqua, Ohio, evening. September 28, Springfield, Ohio, matinee; Dayton, Ohio, evening. September 29, Cincinnati, Ohio, matinee and evening. September 30, Hamilton, Ohio, matinee; Richmond, Ind., evening.

October 1, Anderson, Ind., matinee; Indianapolis, Ind., evening. October 2, Brazil, Ind., matinee; Terre Haute, Ind., evening. October 3, Danville, Ill., matinee; Champaigne, Ind., evening. October 4, Effingham, Ill., matinee; Centralia, Ill., evening. October 5, Alton, Ill., matinee; Edwardsville, Ill., evening. October 6, St. Louis, Mo., matinee and evening. October 7, Jacksonville, Ill., matinee; Springfield, Ill., evening. October 8, Pana, Ill., matinee; Decatur, Ill., evening. October 9, Normal, Ill., matinee; Bloomington, Ill., evening. October 10, Pekin, Ill., matinee; Peoria, Ill., evening. October 11, Galesburg, Ill., matinee; Moline, Ill., evening. October 12, Freeport, Ill., matinee; Rockford, Ill., evening. October 13, Chicago, Ill., matinee and evening. October 14, Janesville, Wis., matinee; Madison, Wis., evening. October 15, La Crosse, Wis., matinee; Winona, Minn., evening. October 16, Rochester, Minn., matinee; Red Wing, Minn., evening. October 17, Minneapolis, Minn., matinee and evening. October 18, St. Paul, Minn., matinee and evening. October 19, Eau Claire, Wis., matinee and evening. October 20, Duluth, Minn., matinee and evening. October 21, Hancock, Mich., matinee and evening. October 22, Calumet, Mich., matinee and evening. October 23, Ishpeming, Mich., matinee; Marquette, Mich., evening. October 24, Escanaba, Mich., matinee; Menominee, Mich., evening. October 25, Green Bay, Wis., matinee; Oshkosh, Wis., evening. October 26, Milwaukee, Wis., matinee and evening. October 27, Chicago, Ill., matinee and evening. October 28, La Porte, Ind., matinee; Elkhart, Ind., evening. October 29, Kalamazoo, Mich., matinee; Battle Creek, Mich., evening. October 30, Benton Harbor, Mich., matinee; South Bend, Ind., evening. October 31, Grand Rapids, Mich., matinee and evening.

November 1, Coldwater, Mich., matinee; Jackson, Mich., evening. November 2, Norwalk, Ohio, matinee; Elyria, Ohio, evening. November 3, Cleveland, Ohio, matinee and evening. November 4, Alliance, Ohio, matinee; Canton, Ohio, evening. November 5, Ashtabula, Ohio, matinee; Erie, Pa., evening. November 6, Batavia, N. Y., matinee; Niagara Falls, N. Y., evening. November 7, Syracuse, N. Y., matinee and evening. November 8, Utica, N. Y., matinee and evening. November 9, Amsterdam, N. Y., matinee; Gloversville, N. Y., evening. November 10, New York City, evening. After this date there are four weeks in New England, then finish in New York City on December 8.

SOUSA'S BAND TO PLAY AT THE EXPOSITION

After an absence of more than a year from America, John Philip Sousa and his most remarkable band will come to Pittsburg for a two weeks' engagement at the Pittsburg Exposition, which opens on August 28 and closes October 19, and will fill in the middle portion of the season from September 9 to September 21.

Miss Virginia Root, soprano; Miss Nicoline Zedeler, violinist, and Herbert L. Clarke, cornetist, are among the soloists with the organization.

Arrangements are being made for excursion boats to operate from the Point during the Exposition this year, as usual, this feature being one of the most popular side attractions during the Exposition season.

Pittsburg Leader 7/28/12

Musical Courier

This picture shows John Philip Sousa at Mosler Hill, in the Catskills, rehearsing his impromptu suffragette band, consisting of Maud Powell (extreme right), Emma Frohman (extreme left), Mrs. Sousa, Priscilla Sousa, etc.

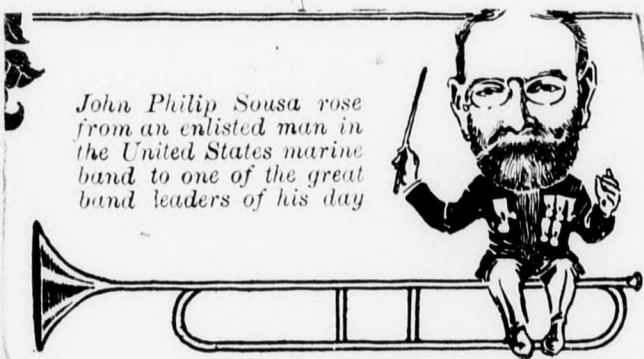


SOUSA'S SUFFRAGETTE BAND.

The March King, in sporting negligé attire, seems to take his work seriously, as he does everything in this flippant vane. The male interloper behind the band is H. Godfrey Turner, who offered to manage the organization if Sousa would agree to lead it in public. Estelle Lieblich desires the photographer's credit as the price of lending her snapshot to this department.

July 17/12

Opportunity, N.Y. 7/1/12



Dramatic Mirror 7/10/12

ANOTHER THEATRE FOR JOHN CORT.

Announcement is made that John Cort has purchased from Lawrence Minot a plot in Park Square, Boston, on which to erect a theatre to seat 1,600 persons. It will resemble in structure the Cort Theatre, now in the course of construction in Forty-eighth Street, this city. Contracts call for this house to be completed not later than the first of January. Mr. Cort plans to open his Boston playhouse with John Philip Sousa's new opera, The Glassblowers, which will be produced here in October.

"The Glassblowers," a new opera by John Philip Sousa, with book and lyrics by Leonard Lieblich, will be produced next season by John Cort.

Pittsburg Leader Aug 13/12

EXPOSITION IS TO OPEN WITH MANY BIG FEATURES

Two weeks from tomorrow the twenty-fourth annual season of the Western Pennsylvania Exposition society will begin. The great doors of the Exposition building will be thrown open and there will be excitement enough and activity enough to keep everybody interested for several weeks. The exposition will conclude October 19.

The greatest interest is being shown this season in Pittsburg over the coming of John Philip Sousa and his famous band, not only because of the wonderful world-encircling tour that this organization has just completed, but because Pittsburg is peculiarly attached to Sousa, his visits here during the exposition season dating back

Mus. America 7/20/12

AUSTRALIAN SINGER FOR NEW HERBERT OPERETTA

Cecil Ryan Follows Advice of Sousa to Enter Light Opera Field in America

Cecil Ryan a young baritone from Australia, has just been engaged by Joseph M. Gaites as the leading baritone for a new operetta by Victor Herbert, to be produced shortly. His contract calls for a two years' engagement.

Mr. Ryan began his career in Australia as a pianist and he is a thoroughly rounded musician. Discovering that he had a voice he studied vocal culture and it was not long before he made an excellent impression in concert work. Engagements in light opera followed, and when, during John Philip Sousa's last tour around the world Mr. Ryan had the good fortune to meet the great bandmaster he was advised to seek his fortune in America. Mr. Ryan had hardly been a week in this country when, on account of his dramatic abilities, he was engaged as leading man with Grace LaRue in "Betsy."



Photo. by White. Cecil Ryan

"I am delighted to be in this country," declared the baritone a few days ago, "and find it so full of opportunities. I must confess that I have an ambition for grand opera some day, and through my concert work I have become acquainted with most of the baritone rôles. In my spare time I am coaching with Mme. Alice Parker, who has not only excellent ideas of tone production but who is an expert in treating voices which the hard work in light opera has overstrained."

An Admirer of Sousa.

"I like music, if it's the kind of music I like," is the way Irvin S. Cobb puts it, in one of his humorous contributions to the Saturday Evening Post. He likes Sousa and his band, he says. This famous organization is to give a concert at Skalla's Park Tuesday afternoon, August 20, so Mr. Cobb's description of his emotions at a Sousa concert ought to be full of interest for the local public:

"I am in my element then. I do not care so very much for Home, Sweet Home, as rendered with so many variations that it's almost impossible to recognize the old place any more; but when they switch to a march, a regular Sousa march full of um-pahs, then I begin to spread myself. A little tingle of anticipatory joy runs through me as Mr. Sousa advances to the footlights and first waves his baton at the great big German who plays the little shiny thing that looks like a hypodermic and sounds like stepping on the cat, and then turns the other way and waves it at the little bit of a German who plays the big thing that looks like a ventilator off an ocean liner and sounds like feeding-time at the zoo. And then he makes the invitation general and calls up the brasses and the drums and the woods and the woodwinds, and also the thunders and the lightnings and the cyclones and the earthquakes. And three or four of the trombonists pull the slides away out and let go full steam right in my face, with a blast that blows my hair out by the roots, and all hands join in and make so much noise that you can't hear the music. And I enjoy it more than words can tell!"

Musical Courier 7/24/12

A New View of Sousa.

I appreciate John Philip Sousa when he faces me and shows me that breast full of medals extending from the whisker line to the belt line, and I appreciate him still more when he turns round and gives me a look at that back of his. Since Colonel W. F. Cody practically retired and Mary Garden went away to Europe, I know on no public back which for inherent grace and poetry of spinal motion can quite compare with Mr. Sousa's.

I am in my element then. I do not care so very much for "Home, Sweet Home," as rendered with so many variations that it's almost impossible to recognize the old place any more; but when they switch to a march, a regular Sousa march full of um-pahs, then I begin to spread myself. A little tingle of anticipatory joy runs through me as Mr. Sousa advances to the footlights and first waves his baton at the great big German who plays the little shiny thing that looks like a hypodermic and sounds like stepping on the cat, and then turns the other way and waves it at the little bit of a German who plays the big thing that looks like a ventilator off an ocean liner and sounds like feeding time at the zoo. And then he makes the invitation general and calls up the brasses and the drums and the woods and the woodwinds, and also the thunders and the lightnings and the cyclones and the earthquakes. And three or four of the trombonists pull the slides away out and let go full steam right in my face, with a blast that blows my hair out by the roots, and all hands join in and make so much noise that you can't hear the music. And I enjoy it more than words can tell! Philadelphia Saturday Evening Post

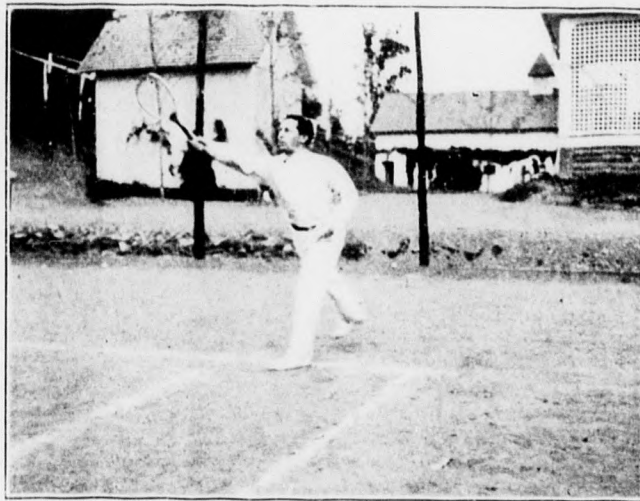
Musicians at Tennis.

When musicians undertake athletics they usually make a success of it, for they set themselves to acquiring the technic of a game as scientifically and patiently as they



SOUSA'S SHORT ARM STYLE.

attack the mechanics of music. Here are shown pictures of John Philip Sousa and Oscar Saenger engaged in play at tennis. Sousa, as is apparent from the snapshot, ex-



SAENGER'S SWEEPING STROKE.

cises great care in his placing of the ball, while Saenger plays a more daring game, taking chances and relying on dash rather than on caution. Both artists are exceedingly fond of tennis, which, they declare, strengthens and limbers the muscles and brushes away the mental cobwebs gathered during the winter season's hard work.

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Pittsburgh Sun Aug 13/12

SOUSA'S BAND TO PLAY TWO WEEKS

Exposition Concert Program
Includes Entire Repertoire
of Popular March King.

Two weeks from tomorrow the twenty-fourth annual season of the Western Pennsylvania Exposition society will begin. The great doors of the Exposition buildings will be thrown open, and there will be excitement and activity enough to keep everybody busy for the next succeeding several weeks, concluding October 19.

The greatest interest is being shown this season in Pittsburgh over the coming of John Philip Sousa and his famous band, not only because of the wonderful world-encircling tour that this organization has just completed, but because Pittsburgh is peculiarly attached to Sousa.

This year Sousa will bring a large number of new compositions. Some of his new marches are said to be among his very best efforts. Along with the band comes the three noted soloists, Herbert Clarke, and the Misses Zeidler and Root. All three have been heard in Pittsburgh before and are extremely popular.

The great popularity of Sousa is responsible for his band remaining two weeks at the Point this season. Such an event is rare indeed in Pittsburgh, but the demand for a longer season of Sousa music has been so greatly in evidence that the management has felt justified in engaging this organization for the longer time.

Newburgh Journal
Aug 15/1912

SOUSA ARTIST IS TO PLAY WEDNESDAY

AT MUNICIPAL CONCERT

Collins' Band Has Fine Program For Downing Park
To-morrow Night.

John T. Collins has prepared an excellent program for the municipal band concert at Downing Park to-morrow evening, most of the selections being new to local audiences. He will be assisted by his brother, Walter Collins, who, for a long time has been one of the clarinet players with Sousa's band. The program follows:
March—"Daughters of America," Lampe

Overture—"Light Cavalry,"

Medley Waltz—"That Italian Serenade" von Suppe

Patrol—"American" Piantadosi

Selection—"Popular Airs" Witmark

Hornpipe March—"Uncle Dooley's Delight" Hall

Intermezzo—"The Linnet" Althouse

Song for Cornet—"Good Bye, My Love, Good Bye" Ball

Rag for Trombones—"On the Levee," Hall

Concert Valse—"Over the Waves,"

March—"I Love To Hear an Irish Band" Rosas

..... Jerome
America.

Pittsburgh Gazette Times
7/28/12

Sousa Will Lead Band At Exposition

To Appear in Pittsburgh in
Concerts from September
9 to 21.

After an absence of more than a year from America, John Philip Sousa and his most remarkable band will come to Pittsburgh for a two weeks' engagement at the Pittsburgh Exposition, which opens August 28 and closes October 19, and will fill in the middle portion of the season from September 9 to 21. Aside from the fact that Mr. Sousa and his band are popular in Pittsburgh, the appearance this season of this great organization will be more than ordinarily interesting.

The band is coming with much new music, new soloists, and an experience that would make any ordinary organization somewhat "chesty," because of the ovations and the international popularity it has won on its great tour. Crowned heads and national governments as far south as Australia and in every part of the Orient, have paid a special tribute to the great American bandmaster since his last visit to Pittsburgh.

Sousa's Marches Make Hit.

Sousa played the "Washington Post," "Hands Across the Sea," and "The Stars and Stripes Forever" in London, in Leeds, Exeter, Birmingham, Dublin, Glasgow, Manchester, Belfast, and all leading cities of the British Empire. He then appeared at Capetown, South Africa, where Amer-



JOHN PHILIP SOUSA.

ican music caught the people as none other ever did in the history of those sections of the world. Johannesburg, South Africa, was stirred to a pitch of enthusiasm never known. Pretoria, South Africa; Tasmania, New South Wales, with Sidney as its central point; Melbourne, South Australia, and a score of other sections of the world sent thousands to hear this American organization with its program of typical American music. Committees of prominent business men from these far-off lands tendered receptions to the American bandmaster, and the entire tour is reported by Conductor Sousa as the crowning event of his life, outside of the popularity he has won in his native land.

This wonderful trip gives further inspiration to the musicians, who bring with them Miss Virginia Root, soprano; Miss Nicolene Zedeler, violinist, and Herbert L. Clarke, cornetist, who are among the soloists with the organization. Two weeks, it is believed, will not be too long a time for the Pittsburgh public to enjoy this organization, and it is promised that Sousa will leave behind him captivating airs that will remind the people for many months of his visit here.

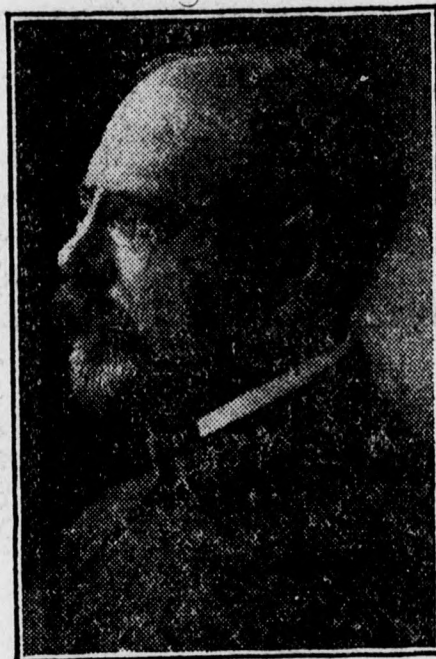
Tom Topics 14, Aug 15/12

No expense has been spared by the Henry C. Fricks to make their gathering at Eagle Rock, Pride's Crossing, tomorrow something worth talking about. Aside from the lavish and almost extravagant decorations, eatables and drinkables which all modern functions of the rich offer as a matter of course, the party will have a distinct novelty in the shape of a three-hour concert by Sousa's band. The march king receives an immense fee and in addition the hosts provide a special train to carry the organization to and from Boston. Archer Gibson, the fashionable organist, will have charge of the musical end of the reception, and will fulfil his duties admirably. The Fricks are the only Americans who ever engaged Sousa's band for a private entertainment, although in England the fashion was set by the Earl and Countess of Warwick, who engaged the composer and his musicians for a soiree at their famous castle.

Pittsburgh Press 7/28/12

SOUSA COMING TO EXPO THIS SEASON

Popular Bandmaster Returns
to America from Many Tri-
umphs Abroad



JOHN PHILIP SOUSA.

After an absence of more than a year from America, John Philip Sousa and his band will come to Pittsburgh for a two-week's engagement at the Pittsburgh exposition, which opens Aug. 28 and closes Oct. 19, and will fill in the middle portion of the season from Sept. 9 to Sept. 21. Aside from the fact that Mr. Sousa and his band are popular in Pittsburgh the appearance of this great organization will be more than ordinarily interesting.

The band is coming with much new music, new soloists, and an experience that would make any ordinary organization somewhat chesty, because of the ovations and the international popularity that it has won on its great tour. Crowned heads and national governments as far south as Australia and in every part of the Orient, have paid a special tribute to the great American bandmaster since his last visit to Pittsburgh.

Sousa played the "Washington Post," "Hands Across the Sea," and "The Stars and Stripes Forever" in London, Leeds, Exeter, Birmingham, Dublin, Glasgow, Manchester, Belfast, and all leading cities of the British Empire. He then appeared at Capetown, South Africa, where American music caught the people as none other ever did in the history of that section of the world. Johannesburg, South Africa, was stirred to a pitch of enthusiasm. Committees of prominent business men from these far-off lands tendered receptions to the American bandmaster, and the entire tour is reported by Conductor Sousa as the crowning event of his life, outside of the popularity he has won in his native land.

Pitt Leader

Great Band Leader.



JOHN PHILIP SOUSA, noted musical composer and director, whose band will be feature of Pittsburgh Exposition.

SOUSA IS COMING FOR EXPOSITION

Band Will Play Two Weeks'
Engagement at the Point
Season.

WAS LAUDED ABROAD.

Returns From Trip Around the
World—Soloists to Ap-
pear.

After an absence of more than a year from America, John Philip Sousa and his band will come to Pittsburgh for a two weeks' engagement in the Exposition, which opens August 28 and closes October 19, and will fill in the middle portion of the season from September 9 to September 21. Aside from the fact that Mr. Sousa and his band are popular in Pittsburgh, the appearance this season of this great organization will be more than ordinarily interesting. The band is coming with new music, new soloists, and new experience. Crowned heads and nations as far south as Australia and in every part of the Orient have paid a special tribute to the great American bandmaster since his last visit to Pittsburgh.

Sousa played the "Washington Post," "Hands Across the Sea," and "The Stars and Stripes Forever" in London, in Leeds, Exeter, Birmingham, Dublin, Glasgow, Manchester, Belfast, and all leading cities of the British Empire. He then appeared at Capetown, South Africa, where American music caught the people as none other ever did. Johannesburg, South Africa, was stirred to a pitch of enthusiasm never known. Pretoria, South Africa; Tasmania, New South Wales, with Sidney as its central point; Melbourne, South Australia, and other parts of the world sent thousands to hear this American organization.

This wonderful trip gives further inspiration to the musicians in their visit to Pittsburgh, who bring with them Miss Virginia Root, soprano, Miss Nicolene Zedeler, violinist, and Herbert L. Clarke, cornetist, soloists with the organization.

Indianapolis News 7/30/12

John Philip Sousa, the bandmaster, finds track shooting a delightful relaxation, and frequently takes part in tournaments throughout the country. At Bradford, Pa., recently he broke eighty-eight out of a possible one hundred targets.

7/14/12

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THE WORLD'S FAMOUS MARCH KING

For Recreation John Phillip Sousa Is a Devotee of the Gun and Traps—A Sketch of the Great Composer by Will O'Brien.

Among the large list of competitors who stood in line at the traps at the annual summer shoot of the Canandaigua Gun club, was a low sized, stocky built man of dark complexion, with a close cropped black beard that covered his face.

His manner was so mild that the commonest man among the contestants

would attract as much attention to the stranger who came to watch the clay pigeon shooters in action as he.

Who is the fellow anyway, and what is he doing here?

Well, to be brief, that plain, unpretentious fellow is John Phillip Sousa. His name is known all over the world, and his musical compositions, especially his marches, have for years been played in every city and town of importance under the sun.

Although a wing shot quite above the ordinary, yet he is not among the gun experts for the remuneration it brings him, but purely for the recreation and the pleasure he derives from the sport.

John Phillip Sousa is distinctly an American composer, and he is known as such in every city in Europe, a fact that he refers to with the keenest satisfaction. He is one of our great musicians who was born in America, and never studied music or anything else in a foreign land.

He was born in Washington, D. C., in 1856. His father, Antonio Sousa, was a native of Portugal, and his mother, Elizabeth Sousa, was born in Bavaria, now one of the German provinces. In speaking of his remarkably inherited talent, he said: "I am no believer in heredity, for whatever musical talent I may have and history will prove that there were countless great men in various lines who sprang from parents who were not better than just ordinary in any way, or anything. In a physical sense, children often resemble their parents, but beyond that, in countless instances, they are scarcely like them in any other respect. My father was just an ordinary man, and his musical talent was nothing more than you could find in thousands of others. My mother had only ordinary talent in the same line, and yet from my birth I seemed to be almost directly the opposite of them in this line. Then again, to return to my own offspring, they seem to have just about the same degree of musical talent as the ordinary American boys and girls have or ought to have, but nothing more than that. My son, who is named after his dad, John Phillip Sousa, is twenty years of age. He is a Princeton college boy. His two sisters are much younger than he. I believe the Lord intended me as a musician that I might give to the world something in music at least, and I have always felt proud of the fact that it was so. My education was obtained entirely in the public schools at Washington, and my musical training was begun when I was only seven years of age. In 1863, John Esputa opened a musical conservatory in Washington, and some one told my parents that I ought to be placed in under his tutorage. Esputa was more of an instrumentalist than a composer, and I began by taking violin lessons, and stayed under his instructions for six years. I also took private lessons from George Phelix Benkert. I soon began playing professionally on the stage, and among my early engagements was one with Offenbach's orchestra. At twenty-four years of age

I was offered the position of conductor of the famous U. S. Marine band at Washington, which position I accepted and held under the administrations of Presidents Hayes, Garfield, Arthur, Cleveland and Harrison. It was during this period that many of my best marches and other compositions were written. At the end of the Harrison administration a number of New York

and Chicago capitalists made me a flattering offer to organize the present Sousa's band of sixty pieces, and the result is now a matter of history. My band has made five tours of Europe, playing in all of the principal cities, and one tour of the world."

John Phillip Sousa has written 100 marches, 200 songs and miscellaneous pieces, and nine operas. Among the operas are the following: "The Smugglers," "The Queen of Hearts," "Desiree," "El Capitan," "The Charlatan," "The Bride Elect," "Chriss and the Wonderful Lamp," "The Free Lance," "Our Flirtations" and "The Glass Blower," which is to be produced at the beginning of the show season at the Court theater in New York city. His marches include "The High School Cadets," "Manhattan Beach," "The Washington Post," "The Liberty Bell," "King Cotton," "Hands Across the Sea," "Semper Fidelis," "The Stars and Stripes Forever," "The Bride Elect" and "El Capitan."

Sousa's name will go down in history from an incident that happened in our late war with Spain. It's a historical fact that when war was declared, Dewey's Asiatic squadron was stationed at Hong Kong, which is an English possession. According to the usages of all the first class powers, a warship of either of the belligerents cannot remain in a neutral port longer than twenty-four hours after war has been declared. Therefore Admiral Dewey and his ships had to depart quite a bit before they were ready to go.

That is to say, the Cruiser Baltimore was somewhere on the high seas, and her decks were loaded to the limit with ammunition for the rest of the fleet. The ship was trying hard to make Hong Kong before the declaration of war came, but she couldn't make it in time. When she arrived the fleet had gone, and after a few hours on the dry dock, she too had to get out. There was plenty of prophecies openly handed to the captain of the ship and his crew of Yanks, as to how they would be blown out of the water by torpedos before they got anywhere near Manila, but as exciting and nerve trying as the period was, as the Baltimore sailed out of the harbor the band on board played Sousa's "El Capitan."

The man who's music is played at such a crucial period in a nation's history can't help but take a pardonable pride in the fact. Not only has he written all of the above mentioned compositions, but has found time to write several novels, besides, which speaks considerable for his versatility.

His books include "The Fifth String," "Pipetown Sandy" (a story of his own childhood) and "Through the Year Reminiscences."

In many respects he resembles other truly great world characters. A mild mannered, sincere man, of high ideals and yet, notwithstanding his many triumphs, his world tour trips, his multitude of acquaintances of famous men, yet John Phillip Sousa is a plain, approachable citizen whom it is always a pleasure to meet.

Boston Record 8/3/12

We are not astonished to hear that John Philip Sousa broke 88 targets out of a possible 100 in trap shooting. He usually hits the bull's-eye in his marches.



"Behold El Capitan"—John Phillip Sousa at the Traps in Canandaigua, June 28, 1912. He is the First Man in the Group.

N. Y. Sun 7/4/12

WATER GAP TO HEAR SOUSA AND HIS BAND

Also a Minstrel Show by the Stroudsburg Minstrel Company on Monday.

A FINE NEW GARAGE

Has Capacity for 135 Machines and Was Crowded From the Start.

DELAWARE WATER GAP, Pa., Aug. 3.—The Delaware Water Gap was in no way behind this week in starting its mid-season. There is not a house at the Gap at present that is not doing an exceptionally fine trade. The motor trade has been especially large this week and consequently the week end crowds at resorts have been as much as the hotels could well care for. Garage service is proving first class and tourists are surprised at the reasonable charges made.

Summer visitors and local people at the Gap are looking forward to the appearance of the Stroudsburg Minstrel Company on Monday evening at the Castle Inn Music Hall. This is an amateur company, but it gives the show of a professional organization and this year some fine features entirely new will be produced.

The fact that John Phillip Sousa's band, led personally by him, will appear at the Castle Inn Music Hall on the 20th has aroused much interest in musical circles here. Miss Virginia Root will appear as soprano, Miss Noeline Zedeler as violinist, and Herbert L. Clarke as cornetist.

Boston Eve. Transcript 7/30/12

John Cort's Plans

The theatre to be erected next season in Park Square will be under the management of John Cort. Like all the other managers he is busy announcing new ventures. Mme. Abarbanell will sing in "The Gypsy," a new comic opera by Pixley and Luders. Mrs. Leslie Carter will appear in a comedy from the German. Her season begins about Oct. 1. The name of the play has not been announced. "The Glass-blowers," a new opera by John Phillip Sousa, the march king, with book and lyrics by Leonard Liebbling, will be produced in Boston in his new theatre. "Ransomed," a play of the present, by Theodore Burt Sayre and Cleveland Rogers is also to be produced in October. "C. O. D.," a farce by Frederick Chapin, will be presented out of town late in September, previous to its appearance in New York. "The Rose of Panama," the Viennese operetta by Heinrich Berte, which was heard at Daly's Theatre during the last season, will be sent on a tour of the West. The Cort Theatre, N. Y., which is in the course of construction in West Forty-eighth street, directly opposite William A. Brady's playhouse, will be completed early in October. This theatre will be opened with Laurette Taylor in a new play by Hartley Manners, entitled "Peg O' My Heart." Miss Taylor will again be under the management of Oliver Morosco. The Illington, another theatre which is being constructed for Mr. Cort in West Forty-sixth street, near Broadway, will not be completed until late in November. Margaret Illington, who is starring under the management of Edward J. Bowes, will be the first player there.

Brockton Times 7/6/12

John Phillip Sousa broke 88 targets out of a possible 100 in trap shooting. Wondered why Sousa wasn't writing marches these days.

blow to the gamblers. The

FINE AUDIENCES GREET MARCH KING

Thousands of Allentonians and Others Enjoy Concerts by Sousa's Band.

The management of Central Park realized its expectation to make the present season distinctly memorable in point of musical achievement. The engagement of Sousa and his Band for yesterday's concerts proved entirely popular, and neither the somewhat prohibitive prices nor the threatening weather availed to hold back the crowds. Two splendid audiences, limited in number only by the seating capacity of the theater, enjoyed the afternoon and evening programs.

Sousa improves with age. Apart from his pre-eminent ability as composer and director, he possesses an intuitive sense of what pleases, and he never falls short of satisfying his hearers, however diversified their musical taste. The programs yesterday were entirely Sousaesque, ranging from the ponderous classic to the lightest ditty of the hour, and all offered with a degree of finish and elaboration to compel enthusiasm.

All of the serious numbers were accorded masterful renditions and revealed the almost limitless capacity of the organization. Special mention perhaps should be made of its reading of the prologue of Sir Arthur Sullivan's cantata, "The Golden Legend," which probably eclipsed any band rendition heard in this section for many a season. Sousa's established practice of employing his tuneful marches for encore purposes proved an added delight to the audiences.

The Central Park management cannot be commended too highly for its enterprise in affording its patrons so rare a treat, and the success of the venture ought to insure a similar venture in the near future.

Cup for Sousa.

Following the evening concert, the world renowned band leader and his corps of talented musicians became for a brief spell the guests of the Allentown Band in their spacious and inviting quarters on the third floor of The Democrat building. Hardly had the esteemed guest entered the hall, when Col. Carson W. Masters, arose and addressed Mr. Sousa, referring to his magnificent work in the music world, and added local color to his remarks by referring to the fact that when Mr. Sousa in 1892 organized his world-renowned band he selected two Allentonians as members—Samuel Schalch, clarinetist, who was the seventh man selected and who happened to be seated near Mr. Masters last evening, still with Sousa, and Edward Fritz, cornetist, now with a noted Philadelphia musical organization. Mr. Masters then sprung a neat surprise by presenting to Mr. Sousa, the respects and esteem of the Allentown band, materially represented in the form of a beautiful 14-inch silver loving cup inscribed, "To John Philip Sousa, from Allentown Band, Allentown, Pa., August 18, 1912."

Mr. Sousa responded briefly but with evident feeling. He accepted the gift in his wonted democratic manner. He paid high tribute to the Allentown Band, and hoped it would be the next to attempt a concert tour of the world. Since his marches appear in print, Mr. Sousa declared, no organization has helped him more to secure popular favor than the Allentown Band. To the encouragement and assistance of a number of Pennsylvanians Mr. Sousa ascribed his first success in the musical world.

Sousa and his band played their first concert on September 26, 1892, and yesterday's concerts at Central Park marked the opening of the 1912-13 season in America, and were the first public appearance of the band in this country since returning from the tour around the world.

Col. Masters yesterday took Mr. Sousa on an auto trip around the city, especially through the residential section, and the esteemed visitor openly expressed his admiration of the city's remarkable growth.

VISITING BAND MEN GUESTS OF LOCAL BOYS

Allentown Band Entertains Sousa and His Men.

After the evening performance at Central Park last night, Sousa and his entire band visited the quarters of the Allentown Band, where a large number of active and associate members had gathered as a reception committee. In the absence of Mr. Klingler, who was obliged to go to the Poconos by reason of the illness of his wife, Carson W. Masters acted as spokesman and introducing Mr. Sousa, said in part, it was a signal honor to Allentown to have so distinguished a band make this city its first official stop on starting a tour of the country. He drew attention to the fact that when Sousa's Band was organized, on September 26, 1892, two members of the Allentown Band were picked for the organization. They were Samuel Schalch and Edward Fritz. Mr. Schalch is with the band at the present time and Mr. Fritz is playing in Philadelphia. In conclusion Mr. Masters presented to Mr. Sousa, on behalf of the Allentown Band, a handsome loving cup, suitably inscribed, with the wish that it might be filled to overflowing with the joys of life.

In responding Mr. Sousa expressed his keen appreciation of the honor bestowed upon him, and said that he had always felt that a large measure of his success was traceable to the state of Pennsylvania. When he was conductor of the U. S. Marine Band at Washington and a trip of the band was inaugurated, Philadelphia was its first stop. Again his first compositions were published by a Philadelphia concern. He spoke of his present organization being the first musical organization to traverse the entire globe, and expressed the hope that the Allentown Band might be the next. Good humor and good nature were valuable assets, he said, and he attributed part of the success of the band while abroad to the fact that its members were always in good humor.

A Dutch lunch was served in the band hall, and members of the band remarked that nowhere in their travels had they been entertained in as commodious or well-appointed a hall.

JOSEPH L. MARTHAGE REJOINS SOUSA'S BAND

Joseph L. Marthage, the harpist, left last night to rejoin Sousa's Band in New York. He will be gone four months, when he will tour the United States. The first concert is to open in Willow Grove, Philadelphia.

7/3/12

NEW YORK'S NEW PLAYS

COUNTRY SCoured FOR
 "PANDORA GIRLS."

A SOUSA OPERA.

From Our Own Correspondent.

NEW YORK, June 21.

Theatrical managers have begun to announce their preliminary plans for next season.

Mr. Charles Frohman has picked out from the plays brought out in the twenty Paris theatres during the last six months four of the five that had the longest runs, and intends to produce them in New York, making the order preferentially, "The Spy," "Prime-rose," "The Attack," and "The Heart Decides."

"The Little Café" has been secured by Klaw and Erlanger.

Mr. Frohman's latest combination of "stars" is to be seen at the Criterion Theatre early in August, when Miss Hattie Williams and Mr. Richard Carle will appear in "The Girl from Montmartre." Under their three-year contract with Mr. Frohman, the two will appear in a series of musical comedies in England and America.

One of the first pieces to be put into rehearsal for next season in the Frohman repertoire is Sir Arthur Pinero's "The 'Mind-the-Paint' Girl," for which play the various theatrical centres of the country are now being scoured for comely "Pandora girls."

"The Glassblowers."

Mr. John Cort also promises five important productions. Mrs. Leslie Carter, whose third season it will be under his management, is to have a comedy rôle ready for her about October 1, and Mme. Lina Abarbanell will be the Gipsy in a new comic opera of that name, which is to have a preliminary road tour, and come to New York in November.

John Philip Sousa, the bandmaster, has written an opera, "The Glassblowers," which is to have its metropolitan hearing in October.

Mr. Cort is building two theatres in New York, to be starting points for his wide circuit of houses west of the Missouri river, extending to his western headquarters in Seattle, on the Pacific Coast.

Standard, Hazleton, Pa.
 8/1/12

Sousa and His Band.

John Philip Sousa will be here with his famous band at Hazle Park Theatre, August 22nd, matinee and evening. Such an announcement has been made and welcomed in hundreds of cities all over the world, and has been read with pleasant anticipation by thousands, even millions of people. Some who read it now may never have heard Sousa and his band, and will be glad of this opportunity to hear it; while others who have attended a Sousa concert before will be interested in wondering what special treat will be offered here. "Sousa is, without doubt, the sanest of the bandmasters of the generation. He has eschewed the thousand and one meaningless and wholly theatrical mannerisms which are effected by so many leaders solely for the purpose of eliciting comment and attracting attention, and leads with an easy grace, yet with masterful precision which are a genuine pleasure to watch." This opinion was given by a writer in one of the large cities during the recent tour of the world by Sousa and his band.

American Musician N.Y. August 10 - 1912

JOHN PHILIP SOUSA

Echoes from His Latest Great Achievement "The Tour Around the World"

This is the "coming of age" year of Sousa's Band. Twenty-one years of perhaps the greatest activity known in the history of concert giving—a record unrivalled and unique in the annals of musical art.

During the years Sousa's Band has been in existence, it has made thirty-four semi-annual tours through the United States and Canada. It has been to Europe five times, in 1900, 1901, 1903, 1905, and again in 1910, when it inaugurated the most gigantic undertaking ever attempted by a large instrumental body—a concert tournee around the world. The circling of the globe began at the Metropolitan Opera House, New York City, on November 6, 1910, and, after visiting Europe, Canary Islands, Africa, Tasmania, Australia, New Zealand, the Fiji Islands, Sandwich Islands, British Columbia, and the principal cities of this country from the Pacific to the Atlantic coasts, the tour ended at the New York Hippodrome on December 10, 1911. In twenty years Sousa's Band has traveled over 600,000 miles, and given more than 9,000 concerts in a thousand different cities.

What the press had to say in the different cities where Sousa and his band played follows:

"When Mr. Sousa retires, he will leave a gap in the world of music which no one can possibly fill. Others have tried to imitate his method, 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."—London Globe, England.

"The Sousa Band might serve as a model to many famous orchestras."—Manchester News.

"We were given many illustrations of the band's supremacy, each a gem of rendition and conducting, and after a couple of hours of genuine delight, we saw Sousa leave the platform with sincere regret."—Cork Press, Ireland.

"Every town Sousa visits he takes by storm. He took Edinburgh by storm today. Thousands flocked to the Waverly. One long, never ending stream, some in carriages, in taxis, in cabs, and on foot—they would have come in Pantechnicon vans rather than to have missed the concert. It was a musical orgy in the fullest sense of the word. To say that the audience enjoyed themselves is putting it very mildly. They revelled in the music, and the famous conductor was enthusiastically applauded throughout the program."—Edinburgh Dispatch, Scotland.

"Sousa's Band is rightly famed as the world's best band, and the magnetic personality of the conductor is apparent from the huge crowds at his concerts."—South Wales Argus.

"We went, the public and I, to see Sousa. We are always going to good things, somehow. He has a wonderful band. Something tells me that Sousa follows Wagner, gaining from his inspired grandeur, and rejecting all the savage weirdness of that grotesque mind. I have heard Sousa—now I want to see America, the land that nurtured such a son."—Johannesburg Chronicle, Africa.

"Paderewski for pianoforte, Sousa for band music. Two master musicians who have enriched the world of melody by their advent therein."—Launceston Telegraph, Tasmania.

"Whatever his interesting mannerisms may be, one thing is certain, Sousa is the magician controlling the finest band we have ever heard. The complete understanding that exists between conductor and players is not the least charm of performances which are as near perfection as that of any human being ever needs to be."—Melbourne Herald, Australia.

"A person who can listen without emotion to the playing of Sousa's Band in one of their dramatic pieces must

be cast in quite a different mould from the average man or woman."—Dunedin Star.

"Sousa's Band is unlike any other; comparisons are impossible. It resembles only—Sousa's Band."—Wellington Post, New Zealand.

"Sousa may feel 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 a new march in their honor. It was a Sousa day here, and he not only came, saw, and conquered, but took the town by storm."—Honolulu Advertiser, Hawaii.

Musical Courier, Sep 17/12

SOUSA OPENS HIS SEASON.

Henry C. Frick, the Pittsburgh steel millionaire, gave a notable musicale at his summer home, "Eagle Rock" (Magnolia, Mass.), last Friday afternoon, for which he engaged John Philip Sousa and his band. The program was applauded to the echo and consisted of the following numbers:

- Introduction and Bridal Chorus from Lohengrin.....Wagner
Cornet solos—
Stars in a Velvety Sky.....Clarke
The Rosary.....Nevin
Herbert L. Clarke.
Suite, The Dwellers in the Western World.....Sousa
The Red Man.
The White Man.
The Black Man.
Waltz, Venus on Earth.....Lincke
Overture, Poet and Peasant.....Suppe
Organ music by Archer Gibson.
Overture, Tannhäuser.....Wagner
Suite, Tales of a Traveler (new; first performance).....Sousa
The Kaffir on the Karoo.
The Land of the Golden Fleece.
Grand Promenade at the White House.
Soprano solos—
April Morn.....Batten
The Belle of Bayou Teche.....Sousa
Virginia Root.
Dance Piedmontaise.....Sinigaglia
Overture, 1812.....Tschaiikowsky
Organ music by Archer Gibson.
Prelude and Love's Death, Tristan and Isolde.....Wagner
Violin solo, Zigeunerweisen.....Sarasate
Nicoline Zedeler.
Suite, Looking Upward.....Sousa
By the Light of the Polar Star.
Under the Southern Cross.
Mars and Venus.
March, The Fairest of the Fair.....Sousa

The Sousa organization began its regular fall tour last Monday in Philadelphia and will be on the road until Christmas, the only interruption planned in the long series of concerts being Mr. Sousa's attendance at the premiere of his latest comic opera, "The Glassblowers," which will open the new Cort theaters in Boston and New York as soon as they are finished. Mr. Sousa will lead the first performances in both cities.

N.Y. Herald Aug 5/12

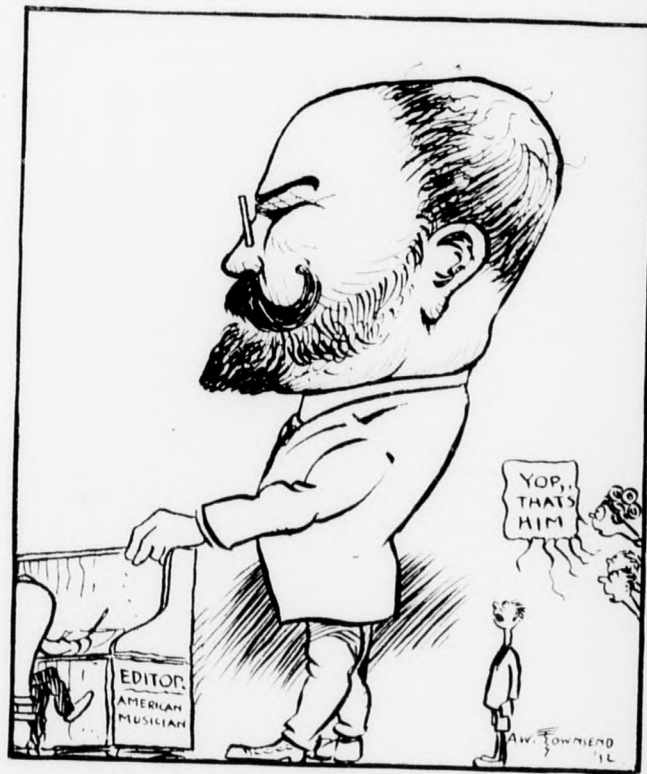


AMERICAN MUSICIAN

SIDELIGHTS ON SOUSA

John Philip Sousa never was, never is, and never will be like anybody else. He came into the office of THE AMERICAN MUSICIAN last week arrayed like a sport, in white flannels, utterly regardless of expense, laundry bills, and dry cleaning accounts. The editor of this paper, dressed in the sober colors that suit the dignity of his position, made a memorandum of the extravagance and had the artist make a sketch of the suit. Then, again, Mr. Sousa's face was black—or nearly so—from long exposure to the sun and wind and weather during idle days of horseback riding and the fruitless quest of medals for clay pigeon shooting. The editor's face, on the other hand, is inclined to be pale, not from ill health, but from mental strain and the worries that result from so exalted an office. We have had the artist add the outline of Mr. Sousa's face to the white suit.

We spoke very severely to the famous musician and pointed out to him the ruin that must ensue if he kept on his happy-go-lucky career of shooting and riding. He promised us to do better—in fact, he informed us that he was about to start out on his twenty-first annual tour. Our congratulations so pleased him that he smiled, and our artist was able to add the smile to his sketch. The



next best compliment which Mr. Sousa has ever had was when a rural manufacturer of eye wash sent him three quarts—or barrels, we forget which. At any rate, the fact remains that when the Western enthusiast heard Mr. Sousa complain of strained eyes and tired vision he straightway sent him a quantity of liniment suitable more to the magnitude of the conductor's reputation than to the size of his eye. To use such a reservoir of eye wash Mr. Sousa must needs have the hundred eyes of fabled Argus and the five score hands of mythological Briareus.

We have been told that Henry C. Frick recently engaged the Sousa Band and its world renowned conductor for one day at the nominal sum of \$3,000, which probably paid the expenses of the concert at least, and may be the means of reclaiming the great musician from the error of his ways as a medal winner and a yarn spinner, and cause him to pay more attention to music. We never got \$3,000 for a day's work; yet we keep on working as usual. Let our example encourage Mr. Sousa. If he is in search of novelties, why does he not get another band? He could just as well conduct two at once, and we feel sure that the competition of the two bands would make the concerts doubly interesting and also afford opportunities for sporting men to bet on their favorite band. We throw out the suggestion for what it is worth. Mr. Sousa will probably do the same.

Last week our famous musician had a fall while playing tennis and we heard with sorrow that he could not walk without a crutch. We are told that the conductor rehearsed on crutches—we mean that he used a crutch while he rehearsed. Why not give the public the benefit of the novelty? But perhaps Mr. Sousa's love of novelty does not go deep enough to allow him to appear in public as a crutched conductor. We are glad the novelty soon wore off, however, and that the unique and only J. P. S. is himself again, minus the extra wooden legs, and confining his experiments in novelties to the music exclusively.

Musical Courier Aug 21/12

Sousa and his band were engaged by Henry C. Frick, steel magnate and multimillionaire, to give a concert last Friday at his palatial summer home near Magnolia, one of the fashionable Massachusetts beaches. It is understood that the band traveled from New York and return in a special train and that Sousa received a fee of \$5,000.

MUSIC

By IRVIN S. COBB

ILLUSTRATED BY PETER NEWELL

IF YOU, the reader, are anything like me, the writer, it happens to you about every once in so long that some well-meaning but semi-witted friend rigs a deadfall for you, and traps you and carries you off, a helpless captive, for an evening among the real music-lovers.

Catching you, so to speak, with your defense leveled and your breastworks unmanned, he speaks to you substantially as follows: "Old man, we're going to have a few people up to the house tonight—just a little informal affair, you understand, with a song or two and some music—and the missus and I would appreciate it mightily if you'd put on your Young Prince Charmings and drop in on us along toward eight. How about it—can we count on you to be among those prominently present?"

Forewarned is forearmed, and you know all about this person already. You know him to be one of the elect in the most exclusive musical coterie of your fair city, wherever your fair city may be. You know him to be on terms of the utmost intimacy with the works of all the great composers. Bill Opus and Jeremiah Fugue have no secrets from him—none whatever—and in conversation he creates the impression that Issy Sonata was his first cousin. He can tell you offhand which one of the Schuberts—Lee or Jake—wrote that Serenade. He speaks of Mozart and Beethoven in such a way a stranger would probably get the idea that Mote and Bate used to work for his folks. He can go to a musical show, and while the performance is going on he can tell everybody in his section just which composer each song number was stolen from, humming the original air aloud to show the points of resemblance. He can do this, I say, and, what is more, he does do it. At the table d'hôte place, when the Neapolitan troubadours come out in their little green jackets and their wide red sashes he is right there at the middle table, poised and waiting; and when they put their heads together and lean in toward the center and sing their national air, Come Into the Garlic, Maud, it is he who beats time for them with his handy lead-pencil, only pausing occasionally to point out errors in technic and execution on the part of the performers. He is that kind of a pest, and you know it.

What you should do under these circumstances, after he has invited you to come up to his house, would be to look him straight in the eye and say to him: "Well, old chap, that's awfully kind of you to include me in your little musical party, and just to show you how much I appreciate it and how I feel about it here's something for you." And then hit him right where his hair parts with a cut-glass paperweight or a bronze clock or a fire-ax or something, after which you should leap madly upon his prostrate form and dance on his cozy corner with both feet and cave in his inglenook for him. That is what you should do, but, being a vacillating person—I am still assuming, you see, that you are constituted as I am—you weakly surrender and accept the invitation and promise to be there promptly on time, and he goes away to snare more victims in order to have enough to make a mess.

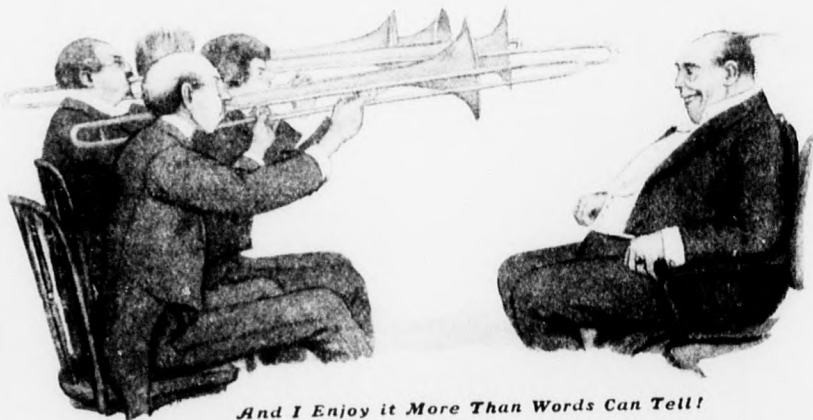
Can Music be the Food of Love?

AND so it befalls at the appointed time that you deck your form in your after-six-P.-M. clothes and go up. On the way you get full and fuller of dark forebodings at every step; and your worst expectations are realized as soon as you enter and are relieved of your hat by a colored person in white gloves, and behold spread before you a great horde of those ladies and gentlemen whose rapt expressions and general air of eager expectancy stamp them as true devotees of whatever is most classical in the realm of

music. You realize that in such a company as this you are no better than a rank outsider, and that it behooves you to attract as little attention as possible. There is nobody else here who will be interested in discussing with you whether the Giants or the Cubs will finish first this season; nobody except you who cares a whoop how Indiana goes for president—in fact, most of them probably haven't heard that Indiana was thinking of going. Their souls are soaring among the stars in a rarefied atmosphere of culture, and even if you could you wouldn't dare venture up that far with yours, for fear of being seized by an uncontrollable impulse to leap off and end all, the same as some persons are affected when on the roof of a tall building. So you back into the nearest corner and try to look like a part of the furniture—and wait in dumb misery.

Usually you don't have to wait very long. These people are beggars for punishment and like to start early. It is customary to lead off the program with a selection on the piano by a distinguished lady graduate of somebody-with-an-Italian-name's school of piano expression. Under no circumstances is it to be expected that this lady will play anything that you can understand or that I could understand. It would be contrary to the ethics of her calling and deeply repugnant to her artistic temperament to play a tune that would sound well on a phonograph record. This would never do. She comes forward, stripped for battle, and bows and peels off her gloves and fiddles with the piano-stool until she gets it adjusted to suit her, and then she sits down, prepared to render an immortal work composed by one of the old masters, who was probably intoxicated at the time.

She starts gently. She throws her head far back and closes her eyes dreamily, and hits the keys a soft, dainty little lick—tippy-tap! Then leaving a call with the night clerk for eight o'clock in the morning, she seems to drift off into a peaceful slumber, but awakens on the moment and



And I Enjoy it More Than Words Can Tell!

hurrying all the way up to the other end of Main Street she slams the bass keys a couple of hard blows—bumetty-bum! And so it goes for quite a long spell after that: Tippy-tap!—off to the country for a week-end party, Friday to Monday; bumetty-bum!—six months elapse between the third and fourth acts; tippetty-tip!—two years later; dear me, how the old place has changed! Biffetty-biff! Gracious, how time flies, for here it is summer again and the flowers are all in bloom! You sink farther and farther into your chair and debate with yourself whether you ought to run like a coward or stay and die like a hero. One of your legs goes to sleep and the rest of you envies the leg. You can feel your whiskers growing, and you begin to itch in two hundred separate places, but you can't scratch.

The strangest thing about it is that those round you appear to be enjoying it. Incredible though it seems, they are apparently finding pleasure in this. You can tell that they are enjoying themselves because they begin to act as real music-lovers always act under such circumstances—some put their heads on one side and wall up their eyes in a kind of a dying-calf attitude and listen so hard you can hear them listening, and some bend over toward their nearest neighbors and murmur their rapture. It is all right for them to murmur, but if you so much as scrooge your feet, or utter a low, despairing moan or anything, they all turn and glare at you reproachfully and go "Sh!" like a collection of steam-heating fixtures. Depend on them to keep you in your place!

All of a sudden the lady operator comes out of her trance. She comes out of it with a violent start, as though she had just been bee-stung. She now cuts loose, regardless of the cost of the piano and its associations to its owners. She skitters her flying fingers up and

down the instrument from one end to the other, producing a sound like hailstones falling on a tin roof. She grabs the helpless thing by its upper lip and tries to tear all its front teeth out with her bare hands. She fails in this, and then she goes mad from disappointment and in a frenzy resorts to her fists.

As nearly as you are able to gather, a terrific fire has broken out in one of the most congested tenement districts. You can hear the engines coming and the hook-and-ladder trucks clattering over the cobbles. Ambulances come, too, clanging their gongs, and one of them runs over a dog; and a wall falls, burying several victims in the ruin. At this juncture persons begin jumping out of the top-floor windows, holding cooking stoves in their arms, and a team runs away and plunges through a plate-glass window into a tinware and crockery store. People are all running round and shrieking, and the dog that was run over is still yelping—he wasn't killed outright evidently, but only crippled—and several tons of dynamite explode in a basement.

As the crashing reverberations die away the lady arises, wan but game, and bows low in response to the applause and backs away, leaving the wreck of the piano pushed back on its haunches and trembling like a leaf in every limb.

All to yourself, off in your little corner, you are thinking that surely this has been suffering and disaster enough for one evening and everybody will be willing to go away and seek a place of quiet. But no. In its demand for fresh horrors this crowd is as insatiate as the ancient Romans used to be when Nero was giving one of those benefits at the Colosseum for the fire sufferers of his home city. There now advances to the platform a somber person of a bass aspect, he having a double-yolk face and a three-pley chin and a chest like two or three chests.

Harking Back to the Ark

YOU know in advance what the big-mouthed black bass is going to sing—there is only one regular song for a bass singer to sing. From time to time insidious efforts have been made to work in songs for basses dealing with the love affairs of Bedouins and the joys of life down in a coal mine; but after all, to a bass singer who really values his gift of song and wishes to make the most of it, there is but one suitable selection, beginning as follows:

*Ro-hocked in the cra-hadle of the da-heep,
I la-hay me down in pe-heace to sa-leep!
Collum and pa-heaceful be my sa-leep
Ro-hocked in the cra-hadle of the da-heep!*

That is the orthodox offering for a bass. The basses of the world have always used it, I believe, and generally to advantage. From what I have been able to ascertain I judge that it was first written for use on the Ark. Shem sang it probably. If there is anything in this doctrine of heredity Ham specialized in banjo solos and soft-shoe dancing, and Japhet, I take it, was the tenor—he certainly had a tenor-sounding kind of a name. So it must have been Shem, and undoubtedly he sang it when the animals were hungry, so as to drown out the sounds of their roaring.

So this, his descendant—this chip off the old cheese, as it were—stands up on the platform facing you, with his chest well extended to show his red suspender straps peeping coyly out from the arm openings of his vest, and he inserts one hand into his bosom, and over and over again he tells you that he is contemplating laying himself down in peace to sleep—which is more than anybody else on the block will be able to do; and he rocks you in the cradle of the deep until you are as seasick as a cow. You could stand that, maybe, if only he wouldn't make faces at you while he sings. Some day I am going to take the time off to make scientific research and ascertain why all bass singers make faces when they are singing. Surely there is some psychological reason for this, and if there isn't it should be stopped by legislative enactment.

When Sing-Bad the Sailor has quit rocking the boat and come ashore, a female singer generally obliges and comes off the nest after a merry lay, cackling her triumph. Then there is something more of a difficult and painful nature on the piano; and nearly always, too, there is a large lady wearing a low-vamp gown on a high-arch form, who in flutelike



Ro-hocked in the Cra-hadle of the Da-heep,
I La-hay Me Down
in Pe-heace to Sa-leep!



Shem Undoubtedly Sang it When the Animals Were Hungry



One of Those French Ballads That's Full of La-Las

notes renders one of those French ballads that's full of la-las and is supposed to be devilish and naughty because nobody can understand it. For the finish, some person addicted to elocution usually recites a poem to piano accompaniment. The poem Robert of Sicily is much used for these purposes, and whenever I hear it Robert invariably has my deepest sympathy and so has Sicily. Toward midnight a cold collation is served, and you recapture your hat and escape forth into the starry night, swearing to yourself that never again will you permit yourself to be lured into an orgy of the true believers.

But the next time an invitation comes along you will fall again. Anyhow that's what I

always do, meanwhile raging inwardly and cursing myself for a weak and spineless creature who doesn't know when he's well off. Yet I would not be regarded as one who is insensible to the charms of music. In its place I like music, if it's the kind of music I like. These times, when so much of our music is punched out for us by machinery like buttonholes and the air vents in Swiss cheese, and then is put up in cans for the trade like Boston beans and baking-powder, nothing gives me more pleasure than to drop a nickel in the slot and hear an inspiring selection by the author of Alexander's Ragtime Band.

I am also partial to band music. When John Philip Sousa comes to town you can find me down in the very front row.

I appreciate John Philip Sousa when he faces me and shows me that breast full of medals extending from the whiskerline to the beltline, and I appreciate him still more when he turns round and gives me a look at that back of his. Since Colonel W. F. Cody practically retired and Miss Mary Garden went away to Europe, I know of no public back which for inherent grace and poetry of spinal motion can quite compare with Mr. Sousa's.

I am in my element then. I do not care so very much for Home, Sweet Home, as rendered with so many variations that it's almost impossible to recognize the old place any more; but when they switch to a march, a regular Sousa march full of um-pahs, then I begin to spread myself. A little tingle of anticipatory joy runs through me as Mr. Sousa advances to the footlights and first waves his baton at the great big German who plays the little shiny thing that looks like a hypodermic and sounds like stepping on the cat, and then turns the other way and waves it at the little bit of a German who plays the big thing that looks like a ventilator off an ocean liner and sounds like feeding-time at the zoo. And then he makes the invitation general and calls up the brasses and the drums and the woods and the woodwinds, and also the thunders and the lightnings and the cyclones and the earthquakes. And three or four of the trombonists pull the slides away out and let go full steam right in my face, with a blast that blows my hair out by the roots, and all hands join in and make so much noise that you can't hear the music. And I enjoy it more than words can tell!

The Best Part of Elektra

ON THE other hand, grand opera does not appeal to me. I can enthuse over the robin's song in the spring, and the sound of the summer wind rippling through the ripened wheat is not without its attractions for me; but when I hear people going into convulsions of joy over Signor Massacre's immortal opera of Medulla Oblongata I feel that I am out of my element and I start back-pedaling. Lucy D. Lammermore may have been a lovely person, but to hear a lot of foreigners singing about her for three hours on a stretch does not appeal to me. I have a better use for my little two dollars. For that amount I can go to a good minstrel show and sit in a box.

You may recall when Strauss' Elektra was creating such a furor in this country a couple of years ago. All the people you met were talking about it whether they knew anything about it or not, and generally they didn't. I caught the disease myself; I went to hear it sung.

I only lasted a little while. I confess it unabashedly—if there is such a word as unabashedly—and if there isn't then I confess it unashamedly. As well as a mere layman could gather from the opening proceedings, this opera of Elektra was what the life story of the Borgia family of Italy would be if set to music by Fire-Chief Croker. In the quieter moments of the action, when nobody was being put out of the way, half of the chorus assembled on one side of the stage and imitated the last ravings of John McCullough, and the other half went over on the other side of the stage and clubbed in and imitated Wallace, the Untamable Lion, while the orchestra, to

show its impartiality, imitated something else—Old Home Week in a boiler factory, I think. It moved me strangely—strangely and also rapidly.

Taking advantage of one of these periods of comparative calm I arose and softly stole away. I put a dummy in my place to deceive the turnkeys and I found a door providentially unlocked and I escaped out into the night. Three or four thousand automobiles were charging up and down Broadway, and there was a fire going on a couple of blocks up the street, and I think a suffragette procession was passing too; but after what I'd just been through the quiet was very soothing to my eardrums. I don't know when I've enjoyed anything more than the last part of Elektra, that I didn't hear.

Yet my reader should not argue from this admission that I am deaf to the charms of the human voice when raised in song. Unnaturalized aliens of a beefy aspect vocalizing in a strange tongue while an orchestra of two hundred pieces performs—that, I admit, is not for me. But just let a pretty girl in a white dress with a flower in her hair come out on a stage, and let her have nice clear eyes and a big wholesome-looking mouth, and let her open that mouth and show a double row of white teeth that'd remind you of the first roasting ear of the season—just let her be all that and do all that, and then let her look right at me and sing The Last Rose of Summer or Annie Laurie or Believe Me, If All Those Endearing Young Charms—and I am hers to command, world without end, forever and ever, amen! My eyes cloud up for a rainy spell, and in my throat there comes a lump so big I feel like a coach-whip



She Tries to Tear All its Front Teeth Out With Her Bare Hands

snake that has inadvertently swallowed a china darning-egg. And when she is through I am the person sitting in the second row down front who applauds until the flooring gives way and the plastering is jarred loose on the next floor. She can sing for me by the hour and I'll sit there by the hour and listen to her, and forget that there ever was such a person in the world as the late Vogner! That's the kind of a music-lover I am, and I suspect, if the truth were known, there are a whole lot more just like me.

If I may be excused for getting sort of personal and reminiscent at this point I should like to make brief mention here of the finest music I ever heard. As it happened this was instrumental music. I had come to New York with a view to revolutionizing metropolitan journalism, and journalism had shown a reluctance amounting to positive diffidence about coming forward and being revolutionized. Pending the time when it should see fit to do so, I was stopping at a boarding house on West Fifty-Seventh Street. It has been my observation that practically everybody who comes to New York stops for a while in a boarding house on West Fifty-Seventh Street.

West Fifty-Seventh Street was where I was established in a hall bedroom on the top floor—a hall bedroom so form-fitting and cozy that when I went to bed I always opened the transom to prevent a feeling of closeness across the chest. If I had as many as three callers in my room of an evening and one of them got up to go first, the others had to sit quietly while he was picking out his own legs. But up to the time I speak of I hadn't had any callers. I hadn't been there very long and I hadn't met any of the other boarders socially, except at the table. I had only what you might call a feeding acquaintance with them.

Christmas Eve came round. I was a thousand miles from home and felt a million. I shouldn't be surprised if I was a little bit homesick. Anyhow it was Christmas Eve, and it was snowing outside according to the orthodox Christmas Eve formula, and upward of five million other people in New York were getting ready for Christmas without my company, coöperation or assistance. You'd be surprised to know how lonesome you can feel in the midst of five million people—until you try it on a Christmas Eve.

After dinner I went up to my room and sat down with my back against the door and my feet on the window-ledge, and I rested one elbow in the washpitcher and put one knee on the mantel and tried to read the newspapers. The first article I struck was a Christmas poem, a sentimental Christmas poem full of allusions to the family circle, and the old homestead, and the stockings hanging by the fireplace, and all that sort of thing.

That was enough. I put on my hat and overcoat and went down into the street. The snow was coming down in long, slanting lines and the sidewalks were all white, and where the lamplight shone on them they looked like the frosting on birthday cakes. People laden with bundles were diving in and out of all the shops. Every other shop window had a holly wreath hung in it, and when the doors were opened those spicy Christmassy smells of green hemlock and pine came gushing out in my face.

Away From My Old Kentucky Home

SO FAR as I could tell, everybody in New York—except me—was buying something for his or her or some other body's Christmas. It was a tolerably lonesome sensation. I walked two blocks, loitering sometimes in front of a store. Nobody spoke to me except a policeman. He told me to keep moving. Finally I went into a little family liquor store. Strangely enough, considering the season, there was nobody there except the proprietor. He was reading a German newspaper behind the bar. I spoke with him concerning the advisability of an egg-nog. He had never heard of such a thing as an egg-nog. I mentioned two old friends of mine, named Tom and Jerry, respectively, and he didn't know them either. So I compromised on a hot lemon toddy. The lemon was one that had grown up with him in the liquor business, I think, and it wasn't what you would call a spectacular success as a hot toddy; but it was warming, anyhow, and that helped. I expanded a trifle. I asked him whether he wouldn't take something on me.

He took a small glass of beer! He was a foreigner and he probably knew no better, so I suppose I shouldn't have judged him too harshly. But it was Christmas Eve and snowing outside—and he took a small beer!

I paid him and came away. I went back to my hall bedroom up on the top floor and sat down at the window with my face against the pane, like Little Maggie in the poem.

It continued to snow. I reckon I must have sat there an hour or more.

Down in the street four stories below I heard something—music. I raised the sash and looked out. An Italian had halted in front of the boarding house with a grind organ and he was turning the crank and the thing was playing. It wasn't much of a grind organ as grind organs go. I judge it must have been the original grind organ that played with Booth and Barrett. It had lost a lot of its most important works, and it had the asthma and the heaves and had one thing and another the matter with it.

But the tune it was playing was My Old Kentucky Home—and Kentucky was where I'd come from. The Italian played it through twice, once on his own hook and once because I went downstairs and divided my money with him.

I regard that as the finest music I ever heard. As I was saying before, the classical stuff may do for those who like it well enough to stand it, but the domestic article suits me.

I like the kind of beer that this man Bach turned out in the spring of the year, but I don't seem to be able to care much for his music. And so far as Chopin is concerned, I hope you'll all do your Christmas Chopin early.



Their Souls are Soaring Among the Stars

176 Allentown Pa. Morning Call
Aug 18/12
Harrisburg Pa. Independent
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MORNING CALL MAN HAD CHAT WITH SOUSA

Famous Band Director Has
Heard About Allentown.

It was the privilege of a Morning Call representative, with a personal acquaintance with John Philip Sousa, the bandmaster, to have dinner with him yesterday at the Hotel Allen. During the dinner and a previous conversation of about an hour Mr. Sousa expressed himself as highly impressed with the city of Allentown having formed the opinion on this and previous visits that it was a miniature metropolis.

Mr. Sousa has an interesting personality and by reason of his having visited every city and town of any consequence in this country and in addition having made a trip with his band around the world, he has a fun of interesting experiences and anecdotes at his tongue's end.

He is thoroughly American in his ways, in spite of his foreign parentage, and tells of how when he was abroad with his band and was invited to dine with the Duchess Somebody-or-other he wrote an answer starting "Dear Madam, etc. His secretary and manager, Mr. Hinton, happened to see the letter before it was sent, and was horrified, calling Mr. Sousa's attention to the fact that it should read "Your Highness, The Duchess" etc. Mr. Sousa gracefully acquiesced and the letter in its revised formal style, went forward.

Mr. Sousa is a great lover of out door and indulges in tennis, saddle riding and rifle shooting. He holds several championships in the latter sport, and has met on many occasions, as fellow-competitors, Messrs. Schlicher and Hell, of this city, and speaks in glowing terms of their ability in the line of marksmanship.

In his travels abroad Mr. Sousa has had conferred upon him many degrees of honor, with their accompanying medals and insignias, but his retiring nature prompts him not to make any ostentatious show of them.

CRITICAL AUDIENCE HEARD SOUSA'S BAND

Monster Crowds at Concerts at
Central Park.

Sousa and his band as a park attraction stirred up unusual interest in this city—a city where band music of a high type has been one of the town's proudest possessions for many years and two monster audiences gathered at the Central Park theatre yesterday for the scheduled concerts.

Threatening weather conditions, of course, kept many folks away both afternoon and evening, though strange as it may seem the afternoon crowds at the park enjoyed the music comfortably while the stay-at-homes in town were treated to repeated heavy showers. There was no rain at the park in the afternoon.

To say just how much the program rendered under the baton of the world famous director and composer were enjoyed would require a month of Sundays. It was a rare treat and both conductor and players soon felt that they were in the presence of a critical though sympathetic audience, an audience schooled to appreciate all the finer points in the rendition of the works of the world's most famous composers. This fact made the concerts enjoyable alike to performers and listeners.

SOUSA'S BAND.

It is no exaggeration to say that John Philip Sousa is known as the greatest band man in history, and he has long since become an American institution. He and his music have become famous in every civilized country on the globe and also in uncivilized localities, for even in the wilds of Africa he found the native Kaffirs using phonographs with Sousa records. It is safe to say that foreigners who have never heard of George Washington, Thomas A. Edison or John D. Rockefeller know what Sousa looks like and are familiar with some of his music. No man in the world of music has had so extensively advertised a personality and no man could be so renowned without merit. His band is recognized as the leading body of instrumentalists in the world and, with their celebrated leader, present programs containing compositions which would never be heard in many localities if this famous organization did not make it possible. Sousa and his band, accompanied by three great soloists, will be heard here on Friday, August 23, at Paxtang Park.

SOUSA'S BAND.

Large Audiences Were Present Both
Saturday Afternoon and Evening.

The concerts which were given on Saturday afternoon and evening in the auditorium at Rocky Springs by Sousa's Band were grand successes in every particular. The audiences at both were extremely large, especially was this so in the evening when the huge auditorium was filled, standing room being at a premium. The programme rendered at both of the concerts was thoroughly-enjoyed and the musicians were compelled to respond to a number of encores at each performance. One of the big hits of the concert was the rendition of the popular air "Everybody's Doing It." It was arranged in Sousa's characteristic and own inimitable style and made the greatest kind of a hit the audience nearly going wild over it. Among the members of the band were a number of former Lancaster countians and they were all greeted by their many friends. Taken all in all it was the most successful visit of the many, which this famous band has made to our city, and the programmes were thoroughly enjoyed by the thousands of persons who heard them.

SUCCESSES.

John Cort will have two new theatres next season, one in New York and another in Boston. The list of his attractions includes Mme. Abribanell in "The Gypsy;" Mrs. Leslie Carter in a comedy from the German, the name of which has not yet been announced; "The Glassblowers," a new opera by John Philip Sousa with book and lyrics by Leonard Liebbling; "Ransomed," a new play by Theodore Burt Sayre and Cleveland Rogers; "C. O. D.," a farce by Frederick Chapin; "The Rose of Panama," a new Venetian operetta and several minor productions.

Crowds Enjoyed Sousa's Music.

The concerts given at the Rocky Springs Theatre on Saturday by Sousa's Band were splendid treats to all lovers of music, and the patronage was a certain indication of the favor with which our people receive entertainments of this kind. The big auditorium was filled at the matinee, and a large audience was present in the evening. The great director responded liberally to encores. Mr. Frank McGrann, a personal friend of Mr. Sousa, played a trombone at the latter's request. Lancaster county has four musicians in this band, Mr. J. W. Richardson, formerly of Brownstown, Sousaphone player; Mr. John W. Urban, formerly of Conestoga, Centre, clarinetist; Mr. Clarence H. Smith, a Lancaster City High School graduate of the class of 1904, playing the French horn, and Mr. Samuel Sheick, formerly of Akron, clarinetist.

SOUSA'S BAND.

After having covered the civilized world in his tours, extending over a period of more than twenty years, John Philip Sousa had the satisfaction of receiving the credit which is justly due him for his part in the progress of music in America. In speaking of a concert given in the vast Hippodrome of the metropolis the New York "Evening Mail" said: "Sousa and his band was the magnet which served to fill every available space in that great auditorium. It is good to hear this organization that we may the better understand what can be accomplished with a band. Last night it would have been difficult to believe that this was not a great orchestra, so exquisite was the quality of tone, so finished was every detail of its performance. It helps to remind us here in New York what John Philip Sousa does in behalf of music throughout this country—how he takes into cities where orchestras are not available compositions of which they would never know. And they need no apologies, for the band under Sousa is the closest approach to a full string quality that this generation will ever know."

Do the people here realize that this same Sousa and his band will be at Paxtang Park on Friday, with Miss Virginia Root, soprano; Miss Nicoline Zedler, violiniste, and Herbert L. Clarke, cornetist?

Besides these already established successes there are some novelties which Chicago theater goers may look forward to with keen enthusiasm. Among these may be mentioned "The Merry Countess," a Viennese comic opera, "The

Dove of Peace"; John Philip Sousa's new opera, "The Glass Blowers"; Henry W. Savage's new musical comedy, "Somewhere Else"; Sam Bernard in a new musical comedy, "The Whip"; a Drury Lane melodrama, "The Ne'er Do Well"; Charles Klein's dramatization of Rex Beach's famous novel; Henry W. Savage's revivals of "The Merry Widow" and "The Prince of Pilsen"; Margaret Anglin in a repertoire of new plays; Mrs. Carter in a new play, William Faversham and a star cast in a big spectacular revival of "Julius Caesar," E. H. Sothern and Miss Julia Marlowe in Shakespearean repertoire, Annie Russell in a repertoire of old English comedies, William Collier in a new comedy, Robert B. Mantell in a number of new plays and many

Transcript Peoria, Ill.
Aug 7/1912

Free Press-Carlton Pa
Aug 20/12

News-Greenville S.C.
Aug 7/12

THE PLAY

A Pyrotechnic Paradox Pain Produces Pleasure.

For twenty-five consecutive years the Pain Fireworks Spectacles have been the mid-summer-night amusement features at Manhattan Beach, New York, America's most fashionable seaside resort. All the stirring band music of "Pain's Last Days of Pompeii" was written and arranged by John Philip Sousa and at fashionable Manhattan Beach it is the famous Sousa Band that furnishes the music for the big Pain spectacles each summer.

SOUSA'S BAND UP AT ISLAND PARK TONIGHT.

Comparisons are not usually considered to be in good form, but it is safe to say that even John Philip Sousa would hardly take exception to the opinion of an English writer in the London "Vanity Fair" who, intending it as the highest compliment, compared Sousa's music to that of Johann Strauss in these terms:

"I have always had the greatest admiration for Sousa. To begin with, he has solved the problem of how to look



Herbert Clarke, with Sousa's Band.

young at 50. Furthermore apart from this stroke of genius, I am honestly impressed by his marches; the fact remains that they are the best marches ever written. 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."

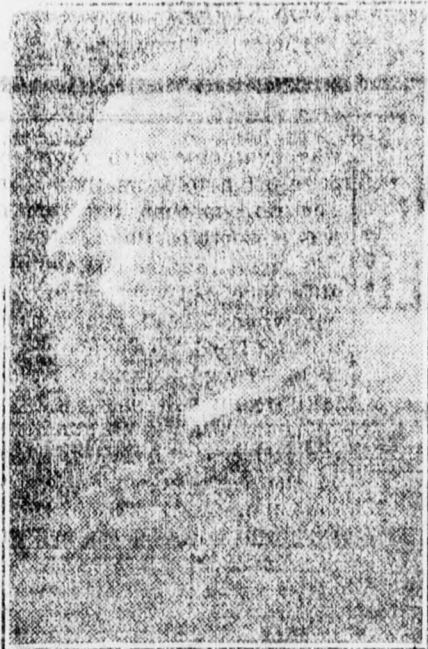
Sousa and his band, with three eminent soloists, Miss Virginia Root, soprano; Miss Nicoline Zedeler, violinist, and Herbert L. Clarke, cornetist, render

Harrisburg Telegraph
Aug 20/12

The coming of Sousa, the bandmaster, to this city after a long absence will be welcomed by many Harrisburgers, as the maker of snappy marches has many admirers in this section. It is interesting in this connection to recall the first visit paid by Sousa to Harrisburg. It was after he had become famous as the conductor of the United States Marine Band and the concert was given in the old Grand Opera House. Later on Sousa came here with a new line of musical stunts which included the firing of small cannon as a part of the program. These cannon were lined up in Capitol Park right outside the Opera House and fired by wires run to the stage. It was a great success, only the whole police force had to be called out to keep the kids away from the guns.

SOUSA'S BAND TOMORROW.

When people have no personal knowledge of anything that is much talked of, or is more or less famous, they often form an opinion by hearing or reading the comments of those whose authority is undoubted. There may be some who have never heard, for instance, Sousa's Band, or seen John Philip Sousa, but there are very few who have not heard



of Sousa and his Band, for almost every home has either a piano or a phonograph on which the most popular Sousa music is played. But the chance to hear the real Sousa Band and see its celebrated conductor will be offered tomorrow afternoon and evening when Sousa and his Band will be at the Island Park Casino. Don't wait until you read what the paper says about it the morning after, but go to hear the concert, and say afterwards, "How that two hours and a half flew."

Intelligencer, Lancaster, Pa
Aug 26/12

SOUSA'S CONCERTS.

Popular Band Greeted By Large Audiences.

Sousa and his band were at Rocky Springs Park Theatre on Saturday, and gave a concert in the afternoon and evening. In the afternoon the theatre was crowded, but the evening audience was not so large. As usual a bright and attractive programme was rendered which was well received and the outbursts of applause caused the band to be liberal with its encores. The afternoon programme included the rhapsody "American," "The Last Days of Pompeii," The Bridal music from "Lohengrin," and the soldiers' chorus from "Faust." The evening selections were the overture "Solowelle 1812," "Tales of a Traveler," and the "Golden Legend." A new march by Mr. Sousa, "The Federal," was played at both performances and well received.

Frank McGrann, who was instrumental in bringing the band here, and who is a friend of Mr. Sousa, played a trombone with the band at his request.

It is interesting to note that there are four Lancaster county men in the band, namely, Clarence H. Smith, a graduate of the Lancaster high school in 1904, who plays the French horn; J. W. Richardson, formerly of Brownstown, who plays the Sousaphone; Samuel Sheick, formerly of Akron, who plays the clarinet, and John W. Urban, formerly of Conestoga Centre, who also plays the clarinet.

The soloists were Herbert Clark, the cornetist, who is always a favorite Miss Virginia Root, soprano, and Miss Nicoline Zedeler, violinist, whose performance attracted much attention.

MR. GARING WILL GO ON TOUR WITH SOUSA

Organizer and Director of the Greenville Concert Band Will be Away From the City for Nearly Four Months—Band Will be Directed in His Absence by Mr. C. N. Garing—Sunday Afternoon Concerts Will Continue.

Mr. A. J. Garing, formerly a member of Sousa's Band but recently of this city, and organizer of the Greenville Concert band, will leave next Sunday night for New York where he will again join Sousa for a tour of practically four months after which he will return to Greenville to remain permanently. During the absence of Mr. Garing his brother Mr. C. N. Garing will direct the local band, the concerts on Sunday afternoon continuing until Oct. 1st.

Mr. A. J. Garing will go first to New York where rehearsals will be held for three days. Then the famous band will open its tour at Allentown, Pa., going from there to New Jersey and to the well known resort of Wilbur Grove for a two weeks engagement, thence to the Pittsburgh exposition for two weeks. A northwestern trip will then be taken, during

which the States of Ohio, Indiana, Illinois, Wisconsin, and Michigan will be visited, concerts being given at several points in each State, including one at Chicago. Returning the band will go through New York State, then to the New England States for four weeks and finally completing the tour at the Hippodrome in New York city on December 8th.

Mr. Garing will return to Greenville on December 9th, and will direct the local band in a concert to be given in the Grand opera house on December 16th. The band will thoroughly rehearse for this concert during his absence. Mr. Garing is a resident of whom Greenville is proud, for he is one of the elite among musicians as is proved by his connection with one of the world's most famous musical organizations. Since residing in this city he has shown a disposition to be public spirited and is directly responsible for supplying a crying need by the organization of a band in this community.

Telegraph, Harrisburg Pa
Aug 21/12

Sousa's Band

He was a wise man who said, "Let me make a people's songs and I do not care who makes their laws." When Sousa brings out his "Stars and Stripes Forever" at one of his concerts, the audience will cheer and shout itself hoarse with enthusiasm. Why is this? Because Sousa has done what no other American composer has achieved—he has expressed the national spirit, and has taken the over-taxed medium of march music and vitalized it, making it dynamic with energy and irresistibly infectious. Those who will appear here play at Paxtang Park on Friday, August 23, are Miss Virginia Root, soprano; Miss Nicoline Zedeler, violinist, and Herbert L. Clark, cornetist, each of whom have won world-wide reputations.

Journal Lincoln Neb Aug 1-12

John Cort will have two new theaters next season, one in New York and another in Boston. The list of his attractions includes Mme. Abarbanell in "The Gypsy"; Mrs. Leslie Carter in a comedy from the German, the name of which has not yet been announced; "The Glassblowers," a new opera by John Philip Sousa with book and lyrics by Leonard Liebbling; "Ransomed," a new play by Theodore Burt Sayre and Cleveland Rogers; "C. O. D." a farce by Frederick Chapin; "The Rose of Panama," a new Viennese operetta and several minor productions.

Sousa's Band

"A gray, murky sky, with heavy overhanging clouds, and then a gleam of sunshine—is the smile that may be used to describe the coming of Sousa and his band to town. We have had music of the best, and the worst—symphonies and sonatas by first-class orchestras; marches and fantasias by all sorts of bands—then comes the sunshine—Sousa! He knows exactly what his audience wants—and gives it to them. They want music to stir them, to rouse their flagging energies—a ringing march—a quaint musical curio—a novelty—something—anything—to brighten them up!" The Sousa date is Friday night at Paxtang Park.

Cecil Ryan, who is to sing the leading baritone role in the new Victor Herbert opera under the direction of Joseph M. Gaites, has been offered a season of ten weeks in vaudeville preliminary to his regular season. This engagement will be subject to the permission of Mr. Gaites, under whom Mr. Ryan will appear for the next two years.

The baritone is an Australian, who came to the United States at the suggestion of John Philip Sousa, the bandmaster, who heard him in Australia, and declares that he possesses the most remarkable baritone voice he has heard.

MANY GREET "MARCH KING."

Thousands of Eastonians and Others Enjoy Concerts by Sousa's Band.

The management of Island Park realized its expectation to make the present season distinctly memorable in point of musical achievement. The engagement of Sousa and his band for Wednesday's concert proved entirely popular, and neither the prices nor the threatening weather availed to hold back the crowds. A large crowd patronized the afternoon concert, but the night audience was not large. Thousands deterred by the price of admission, camped outside the theatre and heard the music there.

Sousa improves with age. Apart from his pre-eminent ability as composer and director, he possesses an intuitive sense of what pleases, and he never falls short of satisfying his hearers, however diversified their musical taste. The programs on Wednesday were entirely Sousaesque, ranging from the ponderous classic to the lightest ditty of the hour, and all offered with a degree of finish and elaboration to compel enthusiasm.

All of the serious numbers were accorded masterful renditions and revealed the almost limitless capacity of the organization. Special mention perhaps should be made of its reading of the prologue of Sir Arthur Sullivan's cantata, "The Golden Legend," which probably eclipsed any band rendition heard in this section for many a season. Sousa's established practice of employing his tuneful marches for encore purposes proved an added delight to the audiences.

The Island Park management cannot be commended too highly for its enterprise in affording its patrons so rare a treat.

Principal members of the band declared that the acoustics at the Island Park Casino are better than those of any place where they have played.

The rendition of each number was given round after round of applause, especially was this true when the soloists sang or played. The band was liberal with its encores, all of which were excellent.

Yesterday was one of the biggest Wednesdays at Island Park. The service to and from the park was excellent.

The band left this morning, via the Lehigh Valley Railroad, for Hazleton, where they will give concerts in Hazle Park.

SOUSA AND BAND AT PARK TO-MORROW

To-morrow is the big day at Central Park. John Philip Sousa, the famous march composer and conductor, together with his wonderful band will be the feature at Central Park theatre. Every lover of good band music is fondly anticipating the morrow and the opportunity afforded them to hear the world famed Sousa.

Sousa is known the world over as the representative American musician and it has been generally acknowledged that his is the best band in the world. No other musical organization has given so much pleasure to so many thousand of music lovers at home and abroad. No other composer has so large and enthusiastic a following.

It thrills one to sit in a theatre and watch Sousa conduct his crack band and listen to sweet music, which this very man in front of you has composed. It will be a Sousa concert and an opportunity for the local lovers of music to hear and see him and his band. Three splendid soloists will also feature the concert—Miss Virginia Root, soprano; Miss Nicoline Zedeler, violiniste and Herbert L. Clarke, cornetist.

John Philip Sousa and his famous organization will commence their twenty-first American season this month. There will be fifty men in the band, including a harpist and three soloists—Virginia Root, soprano; Nicoline Zedeler, violinist, and Herbert L. Clarke, cornetist.

THOUSANDS ENJOY SOUSA'S CONCERTS

Big Crowds at Island Park When Famous Band Was There.

Yesterday was one of the biggest Wednesdays at Island Park and well it should have been, since Sousa and his band gave two of their famous concerts at the Casino. The service to and from the park was excellent and carried thousands who wanted to hear this wonderful musical organization.

The rendition of each number was given round after round of applause. Especially was this true when the soloists sang or played. The band was liberal with its encores, all of which were excellent.

When Sousa and his band play a march the world might well march to it, for those who have heard know that, heart and soul, they have been carried by the martial strains. And this band can a tale unfold with music in the most beautiful manner, as plainly and interestingly as Robert Louis Stevenson could on paper.

Great credit must be given the Island Park management for bringing Sousa and his band to this vicinity and for making two such concerts possible, as the coming here of this organization surely means more to Easton than it does to Sousa and his band.

Principal members of the band declared that the acoustics at the Island Park Casino are better than those of any place where they have played.

John Philip Sousa has completed a new opera, "The Glassblowers," which will be given its premier in the new Cort theater, New York, this winter.

Sousa's opera, "The Glassblowers," is to be produced this season, according to plans of John Cort.

Among the amused spectators the other night at an uptown turkey-trotting café, was John Philip Sousa. When the musicians spied the mighty John they struck up his "Stars and Stripes Forever," the dancers at once adapting the rhythm of the composition to their sways and twistings. The march king groaned and said: "I've heard that piece sung, and played, and seen it marched to by troops of all nations, but I never thought I'd live to see it serve as a medium for the turkey-trot. I don't know whether to laugh or cry."

Frank Croxton tells a very interesting story about a pupil whose knowledge of music and musicians was very deficient, yet not admitted. It was after the death of the late Gustav Mahler that the pupil entered Mr. Croxton's studio and conveyed to him the sad news. After a minute or two in deep meditation, the pupil looked up at Mr. Croxton and said, "Mr. Croxton, who do you think will succeed Mr. Mahler, Sousa or Spiering?"

Plans for the opening of the twenty-fourth annual season of the Western Pennsylvania Exposition Society are nearing completion. The doors will be thrown open on August 28th and the season lasts through to October 19th. The opening musical attraction, continuing for ten days, will be the Russian Symphony Orchestra with Modest Altschuler as conductor. The program continues with Innes' concert band, Sousa, the Thomas Orchestra of Chicago, Carl Pohlig and his Symphony orchestra, and others, all recognized as the world's great musical organizations.

More than 10,000 persons witnessed the coronation Wednesday night of Titania XII, Queen of the Asbury Park Carnival. The ceremony was staged in the Ocean Grove.

The annual carnival on Deal Lake took place Monday night, after being postponed from the Friday night preceding. The fireworks exhibition was more elaborate than any previous one.

When the National Association of Organists adjourned in the Ocean Grove Auditorium the other day it was undecided where the meeting should be held in 1913, St. Louis being among the cities to be considered. The selection was left with the Executive Committee, and will probably lie between Buffalo, N. Y., and St. Louis. This was the fifth convention of the organists held here, and some of the members argue that the next should go to the West for the convenience of members in that section.

The yearly Children's Festival was held last night in the Auditorium, more than 1,000 voices taking part in a concert. To-morrow night Sousa's Band will be here.

Public Ledger, Phila
Aug 26/12

SOUSA WELCOMED AT WILLOW GROVE

March King Is Back Again After
His Two-year World
Tour.

AUDIENCE NUMBERS 70,000

John Philip Sousa, the "March King," returning from his two-year tour of the world, played to four Willow Grove audiences yesterday afternoon. The reception accorded him demonstrated that he is still the musical idol of Philadelphians, in so far as band concert music is concerned. And John Philip Sousa's interpretation of his varied assortment of marches and the musical compositions of other writers is still the dashing, pleasing, satisfying presentation of music that placed the March King on his pedestal of fame years ago.

Figures, correct, estimated figures are the most forcible exposition of Sousa's popularity. He gave four concerts at Willow Grove. Under the big music shell and beneath the nearby trees are seats for 12,500. Four times yesterday every seat was occupied and jealously guarded its owner for the time being. That's a total of 50,000. Guards on duty about the shell and men qualified to duty said that 5000 stood by the lakeside, or fronting the Casino, or on the walks leading to and fro from the music shell. That is 20,000 more. And these officials declared that 15,000 more, not being there early enough to get seats or standing room, wandered about on the Midway. Even Sousa himself played with greater vim, if such a thing be possible, when he saw in the monster crowds such a tribute.

Sousa and his organization played in Lancaster on Saturday, and arrived in Willow Grove early yesterday morning, the March King going direct to the Huntingdon Valley Country Club, at Noble, where he has retained rooms during the Willow Grove engagement. It was just a few minutes before 2:30 when Sousa appeared on the pavilion before his musicians, and the applause that greeted him before even he lifted his baton, was deafening.

It was a typical Sousa programme, the initial early afternoon concert, including Sousa's new "Coquette," a pleasing little suite, dedicated to the coquet, the summer girl and the dancing girl. With the termination of the first concert, the march king expressed his appreciation of again being back in America, and his pleasure in again playing to American audiences; his comment on the receptions accorded him while abroad was that "music is universal, and my foreign audiences were just as appreciative as my American audience. The programmes played abroad were precisely similar to those being interpreted here. If I failed to incorporate the "Washington Post" march in a programme it was like dismissing church without the benediction.

Sousa had, by request, opened his first concert with the "Star-Spangled Banner," and in reference to this he said: "There are, to my mind, but two official pieces of music, so ordained by edict of either the army or the navy, in this country. They are the "Star-Spangled Banner," played at morning and evening colors by both the army and the navy, and the Semper Fidelis March, in which the drum corps, the bugle corps and the band combine at all review events. Anthems are invariably so accepted because of the decree of the popular will of the people."

Of his tour abroad the march king said: "We played in the southernmost incorporated city in the world, Invergarville; we were, to use Kipling's phrase, 'on the tucks of the south.' We gave 56 concerts in Sydney. Our longest single 'jump' was of 1500 miles. One think that particularly struck me in Australia was that every railroad in that country is of different gauge. We were compelled to change trains and shift baggage almost as often as we changed clothes. Seriously, I think this variety of different transportation conditions was a move to prevent invasion."

"My new march, played here this afternoon, and called 'The Federal,' was so named by Sir George Reed, High Commissioner of Australia. He called the name to me. When I played the 'Star-Spangled Banner.'"

Conductor Sousa then went on to tell of incidents that appealed to him abroad—the reception accorded him in Hawaii, and the farewell given his organization at the pier when he left; how an Hawaiian band played "Aloha," a native farewell song, and practically crowned Sousa with wreaths. "Aloha" was set to cornet music by Herbert L. Clarke, one of the Sousa soloists, and was given as an encore during the afternoon. Another new interpretation was in reality an "annual" feature, for Sousa never comes to Willow Grove unless he has a new humorous song to perform. This year it is an amusing song about the "Doin'."

Sousa's programme included a number of his new compositions, "The Federal," a march; the "Danza Piedmontese," a new dance by Sinigaglia; "King Cotton," another favorite Sousa march, and a suite entitled "The Tales of a Traveler," written by the March King and emphasizing a notable feature of the music of different countries which had been included in the tour. The suite is in three parts—"The Kaffir on the Kaloo," "The Land of the Golden Fleece" and "The Grand Promenade at the White House."

A hearty reception was accorded the three soloists who are with Sousa this year. They are Miss Virginia Root, soprano, who sang Willeby's "Crossing the Bar," and in the evening the Strauss waltz song, "The Voice of Spring"; Herbert L. Clarke, cornetist, who was heard in two of his own compositions—"Stars in a Velvet Sky" and "The Bride of the Waves"; and Miss Nicoline Zedeler, violinist, who selected as her numbers Sarasate's "Zigunerweisen" and the "Witches' Dance" by Paganini.

Sousa renewed his American tour ten days ago, after devoting several months to shooting and horseback riding, his pet diversions. The bookings of his band include every day from now until mid-winter in the Eastern part of the country. He has with him, at the Huntingdon Valley Country Club, his favorite riding horse, and York road residents will have the opportunity of seeing this master musician as he gallops over the historic highways north of this city.

MORNING CALL MAN HAD CHAT WITH SOUSA

Famous Band Director Has
Heard About Allentown.

It was the privilege of a Morning Call representative, with a personal acquaintance with John Philip Sousa, the bandmaster, to have dinner with him yesterday at the Hotel Allen. During the dinner and a previous conversation of about an hour Mr. Sousa expressed himself as highly impressed with the city of Allentown having formed the opinion on this and previous visits that it was a miniature metropolis.

Mr. Sousa has an interesting personality and by reason of his having visited every city and town of any consequence in this country and in addition having made a trip with his band around the world, he has a fun of interesting experiences and anecdotes at his tongue's end.

He is thoroughly American in his ways, in spite of his foreign parentage, and tells of how when he was abroad with his band and was invited to dine with the Duchess Somebody-or-other he wrote an answer starting "Dear Madam, etc. His secretary and manager, Mr. Hinton, happened to see the letter before it was sent, and was horrified, calling Mr. Sousa's attention to the fact that it should read "Your Highness, The Duchess" etc. Mr. Sousa gracefully acquiesced and the letter in its revised formal style, went forward.

Mr. Sousa is a great lover of out door and indulges in tennis, saddle riding and rifle shooting. He holds several championships in the latter sport, and has met on many occasions, as fellow-competitors, Messrs. Schlicher and Heil, of this city, and speaks in glowing terms of their ability in the line of marksmanship.

In his travels abroad Mr. Sousa has had conferred upon him many degrees of honor, with their accompanying medals and insignias, but his retiring nature prompts him not to make any ostentatious show of them.

The services of William Wilson have been secured by John Cort for the staging of John Philip Sousa's new opera, "The Glassblowers," which Mr. Cort will produce before the Christmas holidays.

Courier Harrisburg Pa. Aug 18/12



JOHN PHILIP SOUSA
At Paxtang Park August 23, matinee and night.

CARNIVAL QUEEN IS GIVEN CROWN

Coronation Ceremony in Ocean
Grove Is Principal At-
traction of Week.

CHILDREN'S FESTIVAL HELD
Sousa's Famous Band Will
Give Two Concerts in Audi-
torium Monday.

(SPECIAL TO THE POST.)
OCEAN GROVE, N. J., Aug. 17.—The coronation of, Asbury Park's carnival queen in the auditorium Wednesday was the center of attraction here this week and gave the spectators a glimpse of what Tall Esen Morgan's children's chorus can do, and as a result, the great edifice was packed again tonight when the annual children's festival was held. The children have been in preparation for this event since June. The stage setting was somewhat similar to that used for the queen's night, but the program was altogether different. The electrical effects outshone even those of Children's night, which was repeated, at popular request, last Sunday before an audience of 11,000.

Monday John Philip Sousa, the march king, will bring his famous band to the auditorium for two concerts. Sousa is tremendously popular here and he will pack the auditorium at both matinee and evening performances. His coming is the last of the so-called great concerts, though Mr. Morgan will continue the popular weekly concerts and in September will give a concert of more pretentious scope than the weekly events.

The national Association of Organists concluded its sessions with a banquet in the Arlington hotel. If there had been any dissension in the ranks, growing out of the capture of all the officers by New York, it was not apparent in this gathering, which was turned into a love feast. The organists will probably meet next year in Buffalo, although there is a possibility of their returning to Ocean Grove, where the organization was founded.

SPENT A GAY WEEK IN PENNSYLVANIA

Vacationists Kept Busy With
Dancing and Various Out-
door Sports.

WATER GAP A BUSY PLACE.

Mt. Pocono, Stroudsburg and Shaw-
nee Also Entertaining Many
City Visitors.

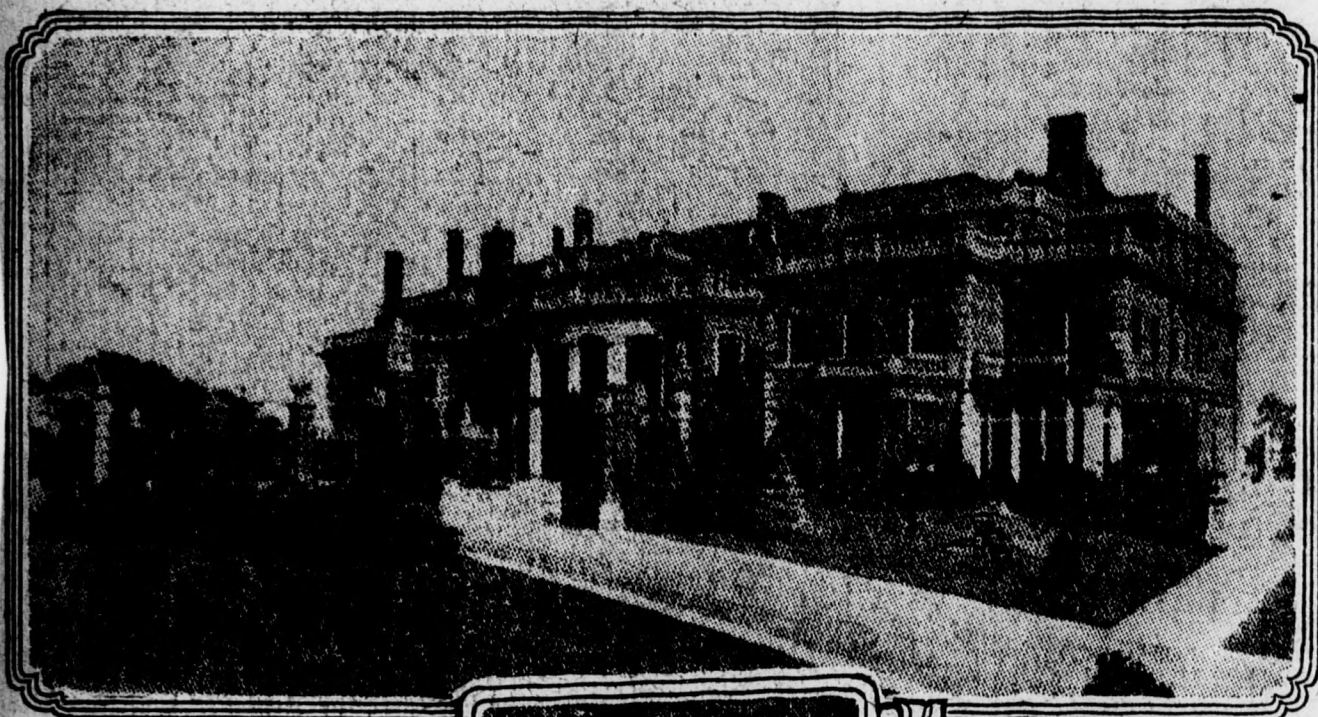
Delaware Water Gap, Pa., August 17.—This has been a gay week at the Water Gap, and fishing, motoring and all the outdoor sports have held their particular sway. Dancing has also been popular, and the hotel ball rooms and the Castle Inn evening dances have attracted hundreds of city people. The dance on Tuesday at the Castle Inn was a particularly large one and some brilliant evening costumes were seen, as well as some beautiful dancing. The prize waltz was awarded to Edward Selwood and Miss Edith Smith, who gave an exhibition waltz following the prize awarding.

On Tuesday of next week the big attraction of the summer season in the shape of Sousa's Band will appear at the Castle Inn Music Hall, and give a concert with some of the finest soloists the world in accompaniment.

The Kittanning is also...

North Shore Society Turns Out in Great Force for Frick's Famous Fete

North Shore Palace of H. C. Frick, Where Great Fete Was Given. Host and Daughter.



Brilliant Display of Limousines and Carriages—Motor Boats About.

MUSIC, DANCING, FEASTING

Four hundred summer residents of the North Shore, who were also "The 400" of the North Shore, attended the society fete given yesterday afternoon by Henry Clay Frick at Eagle Rock, Frick's Crossing, the most magnificent of the shore's show places.

A large delegation of the Beverly police inspected the guests' credentials, handling them with white gloves. Of course many forgot to bring their tickets, but Beverly's finest caused no member of the North Shore elite to feel slighted by being debarred because he had no ticket.

Nobody came afoot, but there was one of the finest displays of limousines and carriages ever seen along the North Shore. When they entered the grounds and left their owners at the door of the mansion, they returned outside to wait. From the Ames place they extended to Hale street and beyond the Frick estate. The guests passed through the mansion to reach the terraces on the water side of the estate, where the party took place.

Miss Helen Frick assisted her father in receiving the guests.

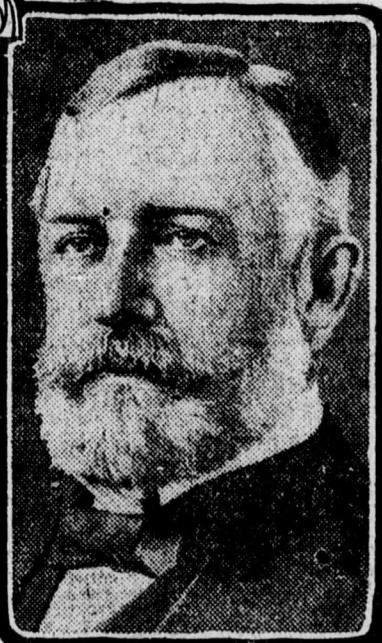
Many of the uninvited came as near the estate as possible in automobiles, hoping to hear Sousa's band, brought from New York for the occasion. The nearest point they could get afforded them only a view of guests passing through the gate.

Out on the ocean the occupants of hundreds of motor boats from Salem, Beverly and Marblehead could hear the band and see the beautiful gowns on the terraces above them.

The band began to play as soon as it arrived, which was about 4 o'clock, and continued until 8 o'clock. A buffet lunch was served the guests. It was



Miss Helen Frick.



Henry Clay Frick.

elaborate, if a buffet could be such, but some of the guests went home before it was served. These were principally the older people, who did not care to remain for dancing, and younger folks, particularly young men, who wanted to go home and change from white duck to evening dress.

When they returned strings of Japanese lanterns containing incandescent bulbs illuminated the terraces and the gardens, making visible the beautiful flowers which had been a feature of the decorations in the afternoon. These flowers were grown on the estate.

A feature of the afternoon's entertainment was an organ recital on Mr. Frick's \$100,000 instrument by Archer Gibson, who is paid \$15,000 a year by his employer. The recital was given during an intermission for the band, and both band and organ played considerable popular

music, including "Dearie," of which Mr. Frick is especially fond.

In the music room Herbert L. Clark played a cornet solo, "Stars in the Vanity Fair." Miss Virginia Root, soprano, sang a number of selections, and violin solos were played by Miss Nicola Zedeler.

Mr. Frick had originally planned to have the dancing on a large platform on the lawn and engaged a Nahant contracting firm to erect the platform within two hours, so that it would not disturb the afternoon festivities at their height, yet would be ready by 9 o'clock. Then the papers heard of the coming lawn party and began to discuss its Lucullan aspect in a way that displeased Mr. Frick. He was inclined to think that news came from the contractor, but in any case the excuse he gave for cancelling the contract for the platform was that he feared it would rain. And the papers heard of that, too.

It is said that the supper cost \$50 a plate, but Mr. Frick put that report in the class with stories of a snub by President Taft.

BILLION-DOLLAR FETE A SUCCESS

Henry Clay Frick's little party on his Frick's Crossing estate turned out to be a real "Billion-Dollar fete" after all. Millions from Bar Harbor to Newport were on hand.

It was a big time and there was a big crowd there, too. Everybody who is anybody in society, dropped around during the festivities. The nearest any of the townspeople got to the affair was on the grounds of the Quincy Shaw estate adjoining the Frick estate.

A squad of police and private detectives under command of Chief of Police Woodbury kept those without invitations away. "Allow no vehicles on the grounds except provision wagons and automobiles." That was the order given Chief Woodbury and he enforced it. He did make a few exceptions when several society people drove up to the gate in victorias.

Strictly speaking, it was the most pretentious affair of the season. Fully 400 persons attended. From early afternoon until the wee sma' hours of today society danced, banqueted, laughed and chatted. The musical program was furnished by John Phillip Sousa. The great band leader was there with his band. The musicians came in private cars and the band was augmented by a coterie of singers.

As the band played scores of townspeople gathered on the grounds of the Shaw estate and gazed with wonder upon the festivities. Following the preliminary concert on the broad piazza, the guests danced until a late hour and then banqueted. It is said that the banquet cost a fortune. The grounds of the big estate and particularly the "sunk garden" appeared like a "fairland."

Owing to the wide publicity given the fete yesterday, every precaution was taken to guard against the intrusion of curious people. Newspapermen who called up Mr. Frick's private secretary were told that the millionaire had nothing to say about the affair. The names of those who attended were also refused. If any of the so-called common people were present, they must have hovered over the estate in airships. An ice cream vender who stood outside the main gate did a good business with the townspeople. That was the nearest they got to the rich folks.

The big house, which is said to be the most palatial on the North Shore, was ablaze with light. Electric lights had been strung on the trees and shrubbery and a powerful searchlight played from the deck of a yacht in the bay made the vast estate as light as day.

A feature of the entertainment was an organ recital on Mr. Frick's \$100,000 instrument by Archer Gibson, who is paid \$15,000 a year by his employer. The recital was given during an intermission for the band, and both band and organ played considerable popular music, including "Dearie," of which Mr. Frick is especially fond.

In the music room, Herbert L. Clark played a cornet solo, "Stars in the Vanity Fair." Miss Virginia Root, soprano, sang a number of selections, and violin solos were played by Miss Nicola Zedeler.

SOUSA'S BAND—

Mr. and Mrs. Henry Clay Frick entertained yesterday afternoon with a handsome reception and garden party at their summer home, "Eagle Rock," Frick's Crossing, Massachusetts. Archer Gibson, the organist, was in charge of the musical part of the reception, which included a concert by Sousa's Band. The Fricks are the only Americans who have ever engaged Sousa's Band for a private entertainment, although in England the Earl and Countess of Warwick set the fashion by engaging the composer and his musicians for a soiree at their famous castle. Among the guests present were Mr. and Mrs. George Westinghouse, who have been taking a short motoring trip through the week.

Herald - Erie Pa.
Aug 17/12

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Boston Globe Aug 17/12

FRICK'S LAWN FETE PROVED BIG SUCCESS

Special to the Herald.
BOSTON, Mass., Aug. 17.—Although President Taft refused to attend Henry C. Frick's billion dollar lawn fete the much heralded and discussed event came off as scheduled, last night, at the magnificent Frick estate at Pride's crossing.

The published reports that North Shore's elite were to turn their backs on his invitation so vexed the millionaire that he compromised with his former fixed plan of limiting his guests to those of unlimited means and tradesmen and others outside the society pale, entered the Frick grounds heard the famous Sousa and enjoyed to the utmost the lavish entertainment provided.

Last night over a hundred automobiles were parked in and near the Frick garage while the Moores, Shaws, Lorings, Wests, Frothinghams, Seamans and other families most prominent in the North Shore life danced to the strain of an imported orchestra in the grand music room and on the spacious verandas facing and overlooking the sea.

Guarding the portals sacred to those bearing cards of admission were practically the entire police force of Beverly. Twenty-five officers chased back, any who dared approach without a tailsman and news writers and photographers were the especial prey of these zealous minions of the law.

The party was one of the largest the North Shore has ever seen, 700 guests entering at the garrisoned gate. Sousa's band with the great John Philip himself swinging the baton, furnished the music.

FRICK GARDEN PARTY PROVES SOCIAL SUCCESS

Brilliant Affair Attended by Leaders
From Newport, Bar Harbor,
the Berkshires and Other
Summer Colonies.

[SPECIAL TO THE RECORD-HERALD.]

PRIDE'S CROSSING, Mass., Aug. 16.—Setting a new mark for brilliancy of entertainment, the garden party given by Mr. and Mrs. Henry Clay Frick at Eagle Rock this afternoon and evening went down in north shore history as an epoch-making event. Despite stories printed that society persons would be missing from the affair, the event brought out the most representative ones ever brought together at a summer function. Every colony from Newport to Bar Harbor was represented and the Berkshires sent guests for the event.

The party was held on the water side of the house, and hundreds who motored from Boston and other places along the north shore had to be content with what music was wafted out over the broad lawns and a fleeting glimpse of guests as they rolled through the big gates marking the entrances. Policemen guarded the entrance, and with the mansion-house making a screen from the roadway there was disappointment for those who were unbidden.

The Frick estate is the show place of the north shore, with a mansion-house of over sixty rooms, attractive terraces and wonderful gardens on the water side of the house overlooking the Atlantic, where the festivities were held. From 4 in the afternoon until 8 in the evening Sousa's Band, with John Phillip Sousa as leader, gave a concert programme. In the evening dancing was enjoyed in the great dining-room and the music-room, where is the finest organ in any private house in America. For guests who did not dance the Frick art treasures proved interesting. Mr. and Mrs. Frick were assisted in receiving by their daughter, Miss Helen Frick.

SOCIETY

Was Well Represented

At the Brilliant Entertainment and
Garden Party Given By Mr.
and Mrs. Frick.

SPECIAL DISPATCH TO THE ENQUIRER.

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The party was held on the water side of the house, and hundreds who motored from Boston and other places along the North Shore had to be content with what music was wafted out over the broad lawns and a fleeting glimpse of guests as they rolled through the big gates marking the entrances. Big bluecoated policemen guarded the entrance, and with the mansion house making a screen from the roadway, there was disappointment for those who were unbidden to the party.

The Frick estate is the show place of the North Shore, with a mansion house of over 60 rooms, attractive terraces and wonderful gardens on the water side of the house overlooking the broad Atlantic.

From 4 in the afternoon until 8 in the evening Sousa's Band, brought over from New York especially for the occasion, and with John Philip Sousa as leader, gave a concert program. In the evening dancing was enjoyed in the guest-dining-room and the music room, where is housed the finest organ in any private house in America. For guests who did not dance the Frick art treasures proved interesting.

Mr. and Mrs. Frick were assisted in receiving by their daughter, Miss Helen Frick, popular in North Shore society, and the dance proved a brilliant one.

Japanese lanterns and colored incandescents on the terraces helped to add to the attractiveness of the display. Flowers from the Frick gardens were used in the rooms given over to dancing and about the house. A buffet lunch was served during the afternoon and evening and the affair proved the most elaborate social function given in years along the North Shore.

MR FRICK GIVES BIG LAWN FETE

North-Shore Colony at
Eagle Rock.

Guests Royally Entertained
From 3 P M to Midnight.

Band Concert on Green and
Musicales Indoors.

PRIDE'S CROSSING, Aug 16—Eagle Rock, the Summer home of Mr and Mrs Henry Clay Frick, was the scene of a pretty garden fete this afternoon and evening, which was attended by nearly 500 of the members or the North Shore colony.

The party was held on the side of the estate where a large lawn faces the water. Here was stationed a band, which played from 3 in the afternoon until 8 in the evening.

It was thought by many that the party was to take place on the large lawn, which fronts Hale st, the main thoroughfare, and all the afternoon and evening crowds of people visited the vicinity.

At the time it was hard work for the police who were on duty at the entrance and in the vicinity of the estate, to keep automobiles and carriages moving, in order to avoid accidents, and allow those to pass who were not interested. The people were much disappointed when they learned that the party was taking place at the water side of the \$500,000 mansion, which is a quarter of a mile from the road.

Many of those who owned power boats and sailing craft spent the greater part of the evening near the estate, and were able to get a glimpse of the beautiful decorations, colored incandescents lights and Japanese lanterns, and the brilliant dressed gathering.

Shortly after 6 o'clock the guests assembled in the large music room, where a fine concert was given. Miss Virginia Root of Boston sang and Miss Nicolene Zedeler played a violin solo. The large organ owned by Mr Frick was played by his private organist, Archer Gibson.

Miss Helen Frick assisted Mr and Mrs Frick in receiving.

From 8 until midnight dancing was enjoyed in the music room of the mansion. The decorations here also were handsome, the flowers being cut from Mr Frick's own garden. During the afternoon and evening a buffet lunch was served.

The event, which, no doubt, will cost Mr Frick a small fortune, will be long remembered by the guests, who departed from the mansion at midnight.

Sousa's Band At Reception

Pittsburgher Will Entertain
Regally.

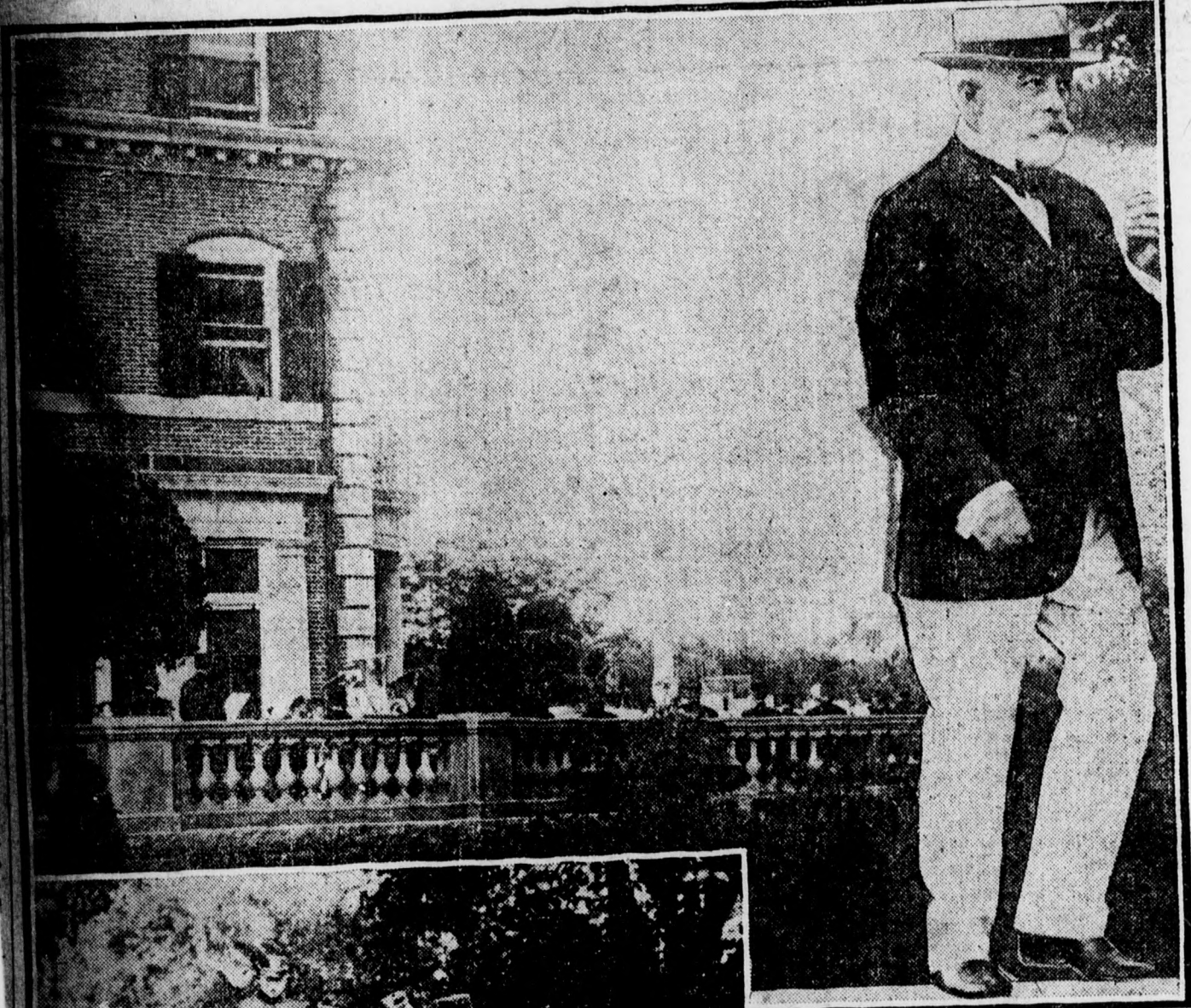
By MARTHA L. ROOT.

Henry C. Frick will give one of the handsomest entertainments of the summer today in Eagle Rock, Pride's Crossing, Mass. A notable feature of the event will be a concert by Sousa's band. Archer Gibson, the organist, will have charge of the musical part of the reception. The Fricks are the only Americans who have ever engaged Sousa's band for a private entertainment, although in England the Earl and Countess of Warwick set the fashion by engaging the composer and his musicians for a soiree at their famous castle.

Mr. and Mrs. George Westinghouse, who have been taking a short motoring trip through the East, this week will be present.

W Boston Post - Aug 17/12

Frick Compromises With Society at Elaborate Fete



HENRY CLAY FRICK.
The balcony of his home at Pride's, with Sousa's band playing for Mr. Frick's guests, and the big auto truck, on which the famous bandmaster arrived at the festivities.



Henry Clay Frick, several times millionaire, and known as one who rarely takes the middle course, broke his rule yesterday. He compromised. The compromise was between his own ultra-democratic tendency which influenced him to invite the entire north shore society folk, townspeople and tradesmen to his lawn fete and dance, and the demands for exclusiveness by the other society people.

AFTERNOON FOR NATIVES

The millionaire had intended that all should enjoy the entire fete, day and evening, but at the 11th hour he compromised. The afternoon was given over to the natives, tradesmen and a handful of society people, while before 8 o'clock most of these had departed and the evening was given over to the summer people. There were nearly 500 present when dancing began in the great dining hall of the Frick estate.

The millionaire had intended to lay a huge dance floor on the lawn in front of the house, where the 750 who were invited, society folk and tradesmen alike, could dance with ample space. But the

No invitations were rescinded, but it was noised through the exclusive summer colony that the wholesale invitations did not include the entire festivities, and that the townspeople would not be present at the dance in the evening.

The suddenness of Frick's change of plan is evidenced by the hurry call sent to the famous march king, John Philip Sousa, who was given less than 24 hours' notice to bring his band to Pride's Crossing. Incidentally it cost the millionaire a substantial sum for the three hours' concert by the bandmaster's aggregation.

During the afternoon the 300 present were given the entire freedom of the huge estate, including the house. They looked through the greenhouses, saw the great organ loft with the \$15,000 organ, and five autos and four motor boats were placed at their disposal. In the afternoon there were only a few local policemen about the grounds, and one or two of Mr. Frick's own men patrolled the estate. Only newspaper photographers were barred.

In the evening, however, there was a change. It was evidently the idea of the millionaire that if his evening guests wanted exclusiveness they would get in plenty. The entire constabulary of Pride's Crossing was called into service and aids from Beverly Farms and Beverly were called in.

50 On Guard

In addition Frick had more than a score of his own men patrolling the grounds and all told there were fully

Even on the water side, fronting the rear of the house, where the tables were spread for the dinner to follow the dance, visitors were warned to keep away, and the throng of motor boats and smaller craft were compelled to enjoy their sight of the bright lights and festivities at a distance of nearly a quarter of a mile.

Shortly after two o'clock the people began to fill the grounds. The first hour

was spent in wandering through the stables, garage and the waterfront, while all present met Mr. Frick and Miss Helen Frick on the rear piazza of the house.

It was a few minutes past three, when a warning toot from a bass horn or some such instrument gave the news that the famous Sousa had arrived. His band men were piled on a great auto truck and they drove down the long driveway with a brave array of shiny brass and gold lace. After a tour of the grounds in which chauffeurs, hostlers and townspeople watched Mr. Sousa go through his harmony-drawing contortions, the band took its stand on the right corner of the large front veranda, where they spent the next three hours in harmony.

Danced on Float

A group of some score of native folk danced on the float leading from the largest of the Frick boathouses for a time during the afternoon, but there was no arrangement for dancing.

Shortly before 6 o'clock a luncheon was served on the piazza at the right of the temporary bandstand, and after the luncheon Miss Helen Frick, who had been doing the honors as hostess, went inside evidently to change her frock for the evening. This was taken as a signal that the primary festivities were over, and for nearly an hour the grounds were deserted.

Then came the preparations for the society dance and dinner. A horde of servants scoured the grounds, piazzas and waterfront. The constabulary began to arrive, and after 7 o'clock a 16-piece orchestra replaced the famous Sousa.

Handsomely Gowned

The society people from all over the north shore began to arrive. They came by auto, some on foot and scores of

handsomely gowned, and the men for the most part in formal evening dress. However, nearly half a hundred of the men, chiefly those who had come by motor boat, were dressed in dinner jackets and white flannel trousers.

The lights that had been strung about the grounds, all of different colors, were lighted at 8 o'clock, and the pretty sight was greeted with applause from the piazzas and all over the grounds, and

echoed by the uninvited guests who were anchored the quarter mile off shore.

For an hour or more the orchestra occupied the stand used by Sousa, and then just before 9 o'clock it was called inside, and the dancing began in the great dining room.

It was nearly midnight when the intermission brought the 500 guests to the lower veranda overlooking the water, and the dinner began. No expense had been spared to make the scene a veritable Fairyland. The Frick motor boats, as well as the scores that had brought guests, were equipped with soft colored lights that cast a rosy glow over the scene.

Saturday morning was showing itself over the water when the dance, the biggest event of the year along the north shore, was finally concluded.

Princess New Orleans Aug 17/12

GIVE GARDEN PARTY

Affair at Frick Estate at Eagle Rock an Epoch-Making Event.

Sousa's Band Brought From New York to Furnish Four-Hour Concert for Guests.

PRIDES CROSSING, MASS., Aug. 16.—Setting a new mark for brilliancy of entertainment, the garden party given by Mr. and Mrs. Henry Clay Frick, at Eagle Rock, this afternoon and evening went down in North Shore history as an epoch-making event.

Despite stories printed that society would be missing from the affair, the event brought out the most representative ones ever brought together at a summer function. Every colony from Newport to Bar Harbor was represented, and the Berkshires sent guests for the event.

The party was held on the water side of the house, and hundreds who motored from Boston and other places along the North Shore had to be content with what music was wafted out over the broad lawns and a fleeting glimpse of guests as they roll through the big gates marking the entrances. Big bluecoated policemen guarded the entrance, and with the mansion-house making a screen from the roadway, there was disappointment for those who were unbidden to the party.

The Frick estate is the show place of the North Shore, with a mansion-house of over sixty rooms, attractive terraces and wonderful gardens. On the other side of the house, overlooking the broad Atlantic shore, the festivities were held. From 4 in the afternoon until 8 in the evening Sousa's band, brought over from New York especially for the occasion, and with John Philip Sousa as leader, gave a concert. In the evening dancing was enjoyed in the great dining-room and the music-room, where is housed the finest organ in any private residence in America. For guests who did not dance the Frick art treasures proved interesting. Mr. and Mrs. Frick were assisted in receiving by their daughter, Miss Helen Frick, popular in North Shore society, and the dance proved a brilliant one.

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Evening Transcript Boston N.Y. American Aug 17/12
Aug 16/12

SOUSA'S BAND TO PLAY FOR FRICK GUESTS

DANCING THIS EVENING AT "EAGLE ROCK" WILL BE IN THE MANSION, AND NOT OUT OF DOORS, AS ORIGINALLY PLANNED FOR ENTERTAINMENT AT PRIDE'S CROSSING

Other than abandoning his original plan of having a large floor laid for dancing out of doors, the entertainment today and this evening of which Henry C. Frick is host, at his summer residence, "Eagle Rock," Hale street, Pride's Crossing, no material change has been made in the general plans. His hospitality includes a reception in the form of a garden party this afternoon, from four until seven o'clock, and a continuance of this in the later evening hours, with dancing.

It was first Mr. Frick's intention to have a spacious floor for dancing laid over a part of his extensive lawns adjacent to the big mansion and its connecting terrace. This was to have been made in sections, previous to this time, by J. T. Wilson & Son of Nahant, the contractors who erected Mr. Frick's mansion, big stable, garage and gardener's cottage, several years ago. The floor was to have been so planned that it could be entirely laid after dark, early this evening, and yet be in complete readiness for dancing by about nine o'clock, with only two hours allowed for all the work of placing it in position.

This was because Mr. Frick did not wish the usual attractive and well-kept appearance of his great estate marred during the afternoon hours by anything so out of keeping as a large dance pavilion, hence at sunset everything was to have appeared as usual on the estate, with lawns not disfigured by the floor. Following the departure of guests, this was to have been removed before daylight, so that everything about the place would by then assume its usual aspect.

Instead of this, the guests this evening are to dance in the large dining-room, not the most spacious apartment of the mansion, yet of sufficient size to make this diversion enjoyable to a large number of guests at one time. The dining-room overlooks the terrace, where festoons of elect lights will enhance the scene out of doors. Sousa's Band was engaged for the occasion. The afternoon reception is more for older folk and townspeople, together with summer cottagers, while those expected this evening are largely of the younger set, including the friends of the host's daughter, Miss Helen Frick. Mr. Frick decided ten days or a fortnight ago to give up the idea of the outdoor dancing floor and to have the dancing indoors. The floor of the dining-room has been specially prepared for this feature of the entertainment.

Morning Telegraph N.Y. Aug 18/12

"BILLION DOLLAR" PARTY BIG SUCCESS

Lawn Event at the Summer Home of Henry C. Frick Draws the Social Lions.

(Special Dispatch to The Morning Telegraph.)

BOSTON, Mass., Aug. 17.

The famous "billion dollar" lawn party, which drew down the wrath of President Taft when it was announced he was among the elect invited, took place last night at Eagle Rock, the Summer home of Henry Clay Frick at Pride's Crossing. Although it was supposed that the social leaders would be absent on account of the rumors that they would be forced to touch elbows with tradespeople, all doubts were dissipated when the social lions began to arrive during the afternoon.

Sousa's Band, with John Philip himself swinging the baton, furnished the music. This afternoon a garden party was held amid a profusion of flowers. A banquet was served to the guests early in the evening and rumor has it that this alone cost the Pittsburgh magnate \$50 per plate. Mr. and Mrs. Frick and their daughter Helen received in the illuminated terrace to-night, after the guests remained in the hall.

FRICK'S 'BILLION DOLLAR' PARTY IS IGNORED BY TAFT

Many in Fashionable North Shore Set Also Absent at the Fete at Pride's Crossing.

BUTCHER AND BAKER INVITED

Original Plan of Limiting the List to Those of Unlimited Means Is Abandoned.

Beverly, Mass., Aug. 16.—President Taft and about half of the fashionable people in North Shore society whom Henry Clay Frick asked to his "billion-dollar lawn fete" did not accept his invitations. Nevertheless, the affair was given at Mr. Frick's splendid estate at Pride's Crossing this afternoon and evening.

But the fete was shorn of much of the elaborateness and extravagance which were to distinguish it, as was announced.

The great dancing floor which, as if by rubbing Aladdin's lamp, was to be laid over Mr. Frick's lawn to-night and to disappear before to-morrow dawn, did not appear at all. As everybody must understand, it was called the "billion dollar fete" because of the wealth of those whom Mr. Frick expected as his guests.

Expanded Invitation List.

Published reports that the North Shore elite would turn their backs on his invitations so vexed Mr. Frick that he compromised with his former fixed plan of limiting his guests to those of unlimited means, and this afternoon tradesmen and others outside the society pale entered the Frick grounds, heard the famous Sousa Band and enjoyed to the utmost the lavish entertainment provided.

It is reported that a polite grocer and baker and even a most presentable barber shook hands with Mr. Frick and told him they were having a very nice time indeed.

The fete was given for Miss Helen Frick, a charming girl, so her father was not altogether disappointed in his guests.

About 700 Guests Attended.

To-night over a hundred autos were parked in and near the Frick garage, while the Moores, Shaws, Ayers, Loring, Wests, Frothinghams, Seamans and the other families most prominent in the North Shore life were dancing to the strains of an imported orchestra in the grand music room and on the spacious verandas facing and overlooking the sea.

Seven hundred persons, not all of them millionaires by a long shot, were enjoying themselves. Mr. Frick sent out 1,500 invitations, it is said.

Led by Philip John Sousa, the band lent melody and safety to the scene. Guarding the portals sacred to those bearing cards of admission was practically the entire police force of Beverly. Twenty-five officers drove away all who dared to approach without the talisman.

Standard Syracuse Aug 17/12

SOCIETY AND TRADESMEN AT "BILLION DOLLAR FESTIVAL"

Frick's Lawn Party at Beverly Not So Exclusive After All—Seven Hundred Attend.

BOSTON, Aug. 16.—Although President Taft snubbed Henry Clay Frick's billion dollar lawn fete and by a public proclamation that he would not attend caused the event to be much heralded and discussed, the society event came off as scheduled this afternoon and to-night at the magnificent Frick estate at Pride's Crossing.

But the published reports that North Shore's elite were to turn their backs on his invitations so vexed the millionaire that he compromised with his former fixed plan of limiting his guests to those of unlimited means and this afternoon tradesmen and others outside the society pale entered the Frick grounds, heard the famous Sousa Band and enjoyed to the utmost the lavish entertainment provided by the bountiful host.

To-night over a hundred automobiles were parked in and near the Frick garage, while the Moores, Shaws, Ayers, Loring, Wests, Frothinghams, Seamans and the other families most prominent in the North Shore life are dancing to the strains of an imported orchestra in the grand music room and on the spacious verandas facing and overlooking the sea.

The party was one of the largest the North Shore has ever seen, 700 guests entering at the garrisoned gate. Sousas Band, with the great John Philip himself swinging the baton, furnished music for the elect of society and those of their more humble neighbors who were fortunate enough to be present.

Evening Transcript N.Y. Aug 17/12

TAFT NOT AT FRICK'S 'BILLION DOLLAR' PARTY

Beverly, Mass., Aug. 17.—Workmen to-day are clearing away the temporary decorations of the grounds of Henry Clay Frick's estate, Pride's Crossing, which were used at the "billion-dollar lawn fete" last night.

President Taft, and some of the other prominent residents who took their cue from the "Summer White House," did not attend the fete, but there were many notables among the 700 guests of the steel multi-millionaire.

The fete was given for Miss Helen Frick, a charming girl, and for that reason the younger element of society was well represented.

More than a hundred autos were parked in and near the Frick garage, while the Moores, Shaws, Ayers, Loring, Wests, Frothinghams, Seamans and the other families most prominent in the North Shore life were dancing to the strains of an imported orchestra in the grand music room and on the spacious verandas facing and overlooking the sea.

Led by Philip John Sousa, the band lent melody and safety to the scene. Guarding the portals sacred to those bearing cards of admission was practically the entire police force of Beverly. Twenty-five officers drove away all who dared to approach without the talisman.

Evening World N.Y.
Aug 17/12

Star-Baltimore
Aug 17/12

Evening Herald, Boston
Aug 16/12

PLUMBER, DISGUISED IN HIRED DRESS SUIT, ATTENDS FRICK FETE

He Hobnobs With Millionaires
and None Suspects He Is
an Intruder.

PRIDES CROSSING, Mass., Aug. 17.
—Nearly 500 members of the North Shore colony, many of them millionaires, attended the garden fete at Eagle Rock, the summer place of Mr. and Mrs. Henry Clay Frick, yesterday afternoon and evening. They came in autos and carriages and special trains from Beverly Farms, Hamilton, Magnolia, the Manchesters and Gloucester.

Although the fete was intended for society folk exclusively, a local workman, according to his own story, put on a hired evening suit and mingled with the guests at will. Just as the party was breaking up Charles Flavey, a plumber, who looked and acted the part of a "gentleman of means," came through the gates of the estate and joined the reporters, to whom he told with great satisfaction of his interesting experience. He said that he was greeted kindly by every one, and that no one suspected, or, if they did, betrayed the fact, that he was not one of their own set.

The party was held on the water side of the estate, where a large lawn faces the ocean. Sousa's Band, directed by John Philip himself, furnished music from 3 until 8 o'clock. The main thoroughfare about the Frick estate was thronged with spectators, who hoped to hear the music and see the guests.

The decorations were lavish and remarkable. Hundreds of power boats and yachts stood offshore, and from them many more spectators viewed the scene. Miss Helen Frick assisted Mr. and Mrs. Frick in receiving.

Millions were represented by the people present and it was the most costly party ever held on the grounds of the million-dollar estate.

FRICK PADS PARTY WITH MANY SUPERS

President Taft and Half of
North Shore Society Didn't
Accept.

TRADES PEOPLE BIDDEN
TO BE HIS GUESTS

Affair Given for His Daugh-
ter and About 700 Were
There.

Beverly, Mass., August 17. President Taft and about half of the fashionable people in North Shore society whom Henry Clay Frick asked to his billion-dollar lawn fete did not accept his invitations. Nevertheless, the affair was given at Mr. Frick's splendid estate at Prides Crossing yesterday afternoon and last night.

But the fete was shorn of much of the elaborateness and extravagance which was to distinguish it, as first announced.

The great dancing floor, which, as if by rubbing Aladdin's lamp, was to be laid over Mr. Frick's lawn and to disappear before morning, did not appear at all. As everybody must understand, it was called the "billion-dollar fete," because of the wealth of those whom Mr. Frick expected as his guests.

Many Supers Invited.

Published reports that the North Shore elite would turn their backs on his invitations so vexed Mr. Frick that he compromised with his former fixed plan of limiting his guests to those of unlimited means, and tradesmen and others outside the society people entered the Frick grounds, heard the famous Sousa Band and enjoyed to the utmost the lavish entertainment provided.

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The fete was given for Miss Helen Frick, a charming girl; so her father was not altogether disappointed in his guests.

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Led by Philip John Sousa, the band lent melody and gaiety to the scene. Guarding the portals sacred to those bearing cards of admission was practically the entire police force of Beverly. Twenty-five officers drove away all who dared to approach without the talisman.

SOCIETY PEOPLE AT FRICK FETE

Millionaire Entertains at
Eagle Rock in Honor
of Daughter.

(Continued from Page One.)

mates of the big house today replied: "We have nothing to say."

It was figured out at Prides that there was scarcely a family of social distinction in the summer colony that has not at least one representative at the Frick entertainment today and even a greater number will be on hand tonight for the illumination of the terraced gardens that look out upon the Atlantic.

Band in Special Car.

Sousa's band, brought over from New York for the occasion, arrived in a special car. The band plays at intervals from 3 until 8 P. M. A buffet lunch is served on the lawn and the hours are spent by the guests in taking in the wonders of the magnificent estate. The reception follows, after the terraced gardens have been illuminated. Mr. and Mrs. Frick and their daughter then receive all formally, standing among the foliage and the blooms of the gardens.

From 9 P. M. tonight until 2 A. M. tomorrow dancing is to be enjoyed in the big music room of the mansion house. A Boston orchestra will furnish the music for those who care to participate and at the intermission an elaborate dinner will be served in the big banquet hall, resplendent with its floral decorations.

All the decorations used come from the greenhouses on the estate and no Boston or New York florists have been engaged in preparing these features. The party is one of the largest of the season and in every way the brilliant social event of the North Shore.

Mum. Comin 8/14/12

A musical perversion of Carroll's "Jabberwok" comes from the mountains and bears the authorship signature of a celebrated soprano:

'Twas brillig—and the Moscheles
Did Bach and Dvorák in the Bruch.
All Chopin were the Mendelssohns
And the Meyerbeers so Gluck.

Beware the Moscheles, my son,
The Wolfs that bite, the Francks that catch.
Beware Debussy birds and shun
The Wolf-Ferrari patch.

He took his Schumann blade in hand,
The Meistersinger cuts he sought,
So rested he by the Wagner tree
And stood awhile in thought.

And as in Mozart thought he stood
The Moscheles, with eyes aflame,
Were Haydn in the Henry Wood
And Sinding as they came.

One, two! One, two! and through and through
His Mozart blade went snicker snack—
He left it dead, and with its head
He Palestrina'd back.

And hast thou slain the Moscheles?
Come to my arms my Sousa boy,
"Oh, Lehar day, Brahms and Hubay"
He Carylled in his joy.

'Twas brillig—and the Moscheles
Did Bach and Dvorák in the Bruch,
All Chopin were the Mendelssohns,
And the Meyerbeers so Gluck.

Star Independent

Harvard - Aug 19/12

SOUSA'S BAND.

It is no exaggeration to say that John Philip Sousa is known as the greatest band man in history, and he has long since become an American institution. He and his music have become famous in every civilized country on the globe and also in uncivilized localities, for even in the wilds of Africa he found the native Kaffirs using phonographs with Sousa records. It is safe to say that foreigners who have never heard of George Washington, Thomas A. Edison or John D. Rockefeller know what Sousa looks like and are familiar with some of his music. No man in the world of music has had so extensively advertised a personality and no man could be so renowned without merit. His band is recognized as the leading body of instrumentalists in the world and, with their celebrated leader, present programs containing compositions which would never be heard in many localities if this famous organization did not make it possible. Sousa and his band, accompanied by three great soloists, will be heard here on Friday, August 23, at Paxtang Park.

South Bethlehem Globe
Aug 19/12

Sousa At Central Park.

There is no use, in denying the fact that Americans are gratified when the supremacy of an American institution is acknowledged abroad, and none can fail to share with John Philip Sousa some degree of pride in the fact that Sousa's Band, which will appear on Sunday, August 18 afternoon and evening at Central Park was quoted as a model of excellence by an English authority, whose comments on the work of this American organization were published in the Manchester (England) "News" as follows:

"The popularity of Sousa and his Band seems unabated, which is not surprising, as the pieces they play are of an inspiring, uplifting nature, and the renderings are given with marvelous precision and an execution well-nigh perfect. Many of the Band's distinctive features are of great musical value, and in such points as unanimous phrasing and majesty of tone combined with huge volume, and an absence of any rough and strident quality, the band might serve as a model to many famous orchestras."

SOUSA A TRAP SHOOTER.

John Philip Sousa usually takes his vacations between the tours of his famous band. His favorite pastime is trap shooting, and, although he is an excellent shot, it is said he misses clay pigeon oftener than he allows a member of his band to play a false note. Sousa and his band will be at Central Park on Sunday, August 18, afternoon and evening with three splendid soloists.

Free Press. Aug 17/12

Easton Pa

Coming of Sousa's Band.

"A grey, murky sky, with heavy overhanging clouds, and then a gleam of sunshine is the simile that may be used to describe the coming of Sousa and his Band to town. We have had music of the best, and the worst—symphonies and sonatas by first-class orchestras; marches and fantasias by all sorts of bands; then comes the sunshine—Sousa! He knows exactly what his audience wants, and gives it to them. They want music to stir them, to rouse their flagging energies, a ringing march, a quaint musical curio, a novelty, something, anything, to brighten them up. What wonder that enthusiasm reigns where Sousa's Band plays. Over all, the dominant figure of Sousa, with his quiet, yet sound method of conducting. A move of the baton, a motion of his left forefinger, both hands and arms leading his men to a desired effect. It is the band one goes to hear, Sousa one goes to see. The combination is perfect. And you feel better for having heard Sousa's Band, as you walk out into the street, with the figure of the man in your mind, and his music in your ear."

This is what an Australian critic said after having heard a Sousa concert in Melbourne. When Sousa and his Band are here on Wednesday, August 21, at Island Park Casino, the same leader, musicians and soloists who evoked the above comment will appear.

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SOUSA'S BAND AT

CENTRAL PARK.

Comparisons are not usually considered to be in good form, but it is safe to say that even John Philip Sousa would hardly take exception to the opinion of an English writer in the London "Vanity Fair" who, intending it as the highest compliment, compared Sousa's music to that of Johann Strauss in these terms:

"I have always had the greatest admiration for Sousa. To begin with, he has solved the problem of how to look young at fifty. Furthermore, apart to this stroke of genius, I am honestly impressed by his marches; the fact remains that they are the best marches

ever written. Indeed, it is hardly too much to say that Sousa is to the march what Strauss is to the waltz, and no praise could be higher."

Sousa and his Band, with three eminent soloists, Miss Virginia Root, soprano, Miss Nicoline Zedeler, violinist, and Herbert L. Clarke, cornetist, will be heard on Sunday, August 18, at Central Park, afternoon and evening.

THE COMING OF SOUSA'S BAND

Will Give Two Concerts At Island Park August 21—Carries Three Soloists.

Sousa and his Band are now engaged in carrying out their twenty-first season. This is the "coming of age" year in the history of this remarkable organization and John Philip Sousa can modestly accept, as a reward for years of inspired endeavor, the verdict of the world, universally expressed—that Sousa and his Band are incomparable, standing supreme as the leading exponents of instrumental music, and a model for all others. That this is a fact is attested by the leading critics of every country in the civilized world. Others may claim this distinction, but no other organization has yet proved it. Americans believe in facts, not in talk or elaborate promises, and it is with confidence, and faith in the pride and discrimination of the American public that the announcement is made that Sousa and his Band will appear here on Wednesday, August 21, at Island Park, with the soloists who made the recent tour of the world—Miss Virginia Root, soprano; Miss Nicoline Zedeler, violinist; and Herbert L. Clarke, cornetist.

Free Press - Easton

Aug 19/12

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SOUSA'S BAND COMING TO ISLAND PARK WEDNESDAY

He was a wise man who said, "Let me make a people's songs and I do not care who makes their laws." When Sousa brings out his "Stars and Stripes Forever" at one of his concerts, the audience will cheer and shout itself hoarse with enthusiasm. Why is this? Because Sousa has done what no other American composer has achieved,—he has expressed the national spirit, and has taken the over-taxed medium of march music and vitalized it, making it dynamic with energy and irresistibly infectious. And



MISS NICOLINE ZEDELER
Violinist with Sousa's Band

his famous band presents his music to his audiences in a peculiarly Sousa style. Every band plays Sousa music, and everybody has heard them, but when it is played by Sousa and his Band, it has a wonderfully different meaning, and makes one thrill with exhilaration. His soloists must also be of exceptional merit, for people have formed a habit of expecting the best at a Sousa concert. Those who will appear here with Sousa and his Band when they play at Island Park Casino on Wednesday are Miss Virginia Root, soprano, Miss Nicoline Zedeler, violinist, and Herbert L. Clarke, cornetist, each of whom have won world-wide reputations.

Free Press Aug 16/12

SOUSA AND HIS BAND AT ISLAND PARK AUG. 21

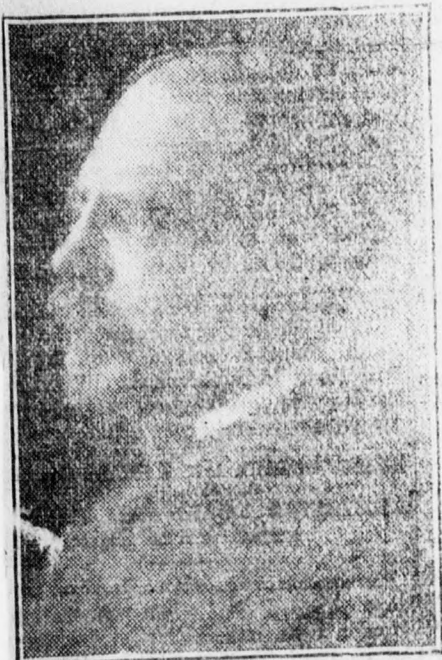
It is no exaggeration to say that John Philip Sousa is known as the greatest band man in history, and he has long since become an American institution. He and his music have become famous in every civilized country on the globe, and also in uncivilized localities, for even in the wilds of Africa he found the native Kaffirs using phonographs with Sousa records. It is safe to say that foreigners who have never heard of George Washington, Thomas A. Edison, or John D. Rockefeller, know what Sousa looks like, and are familiar with some of his music. No man in the world of music has had so extensively advertised a personality, and no man could be so renowned without merit. His band is recognized as the leading body of instrumentalists in the world, and with their celebrated leader, present programs containing compositions which would never be heard in many localities if this famous organization did not make it possible. Sousa and his Band, accompanied by three great soloists, will be heard here on Wednesday, Aug. 21st, at Island Park Casino.

176 Free Press Eastern Pa
Aug 14/12

Musical Courier. 44

SOUSA'S BAND NEXT WEDNESDAY AT ISLAND PARK CASINO

It has always been a matter of satisfaction to John Philip Sousa to know that he has the confidence of the concert going public, for, no matter in what



JOHN PHILIP SOUSA.

part of the world Sousa and his Band have appeared, in large cities or smaller towns, the same standard organization with most eminent soloists, have been heard. One never hears of "a" Sousa Band, it has always been "the" Sousa Band. Consequently, when a Sousa concert is announced, it has been received by all with confidence in the character of the entertainment. Sousa's personality is unmistakable, and his face and figure are familiar everywhere. Of course, as time goes on, nature will cause grey hairs to appear in spite of the fact that Sousa's wonderful energy and grace, with the vim and dash of his conducting, continue with unabated vigor. For years Sousa has had a following unequalled by any other man, and when he appears here on Wednesday, August 21st, at Island Park Casino, he will be received as an old friend. The soloists with the band are Miss Virginia Root, soprano; Miss Nicoline Zedeler, violiniste, and Herbert L. Clarke, cornetist.

Tennis for musicians has its drawbacks, too. This week John Philip Sousa is laid up at the Hotel Touraine with a badly sprained tendon which he contracted on the chalked court last Sunday after making a magnificent return of a vicious attempted "pass" by his opponent. Sousa resents his enforced confinement very much. When asked over the telephone whether his chagrin is due to the fact that rehearsals of his band were to begin this week, he replied sadly: "No, but there were to be some dandy prize fights which I shall have to miss."

Musical America

Aug 24/12

CONTINUING SUCCESS OF SPIERING'S PUPILS



Mr. Spiering and His Family "Snapped" at Their Summer Home. Besides the Famous American Violinist and Conductor, the Picture Shows His Mother, His Wife (Seated) and His Two Daughters (Both Standing)

BERLIN, July 25.—One of Theodore Spiering's gifted violin pupils, Setta Whitson, will be heard with the Blüthner Orchestra in November, in a concert conducted by Mr. Spiering. The young artist will later appear in Dresden and Meissen with the Dresden Philharmonic Orchestra. Nicoline Zedeler, another pupil of the American master, has been re-engaged as solo violinist with Sousa for the season of 1913-14. Miss Zedeler will begin her sea-

son with Sousa in Willow Grove, Philadelphia, the last week in August. She has received many excellent touring offers during the last few months as a result of the success she achieved as soloist with Sousa on his tour of the world, but has rejected them in favor of Mr. Sousa's offer for the coming season. However, Miss Zedeler will appear in both recital and concert at the termination of the Sousa tour.

Miss Zedeler will sail for New York July 27 on the Rotterdam. O. P. J.

The Telegraph Aug 19
Harrisburg Pa

Sousa's Band

The name of John Philip Sousa is a household word in every part of the civilized world, and he has certainly done more to educate the great masses in music than any other living man. Sousa Band music is different from other band music. The real reason for this is because Sousa's instrumentation is much more elaborate than that of any other band, and his resources for producing effects are much more emphatic than is usual with either bands or orchestras. The chance to prove this will be on Friday, August 23, when Sousa and his band will be heard at Paxtang Park, with three soloists, Miss Virginia Root, soprano; Miss Nicoline Zedeler, violiniste, and Herbert L. Clarke, cornetist.

The Player Aug 16/12
New York

Cecil Ryan, a baritone, who has just arrived from Australia, is to essay the leading role in the new musical comedy by Victor Herbert, and which will be done by Joseph M. Gaites. Mr. Herbert has not announced the title of his new play nor has the entire cast been announced. Mr. Ryan is a protege of John Philip Sousa, the American bandmaster, who heard him in Melbourne and strongly urged him to come to this country. Mr. Ryan is the leading operatic baritone of Australia, having sung all the important New York, London and Vienna musical successes in that country.

Harpers Weekly NY Aug 24/12

Free Press, Easton Pa.
Aug. 21/12.

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Telegraph
Harrisburg Pa
Aug 22/12

John Cort is one of the successful theatrical entrepreneurs of the West who has established himself in New York with no less than two new theaters as an evidence of his determination to play an important part in the newer field of his activities. It took, of course, a successful career to enable this latest arrival among managers to install himself here under such circumstances. The Cort Theater in West Forty-eighth Street and the Illington Theater in West Sixty-sixth Street are the two playhouses Mr. Cort has already added to New York's long list. Among the specimens of his managerial skill that Mr. Cort will present at one or the other of these theaters are Lina Abarbanell in "The Gipsy," an operetta by Pixley and Lunders; Mrs. Leslie Carter in a comedy by an American author, "The Glassblowers"; a new opera by John Philip Sousa for which Leonard Liebbling wrote the text, "Ransomed," a drama by Theodore B. Sayre and Cleveland Rogers; and "C. O. D.," a farce by Frederick Chapin. It is settled that the Cort Theater will be opened by "Peg o' My Heart," a play which Hartley Manners wrote for Laurette Taylor, who will have the principal rôle here just as she did at the play's successful production in Los Angeles. William Faversham promises a notable revival of "Julius Caesar" at one of the new Cort theaters.

Star Independent
Harrisburg, Pa.
Aug. 21, 1912.

SOUSA'S BAND.

The necessity no longer exists for telling everybody of the merits of Sousa's band, of its unequalled excellence, or of the wonderful personality of John Philip Sousa, whose great achievements in music are known throughout the world. What we do want to know is when Sousa and his band will be here, and it is settled now that they will appear at Paxtang Park on Friday, August 23. We also like to hear the opinions of others from different parts of the world regarding Sousa, whom we know so well. Here is what was said of him in Ireland, taken from the Dublin "Express": "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 on this side, but he has no rival and certainly no one has yet surpassed him. That Dublin people still retain a deep interest in Sousa was amply demonstrated yesterday by the huge crowds gathered to hear his band."

Patent, Harrisburg, Pa.
Aug. 21, 1912.

WHY SOUSA VARIES CONCERT PROGRAMS

The popularity of a Sousa band concert is the direct result of the genius and instinct of John Philip Sousa in knowing what to give his audiences. He has been criticized at times for mixing the bright with the serious, but his own explanation for so doing makes a human and unanswerable defense of his methods. He says:

"When you go to a play—say one of Shakespeare's—do you blame the dramatist if you are made to laugh? Do you want your money back on that account? If you find a joke in a book written by George Meredith (you don't, but—) in a book by Dickens, Balzac or Thackeray, do you throw the book aside, or even think less of it because of the humor in it? The function of music is not to picture the dark side of life."

"I am proud of the fact that I have been called 'the Kipling of music.' Kipling is a very great man, a purveyor of infinite pleasure. Mark Twain taught us not to take life too seriously. Even in his works there are tragic passages, such as occur in the lives of the merriest of us. But with him the human interest and the comedy prevail; so it should be with us."

That Sousa is right, every one will agree who attends the concert at Paxtang on Friday, August 23, by Sousa and his band.

Great Crowds At Island Park.

Island Park was jammed with people today, the attraction of Sousa's Band being supplemented by a number of large excursions. One came over the New Jersey Central from Bloomsbury, N. J., and vicinity, and the other came up over the Easton-Doylestown line from Bucks county points. The St. Aloysius field day events also took place at the park today.

Star Independent
Harrisburg, Pa. Aug. 22, 1912

SOUSA'S BAND.

There is a saying among producers of opera that the public "likes what it likes." That this trait is not confined to opera is proved by the worldwide success of Sousa and his band. When one considers Sousa's recognized ability as a leader, the excellence of the individual musicians, the peculiar merits of the different sections—cornets, horns, trombones and basses, of which the finest symphony orchestra might be proud—the superb possibilities of this experienced body of players as shown particularly in the wood and wind section, it is no wonder that the organization is recognized as a tremendous power in the musical world and its conductor a foremost leader. The soloists who will appear with the band here to-morrow at Paxtang Park are the same who were so well received everywhere on the famous tour around the world. They are Miss Virginia Root, soprano; Miss Nicoline Zedeler, violiniste, and Herbert L. Clarke, cornetist.

The rumor that admission will be charged to the park on the day of the concert is absolutely untrue. Admission will only be charged to the theatre.

Free Press, Easton, Pa.
Aug. 22, 1912.

MANY GREET "MARCH KING."

Thousands of Eastonians and Others Enjoy Concerts by Sousa's Band.

The management of Island Park realized its expectation to make the present season distinctly memorable in point of musical achievement. The engagement of Sousa and his band for Wednesday's concert proved entirely popular, and neither the prices nor the threatening weather availed to hold back the crowds. A large crowd patronized the afternoon concert, but the night audience was not large. Thousands deterred by the price of admission, camped outside the theatre and heard the music there.

Sousa improves with age. Apart from his pre-eminent ability as composer and director, he possesses an intuitive sense of what pleases, and he never falls short of satisfying his hearers, however diversified their musical taste. The programs on Wednesday were entirely Sousaesque, ranging from the ponderous classic to the lightest ditty of the hour, and all offered with a degree of finish and elaboration to compel enthusiasm.

All of the serious numbers were accorded masterful renditions and revealed the almost limitless capacity of the organization. Special mention perhaps should be made of its reading of the prologue of Sir Arthur Sullivan's cantata, "The Golden Legend," which probably eclipsed any band rendition heard in this section for many a season. Sousa's established practice of employing his tuneful marches for encore purposes proved an added delight to the audiences.

The Island Park management cannot be commended too highly for its enterprise in affording its patrons so rare a treat.

Principal members of the band declared that the acoustics at the Island Park Casino are better than those of any place where they have played.

The rendition of each number was given round after round of applause, especially was this true when the soloists sang or played. The band was liberal with its encores, all of which were excellent.

Sousa's Band

The recent tour around the world by Sousa and his band was unique in many ways than one. The year, for instance, included five winters. They sailed from New York in December, and were about nine weeks in Great Britain during the British winter; then went to South Africa and had four weeks' experience with the African cold weather. After a cold and blustering voyage from Cape Town to Hobart, Tasmania, they wished for spring, but were forced to put up with more winter when they crossed over to Australia and spent many shivering weeks in the four provinces of that continent, South Australia, Victoria, New South Wales and Queensland. The next voyage took them to New Zealand, where they spent the month of August, the coldest time of the year there; and the last lap by water brought them back to the United States on the Pacific coast just at the beginning of last winter; and they finally reached New York again in December. When the band plays here to-morrow at Paxtang Park it will have had the past summer to throw out.

Star Independent
Harrisburg, Pa.
Aug. 23, 1912

Sousa at Rocky Springs

John Philip Sousa will be at Rocky Springs Park Theatre, Lancaster, on Saturday, August 24, matinee and evening concerts, with his famous band. Such an announcement has been made and welcomed in hundreds of cities all over the world, and has been read with pleasant anticipations by thousands, even millions of people. Some who read it now may never have heard Sousa and his band, and will be glad of this opportunity to hear it; while others who have attended a Sousa concert before will be interested in wondering what special treat will be offered here. "Sousa is, without doubt, the sanest of the bandmasters of the generation. He has eschewed the thousand and one meaningless and wholly theatrical mannerisms which are affected by so many leaders solely for the purpose of eliciting comment and attracting attention, and leads with an easy grace, yet with masterful precision which are a genuine pleasure to watch." This opinion was given by a writer in one of the large cities during the recent tour of the world by Sousa and his band.

Standard, Hazleton
Pa Aug. 23, 1912.

The Sousa Band Concert.

Sousa's Band held forth at Hazlet Park yesterday afternoon and last evening, and while the concert was one of the best that has ever been given in this city, the attendance was disappointing. The work of Miss Root, soprano soloist, was perfect, and those who have heard all of the noted vocalists say that she was the equal of any of them. Notwithstanding the fact that the concert was poorly patronized there were many people at the park and most of these took in the concert from the outside. The fact that one dollar was charged for the attraction is accountable for the poor patronage, and it is believed that had the price been placed within the reach of all, the coming of the band would have been as big a success from a financial standpoint of view as it was from a musical standpoint.

Ston Independent,
Harrisburg, Pa.
Aug. 23, 1912.

SOUSA'S BAND.

To say that an account of a public performance can be summed up intelligently in four words after having devoted a whole column to praise in detail, suggests something out of the ordinary. A writer in the St. Paul "News" recently finished a long criticism by saying: "The audience stayed to the last and called for more. There is no question that Sousa is the march king. The descriptive numbers were all great, but when you talk of the military march, vibrant and vital, with ring and swing, tuneful, forceful, thrilling, played to perfection by men proud of their work, complete in every detail, dominated and directed by the vast St. Nicholas of martial music, you can tell the whole story in four words, "Sousa and his band." They are here today at Paxtang Park.

Telegraph Harrisburg, Pa.
Aug. 24, 1912.

THOUSANDS HEARD THE SOUSA BAND

Famous Organization Is as
Great as Ever From Ar-
tistic Standpoint

If that cynical soul who has the idea that Harrisburg's amusement-loving population doesn't care for good music—good band music, anyway—had hung about somewhere in the offing of Paxtang Park last evening he would have got an awful jolt.

John Philip Sousa, with his very famous band, was the attraction, and it is safe to say that in years and years there has never been such a huge pilgrimage to the Central Pennsylvania Traction Company's park.

The evening concert was something 'way, 'way out of the ordinary, even for a Sousa concert. Not only was the leader more than liberal with his encores, but he offered a program that, while classical in spots as band programs go, was freely interspersed with the kind of Sousa marches and two-steps that makes it just next to impossible to keep your feet from tapping an accompaniment.

The soloists were also generous. Miss Virginia Root, who sang "Crossing the Bar" with the crack band accompaniment, just HAD to sing again—the crowd really insisted in the way that only a crowd like that can insist; it was the same with pretty Miss Nicoline Zedeler, the violinist, and Herbert L. Clarke, the cornetist.

The two descriptive selections were superb and a feature of both was the chiming of cathedral bells. In "1812" one almost saw that famous grand army led by the little "Man on Horseback" reach Moscow and retreat with the music of the mighty Russian anthem and the bells of Moscow beating in its ears.

In the other, taken from Sullivan's prologue of the "Golden Legend," the audience heard through a raging storm the attempt of Lucifer and his allies to tear the great cross from the Cathedral of Strasburg. Then the failure—with the mighty Gregorian chant of the choir.

Of course, the program was full of sprightly marches, with such encores as "Stars and Stripes Forever," "Hands Across the Sea," "Liberty Bell," "High School Cadets"—all those foot-tapping selections. Then, too, there were selections from the "Pink Lady" and other modern things, and then, of course, "Everybody's Doin' It."

But Mr. Sousa and his band just "kidded" that ragtime classic, if the slang may be permitted. And the big crowd inside and outside the pavilion vociferously, laughingly approved.

Describing that selection as the big band played it is impossible in cold type; will it suffice to give some idea when it is said that pretty nearly every instrument or set of instruments had a chance to "do it"—and did?

There was every voice possible and impossible in the score—even to that one in the far end of the barroom who painstakingly drags in his little contribution long after the orchestra has quit.

Still, only an artist like Mr. Sousa successfully have a little fun with the institution like "Every-

Philadelphia Item.
Aug. 25, 1912.

Once more the excellent judgment of the management of Willow Grove Park is exemplified in the choice of musicians. Beginning with Ellery's Band, an organization remembered by most music-lovers from a generation back, a succession of the greatest orchestras of the country have delighted the thousands who have flocked to this beautiful sylvan retreat for an afternoon or evening of relaxation, during the Summer months, and today as a climax to the season's musical offerings, John Philip Sousa, the world-renowned "March King," who has more than any other one man brought honor to American music in every country on the globe, will be heard from the orchestrium of the Music Pavilion. Beginning this afternoon, and evening, Sousa and His Band will discourse the music that every one is able to appreciate every afternoon and evening until the close of the season, September 8.

The programs for this afternoon and evening are rich in variety and contain several works never heard before; also a new suite by the Mr. Sousa himself. The assisting soloists will be Miss Virginia Root, soprano; Miss Nicoline Zedeler, violinist, and Herbert L. Clarke, cornetist; all artists of national celebrity.

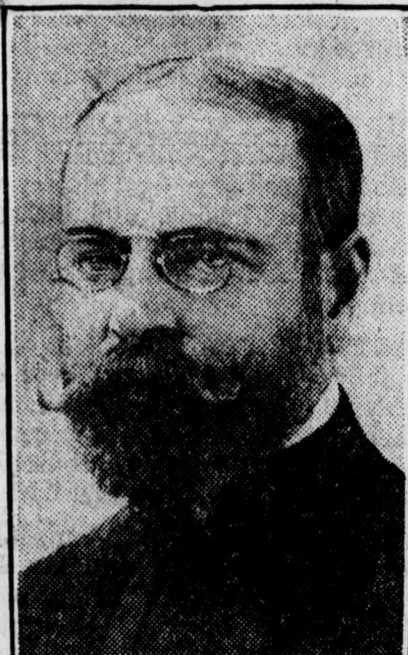
John Philip Sousa is an American, through and through. He was born in Washington, the capital of our country, November 6, 1856. The atmosphere of his early life was permeated with melody and he soon manifested such aptitude for music that his education was directed towards the development of his natural instincts. In its results the wisdom of this course has been abundantly demonstrated.

Mr. Sousa's celebrity as a composer is almost equal to that as a bandmaster. His genius was largely directed toward the march rhythms, and he composed about two dozen marches, all of which won such popularity that he was given the title of "March King," but he is the composer of a number of suites in what are regarded the "higher" forms of art, and several symphonic poems.

"Simplicity and originality" says Sousa, "are the keystones of all success in music, especially here in America where we have the greatest music-loving public in the world."

SOUSA AT WILLOW GROVE

Famous Bandmaster Returns After
Two Years' Absence



Beginning today, John Philip Sousa and his band will appear at Willow Grove Park for the closing weeks of the season. Sousa has not appeared here for two years, having in the interim traveled around the world on a trip occupying thirteen months and covering a territory of 60,000 miles.

The popular bandmaster occupies a position unique in the musical world. During the more than twenty years that he has been a favorite with the public, he has traveled in every part of the world and he has everywhere won a firm place for himself and his organization in the hearts of his hearers by his personal magnetism and the high quality of his musical programs.

In his tours of the last twenty years, Sousa and his band have covered more than 600,000 miles and given more than 9000 concerts. These concerts have all been given under the personal direction of Mr. Sousa. Millions of people have attended these concerts and the audiences have reached figures as high as 100,000 persons in a single day. During this time the leader has always aimed to keep his band up to the highest standard of excellence.

The band numbers in its ranks some of the best musicians of the day and the present membership is said to be the best in the history of the organization. The soloists for this year are Miss Virginia Root, soprano; Miss Nicoline Zedeler, violinist, and Herbert L. Clarke, cornetist. Every one of these musicians has entertained audiences at Willow Grove during past years.

Press, Philadelphia
Aug. 25, 1912.

SOUSA AND BAND AT WILLOW GROVE

World-Famous Musicians Begin
Closing Engagement at
Amusement Resort.



John Philip Sousa

Sousa and his band will to-day begin the closing musical engagement for the season at Willow Grove Park. The patrons of this pleasure park have awaited this musical treat for two years, since his last appearance in this country, after a trip around the world, covering more than thirteen months and 60,000 miles. These tours are not made by any other band in the world, and Sousa is looked upon as the leader of all bands.

For more than twenty years John Philip Sousa has been the idol of the public. He is popular in every part of the world, and his great personality has won him a place which no one else can fill. Every American feels that Sousa is his friend. His band has now become the model of excellence throughout the world.

Sousa has traveled farther and given more concerts than any other musician. In the tours of Sousa and his band during the last twenty years, they have covered more than 600,000 miles, and given more than 9000 concerts. Mr. Sousa has personally conducted the band wherever it has appeared. With this record he can claim that he has given more concerts than any other man in the history of music. Sousa and his band have been heard over the world by millions of people, even reaching the almost incredible figures of 100,000 persons in one day.

Sousa is proud of the fact that, in all these years, he has kept his band up to the highest standard, and wherever it has appeared, the public has heard the same standard of excellence. There is but one Sousa's Band, and a Sousa concert always means the hearing of the finest players and soloists that the highest salaries can command.

Already the public owes much to Sousa for what he has done in behalf of music. To the unremitting efforts of this master musician the people the world over are giving just recognition.

For the solo work this year, Sousa will have Miss Virginia Root, soprano; Miss Nicoline Zedeler, violinist, and Herbert L. Clarke, cornetist. Every one of these musicians has entertained audiences at Willow Grove during past years.

Inquirer, Phila.
Aug. 26, 1912.

GOOD MUSIC HEARD AT THE WATER GAP

Sousa and His Band Proves
Great Attraction--Standing
Room Scarce

Special to The Inquirer.

DELAWARE WATER GAP, Pa., Aug. 24.—Sousa and his band was the attraction at the Castle Inn Music Hall here this week. The big auditorium was crowded to capacity, while around the streets and lawns of the amusement place there was scarcely standing room.

Record, Phila.
Aug. 26, 1912.

GROVE TAKES CAMP SPIRIT

Ten-Day Services Will Climax in
Musical Jubilee.

Special to "The Record."

Ocean Grove, N. J., Aug. 24.—Camp-meeting hosts invade the Grove just now, with the result that hotels and boarding house accommodations that can be had are worth having. The Auditorium, which has been the scene of many musical triumphs during the summer, has been divested of its gay decorations to serve the spiritual needs of the visiting thousands who crowd the place.

The entertainments of the week included two concerts by Sousa's Band, which drew altogether 14,000 persons to the Auditorium on Monday afternoon and evening.

Telegraph, Phila.
Aug. 26, 1912.

ROUSING RECEPTION TO SOUSA AT WILLOW GROVE

March King and Band Play to Two
Large Sunday Audiences.

After a two-year tour of the world, John Philip Sousa, "The March King," is back at Willow Grove. Although he met with enthusiastic receptions all over the globe, he said today that they were no whit warmer than the greeting given him yesterday and last night by more than 70,000 music-lovers who thronged the pleasure park. That the demonstration will be repeated at every performance is the prediction of critics who have studied the Sousa performances in other years.

Sousa has a number of new compositions this year. They include "The Federal," a march; the "Danza Piedmontese," a dance by Sinigaglia; "King Cotton," a march by Sousa, entitled "Tales of a Traveler." The suite is in three parts, "The Kaffir on the Kaloo," "The Land of the Golden Fleece" and "The Grand Promenade at the White House."

The three soloists who appear with Sousa deserved the applause they received. They are Miss Virginia Root, soprano; Herbert L. Clarke, cornetist, and Miss Nicoline Zedeler, violinist.

While abroad Sousa played before King George of England, who was particularly pleased with "The Star-Spangled Banner." In every concert "The Washington Post March" was included.

While appearing at Willow Grove, Sousa makes his headquarters at the Huntingdon Valley Country Club. His band will be engaged in the East until mid-winter.

Philadelphia Press.
Aug. 26, 1912.

SOUSA GREETED BY CROWD OF 70,000

Immense Throngs at Willow
Grove Welcome "March
King" to City.

John Philip Sousa, the "March King," returning from his two-year tour of the world, played to four Willow Grove audiences yesterday. The reception accorded him demonstrated that he is a musical idol here. His interpretation of his varied assortment of marches and the musical compositions of other writers is still the dashing, pleasing, satisfying presentment of music that placed the March King of his pedestal of fame years ago.

Under the big music shell and beneath the nearby trees are seats for 12,500 persons. Four times yesterday every seat was occupied and jealously guarded by its owner for the time being. That is a total of 50,000. Guards on duty about the shell and men qualified to know said that 5000 stood by the lakeside, or fronting the casino, or on the walks leading to and from the music shell. That is 20,000 more. And these same officials said that 15,000 more, not being there early enough to get seats or standing room, wandered about on the Midway.

Typical Sousa Program.

It was a typical Sousa program, the initial early afternoon concert, including Sousa's new "Coquette," a pleasing little suite, dedicated to the coquette, the Summer girl and the dancing girl. With the termination of the first concert the March King gave up directing long enough to express his appreciation of again being back to America and pleasure in again playing to American audiences; although his comment on the reception accorded him while abroad was largely embodied in his statement that "music is universal."

The Program.

Of the concerts themselves, there were included a number of new compositions by the March King—"The Federal," a march; the "Danza Piedmontese," a new dance by Sinigaglia; "King Cotton," another favored Sousa march, and a new suite entitled "The Tales of a Traveler," written by Sousa and emphasizing or portraying a notable feature of the music of different countries which had been included in the tour. The suite is in three parts—"The Kaffir on the Kaloo," "The Land of the Golden Fleece" and "The Grand Promenade at the White House."

A reception, perhaps not as strenuous, but just as hearty and sincere, was accorded every one of the three soloists who are with Sousa this year. They are: Miss Virginia Root, soprano, who sang Willeby's "Crossing the Bar," and in the evening the Strauss waltz song, "The Voice of Spring"; Herbert L. Clarke, cornetist, who was heard in two of his own compositions, "Stars in a Velvety Sky" and "The Bride of the Waves," and Miss Nicoline Zedeler, violinist, who selected as her numbers Sarasate's "Zigunderweisen" and the "Witches' Dance," by Paganini.

Bulletin, Phila.
Aug. 26, 1912.

ADMIRERS GREET SOUSA

After an absence of two years, during which time he and his band toured Europe and the Antipodes, John Philip Sousa returned yesterday to Willow Grove Park and was greeted by an immense crowd. Special excursions were run to the park from Lancaster, Pottsville and Reading, and the great throng of admirers with their repeated applause put the famous bandmaster in the happiest frame of mind.

The same band and the same soloists that went on the world tour were heard at Willow Grove yesterday and Sousa furnished plenty of the swinging marches of his own composition to please his audience and that called for encore after encore. Three new pleasing Sousa numbers were heard—"The Coquette," "The Federal," and "The Tales of a Traveler." All three were composed during the past two years.

Item, Phila.
Aug. 26, 1912.

SOUSA WELCOMED AT WILLOW GROVE

John Philip Sousa was always a favorite with Philadelphians. Every man, woman and child becomes a music-lover when the great March Kings pays us a visit. Over 70,000 crowded the big Pavilion at Willow Grove Park yesterday afternoon to welcome the great musician and his splendid band.

After a busy week at the Water Gap, Lancaster and other towns, Sousa appeared at the Willow Grove Pavilion shortly after 2 o'clock yesterday, and was given a rousing greeting before lifting his baton.

It was a typical Sousa program, the initial early afternoon concert, including Sousa's new "Coquette," a delightful little suite, dedicated to the Coquette, the Summer Girl and the Dancing Girl. With the termination of the first concert, the March King expressed his appreciation of again being back in America, and his pleasure in playing to American audiences; his comment on the reception accorded him while abroad was that "music is universal, and my foreign audiences were just as appreciative as my American audience. The programs played abroad were precisely similar to those being interpreted here. If I failed to incorporate the 'Washington Post' march in a program it was like dismissing church without the benediction."

Sousa had, by request, opened his first concert with the "Star-Spangled Banner," and in reference to this he said: "There are, to my mind, but two official pieces of music, so ordained by edict of either the army or the navy, in this country. They are the 'Star-Spangled Banner,' played at morning and evening colors by both the army and the navy, and the Semper Fidelis March, in which the drum corps, the bugle corps and the band combine at all review events. Anthems are invariably so accepted because of the decree of the popular will of the people."

Of his tour abroad the March King said: "We played in the Southernmost incorporated city in the world, Invergarville; we were, to use Kipling's phrase, 'on the tucks of the South.' We gave 56 concerts in Sydney. Our longest single 'jump' was of 1500 miles. One thing that particularly struck me in Australia was that every railroad in that country is of different gauge. We were compelled to change trains and shift baggage almost as often as we changed clothes. Seriously, I think this variety of different transportation conditions was a move to prevent invasion."

"My new march, played here this afternoon, and called 'The Federal,' was so named by Sir George Reed, High Commissioner of Australia. He called the name to me. When I played before King Edward I played the 'Star-Spangled Banner.'"

Conductor Sousa then went on to tell of incidents that appealed to him abroad—the reception accorded him in Hawaii, and the farewell given his organization at the pier when he left; how an Hawaiian band played "Aloha," a native farewell song, and practically crowned Sousa with wreaths. "Aloha" was set to cornet music by Herbert L. Clarke, one of the Sousa soloists, and was given as an encore during the afternoon. Another new interpretation was in reality an "annual" feature, for Sousa never comes to Willow Grove unless he has a new humoresque to portray. This year it is an amusing theme based upon "Everybody's Doin' It."

Sousa's program included a number of his new compositions, "The Federal," a march; the "Danza Piedmontese," a new dance by Sinigaglia; "King Cotton," another favorite Sousa march, and a suite entitled "The Tales of a Traveler," written by the March King and emphasizing a notable feature of the music of different countries which had been included in the tour. The suite is in three parts—"The Kaffir on the Kaloo," "The Land of the Golden Fleece" and "The Grand Promenade at the White House."

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Public Ledger, Phila.
190 Aug. 26 1912.

SOUSA WELCOMED AT WILLOW GROVE

March King Is Back Again After
His Two-year World
Tour.

AUDIENCE NUMBERS 70,000

John Philip Sousa, the "March King," returning from his two-year tour of the world, played to four Willow Grove audiences yesterday afternoon. The reception accorded him demonstrated that he is still the musical idol of Philadelphians, in so far as band concert music is concerned. And John Philip Sousa's interpretation of his varied assortment of marches and the musical compositions of other writers is still the dashing, pleasing, satisfying presentment of music that placed the March King on his pedestal of fame years ago.

Figures, correct, estimated figures are the most forcible exposition of Sousa's popularity. He gave four concerts at Willow Grove. Under the big music shell and beneath the nearby trees are seats for 12,500. Four times yesterday every seat was occupied and jealously guarded its owner for the time being. That's a total of 50,000. Guards on duty about the shell and men qualified to know said that 5000 stood by the lakeside, or fronting the Casino, or on the walks leading to and fro from the music shell. That is 20,000 more. And these officials declared that 15,000 more, not being there early enough to get seats or standing room, wandered about on the Midway. Even Sousa himself played with greater vim, if such a thing be possible, when he saw in the monster crowds such a tribute.

Sousa and his organization played in Lancaster on Saturday, and arrived in Willow Grove early yesterday morning, the March King going direct to the Huntingdon Valley Country Club, at Noble, where he has retained rooms during the Willow Grove engagement. It was just a few minutes before 2:30 when Sousa appeared on the pavilion before his musicians, and the applause that greeted him before even he had lifted his baton, was deafening.

It was a typical Sousa programme, the initial early afternoon concert, including Sousa's new "Coquette," a pleasing little suite, dedicated to the coquet, the summer girl and the dancing girl. With the termination of the first concert, the march king expressed his appreciation of again being back in America, and his pleasure in again playing to American audiences; his comment on the receptions accorded him while abroad was that "music is universal, and my foreign audiences were just as appreciative as my American audience. The programmes played abroad were precisely similar to those being interpreted here. If I failed to incorporate the "Washington Post" march in a programme it was like dismissing church without the benediction.

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Sousa renewed his American tour ten days ago, after devoting several months to shooting and horseback riding, his pet diversions. The bookings of his band include every day from now until mid-winter in the Eastern part of the country. He has with him, at the Huntingdon Valley Country Club, his favorite riding horse, and York road residents will have the opportunity of seeing this master musician as he gallops over the historic highways north of this city.

SOUSA GETS OVATION AFTER LONG ABSENCE

"March King" Applauded at Willow Grove by Record-breaking Audiences—Tells of Travels

After a two-year tour of the world, John Philip Sousa, "the March King," returned to Philadelphia and gave four concerts at Willow Grove yesterday. The reception accorded him demonstrated that he is still the idol of the people, where band music is considered. By his masterful interpretation of his own marches and other men's musical compositions yesterday he showed that he still occupies the pedestal of fame, where his talent placed him years ago.

The audiences thronged the music pavilion, filled every available seat under the trees, and stood in rows in front of the Casino and along the walks, to hear the organization of musicians of which Sousa is the director. Park guards and others competent to judge estimated that the audience at each concert numbered between fifteen and seventeen thousand. The large attendance seemed to add vigor to Sousa's direction.

Sousa arrived in Philadelphia early yesterday morning, and went at once to the Huntingdon Valley Club, where he will stay during his engagement here. It was a few minutes before 2:30 o'clock when he appeared before his musicians. Before he had even lifted his baton the crowd broke into applause.

The first selection played was "The Star Spangled Banner." The remainder of the initial concert program was typically Sousa. Included in it were Schoenfeldt's new "American Rhapsody," and Sousa's suite "Maiden's Three," dedicated to the coquette, the summer girl and the dancing girl. After the first concert the leader relinquished the baton long enough to relate some incidents of his trip abroad.

"Music is universal," was his answer to the question as to whether his welcome abroad was as enthusiastic as the one received yesterday. "The programs rendered abroad were the same as those given in this country, and my foreign audiences appreciated them as much. If I failed to include 'The Washington Post' in a concert, I was sure to hear the doxology."

While away Sousa played before King George. "He liked 'The Star Spangled Banner' so much that at each concert I was forced to render it twice," he said. "I did not tell him, however, that it was originally taken from an English piece."

Of the concerts themselves, there were included a number of new compositions by the "March King"—"The Federal," a march; the "Danza Piedmontese," a new dance by Sinigaglia; "King Cotton," another favored Sousa march, and a new suite entitled "The Tales of a Traveler," written by Sousa.

Record-Phila.
Aug. 26 1912.

THE MARCH KING AT WILLOW GROVE

Fully 60,000 Persons Welcome
Sousa and His Band at
Opening Concerts.

NEW MUSIC ON PROGRAM

Marches Composed During Last
Two Years—Reminiscences
of Triumphant Tour.

The popularity of John Philip Sousa and his band cannot be gainsaid. Since his appearance at Willow Grove Park two seasons ago he and his musicians have been heard in concerts during a tour that included Europe and the Antipodes. His return to Willow Grove yesterday was in the nature of a triumph, for there were fully 60,000 persons at the Park during the afternoon and evening and thousands of the visitors were obliged to find what comfort was possible in standing in rows four or five deep around the park benches. Excursions from Pottsville, Lancaster and Reading added to the throng, and throughout the day every trolley car entering the park was crowded to the doors.

The same band and the same soloists that went on the world tour were heard yesterday, and Sousa, with his customary affability, was not remiss in the number or in the quality of his encores. "All the world loves a tune" is his motto, and there were tunes for everybody, with the classical masters and with the composers of ragtime even represented in the concerts. The Sousa marches, played with the zest that makes them rouse even the most lethargic, brought tumults of applause and the brass choir that would, on each occasion of the playing of a march, move to the front of the platform to send forth the melody of the stirring number, was positively thrilling. "Semper Fidelis," a Sousa march, which with the "Star-Spangled Banner" and the morning and evening colors music of the United Service is the only music officially recognized in army regulations, was played, and a new march "The Federal," so-named by Sir George Reed, High Commissioner of Australia, was heard for the first time. From Honolulu came an insinuatingly beautiful melody, "Aloha," sung by natives as a sort of farewell to Sousa and his men when they left Hawaii. Herbert L. Clarke, the famous cornetist, played this melody in a way to captivate his hearers. A new Sousa number was the suite, "Tales of a Traveler," completed only 10 days ago, and intended to illustrate impressions of the Kaffir, the Land of the Golden Fleece and of a promenade at the White House. Then there was Sousa's new Tango dance, "The Gliding Girl," quite captivating and filled with the typical Sousa spirit. A new parody on the ragtime ditty, "Everybody's Doing It," was replete with humorous passages. In fact there was so much of the sort of music that everybody enjoys that enthusiasm never abated. Virginia Root, soprano, and Nicoline Zedeler, violiniste, were soloists in addition to Clarke.

Sousa's triumphs in the Antipodes and in Europe have not made him any less pleased with Willow Grove, as those who chatted with him yesterday quickly discovered. Everywhere the band went there were tremendous crowds and receptions were frequent. The band went as far south as Invergarville, which is the extreme southern part of New Zealand, and in the world tour was on the ocean for 12 weeks. At a dinner in the Savage Club of Wellington, a Mauri was the presiding officer, and his address was in his native tongue. During all the time he was away Sousa had to dispense with his favorite amusements of horseback riding and gunning, for his contract stipulated that he was to do nothing that would jeopardize him. Everywhere he went he played the "Star-Spangled Banner," and he had an innovation in that he played "God Save the King" as the opening number. So enthusiastic was his English valet that at several concerts the man would wave an American flag from the platform. Sousa was amused at this for a time, but when on one occasion the valet waved the flag after the playing of Chopin's "Funeral March" the fitness of the salute did not appeal and the saluting was discontinued.

North American
Phila. Aug. 26, '12.

SOUSA MEETS HEARTY WELCOME ON RETURN

Whiskers Haven't Changed, and
Band Is as Good as
Ever

HANDS OUT NEW MARCH

John Philip Sousa and his whiskers are here again. Philadelphia needs no introduction to either, and it just seemed as though Philadelphia was so glad to see him back after two years that as much of it as could crowd trains and trolleys hiked to Willow Grove yesterday to bid him welcome. He had his band along, too, and a few scores of trunks chock full of music, and a large bunch of expert musicians with their heads full of Sousa's marches. The band can play 'em with their eyes shut.

John Philip was greeted with a whoop and a hurrah when he stepped from the door of the band shell and started for his stand. He had to bow so many times that it is a wonder he did not get a crick in his back. And he smiled and smiled some more, and then picked up his baton.

Yep, it was Sousa. The same Sousa we all know, and the first thing he did was to make everybody stand up, for he opened the concert with "The Star-Spangled Banner." Then some tens of thousands of persons settled back to enjoy the musical treat.

And Everybody Knew 'Em

It was a Sousa crowd. It listened politely, and applauded with enthusiasm the serious works on the program; but when the band would strike up "tum, tum te untah" everybody would sit up and look happy. "There it goes, the 'Stars and Stripes Forever.'" Or, perhaps, it was the "Liberty Bell," or one of the numerous other creations of the march genius. The old soldier would stiffen up, and his feet would persist in marking time, as if on the way to battle, and the sweet young thing would murmur that "it was just a heavenly two-step."

So Sousa handed out Sousa marches in bunches and tickled the crowd to death. He handed out many other selections not of his own, too, and some new ones that were Sousa all over. And after each number the crowd broke loose, and Sousa was compelled to work the kinks out of his back again. It is very evident that we are mighty fond of John Philip in these parts.

Galloping all over the world and drinking pink lemonade or taking a quiet smoke with kings and emperors hasn't spoiled him a bit. In fact, the kings liked him as much as we do, and showed it. They like his marches, too.

So he gave them the good old marches, and, according to his habit, trotted out a new one that the boys will soon be whistling (outside the office), and you will all be thumping out on the piano.

New Sousa Numbers

New Sousa numbers were played, such as the "Coquette," a dainty little suite, typifying the coquette, the summer girl and the dancing girl. And, of course, there was a new Sousa march, "The Federal," composed while on tour, and named by Sir George Reed, high commissioner of Australia. Another of his new suites which he played was "The Tales of a Traveler." Still another new number, by Sinigaglia, was the "Danza Piemontese."

The soloists were Miss Virginia Root, soprano; Herbert L. Clarke, cornetist, and Miss Nicoline Zedeler, violinist. All were accorded receptions almost as enthusiastic as that shown to the leader.

During the intermission, Sousa chatted about his world trip, during which he gave concerts for kings and emperors, and visited many countries he had never visited before. But the fame of his band had preceded him, and he found that everywhere the people were familiar with his marches.

"They even insisted on the 'Washington Post' march," he said, "in almost every program. Not to include it was like dismissing a congregation without the benediction. I gave them always the same kind of programs I played here. It was a thoroughly enjoyable trip, but I am glad to get back."

"Music is universal, and my foreign audiences were just as appreciative as are my American audiences. We played in the southernmost city in the world, Invergarville, and we gave fifty-six concerts in Sydney. Our longest jump was 1500 miles. One peculiarity of Australia I noticed was that each railroad has a different gauge from the others, and we were compelled to change trains and shift baggage as often as we changed our clothes."

King Liked 'Star-Spangled Banner'

By request Sousa opened his engagement by playing "The Star-Spangled Banner." Commenting on this, he said: "To my mind there are two official pieces of music, so ordained by edict of the army and navy, in this country. One is the 'Star-Spangled Banner,' played at morning and evening colors by both branches of the service, and the 'Semper Paratus' march, in which the bugle and drum corps and the band combine at all reviews."

"When I played before the late King Edward I gave the 'Star-Spangled Banner,' and at the king's request repeated it."

Sousa then related a number of interesting little incidents of the tour, and told of the receptions accorded him at Honolulu, as well as the farewell of the Hawaiians, when he was crowned with floral wreaths. A native band played "Aloha," the national farewell song, and Cornetist Clarke set it to music of his own for the cornet. He played it yesterday as an encore.

Following his return from the world tour, the bandmaster spent several months shooting and horseback riding, his favorite recreation, and resumed his

American tour ten days ago. He has apartments at the Huntingdon Valley Country Club, and his favorite horse is with him. During his stay here he will be frequently seen galloping through the country. His band is booked up in the east until midwinter.

Sousa's Märche verhindern Feuerpanik im Steeplechase Park.

Der Ballsaal und die Föhrtreppe in Vilhou's Steeplechase Park in Coney Island brannten gestern Abend ab, ohne daß das Publikum, welches den rauschenden Klängen der Militärkapelle unter Leitung des Marschkönigs John Philip Sousa laufte, eine Ahnung davon hatte. Der angerichtete Schaden beträgt \$10,000.

Morgen Journal
New York
Aug. 27, 1912

In another column will be found the full itinerary of the current Sousa autumn tour, a remarkable list of territory to be covered within a period of about four months. The number of small communities represented is the most striking circumstance of the tour, for it proves how great a drawing power Sousa's organization must be in order to make it profitable for such a large company to visit localities so limited numerically.

Telegraph, Harrisburg, Pa.
Aug. 28, 1912 191

Back in the days when John Philip Sousa was still the leader of the Marine band he employed a press agent who wrote some pretty picturesque stuff about him and one of the stories ran to the general effect that he is the greatest arranger of band music that ever lived. To lend verisimilitude to this somewhat bald statement the press agent went on to tell in Harrisburg one day about a piece of music that Sousa once arranged in which he provided a solo for every instrument in the band, including the base drum. That sort of thing was deemed good publicity work in those days. And who shall say that the verdict was not just. This particular story lingered in the back of the head of at least one auditor at the recent Sousa concert at Paxtang Park and came to the surface when the band played a travesty on that popular piece of rag time, "Everybody's Doing It." In that piece Sousa comes pretty close to providing a solo for the base drum. The press agent was vindicated.

Independent, Harrisburg, Pa.
Aug. 30, 1912

WHEN SOUSA FIRST CAME.

The appearance of Sousa and his splendid band at Paxtang Park last week set the older ones to bringing up reminiscences of the first appearance of the great bandmaster and composer in Harrisburg, but few could rightly place the time. It was twenty-three years ago, and Sousa was still in the service of the United States. He could only take his band on tour by permission of the Secretary of the Navy, all being enlisted men, and one of his first stopping places was in Harrisburg, where he was under the management of two local newspaper men. He had with him at the time as soloists Madame Marie Decca, the prima donna who afterwards married a Harrisburger and settled down here for a while; Maude Powell, the violinist, and Arthur Pryor, trombone soloist, since the leader of a fine band of his own. The band played in the old Opera House and great audiences greeted both concerts. Thence afterwards Sousa was a regular visitor to Harrisburg, bringing many fine soloists, but always under the management of the two newspaper men. When they quit the management somehow the coming of Sousa was not played up as it should be and he abandoned Harrisburg until this year, when he returned only to repeat his former triumphs. Before Sousa came these same local newspaper men had here under their management the greatest of them all, Patrick Gilmore, and at the time of the latter's death he was under engagement to play at a concert at the present Island Park. Following came Strauss' Vienna orchestra and the famous German Juvenile orchestra, all under the same management, and it is safe to say that never under such management as that of the two local newspaper men has Harrisburg enjoyed such a series of concerts by famous musical organizations.

Planet, New York
Aug. 30, 1912

Sousa and his band arrived in this city last Sunday and opened an engagement at Willow Grove park, where they will remain until the close of that resort, on Sept. 8. This is Sousa's first appearance here since his memorable trip around the world, and he was greeted by an immense audience. As usual he was liberal in granting encores, and people went wild with delight. For the past month the band has been playing at mountain and seaside resorts, and business has been tremendous. Mr. Sousa claims that the country is prosperous, that everybody seems to have lots of money, and that the Presidential campaign has not as yet hurt business at all. He looks for a good fall and winter season, and believes that all first-class theatrical attractions will do even better business this year than they did last.

Musical Courier, New York.
Aug. 28, 1912.

A Sousa Presentation.

When Sousa and his Band opened their twenty-first season at Allentown, Pa., August 18, with a concert at Central Park, they were greeted by a large audience. In speaking of Sousa the Allentown Democrat had the following to say:

Sousa improves with age. Apart from his pre-eminent ability as composer and director, he possesses an intuitive sense of what pleases, and he never falls short of satisfying his hearers, however diversified their musical taste. The programs yesterday were entirely Sousaesque, ranging from the ponderous classic to the lightest ditty of the hour, and all offered with a degree of finish and elaboration to compel enthusiasm.

All of the serious numbers were accorded masterful renditions and revealed the almost limitless capacity of the organization. Special mention, perhaps, should be made of his reading of the prologue of Sir Arthur Sullivan's cantata, "The Golden Legend," which probably eclipsed any band rendition heard in this section for many a season. Sousa's established practice of employing his tuneful marches for encore purposes proved an added delight to the audiences.

Following the evening concert, the world renowned band leader and his corps of talented musicians became for a brief spell the guests of the Allentown Band in their spacious and inviting quarters on the third floor of The Democrat Building. Hardly had the esteemed guest entered the hall when Col. Carson W. Masters arose and addressed Mr. Sousa, referring to his magnificent work in the music world, and added local color to his remarks by referring to the fact that when Mr. Sousa, in 1892, organized his world-renowned band he selected two Allentownians as members—Samuel Schaich, clarinetist, who was the seventh man selected and who happened to be seated near Mr. Masters last evening, still with Sousa, and Edward Fritz, cornetist, now with a noted Philadelphia musical organization. Mr. Masters then sprung a neat surprise by presenting to Mr. Sousa the respects and esteem of the Allentown Band, materially represented in the form of a beautiful fourteen-inch silver loving cup inscribed, "To John Philip Sousa, from Allentown Band, Allentown, Pa., August 18, 1912."

Mr. Sousa responded briefly but with evident feeling. He accepted the gift in his wonted democratic manner. He paid high tribute to the Allentown Band and hoped it would be the next to attempt a concert tour of the world.

As a matter of record, the present Sousa tour, with all dates and places where the organization is to perform, is given herewith:

SOUSA'S ROUTE.

August 18—Allentown, Pa., matinee and evening, Central Park.
August 19—Ocean Grove, N. J., matinee and evening, Auditorium.
August 20—Washington, N. J., matinee; Delaware Water Gap, Pa., evening; Skalla Park and Castle Inn.
August 21—Easton, Pa., matinee and evening, Island Park.
August 22—Hazleton, Pa., matinee and evening, Hazle Park.
August 23—Harrisburg, Pa., matinee and evening, Paxtang Park.
August 24—Lancaster, Pa., matinee and evening, Rocky Spring Park.
August 25—Willow Grove, Pa., for fifteen days.
September 9—Pittsburgh, Pa., until September 21, Exposition Building.
September 22—Columbus, Ohio, matinee and evening, Southern Theater.
September 23—Newark, Ohio, matinee; Zanesville, Ohio, evening; Auditorium and Schultz Opera House.
September 24—Cambridge, Ohio, matinee; New Philadelphia, Ohio, evening; Colonial Theater and Union Opera House.
September 25—Wooster, Ohio, matinee; Mansfield, Ohio, evening; City Opera House and Memorial Opera House.
September 26—Upper Sandusky, Ohio, matinee; Lima, Ohio, evening; Auditorium and Memorial Hall.
September 27—Bellefontaine, Ohio, matinee; Piqua, Ohio, evening; Grand Opera House and May's Opera House.
September 28—Springfield, Ohio, matinee; Dayton, Ohio, evening; Fairbanks' Theater and Victoria Theater.
September 29—Cincinnati, Ohio, matinee and evening, Grand Opera House.
September 30—Hamilton, Ohio, matinee; Richmond, Ind., evening; Gennett Theater.
October 1—Anderson, Ind., matinee; Indianapolis, Ind., evening; Grand Opera House and English's Opera House.
October 2—Brazil, Ind., matinee; Terre Haute, Ind., evening; Sourwine Theater and Grand Opera House.
October 3—Danville, Ill., matinee; Champaign, Ind., evening; Grand Opera House and Illinois Theater.
October 4—Eflingham, Ill., matinee; Centralia, Ill., evening; Austin Opera House and Pittenger Grand.
October 5—Alton, Ill., matinee; Edwardsville, Ill., evening; Lyric Theater and Temple Theater.
October 6—St. Louis, Mo., matinee and evening, Shubert Theater.
October 7—Jacksonville, Ill., matinee; Springfield, Ill., evening; Grand Opera House and Chatterton Opera House.
October 8—Pana, Ill., matinee; Decatur, Ill., evening; Grand Opera House and Powers' Theater.
October 9—Normal, Ill., matinee; Bloomington, Ill., evening; Normal School Hall and Chatterton Opera House.
October 10—Pekin, Ill., matinee; Peoria, Ill., evening; Standard Theater and Majestic Theater.
October 11—Galesburg, Ill., matinee; Moline, Ill., evening; Auditorium and Barrymore Theater.
October 12—Freeport, Ill., matinee; Rockford, Ill., evening; Grand Opera House.
October 13—Chicago, Ill., matinee and evening, Auditorium.
October 14—Janesville, Wis., matinee; Madison, Wis., evening, Myer's Theater and Fuller Opera House.
October 15—LaCrosse, Wis., matinee; Winona, Minn., evening; LaCrosse Theater and Opera House.
October 16—Rochester, Minn., matinee; Red Wing, Minn., evening, Metropolitan Theater and Auditorium.
October 17—Minneapolis, Minn., matinee and evening, Auditorium.
October 18—St. Paul, Minn., matinee and evening, Auditorium.
October 19—Eau Claire, Wis., matinee and evening, Grand Opera House.
October 20—Duluth, Minn., matinee and evening, Lyceum Theater.
October 21—Hancock, Mich., matinee and evening, Kerredge Theater.

October 22—Calumet, Mich., matinee and evening, Calumet Theater.
October 23—Ishpeming, Mich., matinee; Marquette, Mich., evening, Ishpeming Theater and Opera House.
October 24—Escanaba, Mich., matinee; Menominee, Mich., evening, Peterson's Opera House and Menominee Theater.
October 25—Green Bay, Wis., matinee; Oshkosh, Wis., evening; Appleton Theater and Grand Opera House.
October 26—Milwaukee, Wis., matinee and evening, Pabst Theater.
October 27—Chicago, Ill., matinee and evening, Auditorium.
October 28—La Porte, Ind., matinee; Elkhart, Ind., evening; Hall's Theater and New Bucklen Theater.
October 29—Kalamazoo, Mich., matinee; Battle Creek, Mich., evening, Bell Opera House and Auditorium.
October 30—Benton Harbor, Mich., matinee; South Bend, Ind., evening; Fuller Theater and Post Theater.
October 31—Grand Rapids, Mich., matinee and evening, Powers' Theater.
November 1—Coldwater, Mich., matinee; Jackson, Mich., evening; Tibbits' Opera House and Athenaeum Theater.
November 2—Norwalk, Ohio, matinee; Elyria, Ohio, evening; Gilger Theater and Grand Opera House.
November 3—Cleveland, Ohio, matinee and evening, Hippodrome.
November 4—Alliance, Ohio, matinee; Canton, Ohio, evening; Columbia Theater and Auditorium.
November 5—Ashtabula, Ohio, matinee; Erie, Pa., evening; Opera House and Majestic Theater.
November 6—Batavia, N. Y., matinee; Niagara Falls, N. Y., evening; Hodge Opera House and Cataract Theater.
November 7—Syracuse, N. Y., matinee and evening, Madison Theater and Lyric Theater.
November 8—Utica, N. Y., matinee and evening, Majestic Theater.
November 9—Amsterdam, N. Y., matinee; Gloversville, N. Y., evening; Winton Opera House.
November 10—New York City, evening, Hippodrome.
November 11—Middletown, Conn., matinee, Middlesex Theater; New Haven, Conn., evening, Woolsey Hall.
November 12—Great Barrington, Mass., matinee and evening, Mohaiwe Theater.
November 13—Pittsfield, Mass., matinee and evening, Colonial Theater.
November 14—Springfield, Mass., City Auditorium.
November 15—Westfield, Mass., matinee, Opera House; Northampton, Mass., evening, Academy of Music.



A COMPOSITE PICTURE OF TWENTY MODERN COMPOSERS.

November 16—Gardner, Mass., matinee, Gardner Theater; Fitchburg, Mass., evening, Cummings' Theater.
November 17—Boston, Mass., evening, Mechanics' Hall.
November 18—Fall River, Mass., evening, Savoy Theater.
November 19—New Bedford, Mass., matinee, New Bedford Theater; Brockton, Mass., evening, City Theater.
November 20—Portsmouth, N. H., matinee, Music Hall; Dover, N. H., evening, Opera House.
November 21—Portland, Me., matinee, Jefferson Theater.
November 22—Brunswick, Me., matinee, Columbia Theater; Augusta, Me., evening, Opera House.
November 23—Worcester, Mass., matinee, Worcester Theater.
November 24—Malden, Mass., matinee, Auditorium; Boston, Mass., evening, Mechanics' Hall.
November 25—Greenfield, Mass., matinee, Bijou Theater; Brattleboro, Vt., evening, Auditorium.
November 26—Ludlow, Vt., matinee, Opera House; Bellows Falls, Vt., evening, Opera House.
November 27—Windsor, Vt., matinee, Opera House; Randolph, Vt., evening, Chandler Music Hall.
November 28—Montpelier, Vt., matinee, New City Hall; Barre, Vt., evening, Opera House.
November 29—Woodsville, N. H., matinee, Opera House; Newport, Vt., evening, Opera House.
November 30—Enosburg Falls, Vt., matinee, Opera House; St. Albans, Vt., evening, Waugh Opera House.
December 1—Burlington, Vt., matinee, Strong Theater.
December 2—Morrisville, Vt., matinee, Opera House; St. Johnsbury, Vt., evening, Colonial Theater.
December 3—Lisbon, N. H., matinee, Opera House; Lancaster, N. H., evening, Opera House.
December 4—White River, Vt., matinee, Opera House; Hanover, N. H., evening, Webster Hall University.
December 5—Newport, N. H., matinee, Opera House; Claremont, N. H., evening, Opera House.
December 6—Springfield, Vt., matinee, Opera House; Keene, N. H., evening, Opera House.
December 7—Rutland, Vt., matinee, Opera House; Bennington, Vt., evening, Opera House.
December 8—New York City, evening, Hippodrome.

Musical America
New York Aug 31, 1912

SOUSA'S BAND PLAYS FOR 70,000 PERSONS

Willow Grove Season Ending— Dippel to Make Revival of "Mignon" for Maggie Teyte

PHILADELPHIA, Aug. 26.—Sousa and his band opened the final two weeks of the season at Willow Grove yesterday afternoon, before one of the largest audiences ever assembled at that popular resort. It is estimated that 70,000 persons visited the Grove during the day, and the "March King" was given an enthusiastic reception. He presented two typical programs, that of the afternoon including his new composition "Coquette," a suite, which, while rather trivial, is pleasingly melodious and alluring. The work is dedicated to "the coquette, the Summer girl and the dancing girl." At the conclusion of the first concert Sousa made a short speech of appreciation to his throng of admirers, and expressed his satisfaction on again appearing before an American audience, although he commented with some enthusiasm upon the cordiality of his reception abroad and expressed the opinion that "music is universal." Sousa's leading assisting soloists this season are Virginia Root, soprano; Nicoline Zedeler, violinist, and Herbert L. Clarke, cornetist. In addition to the suite already mentioned at yesterday's concerts Sousa played several other new compositions, including his own march, "The Federal," and a suite entitled "The Tales of a Traveler," in which he reflects the music of different nations, the three parts bearing the title of "The Kaffir on the Kaloo," "The Land of the Golden Fleece" and "The Grand Promenade at the White House."

John Philip Sousa
Aug. 1912

Violiniste with Sousa



MISS NICOLINE ZEDELER

Who is violin soloist with John Philip Sousa's band, which will give two concerts daily at Willow Grove Park until the season's close. Miss Zedeler has played a number of times at the park and also before the crowned heads of Europe.

Musical America,
N.Y. Aug. 31, 1912.

Sousa's Band Plays to Big Crowds in Allentown

ALLENTOWN, PA., Aug. 19.—Neither the high price of admission nor the threatening weather was capable of holding back the crowds to hear Sousa and his band at their two concerts in Central Park yesterday. The programs were enjoyable in all respects, mingling heavy numbers and lighter works in satisfying proportions. Among the latter the ones which naturally gave most pleasure were Mr. Sousa's own irresistible marches. The playing of the organization was perfect and special mention should be made of the masterful rendering of the prologue to Sullivan's "Golden Legend." There were encores without number, of course. Following the evening concert a reception was given the renowned bandmaster and his men and a silver loving cup was presented him by the Allentown Band. In his speech of acceptance Mr. Sousa spoke highly of the abilities of the Allentown players.

Record Phila.
Sept. 1, 1912.

WILLOW GROVE PARK

Last Week of the Season Will Have Sousa's Band Concerts.

Willow Grove Park today enters upon the last week of the 1912 season, and Philadelphians will have their final opportunity to hear John Philip Sousa, the "March King," and his band. That Sousa is the idol, musically, of Philadelphians has been more than demonstrated by the attendance figures at Willow Grove during the first week of the engagement. Compilations of figures by the management indicate that the number of visitors to the Park last Sunday was in excess of 100,000—the largest crowd ever at Willow Grove on a single day. Every day since, the crowds have been the largest "weekday" crowds since the opening of the 1912 season on May 25. It was no unusual occurrence to have from seven to ten thousand people for an afternoon concert by Sousa, and double, or more than double, that number of persons for the evening concerts.



VIRGINIA ROOT.

The Park management is prepared to entertain exceptionally large crowds today and to-morrow, as well as on the final days of the engagement.

The soloists, Virginia Root, soprano; Nicoline Zedeler, violinist; and Herbert L. Clarke, cornetist, will be heard at each of the concerts this week.

Public Ledger-Phila.
Sept. 1, 1912.

WILLOW GROVE

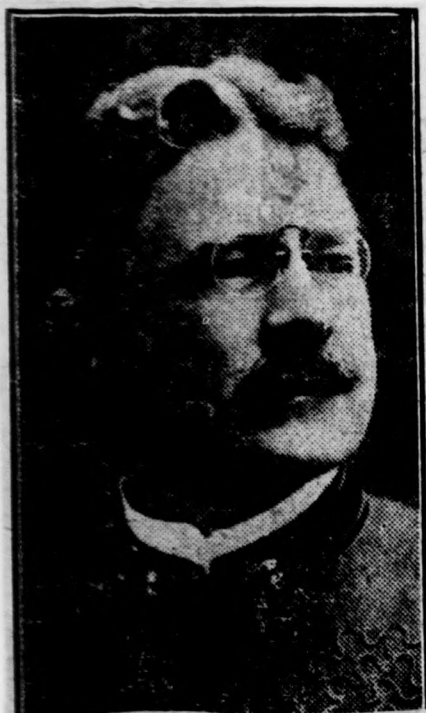
Willow Grove Park today enters upon the last week of the 1912 season, and Philadelphians will have their final opportunities to hear John Philip Sousa, the "March King," and his band. That Sousa is still a musical idol is more than demonstrated by the attendance figures at the Grove during the first week of the engagement—figures that are at once remarkable and impressive. The number of visitors to the Park last Sunday was in excess of 100,000—the largest crowd ever at Willow Grove on a single day, and the largest crowd that ever gathered in the East to hear a musical organization on a single day. These exceptional figures did not prevail only on last Sunday, for every day since the crowds have been the largest "weekday" crowds since the opening of the 1912 season on May 25, it being no unusual occurrence to have from 7000 to 10,000 persons for an afternoon concert, and double, or more than double that number for the evening concerts. In consequence of this demonstrated Sousa popularity, the Park management is prepared to entertain exceptionally large crowds today and tomorrow (Labor Day), as well as on the two final "big days," next Saturday and Sunday.

With this trio of eminent soloists co-operating, Conductor Sousa announces a continuance of interesting programmes.

CROWDS AT WILLOW GROVE

Biggest Attendance in History of Park Last Sunday

Record-breaking crowds are marking the closing weeks of the season at Willow Grove Park, where John Philip Sousa and his band is being heard in a series of interesting concerts. Although 70,000 persons was estimated as the attendance figure at the park last Sunday, actual compilations make the figures considerably in excess of 100,000, the largest



HERBERT L. CLARKE

est crowd that ever attended Willow Grove in a single day. It is also estimated to be the largest crowd that ever gathered in the East to hear a single musical organization on a single day. These exceptional figures have prevailed every day since the concerts attracting twenty thousand persons

Musical Courier,
N.Y. Sept. 4, 1912.

SOUSA LYNCHED!

How the warm blood curdled in our veins the other day when we read that Sousa had been lynched in Portugal. It was with the greatest sense of relief we ever experienced that we discovered that our own original and incomparable John Philip Sousa was not the Sousa who had suffered at the hands of the mob. We have seen our Sousa mobbed by a thousand enthusiastic admirers, but we hope the day will never dawn when a lynching mob will rob the sobbing world of its march king.

If the ancestors of the lynched Sousa had come over here, to the land of the free and the home of the brave, on the same ship that brought the forefathers of the famous Sousa to us, it is altogether likely that instead of stringing the Rev. Father Sousa up to a lamppost, as they did the other day in Portugal, we should be filling a fashionable Fifth avenue church to hear his golden eloquence.

North American,
Phila. Sept. 6, 1912.

SOUSA IS ENTERTAINED BY POOR RICHARD CLUB

Organstrumentalita Feature of
Entertainment at Willow
Grove

SPECIAL BAND CONCERT

The Poor Richard Club went to Willow Grove yesterday to entertain John Philip Sousa at dinner in the Casino, and it took Gilbert E. Gabel and his organstrumentalita along. No, it isn't a disease or a germ or the name of a new grand opera star. It's a bunch of telephone bells. A prize was offered to any one who could pronounce its name after eating a hearty meal, and nobody won it.

There were about seventy-five Poor Richards in the party. Some of them filled two big sightseeing automobiles, while others went in their own cars. The organstrumentalita was hitched to the rear of the first big car, and the bells were attached by wires to a series of keys in front of Mr. Gabel. A series of storage batteries furnished the power, and as the procession whizzed northward Gabel played tune after tune, startling the natives, who saw the curious rig and wondered how it was worked.

They serenaded John Philip at the Grove and sang the club song, which is all about advertising and what a good thing it is. They stuffed the bandmaster and themselves with good eats and snappy wit, and then listened to the special musical program which Sousa had prepared.

Between the concerts they were entertained with a moving-picture show, all the views having been taken of themselves on their various hikes and outings. At the conclusion of the concert farewells were said to Sousa, and the Poor Richards trundled home again in their cars.

Among those who participated were President W. J. Eldridge, Treasurer George W. Jacobs, Secretary D. E. Woolley, W. Percy Mills, Edwin Moore, R. H. Durbin, H. C. Gara, G. E. Gabel, F. I. Daly, J. H. Hons, A. E. Berry, E. C. Wiley, F. G. Jones, J. Elthian Tatem, S. S. Perkins, George Nowland, C. H. Graves, C. H. Bowden, Hugh A. O'Donnell, S. H. Burbank, George C. Allen, George A. Parker, W. Atlee Burpee, Howard M. Earl, George Speyer, C. M. Wesels, J. H. Heverly, Allan Sutherland, J. R. McMurray, William D. Miller, Dr. S. Fletcher Warren and C. F. Kindt.

SOUSA'S BAND CLOSES WILLOW GROVE SEASON

March King Presents Combination of
Popular and Classic Music at
Philadelphia Resort

PHILADELPHIA, Sept. 2.—At Willow Grove John Philip Sousa to-day begins the second and final week of his engagement, closing the popular resort. These

also are the last few days of the season at Woodside, Washington Park and of the Philadelphia Band, which has been delighting hundreds of persons with its free concerts on City Hall Plaza every evening during the Summer. Sousa is playing to rapturous multitudes at Willow Grove, the big pavilion being crowded afternoon and evening, and the March King is giving a

series of varied programs such as he so well knows how to prepare.

One of his "stunts" is the playing of a humoresque on "Everybody's Doing It," presenting that tune-of-the-day in almost every conceivable way, on many instruments and combinations of instruments, and this triviality is heartily applauded. The taste of the Willow Grove crowds is far from inferior, however. The visitors this Summer have listened with evident pleasure and appreciation to symphonies and many examples of the classics, as played by the Theodore Thomas Orchestra, Wassili Leps and his orchestra, and the Russian Symphony Orchestra, while this same popular Mr. Sousa, with his marches and his lively concessions to the "popular" taste, himself furnishes much that is satisfying to the listener who seeks musical allurements of a more serious and soul-inspiring sort. W. G. has

Musical American, N.Y.
Sept. 7, 1912.

N.Y. Eve. World, Sept. 10, 1912

Dispatch, Pittsburgh
Sept. 8, 1912

Morning Telegraph
N.Y. Sept. 11, 1912

John Philip Sousa, Greatest Bandmaster, Finds Recreation in Tuxedo Tobacco.



JOHN PHILIP SOUSA
Composer and Bandmaster.

"Tuxedo gives an absolutely satisfying smoke; fragrant, mild and pleasant"

There is hardly an intelligent person living who has not heard of the great Sousa. There is hardly a home possessing a piano where his stirring marches are not played. This year Sousa's band reaches its majority—the age of twenty-one; and this year, too, the famous composer has found a new recreation. That is pipe smoking.

"Formerly," said the great musician, "I smoked nothing but cigars. Only recently a friend introduced me to Tuxedo tobacco. I tried it. And now I often hesitate between a cigar and my pipe. Tuxedo gives an absolutely satisfying smoke; it is fragrant, mild and pleasant. It has the quality of a fine cigar. A pipe of it affords absolute rest."

Mr. Sousa is unique among the musicians of the world, in that he has taken a band organization and raised it to an orchestral standing. The world over, his famous band is taken as a model, not only for bands, but

for famous orchestras as well. Mr. Sousa's appeal to the public may be explained by the sympathy of the great master with the public. The highest priced of conductors, his greatest pleasure nevertheless is in affording pleasure to the people. His music especially expresses the spirit of America—the vim, and zest, and "go" of the American spirit.

"A pipe is a new pleasure to me. Tuxedo, an absolutely satisfying smoke."

John Philip Sousa

Mr. Sousa is one of hundreds—yes, thousands—of the forceful, virile leaders of American thought who unhesitatingly endorse Tuxedo tobacco. Dr.

Madison C. Peters, Rex Beach, Lew Fields, and many, many others are in the notable list.

Mr. Sousa says: "I wonder that more men do not smoke pipes. For the great mass of American men, a pipeful of Tuxedo is a wholesome pleasure. Anything that makes for the comfort of the people interests me, so I can recommend Tuxedo."

Sousa, Ever Popular, Is Next at Expo

Stellar Attraction at Exposition Begins Two Weeks' Engagement Tomorrow

FINE SOLOISTS ALONG

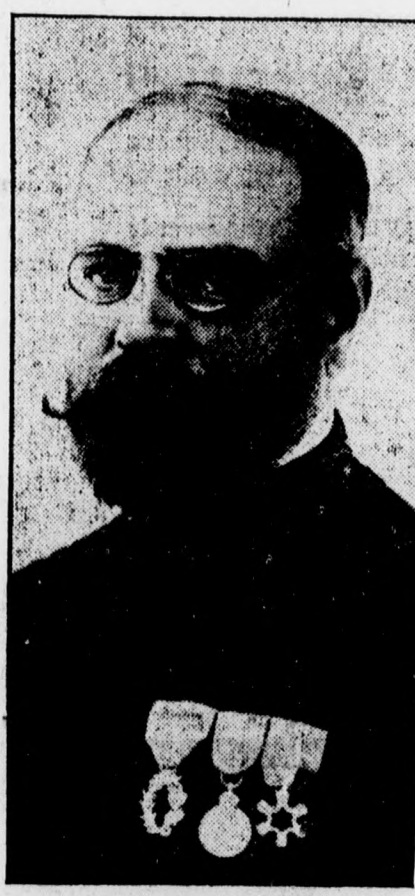
Attendance at Great Annual Institution of City Shows Steady Increase

Sousa and his band comes to the Exposition for two weeks, opening at 2 o'clock tomorrow afternoon. For thousands this brief announcement is enough to elicit a feeling only short of rapture. Pittsburgh is the second point that Sousa and his band will have visited since the organization returned from its last world's tour. It is coming direct from Philadelphia tomorrow morning.

The programs that have been arranged for this engagement contain much of Sousa's own work, which is unique in all concert music, having a style entirely its own and a ring to it that always delights. Not only is Sousa a wonderful band leader and a unique as well as marvelous composer, but he is recognized as one of the most capable in arranging programs.

Noted Soloists Accompany

Accompanying Sousa on this engagement are three notable soloists, Virginia Root, soprano; Nicoline Zedeler, violinist; Herbert Clarke, cornetist. The three have traveled with the band in its world tour, and the critiques they gathered are marvelously uniform in their enthusiasm and commendation of the artists. Sousa, while recognized as "The Great March King"



John Philip Sousa.

of the world, has never willingly conceded that this was his limitation. He regards his band as artistic a body of musicians as a symphony orchestra in many of its phases, and says that he has built it up after years of patient effort, which has resulted in bringing together an organization entirely composed of soloists on their respective instruments.

Sousa and his band will present four programs tomorrow, every one different and full of vim and fire. T.

SOUSA'S BAND PLAYS OLD AIRS

Plays Lampe's "Home, Sweet Home" and Sets a Big Party Wild With Enthusiasm.

Sousa with his band was the big feature at the midsummer coming out party given in honor of the debut of his daughter by Henry C. Frick, at his country seat in Magnolia, Mass., and one of the numbers on the programme was J. Bode-walt Lampe's wonderful paraphrase upon "Home, Sweet Home," depicting the way it is rendered by different nationalities. This work is published by Remick & Co., and is found on almost every concert programme this season.

This sumptuous and wonderful gala outdoor entertainment, provided, regardless of cost, by Mr. Frick for his guests, naturally brought people from miles around to near Sousa and his band from outside the grounds, and to feast their eyes upon the wonderful electric display. Among those on the other side of the fence upon that eventful night stood the musical authority of the little town, Herman Schneider, bandmaster, leader of the Opera House, organist, piano tuner, voice and piano teacher.

He is one of those "famous in his own town" fellows, and his opinion on music is accepted as final by all the rubes and rubeneses. His loud criticism of Sousa's band was eagerly listened to and accepted as decisive by the crowd outside the Frick limits, and incidentally hugely enjoyed by one of the detectives engaged to mingle with the crowd in order to protect the property and the guests. This detective, himself an amateur musician of some ability, enjoyed the comments of the German leader upon the rendition of the classical music which opened the programme. At the conclusion of the fifth number, "Home, Sweet Home, the World Over," the applause of the guests was loud and long and an encore was vociferously demanded. The German, noticing this, said in tones of derision: "That's funny! Here comes that man Sousa and plays 'Home, Sweet Home,' an old, worn out piece of moosick, and everybody claps his hands and hollers, 'Biz! biz! Encore! and Da Capo!' and when I play it right here in this same town, everybody puts on his clothes and hollers, 'Good-night, Schneider,' and then they all go home. Why is it? What is it?"

The detective touched him upon the shoulder and said: "My friend, don't you know the piece just played is Sousa's piece de resistance, and is the feature number of his programme?" "It is no such thing," retorted the German. "Why, I played 'Home, Sweet Home,' in Germany long before Sousa was born." "Yes, but not this Home, Sweet Home," replied the detective, as he pointed to an exquisite programme he held in his hand. The German read the programme carefully, pulled out a pencil and made a note of the number while Sousa and his band played the second encore. "I'll play that thing next week," he said, as he handed back the programme, "and if anybody goes home while I play it, I will stop the concert right in the middle and tell them what fools they are, and that they don't know a piece de resistum when they hear it."

Tuxedo

The Perfect Pipe Tobacco

Convenient pouch in- 5c Famous green tin, with gold lettering, 10c
filled with moist- red to fit pocket

Bess, Phila. Sept 8, 1912. Gazette Times, Phila. Pa. Sept 8, 12. Post Pittsburgh, Pa. Sept. 8, 1912. 195

SOUSA MUST HAVE HIS NIP WITH HIS DINNER

John Philip Sousa, known the world over as the "March King," plays an annual engagement at Willow Grove Park. Willow Grove has an admittedly good Casino for dining purposes, but the "March King" seems to prefer to dine elsewhere.

Perhaps one of the reasons may be found in a little story Sousa told when he returned to play this Summer, following his return from a two years' trip around the world. The noted musician said:—

Some years ago, when Hirsh was in charge at Willow Grove, I brought my organization to the park. I went to the Casino and ordered my dinner. A dialogue something like this ensued between the waiter and myself: "I'll have a bottle of wine with my dinner."

"Sorry, sir, but we have no wine." "Well, then I'll take a bottle of claret."

"Sorry, sir, but we have no claret, sir."

"Well, if you have no claret and no wine, I'll have whisky."

"Sorry, sir, but we have no whisky, sir."

"Well, take this note to Mr. Hirsh—and we'll soon see what you do have."

The waiter returned in a few minutes, after delivering Sousa's message to Superintendent Hirsh. The note read: "I can give you the park and all it contains, but I can't give you claret, wine or whisky."

Then the "March King" remembered that Willow Grove is conducted on a temperance basis, that all liquors are barred.

Ever since Sousa, while playing at Willow Grove, has had apartments at a noted hotel near the park, or at an equally noted clubhouse some miles distant—and the fact remains that both the hotel and the clubhouse have grill rooms.

SOUSA AND HIS BAND IN EXPOSITION TODAY

Coming Week for Big Show Promises to Make Record for Attendance.

John Philip Sousa, conductor of the greatest concert band in the world, accompanied by his entire organization, will arrive in Pittsburgh this morning and will be ready for the opening concert of the week at 2 o'clock this afternoon in Exposition music hall. The organization is better today than at any time in its history. The programs include new numbers never heard before in Pittsburgh. "The Federal March" is a new one.

Four complete concerts will be given by Sousa and his band each day. The programs for this afternoon and evening follows:

John Philip Sousa, conductor.
Miss Virginia Root, soprano.
Miss Nicoline Zedeler, violinist.
Herbert L. Clarke, cornetist.

AFTERNOON—2 TO 3.
Extracts from "The Country Wedding Symphony" (Op. 20).....Goldmark
Rhapsody, "American" (new).....Schoenfeldt
Soprano solo, "Crossing the Bar".....Willeby
Miss Virginia Root.
Suite, "Maidens Three".....Sousa
(a) "The Coquette."
(b) "The Summer Girl."
(c) "The Dancing Girl."
Overture, "Poet and Peasant".....Suppe
March, "The Fairest of the Fair".....Sousa
AFTERNOON—4 TO 5.
The French Military, "Les Algeriennes".....Saint-Saens
Cornet solo, "Stars in a Velvety Sky".....Clarke
Herbert L. Clarke.
Suite, "The Dwellers in the Western World".....Sousa
(a) "The Red Man."
(b) "The White Man."
(c) "The Black Man."
Violin solo, "Ziguerweisen".....Sarasate
Miss Nicoline Zedeler.
(a) Danza Piedmontese (new).....Sinigaglia
(b) March, "The Federal" (new).....Sousa
Entrée, "Triumphale des Boyards".....Halvorsen
EVENING—7:30 TO 8:30.
Prologue, "The Golden Legend".....Sullivan
Gems from the most admired works of Richard Wagner.
Violin solo, "Witches' Dance".....Paganini
Miss Nicoline Zedeler.
Scenes from "Aida".....Verdi
Valse, "Darby and Joan" (new).....Leo Fall
March, "King Cotton".....Sousa
EVENING—9:30 TO 10:30.
Overture Solonelle, "1812".....Tchaikowsky
Cornet solo, "Bride of the Waves".....Clarke
Herbert L. Clarke.
Suite, "Tales of a Traveler" (new).....Sousa
(a) "The Kafir on the Karoo."
(b) "The Land of the Golden Fleece."
(c) "Grand Promenade at the White House."
Soprano solo, "The Voice of Spring".....Strauss
Miss Virginia Root.
Airs from "The Spring Maid".....Reinhardt
March, "The Glory of the Yankee Navy".....Sousa

SOUSA AND HIS BAND AT EXPO

Popular Organization Begins a Two Weeks' Engagement Tomorrow Afternoon.

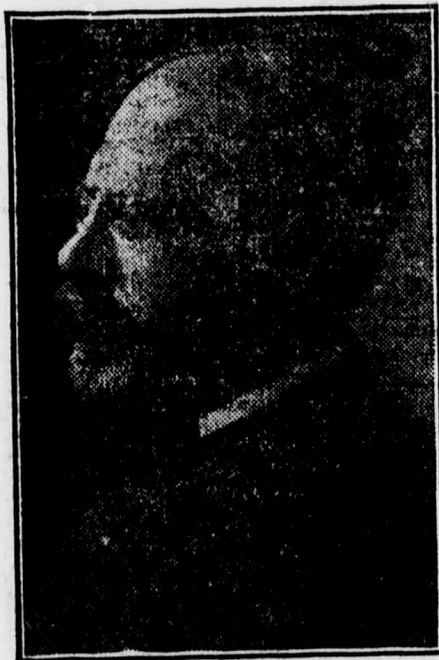
JUST FINISHED WORLD'S TOUR

Violinist, Soprano and Cornetist Are With Him as Soloists. Programs Interesting.

The widest possible interest has been shown since the opening of the Exposition season at the Point in the coming of John Philip Sousa and his remarkable band for a season of concerts. This series will open tomorrow afternoon at 2 o'clock. The engagement of Mr. Sousa will continue for two full weeks, largely by request, as the demand for Sauso music is always greater than one week's engagement could satisfy.

The Exposition management decided to extend the Sousa concerts over a period of two weeks, so that all who desire, even from outlying points, can have an opportunity of hearing what is unquestionably the greatest American concert band. Pittsburgh is the second place that Sousa and his band will have visited since the organization returned from its last world's tour. It is coming direct from Philadelphia tomorrow morning.

The programs that have been arranged



John Philip Sousa.

for this engagement contain much of Sousa's own work, which is unique in all concert music, having a style entirely its own and a ring to it that draws forth instant attention and delight.

Popular Organizations.

No other organization has given so much pleasure to so many hundreds of thousands of people as Sauso and his band. Not only is he a wonderful band leader and a unique as well as excellent composer, but he is recognized as one of the most capable in arranging programs that bring out all the charm and beauty of the works that his band presents.

Accompanying Sousa and his band on this engagement are three notable soloists, Virginia Root, soprano; Nicoline Zedeler, violinist; Herbert Clarke, cornetist. The three soloists traveled with the band on its world tour, and the criticisms they have gathered from this famous tour are unanimous in their enthusiasm and commendation of the artists for their unusual artistic performances.

Sousa, while recognized as "The great march king" of the world, has never willingly conceded that this was his limitation. He regards the band as artistic as a symphony orchestra in many of its phases, and says that he has built up the band, not in a day nor in a year, but after years of patient effort which has resulted in bringing together an organization entirely composed of soloists in their respective instruments. Such an organization with a leader incomparable in the world must secure attention and the highest admiration from the people. This is what Pittsburgh will have as a music feast for the coming two weeks at the Point.

SOUSA AND HIS BAND IN EXPO THIS WEEK

Noted Bandmaster, Players and Soloists to Play Two Weeks' Engagement.

PROGRAM FOR MONDAY

The widest possible interest has been shown since the opening of the Exposition season at the Point, in the coming of John Philip Sousa and his band, for a season of concerts in the Exposition music hall. This series will open tomorrow afternoon at 2 o'clock. The management of Mr. Sousa will continue two weeks.

Pittsburgh is the second point that Sousa and his band will have visited since the organization returned from its last world's tour. It is coming direct from Philadelphia tomorrow morning. The programs that have been arranged for this engagement contain much of Sousa's own work, which is unique in all concert music, having a style entirely its own and a ring to it that draws forth instant attention and delight from the vast audiences of American people. Not only is Mr. Sousa a wonderful band leader and a unique as well as marvelous composer, but he is recognized as one of the most capable in arranging programs that bring out all the charm and beauty of the works that his band presents. Accompanying Sousa and his band in this engagement are three notable soloists: Virginia Root, soprano; Nicoline Zedeler, violinist; Herbert Clarke, cornetist. The three soloists have traveled with the band over its world tour.

The past week in the Exposition has been one of unusual interest because of the over-increasing attendance and the growing interest in the work of the Russian Symphony orchestra, which closed its 10-days' engagement last evening. Modest Altschuler, the director of the orchestra, and every member departed from Pittsburgh feeling that they had left behind more friends than ever and a larger number of sincere admirers of their work; which is only becoming appreciated as the people hear more of these splendid Russo-American musicians. The large audiences showed unusual enthusiasm during the last week's concerts, and were in themselves a testimony that any orchestra and leader might be proud of.

Sousa and his band will present four programs tomorrow, every one different and full of vim and fire. The programs are as follows.

AFTERNOON—2 TO 3.
Extracts from "The Country Wedding Symphony" (Op. 20).....Goldmark
Rhapsody, "American" (new).....Schoenfeldt
Soprano Solo, "Crossing the Bar".....Willeby
Miss Virginia Root.
Suite, "Maidens Three".....Sousa
(a) "The Coquette."
(b) "The Summer Girl."
(c) "The Dancing Girl."
Overture, "Poet and Peasant".....Suppe
March, "The Fairest of the Fair".....Sousa
AFTERNOON—4 TO 5.
The French Military, "Les Algeriennes".....Saint-Saens
Cornet Solo, "Stars in a Velvety Sky" (new).....Clarke
Herbert L. Clarke.
Suite, "The Dwellers in the Western World".....Sousa
(a) "The Red Man."
(b) "The White Man."
(c) "The Black Man."
Violin Solo, "Ziguerweisen".....Sarasate
Miss Nicoline Zedeler.
(a) Danza Piedmontese (new).....Sinigaglia
(b) March, "The Federal" (new).....Sousa
Entrée, "Triumphale des Boyards".....Halvorsen
EVENING—7:30 TO 8:30.
Prologue, "The Golden Legend".....Sullivan
Gems from the most admired works of Richard Wagner.
Violin Solo, "Witches' Dance".....Paganini
Miss Nicoline Zedeler.
Scenes from "Aida".....Verdi
Valse, "Darby and Joan" (new).....Leo Fall
March, "King Cotton".....Sousa
EVENING—9:30 TO 10:30.
Overture Solonelle, "1812".....Tchaikowsky
Cornet Solo, "Bride of the Waves".....Clarke
Herbert L. Clarke.
Suite, "Tales of a Traveler" (new).....Sousa
(a) "The Kafir on the Karoo."
(b) "The Land of the Golden Fleece."
(c) "Grand Promenade at the White House."
Soprano Solo, "The Voice of Spring".....Strauss
Miss Virginia Root.
Airs from "The Spring Maid".....Reinhardt
March, "The Glory of the Yankee Navy".....Sousa

Dispatch, Pittsburgh, Pa.
Sept 9, 1912

American Musician
Sept. 14, 1912

News Tribune
Sept. 5, 1912

SOUSA CONCERTS BEGIN TODAY AND EXPO WILL DRAW CROWDS

Great Bandmaster Comes With New Compositions and All the Old Favorites

Sousa and his world-famous concert band are due to arrive in Pittsburgh this morning, coming to play a two weeks' engagement at the Exposition, the first of this series of concerts to be given at 2 o'clock this afternoon. According to all reports the splendid Sousa organization is better today than at any time in its history. The programs prepared for this engagement embrace many new numbers never heard before in Pittsburgh. The Federal March, one of Sousa's own bringing out, is one of these, and there are many others, all tuneful, bright and pleasing. Sousa believes that band music and the highest art in music go hand in hand, and he is one of the few bandmasters who has proven this conclusively to the critical world.

The concert programs for this afternoon and evening follow:

- 2 TO 3 O'CLOCK.
Extracts from "The Country Wedding Symphony" (Op. 20).....Goldmark
Rhapsody, "American" (new).....Schoenfeldt
Soprano Solo, "Crossing the Bar".....Willeby
Miss Virginia Root.
Suite, "Maidens Three".....Sousa
(a) "The Coquette."
(b) "The Summer Girl."
(c) "The Dancing Girl."
Overture, "Post and Peasant".....Suppe
March, "The Fairest of the Fair".....Sousa
4 TO 5 O'CLOCK.
The French Military, "Les Algeriennes".....Saint-Saens
Cornet Solo, "Stars in a Velvet Sky" (new).....Clarke
Herbert L. Clarke.
Suite, "The Dwellers in the Western World".....Sousa
(a) "The Red Man."
(b) "The White Man."
(c) "The Black Man."
Violin Solo, "Zigeunerweisen".....Sarasate
Miss Nicoline Zedeler.
(a) Danza Piedmontese (new).....Sinigaglia
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Miss Virginia Root.
Airs from "The Spring Maid".....Reinhardt
March, "The Glory of the Yankee Navy".....Sousa

JOHN PHILIP SOUSA

He Is Presented with a Silver Loving Cup by the Allentown Band

When Sousa and his Band opened their twenty-first season at Allentown, Pa., August 18, with a concert at Central Park, they were greeted by a large audience. In speaking of Mr. Sousa the Allentown Democrat had the following to say:

Sousa improves with age. Apart from his pre-eminent ability as composer and director, he possesses an intuitive sense of what pleases, and he never falls short of satisfying his hearers, however diversified their musical taste. The programs yesterday were entirely Sousaesque, ranging from the ponderous classic to the lightest ditty of the hour, and all offered with a degree of finish and elaboration to compel enthusiasm.

All of the serious numbers were accorded masterful renditions and revealed the almost limitless capacity of the organization. Special mention perhaps should be made of its reading of the prologue of Sir Arthur Sullivan's cantata, "The Golden Legend," which probably eclipsed any band rendition heard in this section for many a season. Sousa's established practice of employing his tuneful marches for encore purposes proved an added delight to the audiences.

The Central Park management cannot be commended too highly for its enterprise in affording its patrons so rare a treat, and the success of the venture ought to insure a similar venture in the near future.

Following the evening concert the world renowned band leader and his corps of talented musicians became for a brief spell the guests of the Allentown Band in their spacious and inviting quarters on the third floor of the Democrat Building. Hardly had the esteemed guest entered the hall when Col. Carson W. Masters arose and addressed Mr. Sousa, referring to his magnificent work in the music world, and added local color to his remarks by referring to the fact that when Mr. Sousa in 1892 organized his world renowned band he selected two Allentownians as members—Samuel Schach, clarinetist, who was the seventh man selected and who happened to be seated near Mr. Masters last evening, still with Sousa, and Edward Fritz, cornetist, now with a noted Philadelphia musical organization. Mr. Masters then sprung a neat surprise by presenting to Mr. Sousa the respects and esteem of the Allentown Band, materially represented in the form of a beautiful 14 inch silver loving cup, inscribed "To John Philip Sousa, from Allentown Band, Allentown, Pa., August 18, 1912."

Mr. Sousa responded briefly but with evident feeling. He accepted the gift in his wonted democratic manner. He paid high tribute to the Allentown Band, and hoped it would be the next to attempt a concert tour of the world. Since his marches appeared in print, Mr. Sousa declared, no organization has helped him more to secure popular favor than the Allentown Band. To the encouragement and assistance of a number of Pennsylvanians Mr. Sousa ascribed his first success in the musical world.

Sousa and his Band played their first concert on September 26, 1892, and yesterday's concerts at Central Park marked the opening of the 1912-13 season in America, and were the first public appearance of the band in this country since returning from the trip around the world.

Colonel Masters yesterday took Mr. Sousa on an auto trip around the city, especially through the residential section, and the esteemed visitor openly expressed his admiration of the city's remarkable growth.

John Philip Sousa has traveled farther and given more concerts than any other musician. In the tours of Sousa and his band during the last 20 years, they have covered over 600,000 miles, and given more than 9,000 concerts, and Mr. Sousa has personally conducted the band wherever it has appeared. He can claim, with this record, that he has given more concerts than any other man in the history of music. Sousa and his band have been heard all over the world by millions of people, for the audiences they have delighted have often been vast in numbers, even reaching the almost incredible figures of 100,000 persons in one day.

Sousa is proud of the fact that, in all these years, he has kept his band up to the highest standard, and wherever it has appeared, the public have heard the same quality of excellence. There is but one Sousa's band, and a Sousa concert always means the hearing of the finest players and soloists that the highest salaries can command. When it is announced that this unequalled organization will be here at the Lyceum matinee and night this fall, with Miss Virginia Root, soprano, Miss Nicoline Zedeler, violiniste, as soloists, is an assurance that the people in this city may expect to hear the same class of entertainment that has made the name of Sousa so famous throughout the world.

ers and soloists that the highest salaries can command. When it is announced that this unequalled organization will be here at the Lyceum matinee and night this fall, with Miss Virginia Root, soprano, Miss Nicoline Zedeler, violiniste, as soloists, is an assurance that the people in this city may expect to hear the same class of entertainment that has made the name of Sousa so famous throughout the world.

SOUSA'S BAND

For more than 20 years John Philip Sousa has been the idol of the public. His music is popular in every

part of the world, and his personality has won him a place that no one else can ever fill. Every American feels as though Sousa was a personal friend, and his famous band has been steadily charging onward under his skillful direction until it has become the model of excellence throughout the world. Many a talented musician has dreamed that he would achieve great things, but Sousa has actually accomplished what would have been considered a wild dream 20 years ago, for he has taken his band and his music into every civilized part of the globe, and won universal praise. Sousa's band has been acknowledged the standard for others to copy wherever bands exist.

When Sousa and his band come here next winter with the same soloists who were so well received everywhere on the recent tour of the world, it will be well to remember the words of the critic of a prominent Melbourne paper, who said: "Every opportunity ought to be religiously taken of hearing this fine band, for it is a combination which is unique, and such as is heard but once in a lifetime. Such results are only achieved when fine instrumentalists are banded together for years under a conductor of a magnetic and compelling personality, and these are few and far between."

SOUSA'S BAND ATTRACTS THOUSANDS TO THE EXPO

Programs in Music Hall Are Real Treats and Many New Exhib- its Have Been Added.

Sousa and his concert band were greeted by thousands of old friends and admirers in the Exposition yesterday afternoon and evening when the first concerts of a notable engagement were given in music hall. There were those in the audience who recalled Sousa's engagement in Pittsburgh when soldiers were returning from the Spanish-American war, and when, upon the arrival of the Eighteenth regiment in Pittsburgh, Sousa volunteered to march at the head of the soldiers in their triumphant entry to Pittsburgh.

The programs the opening day contained just enough of Sousa's own works to make it interesting. Miss Virginia Root appeared in the opening program and sang "Crossing the Bar," by Willeby. The second program of the afternoon was brightened by a charming violin solo by Miss Nicoline Zedeler and Herbert Clarke, the famous cornet soloist, appeared in the evening with the Misses Root and Zedeler. All three won much applause.

John Philip Sousa, conductor; Miss Virginia Root, soprano; Miss Nicoline Zedeler, violin; Herbert L. Clarke, cornetist.

BANDMASTER FAINTS IN MIDST OF PIECE

Herman Bellstedt Seized with Heart Attack While Conducting City Park Concert, Denver, Col.

Seized with an attack of heart trouble as his band was playing the familiar strains of "My Old Kentucky Home," Bandmaster Herman Bellstedt fainted away as he was wielding his baton and was saved from a nasty fall by his two sons, Herbert and Irwin. The band was playing the strain "Weep no more, my lady," when the thousands in the audience saw Bellstedt sway and clutch at his left side with his left hand, but continuing to lead with his baton. Instantly the younger Bellstedts, who play in the band, were at their father's side, just in time to catch him as the baton fell from his hand and his knees gave way beneath him. They assisted him to a chair, Herbert Bellstedt at the same time motioning to the band to continue playing. Young Bellstedt then picked up his father's baton and led the band until the number was concluded when Bellstedt senior was assisted from the band stand and sent to his home in a carriage. Bellstedt has a weak heart and is strongly affected by some pieces. His fixed attention upon the music being played by his band is a considerable strain at times, and this, coupled with the altitude, has tended to weaken his heart. Mr. Bellstedt returned to his home in Cincinnati, Ohio, September 6, to stay.

Chronicle Telegraph, Pittsburgh, Sept 9, 12. Dispatch, Pittsburgh, Sept. 10, 1912. Press, Pittsburgh Sept 9 1912. 197

"The March King" Is At Exposition Again

John Philip Sousa, "The March King," and his great band is the musical attraction at the Exposition for the next two weeks. Sousa arrived in Pittsburgh this morning. It is his fifteenth season at the Exposition and these seasons have run consecutively with the single exception of last year, when, because of the band being on its famous world tour, it was unable to reach Pittsburgh in time for the annual visit. Both Pittsburgh people and Sousa have much in common. The former because they have watched the great band rise to the highest point in perfection of any great band in the world, from year to year and have had much to do with the encouraging of the leader in his laudable efforts, and the latter because he has played for and to the Pittsburgh people for so many years and has come to know them and their moods and sentiments so thoroughly that it is his greatest pleasure to visit The Point each year.

The coming two weeks of Sousa music promise to be among the most brilliant of the Exposition season. Every effort has been put forth to make them notable events. Besides the unusual attraction in Music Hall, the entire Point buildings will be made more beautiful and will be in gala attire in honor of the great band's visit.

The program for tonight's concert by Sousa and his band follows:

John Philip Sousa, conductor.
Miss Virginia Root, soprano; Miss Nicoline Zedeler, violinist; Herbert L. Clarke, cornetist.

7:30 to 8:30.
1—Prologue, "The Golden Legend".....Sullivan
2—Gems from the most admired works of Richard Wagner.

- 3—Violin solo, "Witches Dance".....Paganini
Miss Nicoline Zedeler.
4—Scenes from "Aida".....Verdi
5—Valse, "Darby and Joan" (new).....Leo Fall
6—March, "King Cotton".....Sousa
9:30 TO 10:30.
1—Overture solonelle, "1812".....Tschalkowsky
2—Cornet solo, "Bride of the Waves".....Clarke
Herbert L. Clarke.
3—Suite, "Tales of a Traveler" (new).....Sousa
(a) "The Kaffir and the Karoo."
(b) "The Land of the Golden Fleece."
(c) "Grand Promenade at the White House."
4—Soprano solo, "The Voice of Spring".....Strauss
Miss Virginia Root.
5—Airs from "The Spring Maid".....Reinhardt
6—March, "The Glory of the Yankee Navy".....Sousa

SOUSA MUSICIANS SUSTAIN INTEREST

Throngs Hear Popular Band-master and His Soloists.

The strong dominating personality of Sousa in every program being presented this week at Exposition Music Hall, in connection with the engagement of that great band and its leader, appears to be a magic touch needed to arouse the highest enthusiasm among the thousands of persons who wend their way each afternoon and evening to the Point. The band represents probably the highest point of perfection in a band organization. Its individual composition was never higher than this year, and the perfect understanding between band and leader never more clearly shown.

Herbert Clarke, cornet soloist, with Misses Virginia Root and Nicoline Zedeler, vocalist and violinist, respectively, added enjoyment to the performances of the opening day, and will appear each day during the engagement.

The program for the concerts this evening follows:

- Evening—7:30 to 8:30 o'clock.
Grand scene, from "Samson and Delilah".....Saint-Saens
Parade of the Tin Soldiers (new).....Jessel
Soprano solo, "The Belle of Bayou Teche" (new).....Sousa
Miss Virginia Root.
Excerpts from "The Quaker Girl" (new).....Monckton
Dances, "Slavonic".....Dvorak
March, "Hands Across the Sea".....Sousa
Evening—9:30 to 10:30 o'clock.
Overture, "Tannhauser".....Wagner
Cornet solo, "From the Shores of the Mighty Pacific".....Clarke
Herbert L. Clarke.
Petite suite, "L'En Bateau" (new).....Debussy
Valse, "Didi" (new).....Strauss
Violin solo, "Romeo and Juliet".....Alard
Miss Nicoline Zedeler.
Characteristic dances, "Henry VIII".....German

SOUSA AND HIS BAND DELIGHT THOUSANDS

Popular Conductor Greeted Old-Time Friends and Admirers at Expo

MANY FEATURES ADDED

Sousa and his concert band was greeted by thousands of old-time friends and admirers at the Exposition yesterday afternoon and evening when the first concerts of a notable engagement were presented in music hall. The band leader has changed but little; his personality dominated everything.

The programs on the opening day contained just enough of Sousa's own works to make it interesting. Miss Virginia Root appeared in the opening program and delightfully rendered "Crossing the Bar," by Willeby. The soloist of the second program of the afternoon was brightened by a charming violin solo by Miss Nicoline Zedeler and Herbert Clarke, the famous cornet soloist, appeared at the evening concert with the Misses Root and Zedeler, and all won much applause.

The Exposition this week opens under exceptionally pleasing conditions. Better weather, and increasing attendance each day with many new features added to the long list of exhibits and changed attractions and many interesting amusements make the Point an exceptionally attractive place. The sinking of the Titanic is continuing among the foremost attractions. The program for today's concert follows:

AFTERNOON—2 TO 5.
Suite, "Excelsior" (first time at these concerts).....Marengo
Scenes from "Lohengrin".....Wagner
Violin Solo, "Zapateado".....Sarasate
Miss Nicoline Zedeler.
Scherzo Serenade (first time at these concerts).....Goldmark
Airs from "The Pink Lady".....Caryl
March, "El Capitan".....Sousa

AFTERNOON—4 TO 5.
Siegfried Idyll.....Wagner
(Orchestrated especially for Sousa's Band by Herman Hand.)
(a) Caprice, "The Canary and the Cuckoo" (new).....Prince
(b) Idyll, "Christmas Bells" (new).....Ellenberg
Soprano Solo, "The Lark Now Leaves His Wat'ry Nest".....Parker
Miss Virginia Root.
(a) Praeludium (new).....Jahnfelt
(b) March, "The Federal" (new).....Sousa
Written for and dedicated to our friends, the Australians.
Excerpts from "The Rose Maid" (new).....Granichseden
Finale to "William Tell".....Rossini

EVENING—7:30 TO 8:30.
Grand scene from "Samson and Delilah".....Saint-Saens
Parade of the Tin Soldiers (new).....Jessel
Soprano Solo, "The Belle of Bayou Teche" (new).....Sousa
Miss Virginia Root.
Excerpts from "The Quaker Girl" (new).....Monckton
Dances, "Slavonic".....Dvorak
March, "Hands Across the Sea".....Sousa

EVENING—9:30 TO 10:30.
Overture, "Tannhauser".....Wagner
Cornet Solo, "From the Shores of the Mighty Pacific".....Clarke
Herbert L. Clarke.
Petite Suite, "L'En Bateau" (new).....Debussy
Valse, "Didi" (new).....Strauss
Violin Solo, "Romeo and Juliet".....Alard
Miss Nicoline Zedeler.
Characteristic Dances, "Henry VIII".....German

Printers' Ink, New York, Sept. 12, 1912.

POOR RICHARD AND SOUSA ENTERTAIN

The Poor Richard Club of Philadelphia held an outing at Willow Grove Park Casino September 5. John Philip Sousa was the guest of honor. Sousa's Band was present and rendered special selections in honor of the club.

SOUSA ARRIVES FOR EXPO ENGAGEMENT

Excellent Programs Have Been Provided for Tonight's Concerts at Point

The first notes have been sounded at the Exposition for the opening concert of the great Sousa band, with its leader in command, and for an engagement of two full weeks, four complete programs will be presented each day at Exposition Music Hall. Sousa arrived in Pittsburgh this morning. It is his fifteenth season at the Exposition in Pittsburgh and these seasons have run consecutively with the single exception of last year when, because of the band being on a world tour, it was unable to reach Pittsburgh in time for the annual visit. Both Pittsburgh people and Sousa have much in common. The former because they have watched the great band rise to the highest point in perfection of any great band in the world, from year to year and have had much to do with the encouraging of the leader in his laudable efforts, and the latter because he has played for and to the Pittsburgh people for so many years and has come to know them and their moods and sentiments so thoroughly that it is a great pleasure for him to visit the Point each year.

The program for this evening's concerts by Sousa and his band follows:

7:30 to 8:30.
Prologue, "The Golden Legend".....Sullivan
Gems from the most admired works of Richard Wagner.

- Violin Solo—Witches Dance.....Paganini
Miss Nicoline Zedeler.
Scenes from Aida.....Verdi
Valse—Darby and Joan (new).....Leo Fall
March—King Cotton.....Sousa
9:30 to 10:30.
Overture Solonelle—1812.....Tschalkowsky
Cornet Solo—Bride of the Waves.....Clarke
Herbert L. Clarke.
Suite—Tales of a Traveler (new).....Sousa
(a) The Kaffir and the Karoo.
(b) The Land of the Golden Fleece.
(c) Grand Promenade at the White House.
Soprano Solo—The Voice of Spring.....Strauss
Miss Virginia Root.
Airs from The Spring Maid.....Reinhardt
March—The Glory of the Yankee Navy.....Sousa

Sousa Is Welcomed Back to Exposition

Famous Leader and His Band Draw Crowds to Point Show and Arouse Enthusiasm.

SOLOISTS ARE WELL RECEIVED

The strong dominating personality of Sousa in every program being presented this week at Exposition Music Hall in connection with the engagement of that great band and its leader, appears to be a magic touch that was needed to arouse the highest enthusiasm among the thousands of people who are finding their way each afternoon and night to The Point. The first concerts by Sousa's band were delightful. Its individual composition was never higher than this year and the perfect understanding between band and leader never was shown more clearly. Herbert Clarke, one of the greatest cornet soloists, with Misses Virginia Root and Nicoline Zedeler, vocalist and violinist, respectively, added lustre to the performances of the opening day and will appear each day during the engagement.

But there was more than the splendid music that aroused the enthusiasm of the Pittsburgh audiences yesterday. There were old time admirers of Sousa present who recall his early visits to Pittsburgh. Sixteen years ago this great band appeared for the first time at the Exposition and every year since then but one. Last year it was traveling over the Globe and completed the most remarkable tour in the history of any musical organization in time to rest and return this season to Pittsburgh. At Philadelphia, hundreds of thousands crowded Willow Grove Park to hear Sousa last week.

Every program the band presents has something either new or a favorite that is distinctly Sousa in its composition. A veritable treat in music is assured Pittsburgh and western Pennsylvania people during the next 10 days. The program for tonight:

- 7:30 TO 8:30 P. M.
Grand scene from "Samson and Delilah".....Saint-Saens
Parade of the Tin Soldiers (new).....Jessel
Soprano Solo, "The Belle of Bayou Teche" (new).....Sousa
Miss Virginia Root.
Excerpts from "The Quaker Girl" (new).....Monckton
Dances, "Slavonic".....Dvorak
9:30 TO 10:30 P. M.
Overture, "Tannhauser".....Wagner
Cornet Solo, "From the Shores of the Mighty Pacific".....Clarke
Herbert L. Clarke.
Petite Suite, "L'En Bateau" (new).....Debussy
Valse, "Didi" (new).....Strauss
Violin Solo, "Romeo and Juliet".....Alard
Miss Nicoline Zedeler.

Sousa's Debonair Manner and Popularity Endure

His Programs at Exposition Up to Date and Arranged to Please All Tastes.

By GLENDINNING KEEBLE.

The Russian Orchestra left the Exposition without always living up to the promise of his first concert, and Sousa's band took its place last night for a two weeks' engagement. It would be interesting to know just how much Mr. Sousa's white gloves and debonair manner have to do with his popularity. Whether much or little, his popularity endures; and, indeed, he earns it, for his band is well trained and has most of the good points attainable by a brass band.

His program last night was arranged to please almost all tastes. For instance, the encore to Tchaikowsky's "1812" was a sort of free fantasia on the ubiquitous "Everybody's Doing It." The "1812," though robbed of its orchestral coloring, and in spite of its weaknesses of form, retained much of its exciting quality, but the more up-to-date encore naturally took the honors from it. "Gems From Wagner," the other concession to "high-brows," was more successful.

The "Scenes From Aida" showed a most admirable lack of professional jealousy in Mr. Sousa, for this greatest of Italian tragic operas contains two marches, both conscientiously played, that make even this conductor's marches pale by comparison. But this generosity does not seem to extend to Richard Strauss, in competition with whom the "March-King" is now writing tone-poems. At least that seems to be the object of the "Tales of a Traveler."

The band is assisted by three soloists. Miss Zedeler's rendition of Paganini's "Witches' Dance" reminds one of the praise a lady gave an eloquent preacher: "He never missed a word!" But it could hardly be said that she never missed a note in the double-stopping passage of Dvorak's "Humoreske." Mr. Clarke probably got as much out of his cornet as the nature of the instrument permits, but cornets are not especially expressive. Miss Root, a coloratura soprano, was much better than could be expected. She has a sweet voice, naturally agile, with notes that are very good, though insufficiently trained. Miss Root was deficient in phrasing and coloring, but it is rather a compliment to expect such matters. Her number was the waltz-song, "Spring," written for Mme. Sembrich by the Viennese Strauss; her encore "The Last Rose of Summer," which she had the good taste to sing without any operatic embellishments.

The programs for today are:

2 TO 3.
Suite, "Excelsior".....Marengo
Scenes from "Lohengrin".....Wagner
Violin Solo, "Zapateado".....Sarasate
Miss Nicoline Zedeler.
Scherzo Serenade.....Goldmark
Airs from "The Pink Lady".....Caryll
March, "El Capitan".....Sousa
4 TO 5.
"Siegfried Idyll".....Wagner
(a) "The Canary and the Cuckoo".....Prince
(b) "Christmas Bells".....Ellenberg
Soprano Solo, "The Lark Now Leaves His Wat'ry Nest".....Parker
Miss Virginia Root.
(a) Praeludium.....Jahnfeldt
(b) March, "The Federal".....Sousa
Excerpts from "The Rose Maid".....Granchaetden
Finale to "William Tell".....Rossini
7:30 TO 8:30.
Grand Scene from "Samson and Delilah".....Saint-Saens
Parade of the Tin Soldiers.....Jessel
Soprano Solo, "The Belle of Bayou Teche".....Sousa
Miss Virginia Root.
Excerpts, "The Quaker Girl".....Monckton
Slavonic Dances.....Dvorak
March, "Hands Across the Sea".....Sousa
9:30 TO 10:30.
Overture, "Tannhauser".....Wagner
Cornet Solo, "From the Shores of the Mighty Pacific".....Clarke
Herbert L. Clarke.
Petite Suite, "En Bateau".....Debussy
Valse, "Didi".....Strauss
Violin Solo, "Romeo and Juliet".....Alard
Miss Nicoline Zedeler.
Characteristic Dances, "Henry VIII".....German

SOUSA AROUSES MUCH ENTHUSIASM

The strong, dominating personality of Sousa in every program being presented this week in the Exposition Music hall, appears to be a magic touch that was needed to arouse the highest enthusiasm among the thousands of people visiting the Point show. The band plays with wonderful understanding and represents probably the highest point of perfection in band organization.

Its individual composition was never higher than this year, and the perfect understanding between band and leader never more clearly shown. Herbert Clarke, one of the greatest cornet soloists, with the Misses Virginia Root and Nicoline Zedeler, vocalist and violinist, respectively, will appear each day during the engagement.

SOUSA PLEASING CROWDS IN EXPO

Sousa and his great concert band have magical effect on the Exposition crowds, and this week is likely to be a record breaking one in point of attendance. The programs presented yesterday afternoon and evening were thoroughly characteristic of the organization and its leader. The three soloists shared the warmth of greeting and aided in lending brilliancy to the day's programs.

The program for this evening's concerts are as follows:

7:30 to 8:30—
Overture, "Love in Spring" (new).....Schumann
Collocation, from "Little Boy Blue".....Benery
Cornet solo, "The Song That Reached My Heart".....Jordan
Herbert L. Clarke.
Scenes, from "Die Walkure".....Wagner
Violin solo, "Caprice Brilliant".....Ogarew
Miss Nicoline Zedeler.
Airs, from "The Bride Elect".....Sousa
9:30 to 10:30—
From the Caucasian Steppes, "The Cortage of the Sirdar".....Ivanow
Scenes, from "Faust".....Gounod
Soprano solo, "Soldier, Take My Heart With You".....Willeby
Miss Virginia Root.
Valse, "Venus on Earth".....Lincke
Rhapsody, "Slavonic".....Friedmann
March, "The Loyal Legion".....Sousa

Expo Attendance Increasing Daily

Delightful Entertainment of Sousa and His Band Attracts Many Thousands.

Exposition crowds are daily increasing and this week promises to be a record-breaker if the present rate of attendance continues. Sousa and his band demonstrate each day that the Pittsburgh people delight in his music. Yesterday four excellent programs were given. There was a wide range of selections and with the superb work of the three soloists, the concerts proved a delight for the thousands who heard them. Encores and applause were features of the day. The programs for this afternoon and evening are exceptionally attractive and pleasing in their arrangement.

All of Monday afternoon the Point buildings were alive with school pupils from the various city schools of Pittsburgh. They came in the afternoon and remained as late as they could, and the young people seemed to enjoy every moment of their stay. On Friday afternoon another group of schools will be entertained in like manner. The schools are among the most enthusiastic admirers of the great concert band and the pupils fill much of Music Hall at the afternoon concerts.

Aside from the more important attractions, such as The Sinking of the Titanic and the Reiner embroidery machine, the Wireless Telegraph and the War Department display, there is much interest being centered in the various "motion" exhibits, or moving machinery, and this is particularly the case in the electrical displays. There is a great opportunity to study the newest forms of electric lighting, and what progress is being made in this direction. The display this year of electrical equipment is the largest and the most comprehensive ever shown at the Pittsburgh Exposition.

The four pleasing programs for this afternoon and evening concerts follow:

AFTERNOON—2 TO 3.
Overture, "Raymond".....Thomas
Scenes from "Count of Luxembourg" (new).....Lehar
Soprano solo, "I Wonder".....Sousa
Miss Virginia Root.
(a) Tango Argentino, "Y-Como le Va?".....Valverde
(b) Spanish Gypsy dance, "El Albaicin".....Valverde
(c) Clavelitos, "Zambra Gitana".....Valverde
Historical intermezzo, "Declaration of Independence" (new).....Ragone
(Dedicated to Mr. John Philip Sousa.)
March, "The National Fencibles".....Sousa
AFTERNOON—4 TO 5.
A Slavonic Wedding, "Komarinskaja".....Glinka
Till Eulenspiegel's Merry Pranks.....R. Strauss
Violin solo, "Scene de la Czardas".....Hubay
Miss Nicoline Zedeler.
(a) Dance, "Moon Madrigal" (new).....Willeby
(b) March, "The Federal" (new).....Sousa
Valse, "Unrequited Love".....Lincke
Tone picture, "The Emperor's Review".....Ellenberg

EVENING—7:30 TO 8:30.
Overture, "Love in Spring" (new).....Schumann
Collocation from "Little Boy Blue".....Benery
Cornet solo, "The Song That Reached My Heart".....Jordan
Mr. Herbert L. Clarke.
Scenes from "Die Walkure".....Wagner
Violin solo, "Caprice Brilliant".....Ogarew
Miss Nicoline Zedeler.
Airs from "The Bride Elect".....Sousa
EVENING—9:30 TO 10:30.
From the Caucasian Steppes, "The Cortage of the Sirdar".....Ivanow
Scenes from "Faust".....Gounod
Soprano solo, "Soldier, Take My Heart With You".....Willeby
Miss Virginia Root.
Valse, "Venus on Earth".....Lincke
Rhapsody, "Slavonic".....Friedmann
March, "The Loyal Legion".....Sousa

PITTSBURGHERS DELIGHT IN SOUSA'S BAND MUSIC

Four Varied Programs Containing Vocal and Instrumental Solos to Be Played Today.

Exposition crowds are increasing daily. Sousa and his band demonstrate every day that the Pittsburgh people delight in his music. Yesterday the band played four excellent programs. There was a wide range of selections, and with the superb work of the soloists, the concert proved a delight for thousands.

The program for today follows:

Afternoon—2 to 3 o'clock.
Overture, "Raymond".....Thomas
Scenes from "Count of Luxembourg" (new).....Lehar
Soprano solo, "I Wonder".....Sousa
Miss Virginia Root.
(a) Tango Argentino, "Y-Como le Va?".....Valverde
(b) Spanish Gypsy dance, "El Albaicin".....Valverde
(c) Clavelitos, "Zambra Gitana".....Valverde
Historical intermezzo, "Declaration of Independence" (new).....Ragone
(Dedicated to John Philip Sousa.)
March, "The National Fencibles".....Sousa
Afternoon—4 to 5 o'clock.
A Slavonic Wedding, "Komarinskaja".....Glinka
Till Eulenspiegel's Merry Pranks.....R. Strauss
Violin solo, "Scene de la Czardas".....Hubay
Miss Nicoline Zedeler.
(a) Dance, "Moon Madrigal" (new).....Willeby
(b) March, "The Federal" (new).....Sousa
Valse, "Unrequited Love".....Lincke
Tone picture, "The Emperor's Review".....Ellenberg
Evening—7:30 to 8:30 o'clock.
Overture, "Love in Spring" (new).....Schumann
Collocation, from "Little Boy Blue".....Benery
Cornet solo, "The Song That Reached My Heart".....Jordan
Herbert L. Clarke.
Scenes from "Die Walkure".....Wagner
Violin solo, "Caprice Brilliant".....Ogarew
Miss Nicoline Zedeler.
Airs from "The Bride Elect".....Sousa
Evening—9:30 to 10:30 o'clock.
From the Caucasian Steppes, "The Cortage of the Sirdar".....Ivanow
Scenes from "Faust".....Gounod
Soprano solo, "Soldier, Take My Heart With You".....Willeby
Miss Virginia Root.
Valse, "Venus on Earth".....Lincke
Rhapsody, "Slavonic".....Friedmann
March, "The Loyal Legion".....Sousa

Bandmaster Speaks.—John Phillip Sousa, the bandmaster, advocated the employment of the sons of the rich on the farms as a solution for the high living cost problem, in an address at the weekly luncheon of the Pittsburgh Credit Men's association yesterday noon.

John Phillip Sousa, the bandmaster, advocates the employment of the sons of the rich on farms as a means of solving the high cost of living. Since when did John Phillip join the ranks of the humorists?

Chronicle Telegraph,
Pittsburgh, Sept. 11, 1912.

CREDIT MEN TO PICK DIRECTORS

President Rauh to Preside at
Annual Meeting at Fort Pitt
Hotel Tomorrow Night.

With President Enoch Rauh in the chair the annual meeting of the Pittsburgh Association of Credit Men will be held at the Fort Pitt Hotel tomorrow night at 6 o'clock. In addition to the business to be transacted, which includes the election of directors to serve for the next three years, a social session will be on the program with many interesting features.

John Philip Sousa, "The March King" will be the principal guest at the week luncheon tomorrow at noon. The great bandmaster, in addition to being a master musician, is also considerable of a business man and his reception by the Credit Men is especially appropriate. On what subject he will speak the bandmaster has not said but his talk is sure to be interesting.

Chronicle Telegraph,
Pittsburgh, Sept. 12, 1912.

Sousa Winning New Admirers at the Point

Great Bandmaster's Personality
and Compositions Are Predom-
inating Features of Programs.

SOLOISTS PLEASE THROGS

Every time Sousa with his band comes to Pittsburgh, he raises himself higher in the estimation of the vast throngs which flock to the big Exposition Music Hall to hear his delightfully arranged programs. Sousa's personality is a predominating factor and his compositions are the touches to the general ensemble of the program that gives it a perfect finish. Yesterday the great band gave its vast audiences one of the finest programs yet presented. The soloists, Misses Root and Zedeler and Mr. Clarke, added to the interest of the concerts and the enthusiasm aroused told how thoroughly the work of the organization was enjoyed.

The programs for tonight's concerts follow:

7:30 TO 8:30 O'CLOCK.
Scenes from "La Gioconda".....Ponchielli
Grand Fantasia, "Robert Bruce".....Bonnesseau
Soprano solo, "Oh, Ye Lilies White".....Sousa
Miss Virginia Root.
Suite, "At the King's Court".....Sousa
(a) Her Ladyship, "The Countess."
(b) Her Grace, "The Duchess."
(c) Her Majesty, "The Queen."
(a) Idyll, "La Gypsy".....Ganne
(b) Caprice, "La Dolores".....Breton
Wedding March, "Midsummer Night's
Dream".....Mendelssohn
9:30 TO 10:30 O'CLOCK.
Rhapsody, "The Welsh".....Edward German
Cornet solo, "Showers of Gold".....Clarke
Herbert L. Clarke.
Suite, "Three Quotations".....Sousa
(a) "The King of France."
(b) "And I, too, Was Born in Arcadia."
(c) "Nigger-in-the-Woodpile."
Violin solo, "Liebesfreud".....Kreisler
Miss Nicoline Zedeler.
Soldiers' Chorus from "Faust".....Gounod
(Trombones, Messrs. Corey, Sordillo, Lyon,
Williams, Garing and Perfetto.)
March, "High School Cadets".....Sousa

Chronicle Telegraph,
Sept. 11, 1912.

Sousa Reaches Hearts Of Exposition Throngs

"The March King" and His Great
Band Greeted by Spontaneous
Applause at Each Concert.

Sousa and his great concert band have a magical effect on the Exposition crowds. This week is likely to be a record-breaker in point of attendance at the Point, because of the presence there of this organization. The programs presented yesterday were characteristic of the organization and its leader. The applause given each number was evidence of the fact that Sousa reaches deep into the heart of his auditors. The three soloists shared the warmth of greeting and aided in lending brilliancy to the day's programs. Sousa is quick to appreciate this tribute. Old and experienced on the concert stage the great leader-composer is just as quick to understand and enjoy it all, feeling that he is reaching the best in human nature by his efforts. And Sousa is not slow to express his views in this matter, especially in Pittsburgh and among the audiences he knows so well at the Exposition. The programs for tonight's concerts are as follows:

7:30 to 8:30.
Overture, "Love in Spring" (new).....Schumann
Collocation from "Little Boy Blue".....Benery
Cornet solo, "The Song That Reached My
Heart".....Jordan
Herbert L. Clarke.
Scenes from "Die Walkure".....Wagner
Violin solo, "Caprice Brilliant".....Ogarew
Miss Nicoline Zedeler.
Airs from "The Bride-Elect".....Sousa
9:30 to 10:30.
From the Caucasian Steppes, "The Cor-
tege of the Sirdar".....Ivanow
Scenes from "Faust".....Gounod
Soprano solo, "Soldier, Take My Heart
With You".....Willeby
Miss Virginia Root.
Valse, "Venus on Earth".....Lincke
Rhapsody, "Slavonic".....Friedmann
March, "The Loyal Legion".....Sousa

Post, Pittsburgh, Pa.,
Sept. 13, 1912.

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SOUSA'S BAND POSSESSES IT OWN PECULIAR CHARM

Personality of Conductor and Organ-
ization Is Magnet That Draws
Crowds to Expo.

Evidently there is something more than a band concert, no matter of what character, that draws vast throngs to Exposition music hall this week to hear Sousa and his band. Sousa's personality and his organization of musicians, noted individually for merit, each in his own line, place a peculiar estimate on the organization.

The band is in for this afternoon's and evening's concerts follow:

AFTERNOON—2 TO 3.
Scenes from "Mignon".....Thomas
Tone picture, "Finlandia".....Sibelius
Soprano solo, "April Morn'".....Batten
Miss Virginia Root.
Fantasia, "The Meistersinger of Nurem-
burg".....Wagner
Gems from "Il Trovatore".....Verdi
Grand March, "Slav".....Tschalkowsky
AFTERNOON—4 TO 5.
Military scene, "Fomp and Circumstance".....Elgar
Suite, "Looking Upward".....Sousa
(a) "By the Light of the Polar Star."
(b) "Under the Southern Cross."
(c) "Mars and Venus."
Valse, "Kroll's Ballroom Sounds".....Kela Bela
Violin solo, "Concert Mazurka".....Zarzycki
Miss Nicoline Zedeler.
"Home, Sweet Home, the World Over".....
(new).....J. Bodewaldt Lampe
(Dedicated to John Philip Sousa, in com-
memoration of his tour around the world.)
Airs from "The Red Widow".....Gebeest
EVENING—7:30 TO 8:30.
Excerpts from "Madame Butterfly".....Puccini
Suite, "People Who Live in Glass Houses".....Sousa
(a) The Champagnes.
(b) The Rhine Wines.
(c) The Whiskies, Scotch, Irish and Ken-
tucky.
(d) The Cordials.
Soprano solo, "O, Come with Me in the
Summer Night".....Van der Stucken
Miss Virginia Root.
(a) Japo Naiserie, "Kesako" (new).....Chaplin
(b) Idyll, "The Way to the Heart".....
(new).....Lincke
Clarinda, from "The Creole".....Broekhoven
March, "The Glory of the Yankee Navy".....Sousa
EVENING—9:30 TO 10:30.
Dedication March.....Foerster
Cornet solo, "Sounds from the Hudson".....Clarke
Herbert L. Clarke.
"Till Eulenspiegel's Merry Pranks".....R. Strauss
Violin solo, "Obertax".....Wienawski
Miss Nicoline Zedeler.
Valse, "Morning Journals".....Strauss
Introduction and Bridal Chorus, "Lohen-
grin".....Wagner

Post, Pittsburgh, Pa.
Sept. 12, 1912.

SOUSA'S BAND CONCERTS FEATURE OF EXPOSITION

Famous Musical Organization Draws
Appreciative Audiences to Big
Point This Week.

Those who have heard Sousa and his band in the Exposition this week have gained some idea of what has made this famous organization so popular in other lands than America. It is a long time since Exposition audiences have had such a wealth of enjoyable music, music that is universal in its appeal and in the pleasure it gives, as during the present week. The audiences have grown in size from day to day and the week is becoming one of the banner weeks of the season.

The programs for this afternoon and evening follow:

AFTERNOON—2 TO 3.
Overture, "Martha".....Flotow
Closing scene, "Oh, Fatal Stone" (from
"Aida").....Verdi
(Obligato by Mr. Clarke, cornet, and Mr.
Corey, trombone.)
Violin solo, "Souvenir de Moscow".....
Miss Nicoline Zedeler.
Suite, "L'Arlesienne".....Bizet
(a) Picture, "On the Road to Zag-
Zig" (new).....Finck
(b) Valse, "Ideal" (new).....Balart
March, "The Thunderer".....Sousa
AFTERNOON—4 TO 5.
Overture, "Robespierre".....Litolff
Descriptive Pieces.....Goldmark
(a) "In the Garden."
(b) "Rustic Dance."
Soprano solo, "The Card Song".....Sousa
Miss Virginia Root.
Suite, "The Wand of Youth".....Elgar
Scenes from "La Traviata".....Verdi
Caprice, "La Fornarina" (new).....Valverde
EVENING—9:30 TO 10:30.
Scenes from "La Gioconda".....Ponchielli
Grand Fantasia, "Robert Bruce".....Bonnesseau
Soprano solo, "Oh, Ye Lilies White".....Sousa
Miss Virginia Root.
Suite, "At the King's Court".....Sousa
(a) Her Ladyship, "The Countess."
(b) Her Grace, "The Duchess."
(c) Her Majesty, "The Queen."
(a) Idyll, "La Gypsy".....Ganne
(b) Caprice, "La Dolores".....Breton
Wedding March, "Midsummer
Dream".....Mendelssohn
EVENING—9:30 TO 10:30.
Rhapsody, "The Welsh".....Edward German
Cornet solo, "Showers of Gold".....Clarke
Herbert L. Clarke.
Suite, "Three Quotations".....Sousa
(a) "The King of France."
(b) "And I, too, was born in Arcadia."
(c) "Nigger-in-the-Woodpile."
Violin solo, "Liebesfreud".....Kreisler
Miss Nicoline Zedeler.
Soldiers' Chorus from "Faust".....Gounod
(Trombones, Messrs. Corey, Sordillo, Lyon,
Williams, Garing and Perfetto.)
March, "High School Cadets".....Sousa

Sun, Pittsburgh, Pa.,
Sept. 13, 1912.

SOUSA TO RENDER FOERSTER'S MARCH

Pittsburgher's Composition to
Be Played at Exposition.

A special treat has been provided for the Exposition audiences this evening when Sousa and his band will present to Pittsburghers a Pittsburgh composer's work, Ad. M. Foerster's "Dedication March." The composition is regarded as one of the most pleasing of Mr. Foerster's works. In addition, Sousa will have a splendid program for each concert this afternoon and evening.

The programs for

concerts this evening follow:
EVENING—7:30 TO 8:30.
Excerpts from "Madame Butterfly".....Puccini
Suite, "People Who Live in Glass Houses".....Sousa
(a) The Champagnes.
(b) The Rhine Wines.
(c) The Whiskies, Scotch, Irish and Ken-
tucky.
(d) The Cordials.
Soprano solo, "O, Come with Me in the
Summer Night".....Van der Stucken
Miss Virginia Root.
(a) Japo Naiserie, "Kesako" (new).....Chaplin
(b) Idyll, "The Way to the Heart".....
(new).....Lincke
Clarinda, from "The Creole".....Broekhoven
March, "The Glory of the Yankee Navy".....Sousa
EVENING—9:30 TO 10:30.
Dedication March.....Foerster
Cornet solo, "Sounds from the Hudson".....Clarke
Herbert L. Clarke.
"Till Eulenspiegel's Merry Pranks".....R. Strauss
Violin solo, "Obertax".....Wienawski
Miss Nicoline Zedeler.
Valse, "Morning Journals".....Strauss
Introduction and Bridal Chorus, "Lohen-
grin".....Wagner

Sketch, Pittsburgh, Pa.
Sept. 13, 1912.

SOUSA AND HIS BAND MAINTAIN MAGNETIC POWER AT EXPOSITION

His Own View of Points of Superiority in the Organization Conceded

There is evidently something more than a band concert, no matter of what character, that draws the vast throngs to Exposition Music Hall this week to hear Sousa and his band. Sousa's wonderful personality and his marvelous organization of musicians, who are noted individually for their merit in their own line and the peculiar value of the different sections such as cornets, trombones, horns, basses and of the wood wind instruments place a new estimate on the ability of this particular organization as a whole and puts within its reach higher ideals in the musical world.

Sousa's own view was expressed recently when he said: "I have made some reputation from the standpoint of versatility and progress and to follow the traditional line is not for me. I flatter myself that I have built up a new instrumental body that can compare with the best symphony orchestras. My band was not built in a day or in a year and when it was built it didn't have a set of champion soloists with a lot of poor supports; it was all soloists." The programs for this afternoon and evening concerts follow:

AFTERNOON—2 TO 3.

Scenes from "Mignon".....Thomas
Tone Picture, "Finlandia".....Sibelius
Soprano Solo, "April Morn".....Batten
Miss Virginia Root.
Fantasia, "The Meistersinger of Nuremberg".....Wagner
Gems from "Il Trovatore".....Verdi
Grand March, "Slav".....Tchaikowsky

AFTERNOON—4 TO 5.

Military Scene, "Pomp and Circumstance".....Elgar
Suite, "Looking Upward".....Sousa
(a) "By the Light of the Polar Star."
(b) "Under the Southern Cross."
(c) "Mars and Venus."
Valse, "Kroll's Ballroom Sounds".....Kela Bela
Violin Solo, "Concert Mazurka".....Zarzycki
Miss Nicoline Zedeler.
"Home, Sweet Home, the World Over"
(new).....J. Bodewaldt Lampe
(Dedicated to John Philip Sousa, in commemoration of his tour around the world.)
Airs from "The Red Widow".....Gebest

EVENING—7:30 TO 8:30.

Excerpts from "Madame Butterfly".....Puccini
Suite, "People Who Live in Glass Houses".....Sousa
(a) The Champagnes.
(b) The Rhine Wines.
(c) The Whiskies, Scotch, Irish and Kentucky.
(d) The Cordials.
Soprano Solo, "O, Come With Me in the Summer Night".....Van der Stucken
Miss Virginia Root.
(a) Japo Naiserie, "Kesako" (new).....Chapius
(b) Idyll, "The Way to the Heart" (new).....Lincke
Clarinda, from "The Creole".....Broekhoven
March, "The Glory of the Yankee Navy".....Sousa
Dedication March.....Foerster
Cornet Solo, "Sounds From the Hudson".....Clarke
Herbert L. Clarke.
Till Eulenspiegel's Merry Pranks.....R. Strauss
Violin Solo, "Obertass".....Wienlawski
Miss Nicoline Zedeler.
Valse, "Morning Journals".....Strauss
Introduction and Bridal Chorus, "Lohengrin".....Wagner

Gazette Times,
Pittsburgh, Sept. 13, 1912

SOUSA ADDRESSES CREDIT MEN

Bandmaster Offers Solution For High Cost of Living Problem.

John Philip Sousa, who with his band, is the attraction at the Exposition this week, was the honor guest of the Pittsburgh Credit Men's Association at their weekly luncheon in the Fort Pitt Hotel yesterday. During his talk to the members of the organization Mr. Sousa related numerous anecdotes, discoursed upon the world's appreciation of music and finally touched upon the high cost of living.

According to Sousa, the best way to reduce the cost of living is to have the sons of the rich engage in farming, for then many others, whose principal object in life is to ape the wealthy, would also go back to the soil. In his talk on music he said that ragtime is just as popular in Africa as it is in this country.

Greenbook, Chicago, Ill., Sept. 12

"The Glass-blowers" will be the first John Philip Sousa opera in some years; the book and lyrics have been written by Leonard Lieling. The manager interested will be John Cort, and the premiere will occur in Boston, the fore part of October.

Post, Pittsburgh, Pa.
Sept. 15, 1912.

SOUSA ARRANGES BAND PROGRAMS

Conductor Will Present New Numbers in the Exposition Concerts This Week.

Bandmaster Sousa will present four new concert programs each day of this week in Exposition music hall, and every one of them will contain new and delightful compositions in many respects better than those played during the past week. But beyond this treat, scheduled in regular form for Exposition audiences, there will be particular charm to each concert by a list of special numbers and encore numbers in which Sousa seems to be at his best.

The comment of the past week of enthusiastic audiences in the Point was upon the delightful surprises sprung by Sousa in his encores. Some of the daintiest and most charming music ever rendered by a band came out last week in this form. Sousa will unquestionably outdo last week's performances during the closing week's engagement. Greater variety and harmony has not been given during the Exposition season by Sousa's band. Seventy-five thousand people heard and enjoyed his music during the past week. More than that number will undoubtedly hear it during the final week of his season.

The soloists, Miss Virginia Root, Miss Nicoline Zedeler and Herbert M. Clarke, will appear during the week in a number of new and delightful selections that are bound to win them new laurels from Pittsburgh audiences. Those who have heard Mr. Clarke on his wonderful cornet and who are critics of some note, declare him to be without exception the greatest cornet artist in the world, and the masterful manner in which Clarke brings out the rich melodies with this instrument brings more spontaneous applause than has come to any other artist.



MISS VIRGINIA ROOT, who will play many splendid selections with Sousa's band this week.

CONCERT PROGRAMS.

The program for the Sousa concerts Monday afternoon and evening are as follows:

AFTERNOON—2 TO 3.

Second Polonaise.....Liszt
Andante Cantabile, from String quartet (Op. 11).....Tchaikowsky
(Orchestrated for Sousa's band by Mr. Herman Hand.)
Soprano solo, "Caro Nema".....Verdi
Miss Virginia Root
Fantasia, "Here, There and Everywhere".....Schreiner
Grand Italian Tattoo (new).....Drescher
March, "The Federal" (new).....Sousa

AFTERNOON—4 TO 5.

Fantasia, "Tales of Hoffman".....Offenbach
Cornet solo, "The Debutante".....Clarke
Mr. Herbert L. Clarke.
Ride of the Valkyries.....Wagner
Gems of Wales, "Welsh Airs".....Godfrey
Violin solo, "Scherzo Tarantelle".....Weinlawski
Miss Nicoline Zedeler.
Introduction to Third Act, "Lohengrin".....Wagner

EVENING—7:30 TO 8:30.

Procession of the Holy Grail, from "Parsifal".....Wagner
Cornet solo, "Showers of Gold".....Clarke
Mr. Herbert L. Clarke.
Invitation a la Valse.....Weber
Soprano solo, "Villanelle".....Dell Asqua
Miss Virginia Root.
Valse, "Rosen aus den Suden".....Strauss
Mars and Venus, from Suite.....Sousa
Symphonic poem, "Les Preludes".....Liszt
(a) Valse Intermezzo, "Phyne".....De Zulueta
(b) "Moonlight Dance".....Finck
Miss Nicoline Zedeler.
Prelude and Love's Dream, from "Lohengrin".....Wagner
Also from "Rhein Gold".....De Zulueta
Also from "Victory".....Finck

Evening, Pittsburgh, Pa.
Sept. 14, 1912.

PLEASING NUMBERS ARE ON PROGRAM

Sousa Arranges Attractive Concerts for Tonight.

Sousa's concert programs for the closing concerts of this week at the Exposition are filled with pleasing numbers, and with the "surprise" encores, this evening's concerts promise to be more than ever appealing to the thousands who crowd to the Point show. The past week has been one of the most successful of the season. Last evening a hearty appreciation was shown in the presentation of Ad M. Foerster's "Dedication March," a Pittsburgh composition. The closing concerts for the week by Sousa and his band follow:

EVENING—7:30 TO 8:30.

Gems from the works of Berlioz.
Euphonium solo, "The Gipsy's Warning".....Hartmann
J. J. Perfetto.
Suite, "Tales of a Traveler" (new).....Sousa
(a) "The Kaffir on the Kazoo."
(b) "The Land of the Golden Fleece."
(c) "Grand Promenade at the White House."
Violin solo, "Gipsy Dances".....Sarasate
Miss Nicoline Zedeler.
Valse, "Havana".....Waldteufel
March, "The Ride Beglitten".....Sousa
EVENING—8:30 TO 9:30.
Suite, "Peer Gynt".....Grieg
(a) "In the Morning."
(b) "Death of Asa."
(c) "Anitra's Dance."
(d) "In the Hall of the Mountain King."
Cornet solo, "Rondo Capriccioso".....Clarke
Herbert L. Clarke.
Tone poem, "Visions in a Dream".....Lumbye
Soprano solo, "Because I Love You, Dear".....Miss Virginia Root
Grand marche, "The Silver Trumpets".....Viviani
Overture, "Zampa".....Herold

Bulletin, Pittsburgh, Pa.
Sept. 14, 1912.

Sousa and his famous concert band has entertained tens of thousands of Pittsburgh people and from all sections of Western Pennsylvania during the past, and today that great March King and his famous concert band is known so well that the mere mention of his name is sufficient to draw thousands of people to the Point during this and next week. His opening concerts this week were lively in that they witnessed incidental to the presentation of the programs a veritable ovation each afternoon and evening. His programs were filled with new, bright, and appealing numbers, some new and many old and familiar ones that have been whistled on the streets for years past. And Sousa is to be at the Point Show for another week. He has been absent from Pittsburgh for two years. During that time the great American band has toured the world and has added laurels and fame to its remarkable history.



MISS VIRGINIA ROOT, SOPRANO WITH SOUSA BAND

Evening Post, Chicago, Ill.
Sept. 14, 1912.

Post, Pittsburgh, Pa.
Sept. 14, 1912.

Gazette Times, Pittsburgh,
Sept. 14, 1912. 200

THERE ARE some musical compositions which are positively fortified by additional improvisations from the audience. A Sousa march, for instance, absorbs any noise you like to make, and turns it to good effect. You may shuffle on the floor with your feet; you may cough and sneeze and hiccup—it doesn't matter. Sousa welds it all into the exhilarating clatter of his music.

It may be the middle of a tone poem depicting Twilight on the Hudson River that you burst in upon with your hacking cough—Sousa deftly transmutes it into the sound of the waves smacking up against the statue of Liberty. You won't know your own sneeze when Sousa has done with it. Very likely, when you hear that composition again you will find he has worked it permanently into the score.

Then there is the "1812" overture. No man need hesitate to strike a match during the performance of that supreme halleluhaloo. The composer would obviously welcome anything in the shape of more row from any source whatever.

I sometimes think as I stand and listen to it that the audience really ought to be invited to bring trays and baths to bang, so as to assist the transports of the musicians. A free fight in the auditorium—everybody hitting out right and left and rolling over and over with his enemy on the floor—would make the thing go better. A dog fight might be arranged, or the orchestra might be egged on with motor horns. Undoubtedly the piece demands that the audience should have some share in the great unrest. It is too hard on them that they should be obliged to stand by and look quietly on at other people enjoying themselves.

Leader, Pittsburgh, Pa.
Sept. 14, 1912.

GOOD PROGRAMS AT EXPO TONIGHT

Sousa's concert programs for the closing concerts of this week at the Exposition are filled with charming numbers and with the "surprise" encores that astonish and delight audiences and this evening's concert promises to be more than ever appealing. Last evening a hearty appreciation was shown in the presentation of Ad M. Foerster's "Dedication March," a Pittsburgh composition, and easily recognized by those who follow the musical affairs of the city.

The closing concerts for the week by Sousa and his band follow:
7:30 TO 8:30

Gems from the works of Berlioz.
Euphonium Solo—"The Gypsy's Warning".....Hartmann
J. J. Perfetto.

Suite—"Tales of a Traveler" (new).....Sousa
(a) "The Kaffir on the Karoo."
(b) "The Land of the Golden Fleece."
(c) "Grand Promenade at the White House."

Violin Solo—"Gipsy Dances".....Sarasate
Miss Nicoline Zedeler.
Valse—"España".....Waldteufel
March—"The Rifle Regiment".....Sousa
9:30 TO 10:30

Suite—"Peer Gynt".....Grieg
(a) "In the Morning."
(b) "Death of Ase."
(c) "Anitra's Dance."
(d) "In the Hall of the Mountain King."

Cornet Solo—"Rondo Capriccioso".....Clarke
Herbert L. Clarke.

Tone Poem—"Visions in a Dream".....Lumbye

Soprano Solo—"Because I Love You, Dear".....Hawley
Miss Virginia Root.

Grand Marche—"The Silver Trumpets".....Viviani
Overture—"Zampa".....Herold

FIRST WEEK OF SOUSA SUCCESSFUL ENGAGEMENT

Four Programs Arranged for This
Afternoon and Evening Are of
Varied Excellence.

One of the most successful weeks of the Exposition season closed this evening, with Sousa and his band the center of interest and the basis of much enthusiasm among the throngs of visitors to the Point buildings. The general comment heard during the Sousa engagement is that Sousa programs are programs of surprises. It is not what the audience expects, but what it does not expect that pleases the most. Encore numbers are alluring and delightful.

Today the programs for the four concerts are rich in promise, merely as a schedule of what is coming. The encore numbers will be just such finishing touches on the whole as will inspire greater enthusiasm and delight.

With Sousa all of next week, and a splendid series of concerts each day, the out-of-town visitors to the Exposition, as well as Pittsburghers, will have a feast of good music, in addition to an improved list of attractions and exhibits.

The programs for this afternoon and evening follow:

AFTERNOON—2 TO 3.
Scenes from "La Boheme".....Puccini
Piccolo solo, "The Skylark".....Cox
Paul Senno.

(a) Idyll, "Butterflies" (new).....Steinke
(b) Valse, "Ring Out, Bells" (new).....Pond
Violin solo, "Allegro" from concerto.....Mendelssohn

Miss Nicoline Zedeler.
Rhapsody, "Espagnole".....Chabrier
March, "The Federal" (new).....Sousa

AFTERNOON—4 TO 5.
Overture, "The Bartered Bride".....Smetana
Cornet solo, "La Veta".....Clarke
Herbert L. Clarke.

Second suite, "L'Arlesienne".....Bizet
Soprano solo, "Ah Nella Calma".....Gounod
Miss Virginia Root.

(a) Country Dance.....Nevin
(b) Guard Mount.....Ellenberg
March, "Powhatan's Daughter".....Sousa

EVENING—7:30 TO 8:30.
Gems from the works of Berlioz.
Euphonium solo, "The Gypsy's Warning".....Hartmann
J. J. Perfetto.

Suite, "Tales of a Traveler" (new).....Sousa
(a) "The Kaffir on the Karoo."
(b) "The Land of the Golden Fleece."
(c) "Grand Promenade at the White House."
Violin solo, "Gipsy Dances".....Sarasate
Miss Nicoline Zedeler.

Valse, "España".....Waldteufel
March, "The Rifle Regiment".....Sousa
EVENING—9:30 TO 10:30.

Suite, "Peer Gynt".....Grieg
(a) "In the Morning."
(b) "Death of Ase."
(c) "Anitra's Dance."
(d) "In the Hall of the Mountain King."

Cornet solo, "Rondo Capriccioso".....Clarke
Herbert L. Clarke.

Tone poem, "Visions in a Dream".....Lumbye
Soprano solo, "Because I Love You, Dear".....Miss Virginia Root
Grand marche, "The Silver Trumpets".....Viviani

Overture, "Zampa".....Herold

Chronicle Telegraph,
Pittsburgh, Sept. 14, 1912.

Sousa Closes First Week at Exposition

Charming Numbers and "Surprise"
Encores by Great Bandmas-
ter Please the Throngs.

FOERSTER IS APPRECIATED

Sousa's concert programs for the closing concerts of this week at the Exposition are filled with charming numbers, and with the "surprise" encores that astonish and delight audiences, tonight's concerts promise to be more than ever appealing to the thousands who crowd to The Point show. The past week has been one of the most successful of the season. Larger crowds are attending and greater interest is being shown in the exhibits and in the attractions provided. But Sousa stands at the head of it all. Last night a hearty appreciation was shown in the presentation of Ad M. Foerster's "Dedication March," a Pittsburgh composition and easily recognized by those who follow the musical affairs of the city. Rollicking songs from the southern plantations, and plaintive songs from the far off islands of the sea, added to the majestic works of great masters and the thrilling marches of Sousa, are variety in music that is most attractive.

Sousa and His Band At Expo All Next Week

Musical Programs for This After-
noon and Evening Filled With
Attractive Numbers.

One of the most successful weeks of the Exposition season closes this evening, with Sousa and his band the center of interest and the basis of much enthusiasm among the throngs of visitors at the Point buildings. The general comment heard during the present Sousa engagement is that his programs are programs of surprises. It is not what the audience expects, but what it does not expect, that pleases the most. Encore numbers are the most alluring and delightful. Unexpectedly the band presents as an encore a plaintive Hawaiian song, that fairly pictures the life on those far-off islands, and in another moment sends the audience into frolicsome spirits with a burst of the familiar "High School Cadet" march or the "Washington Post" march. Today the programs for the four concerts are rich in promise. The encore numbers will be just such finishing touches as will inspire great enthusiasm and delight in the hearts of everyone.

With Sousa assured all of next week, and a splendid series of concerts mapped out for each day, the out-of-town visitors to the Exposition as well as Pittsburghers will have a feast of good music assured in addition to the improved list of attractions and exhibits. Samples of the work of the famous Reiner embroidery machine are being shown as the machine works, and are being studied with intense interest. Romping children are being entertained in the model playgrounds, while pneumatic, electric and mechanical exhibits are made variable and are always changing. The Titanic disaster is appealing to thousands and is growing in popularity. The programs for this afternoon and evening follow:

John Philip Sousa, Conductor.
Miss Virginia Root, Soprano.
Miss Nicoline Zedeler, Violiniste.
Herbert L. Clarke, Cornetist.
Paul Senno, Piccolo.

AFTERNOON—2 TO 3.
Scenes from "La Boheme".....Puccini
Piccolo Solo, "The Skylark".....Cox
Paul Senno.

(a) Idyll, "Butterflies" (new).....Steinke
(b) Valse, "Ring Out, Bells" (new).....Pond
Violin Solo, "Allegro" from Concerto.....Mendelssohn

Miss Nicoline Zedeler.
Rhapsody, "Espagnole".....Chabrier
March, "The Federal" (new).....Sousa
(Written for and dedicated to our friends, the Australians).

John Philip Sousa, Conductor.
Miss Virginia Root, Soprano.
Miss Nicoline Zedeler, Violiniste.
Herbert L. Clarke, Cornetist.
Paul Senno, Piccolo.

AFTERNOON—4 TO 5.
Overture, "The Bartered Bride".....Smetana
Cornet Solo, "La Veta".....Clarke
Herbert L. Clarke.

Second Suite, "L'Arlesienne".....Bizet
Soprano Solo, "Ah Nella Calma".....Gounod
Miss Virginia Root.

(a) Country Dance.....Nevin
(b) Guard Mount.....Ellenberg
March, "Powhatan's Daughter".....Sousa

EVENING—7:30 TO 8:30.
Gems from the works of Berlioz.
Euphonium Solo, "The Gypsy's Warning".....Hartmann
J. J. Perfetto.

Suite, "Tales of a Traveler" (new).....Sousa
(a) "The Kaffir on the Karoo."
(b) "The Land of the Golden Fleece."
(c) "Grand Promenade at the White House."
Violin Solo, "Gipsy Dances".....Sarasate
Miss Nicoline Zedeler.

Valse, "España".....Waldteufel
March, "The Rifle Regiment".....Sousa
EVENING—9:30 TO 10:30.

Suite, "Peer Gynt".....Grieg
(a) "In the Morning."
(b) "Death of Ase."
(c) "Anitra's Dance."
(d) "In the Hall of the Mountain King."

Cornet Solo, "Rondo Capriccioso".....Clarke
Herbert L. Clarke.

Tone Poem, "Visions in a Dream".....Lumbye
Soprano Solo, "Because I Love You, Dear".....Miss Virginia Root
Grand Marche, "The Silver Trumpets".....Viviani

Overture, "Zampa".....Herold

Gazette Times, Pittsburgh,
Sept. 15, 1912.

Press, Pittsburgh, Pa.
Sept. 15, 1912.

Dispatch, Pittsburgh,
Sept. 15, 1912.

LAST WEEK FOR SOUSA'S BAND

Popular Organization Will Close
Engagement at Expo With
Special Concerts.

Band Master Sousa will present four new concert programs each day of this week at the Exposition Music Hall, and every one of them will contain new and delightful compositions in many respects better than those played during the past week. But beyond this treat, scheduled in regular form for Exposition audiences, there will be particular charm to each concert by a list of special numbers and encore numbers in which Sousa seems to be at his best.

The comment of the past week of enthusiastic audiences at the Point was upon the delightful surprises sprung by Sousa in his encores. Some of the daintiest and most charming music ever rendered by a band was given in this form. Sousa will unquestionably out-do last week's performances during the closing week's engagement. Greater variety and harmony has not been given during the Exposition season by Sousa's band, which 75,000 people heard and enjoyed during the past week. More than that number will undoubtedly hear it during his last week here.

The soloists, Miss Virginia Root, Miss Nicoline Zedeler and Herbert M. Clarke, will be heard during the week in new and delightful selections that are bound to win them new laurels from Pittsburgh audiences. Those who have heard Mr. Clarke on his wonderful cornet and who are critics of some note, declare him to be without any exception the greatest cornetist in the world.

The programs for the Sousa concerts on Monday afternoon and evening are as follows:

Mr. John Philip Sousa, conductor.
Miss Virginia Root, soprano.
Miss Nicoline Zeder, violinist.
Herbert L. Clarke, cornetist.
AFTERNOON—2 TO 3.
Second Polonaise Liszt
Andante Cantabile, from String Quartet
(Op. 11) Tschalkowsky
(Orchestrated for Sousa's Band by Mr.
Herman Hand.)
Soprano Solo, "Caro Noma" Verdi
Miss Virginia Root.
Fantasia, "Here, There and Everywhere"
..... Schreiner
Grand Italian Tattoo (new) Drescher
March, "The Federal" (new) Sousa
(Written for and dedicated to our friends,
the Australians.)
AFTERNOON—4 TO 5.
Fantasia, "Tales of Hoffman" Offenbach
Cornet Solo, "The Debutante" Clarke
Mr. Herbert L. Clarke.
Ride of the Valkyries Wagner
Gems of Wales, "Welsh Airs" Godfrey
Violin Solo, "Scherzo Tarantelle" Wieniawski
Miss Nicoline Zedeler.
Introduction to Third Act, "Lohengrin"
..... Wagner
EVENING—7:30 TO 8:30.
Procession of the Holy Grail, from "Parsifal"
..... Wagner
Cornet Solo, "Showers of Gold" Clarke
Mr. Herbert L. Clarke.
Invitation a la Valse Weber
Soprano Solo, "Villanelle" Dell Acqua
Miss Virginia Root.
Valse, "Rosen aus den Suden" Strauss
Mars and Venus, from Suite Sousa
EVENING—9:30 TO 10:30.
Symphonic Poem, "Les Preludes" Liszt
(a) Valse Intermezzo, "Phryne" De Zulueta
(b) "Moonlight Dance" Finck
Violin Solo, "Old Vienna" Kreisler
Miss Nicoline Zedeler.
Prelude and Love's Death, "Tristan and
Isolde" Wagner
Airs from "Robin Hood" De Koven
March, "On to Victory" Sousa

ANOTHER WEEK OF SOUSA AT EXPOSITION

Pittsburgers Looking Forward
to Pleasant Musical Enter-
tainments at the Point
Show

GREAT CROWDS THROG HALLS OF INSTITUTION

Bandmaster Sousa will present four new concert programs each day of this week at Exposition music hall, and every one of them will contain new and delightful compositions in many respects better than those played during the past week. But beyond this treat, scheduled in regular form for Exposition audiences, there will be particular charm to each concert by a list of special numbers and encore numbers in which Sousa seems to be at his best. The comment of the past week of enthusiastic audiences at the point was upon the delightful surprises sprung by Sousa in his encores.

Some of the daintiest and most charming music ever rendered by a band came out last week in this form. Sousa will unquestionably out-do last week's performances during the closing week's engagement. Greater variety and harmony has not been given during the Exposition



NICOLINE ZEDELER,
Violinist.

season by Sousa's band. Seventy-five thousand people heard and enjoyed his music during the past week. More than that number will undoubtedly hear it during the final week of his season. The soloists, Miss Virginia Root, Miss Nicoline Zedeler and Herbert M. Clarke will appear during the week in a number of new and delightful selections that are bound to win them new laurels from Pittsburgh audiences. Those who have heard Mr. Clarke on his wonderful cornet and who are critics of some note, declare him to be without any exception the greatest cornet artist in the world, and the masterful manner in which Clarke brings out the rich melodies with this instrument brings more spontaneous applause than has come to any other artist.

SOPRANO SOLOIST WHO
WILL SING TONIGHT IN
EXPOSITION MUSIC HALL.



Miss Virginia Root.

SOUSA'S LAST WEEK AT BIG POINT SHOW

Popular Bandmaster Closes
Engagement on Saturday.

Sousa crowds continue to increase at the Exposition, as the last week of the engagement of this famous band opens. This afternoon the big Point music hall is crowded with visitors, including several thousand school children. A large number of out-of-town visitors also marked the day's attendance. The outlook for attendance at the evening concerts today is better than ever.

The programs for this evening's concerts are full of promise for a delightful musical treat.

EVENING—7:30 TO 8:30.
Procession of the Holy Grail, from "Parsifal" Wagner
Cornet Solo, "Showers of Gold" Clarke
Herbert L. Clarke.
Invitation a la Valse Weber
Soprano Solo, "Villanelle" Dell Acqua
Miss Virginia Root.
Valse, "Rosen aus den Suden" Strauss
Mars and Venus, from Suite Sousa
EVENING—9:30 TO 10:30.
Symphonic Poem, "Les Preludes" Liszt
(a) Valse Intermezzo, "Phryne" De Zulueta
(b) "Moonlight Dance" Finck
Violin Solo, "Old Vienna" Kreisler
Miss Nicoline Zedeler.
Prelude and Love's Death, "Tristan and Isolde" Wagner
Airs from "Robin Hood" De Koven
March, "On to Victory" Sousa

Post, Pittsburgh, Pa.
Sept. 16, 1912.

SOUSA ENGAGEMENT DRAWS RECORD CROWDS

Last Week of Famous Organization's
Stay Here Begins
Today.

The last week of the Sousa engagement at the Exposition begins today. The band holds two records in the history of musical organization. It has played to the largest number of people in any single day and it has played to the largest audiences in the Pittsburgh Exposition. The former occasion was last week when it played to 125,000 people in Philadelphia. The Pittsburgh record was made a few years ago when on a single day the band played to 25,000 people.

Last week Director Sousa addressed the Pittsburgh Credit Men's association in the Fort Pitt Hotel and a compliment is being paid to the distinguished composer and musician by that body by its setting aside Friday of this week as "Sousa night" for the credit men.

PRESIDENT'S OWN BAND ON TOUR TO PACIFIC COAST

Western Members of Congress Persuade Chief Executive to Give Permission for United States Marine Band to Make Its First Far Western Appearance in Twenty Years—Legendary and Official Accounts of Organization's History

THE United States Marine Band of Washington, D. C., through the courtesy of President Taft and Secretary of the Navy Meyer, will start on an extended concert tour to the Pacific Coast on September 23. The opening concert will be given in Baltimore. It has been twenty years since the Marine Band has visited the Pacific Coast, and the indications are that on its present tour it will receive a most enthusiastic welcome. The request to the President for permission for the band to visit the Western States came from many Western senators and representatives in Congress.

The appended picture was taken at the Marine Barracks in Washington, following one of Lieut. Santelmann's strenuous morning rehearsals. These rehearsals are held five mornings each week throughout the entire year when the band is in Washington.

There are probably few persons in the United States who are aware that there is a romance, perhaps a myth, surrounding the origin of the Marine Band. The legend goes that somewhere about the beginning of the nineteenth century Captain McNeil, of the American frigate *Boston*, was cruising in the Mediterranean. While near the coast of Sicily the breezes carried to his ears the sound of military music, and what he had heard so faintly aroused in him the desire to enjoy it at closer quarters. He cast anchor and went ashore. There a regimental band was entertaining the populace with the melodies of the Italian composers. The idea formed in the captain's mind that it would be a fine thing to have such a band in his native country to delight the people there with its music.

Kidnapping a Regimental Band

He lost no time in acting upon this mental suggestion, and in his most engaging manner invited the Sicilians to visit his ship and furnish the music for a concert and a ball. Lured by the prospect of good American coin the Sicilians consented and the next evening appeared in full splendor on board the frigate. While on McNeil's invitation they regaled themselves in the cabin with some peculiarly seductive beverage, the captain hoisted anchor and sailed away from Sicily. Both history and tradition are silent as to what became of this kidnapped corps of musicians, for in 1814, when Washington was burned by the British, the archives of the Marine Corps were destroyed and no account of the development of Captain McNeil's enterprise remains.

The official records prove that shortly



No. 1—Lieut. William H. Santelmann, Conductor U. S. Marine Band; 2—Mary Sherier, Washington Soprano, Soloist; 3—Mrs. W. L. Radcliffe; 4—W. L. Radcliffe, Manager of Tour

after the organization of the Marine Corps, in 1801, Lieutenant Colonel Archibald Henderson brought from Naples thirteen Italian musicians, and from this importation dates the origin of the band as a part of the government. As early, however, as July 11, 1798, the act creating the Marine Corps provided for a drum and fife corps consisting of sixteen drummers and sixteen fifers, one of whom was designated as fife major. This aggregation was the Marine Band until the Neapolitans arrived three years later.

The national fame of the Marine Band may be said to have begun while it was under Francis Scala's leadership, as he inaugurated the open-air concerts at the White House and at the Capitol, extra compensation for these concerts being granted by Congress in 1856. These concerts grew rapidly in favor, and Congress was importuned to grant authority for a reorganization of the band with a principal musician and thirty members. President Lincoln on July 25, 1861, set his signature to the law which established the Marine Band as the first official musical organization in the military service of the United States.

Under Sousa's Baton

After nearly thirty years of service in the band Scala retired, having been the leader for twenty-two years. Later John Philip Sousa, a member of the band, as his father had been before him, was appointed leader, and upon his retirement, July 30, 1892, when he started to organize a band of his own, the leadership was bestowed

upon Francesco Fanciulli. His term of service expired on October 31, 1897; he was not reappointed and the band was without a leader until the following March.

William H. Santelmann, the present leader of the band, was then appointed. The progress which was made under his direction in a short time proved the wisdom of the choice. Trained by the best musical instructors in Leipsic, and with the musical traditions and inspirations of his native Germany, where also he was for a time a member of one of the famous German military bands, he was especially fitted for the post. Mr. Santelmann came to the United States in 1887, enlisted in the Marine Band and remained there until 1895, when he organized an orchestra of his own in Washington, for he is as full a master of orchestral instruments as of those used in a band. The following year he was engaged as leader of the Columbia Orchestra in Washington and remained there until he returned to the Marine Band as its leader.

Enlisting as Musicians

Immediately following Mr. Santelmann's appointment as leader came another reorganization of the Marine Band, in keeping with its position as the premier military band of the United States. The law of March 3, 1899, signed by President McKinley, increased the band to seventy-three members, consisting of a leader with the pay and allowance of a first lieutenant of the Marine Corps; a second leader; thirty first-class musicians; thirty second-class musicians; ten privates and a drum major.

All the members are enlisted for four years.

All the members of the band must be trained musicians before they are accepted as part of the organization. None are taken on probation. Mr. Santelmann has been successful by imbuing each member of the band with his own broad musical spirit and enthusiasm. His labors to accomplish the best possible results have been fully recognized and appreciated by the officers in command of the Marine Corps and by the several secretaries of the Navy. One of the results of their appreciation has been the erection at the Washington Marine Barracks of a large hall where rehearsals are held and where during the Winter season concerts are given twice a week which are largely attended by the leaders of Washington society.

Gazette, Glenview, Ill., Sept. 14, 1912

SOUSA'S BAND AT PITTSBURGH EXPO

Wonderful Organization Draws Big Crowds

Sousa and his wonderful band are attracting thousands of visitors to the Pittsburgh Exposition since last week and are today arousing more enthusiasm among the vast audiences at Exposition Music Hall than ever. For sixteen years this great band master and his wonderful organization of musicians, each one of the fifty being a soloist on his own instrument, have increased in popularity in Pittsburgh. The band returned to Pittsburgh on Monday, Sept. 9, for the first time since it completed its most wonderful world's tour, during which it visited all of the civilized countries of the old world and even penetrated into South Africa, and at every point reached it was greeted by tremendous audiences and has become recognized now as the national band of America. This well-earned title is gladly accorded it in Pittsburgh, where it is better known than in most communities of the world. Accompanying the band are three noted soloists: Miss Virginia Root, a soprano soloist; Miss Nicoline Zedeler, violinist, and Herbert Clarke, cornetist. These three have been with the band throughout its tour and their work added lustre to their successes everywhere. In the concerts at the Point show it is a question whether the band or the soloists received the greatest ovations. All are extremely popular. Every program is rich with music of the Sousa type, bright and sparkling, masterful in rendition and thrilling at times with a fire and spirit that is inborn in the American people.

The programs have continued four each day and will continue throughout the present week and until Sept. 21, a two weeks' engagement. Some regrets have been expressed that another week could not be added, for the tremendous demand for tickets for this attraction alone has been a surprise and delight to those who are music lovers of good wholesome national music. Sousa has introduced a number of new works of his own, also new marches of others, and every feature of the program is appealing in interest and thoroughly characteristic of the great band master and "March King" which makes the entire concert programs so popular. The charm of Conductor Sousa's concerts are chiefly because they reach down into the heart of everybody and they are neither too classic nor are they primary in their arrangement.

Great Throngs Greet Sousa at the Expo

Splendid Programs of "The March King" Seem to Appeal to the People.

HIS RECEPTION IN AUSTRALIA

Following a record-breaking attendance at the Exposition on Saturday the crowds at the Point this week have continued to grow rapidly and the interest in the splendid concerts by Sousa and his great band are arousing keener interest and pleasure than ever. Only four more days remain of the Sousa engagement. Each day has a program that is filled with delightful surprises and appealing numbers. Sousa's encores are also a source of great pleasure to the vast audiences. Up in the Theatorium this week there is being shown a moving picture of Sousa's reception at Sydney, Australia, in which

the great multitudes of people are seen cheering and showing delight and honor to the great American organization.

Every display of importance at the Point is changed and made more interesting each week. New ideas and new exhibits appear and there is fresh evidence of the enterprise and ingenuity of the exhibitors on every hand. With the superb music provided for the remainder of this week, the Exposition crowds promise to be the largest and most interested of the season. The programs for tonight follow:

7:30 to 8:30.
Torchlight Dance, in B flat.....Meyerbeer
Fantasia, "The Pride of Scotland".....Godfrey
Violin Solo, "Kaleidoscope".....Cesar Cui
Miss Nicoline Zedeler.
Gems from the works of Verdi.
Valse, "Mirama" (new).....Sontl
Tarantelle de Melphegor.....Jullien
9:30 to 10:30.
Gems from the works of Mendelssohn.
Cornet Solo, "Stars in a Velvety Sky".....Clarke
(new).....Mr. Herbert L. Clarke.
Spanish Dances.....Moszkowski
Scenes from "Gottterdammerung".....Wagner
Soprano Solo, Aria from "Romeo and Juliet".....Gounod
Miss Virginia Root.
Suite, "Americana".....Thurman

Bandmaster Sousa Is Host

Enoch Rauh, president of the Pittsburgh Credit Men's Association; L. C. Voss, chairman of the entertainment committee, and F. Armstrong, Jr., director of the glee club of the association, were entertained at a dinner last evening at the Fort Pitt Hotel by Bandmaster John Philip Sousa. Music and its influence on the public were discussed.

Chronicle-Telegraph, Pittsburgh Sept. 17, 1912

Dispatch, Pittsburgh, Sept. 17, 1912

Chronicle Telegraph, Pittsburgh Sept. 16, 1912.

Gazette Times, Pittsburgh Sept. 16, 1912.

Gazette Times, Pittsburgh Sept. 17, 1912.

Sousa's Music Reaches Hearts of the People

Bandmaster Who Has Broken All Attendance Records Opens Second Week at the Exposition.

SUFFRAGETTES ARE PLEASED



MISS NICOLINE ZEDELER.

Sousa crowds continue to throng the Exposition. And there is a reason for all this increasing popularity of the Sousa Band. This great band, national in scope and character, stands unique in the history of musical organizations. During its 20 years of existence, it has played to audiences in no less than 18 different countries and in cities in the northernmost part of the world. It has played to the largest number of people of any band during a single day's engagement and has also played to the largest number of people at the Pittsburgh Exposition. It established the former record in Philadelphia when it played to 125,000 people in a single day and the latter record in Pittsburgh was made a few years ago when the band played to 25,000 people in a single day. It is such a record as this that demonstrates the wonderful hold that Sousa has upon the hearts of the people. The concerts for tonight will have the following programs:

- 7:30 to 8:30.
- Procession of the Holy Grail, from "Parsifal" Wagner
Cornet Solo, "Showers of Gold" Clarke
Mr. Herbert L. Clarke.
Invitation a la Valse Weber
Soprano Solo, "Villanelle" Dell Acqua
Miss Virginia Root.
Valse, "Rosen aus den Suden" Strauss
Mars and Venus, from Suite Sousa
- 9:30 to 10:30.
- Symphonic Poem, "Les Preludes" Liszt
(a) Valse Intermezzo, "Phryne" De Zulueta
(b) "Moonlight Dance" Finck
Violin Solo, "Old Vienna" Kreisler
Miss Nicoline Zedeler.
Prelude and Love's Death, "Tristan and Isolde" Wagner
Airs from "Robin Hood" De Koven
March, "On to Victory" Sousa

Second and Last Week For Sousa At Expo

Credit Men's Association as a Body to Attend Friday's Night Concerts.

The second and last week of the Sousa engagement at the Exposition opens today with promises of being notable for the crowds that attend the concerts scheduled for each afternoon and evening. Standing room only was a feature of the Saturday concerts, especially in the afternoon. On Sunday of last week Sousa's band played to 125,000 people in Philadelphia. The Pittsburgh record was made a few years ago when on a single day the band played to 25,000 people. Such records as these show the real strength back of the Sousa organization as well as the great leader himself.

Last week, Director Sousa addressed the meeting of the Pittsburgh Credit Men's Association at the Fort Pitt Hotel and a compliment is being paid to the distinguished composer and musician by that important body by its setting aside Friday of this week as "Sousa Night" for the Credit Men and the Exposition will then have a Credit Men's night. There are 1,200 members of that association. The programs for this afternoon and evening concerts follows:

- John Philip Sousa, Conductor.
Miss Virginia Root, Soprano.
Miss Nicoline Zedeler, Violiniste.
Herbert L. Clarke, Cornetist.
- AFTERNOON, 2 TO 3.
- Second Polonaise Liszt
Andante Cantabile, from String Quartet (Op. 11) Tchaikowsky
(Orchestrated for Sousa's Band by Herman Hand.)
Soprano Solo, "Caro Noma" Verdi
Miss Virginia Root.
Fantasia, "Here, There and Everywhere" Schreiner
Grand Italian Tattoo (new) Drescher
March, "The Federal" (new) Sousa
(Written for and dedicated to our friends, the Australians.)

- John Philip Sousa, Conductor.
Miss Virginia Root, Soprano.
Miss Nicoline Zedeler, Violiniste.
Herbert L. Clarke, Cornetist.
- AFTERNOON, 4 TO 5.
- Fantasia, "Tales of Hoffman" Offenbach
Cornet Solo, "The Debutante" Clarke
Herbert L. Clarke.
Ride of the Valkyries Wagner
Gems of Wales, "Welsh Airs" Godfrey
Violin Solo, "Scherzo Tarantelle" Wieniawski
Miss Nicoline Zedeler.
Introduction to Third Act, "Lohengrin" Wagner

- John Philip Sousa, Conductor.
Miss Virginia Root, Soprano.
Miss Nicoline Zedeler, Violiniste.
Herbert L. Clarke, Cornetist.
- EVENING, 7:30 TO 8:30.
- Procession of the Holy Grail, from "Parsifal" Wagner
Cornet Solo, "Showers of Gold" Clarke
Herbert L. Clarke.
Invitation a la Valse Weber
Soprano Solo, "Villanelle" Dell Acqua
Miss Virginia Root.
Valse, "Rosen aus den Suden" Strauss
Mars and Venus, from Suite Sousa

- John Philip Sousa, Conductor.
Miss Virginia Root, Soprano.
Miss Nicoline Zedeler, Violiniste.
Herbert L. Clarke, Cornetist.
- EVENING, 9:30 TO 10:30.
- Symphonic Poem, "Les Preludes" Liszt
(a) Valse Intermezzo, "Phryne" De Zulueta
(b) "Moonlight Dance" Finck
Violin Solo, "Old Vienna" Kreisler
Miss Nicoline Zedeler.
Prelude and Love's Death, "Tristan and Isolde" Wagner
Airs from "Robin Hood" De Koven
March, "On to Victory" Sousa

Sun, Pittsburgh, Sept. 17, 1912.

EXPO THRONGS ARE BREAKING RECORDS

Sousa and Exhibits Interest Scores of Visitors.

Following a record-breaking attendance at the Exposition Saturday, the crowds at the Point this week have continued to grow rapidly, and the splendid concerts by Sousa and his band are arousing keener interest and greater pleasure than ever. Only four more days remain of the Sousa engagement. Each day has a program prepared that is filled with surprises and appealing numbers. In the Theatorium this week there is being shown a moving picture of Sousa's reception at Sidney, Australia, in which the throngs are seen cheering the American organization.

- The programs for this evening's concerts follow:
- EVENING-7:30 TO 8:30.
- Torchlight Dance, in B flat Meyerbeer
Fantasia, "The Pride of Scotland" Godfrey
Violin solo, "Kaleidoscope" Cesar Cui
Miss Nicoline Zedeler.
Gems from the works of Verdi.
Valse, "Mirama" (new) Sonti
Tarantelle de Belphegor Jullien
Gems from the works of Mendelssohn.
Cornet solo, "Stars in a Velvety Sky" Clarke
Herbert L. Clarke.
Spanish Dances Moszkowski
Scenes from "Gotterdammerung" Wagner
Soprano Solo, Aria, from "Romeo and Juliet" Gounod
Miss Virginia Root.
Suite, "Americana" Thurban

Attendance Records Broken At Exposition

Sousa's Band Continues to Attract Thousands—Children Enjoy Treat.

The season's records for attendance were broken at the Exposition on Saturday, the crowds of visitors to the big Point buildings being the largest since the opening day. Sousa and his band charmed the thousands at the four concerts and hundreds stood throughout the programs and applauded when the popular and familiar music was rendered with so much fire and spirit. This week the series of programs prepared is one of the best ever presented by Sousa and his organization in Pittsburgh. It is varied and tuneful. It has the appealing interest that grows upon the audience as the numbers are presented. Sousa's inexhaustible supply of numbers for encores with so many surprises and delightful melodies has become recognized and brought forth outbursts of appreciative applause.

Up in the Theatorium there is being shown in addition to the vaudeville program, a series of moving pictures of special interest this week. One is the reception tendered Sousa and his band at Sidney, N. S. W., during his world's tour last year, showing the multitudes of Australians crowding to see and hear the great American band. The programs for this afternoon and evening follow:

- John Philip Sousa, Conductor.
Miss Virginia Root, Soprano.
Miss Nicoline Zedeler, Violiniste.
Herbert L. Clarke, Cornetist.
- AFTERNOON-2 to 3.
- Ballet Suite, "Coppelia" Delibes
Five Leaves from the Hymnal, extracted by Sousa
Violin Solo, "Hejre Kat" Hubay
Miss Nicoline Zedeler.
Prelude, "The Bells of Moscow" Rachmaninoff
Valse, "Toujours Fidele" Waldteufel
March, "The Invincible Eagle" Sousa

- John Philip Sousa, Conductor.
Miss Virginia Root, Soprano.
Miss Nicoline Zedeler, Violiniste.
Herbert L. Clarke, Cornetist.
- AFTERNOON-4 to 5.
- Gems from the works of Chopin.
Cornet Solo, "The Great Beyond" Carrington
Herbert L. Clarke.
Two Movements from "Les Alsaciennes" Massenet
(a) "The Wine Shop,"
(b) "A Sunday Evening"
Soprano Solo, "April Morn" Batten
Miss Virginia Root.
Valse, "Mabel" Godfrey
Overture, "Light Cavalry" Suppe

- John Philip Sousa, Conductor.
Miss Virginia Root, Soprano.
Miss Nicoline Zedeler, Violiniste.
Herbert L. Clarke, Cornetist.
- EVENING-7:30 to 8:30.
- Torchlight Dance, in B flat Meyerbeer
Fantasia, "The Pride of Scotland" Godfrey
Violin Solo, "Kaleidoscope" Cesar Cui
Miss Nicoline Zedeler.
Gems from the works of Verdi.
Valse, "Mirama" (new) Sonti
Tarantelle de Belphegor Jullien

- John Philip Sousa, Conductor.
Miss Virginia Root, Soprano.
Miss Nicoline Zedeler, Violiniste.
Herbert L. Clarke, Cornetist.
- EVENING-9:30 to 10:30.
- Gems from the works of Mendelssohn.
Cornet solo, "Stars in a Velvety Sky" Clarke
(new) Herbert L. Clarke.
Spanish Dances Moszkowski
Scenes from "Gotterdammerung" Wagner
Soprano Solo, Aria, from "Romeo and Juliet" Gounod
Miss Virginia Root.
Suite, "Americana" Thurban

Commercial Tribune Cincinnati, Ohio, Sept. 18, 1912.

Where Did You Get That Hat?

George M. Loomis, who has made and lost several fortunes as an impresario of musical stars, completed his flying visit to Cincinnati to prepare for the coming of John Philip Sousa and his band to the Grand Sunday, Sept. 29, and last night started on his westward journey.

Loomis got away in such a hurry that he made a very grave error. No, he did not forget to arrange his advertising or anything like that. But when he reached Manager Aylward's office yesterday afternoon he was in such a great hurry to begin his journey that he seized the first hat that came to hand and darted away with it.

The result is that he secured a hat that has been worn by everybody around the Grand from the manager down to the opera-glass boys. His perfectly good, new hat was left to Manager Aylward and the latter is now congratulating himself on having thus secured his winter headgear.

"That was the best trade I ever made," Aylward said. Loomis and the bum hat are now speeding westward.

Post, Pittsburgh, Pa.
Sept. 18, 1912.

Sun, Pittsburgh, Pa.
Sept. 18, 1912.

Dispatch, Pittsburgh,
Sept. 18, 1912.

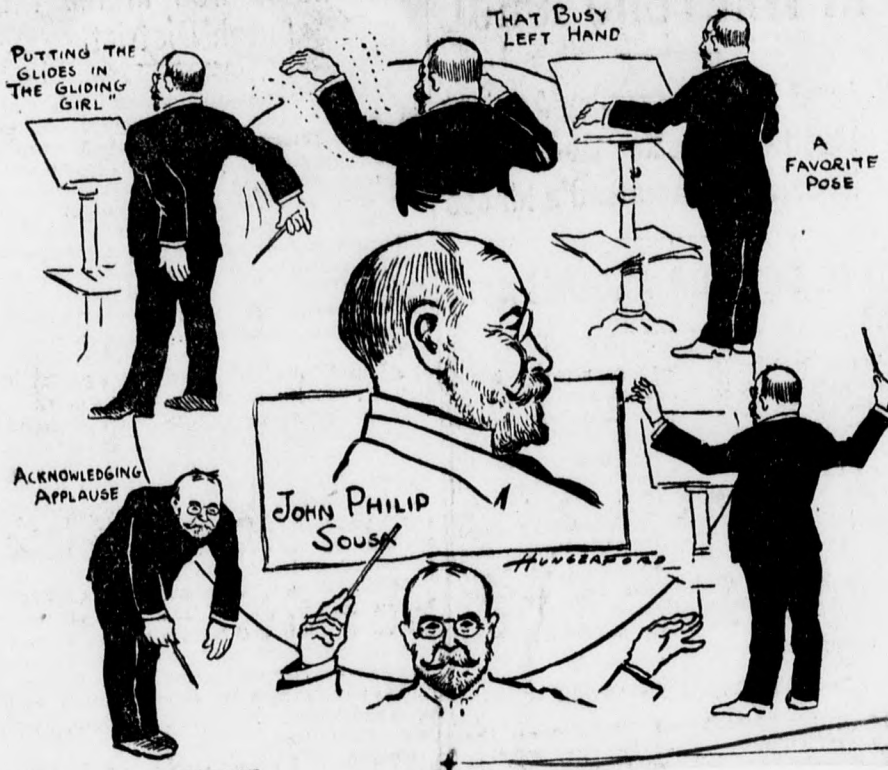
SOUSA CONCERTS PLEASE FOUR LARGE AUDIENCES

Pleasing Program, Covering Wide
Range of Music, Scheduled
for Today.

Four large audiences greeted Sousa and his band in Exposition Music Hall yesterday, and each was aroused to the keenest enthusiasm over the rendition of the stirring numbers. The special encore numbers were particularly well received. For this afternoon and evening the program prepared are excellent in character, and typical of Sousa. The soloists, who have done so much to add luster to the concerts, are winning honors each day. Miss Virginia Root and Miss Nicoline Zedeler, soprano and violin soloists, have scored many successes, while Herbert M. Clarke, the cornet soloist, has made legions of friends by his work. The programs for the concerts today follow:

AFTERNOON—2 TO 3.
Scenes from the most admired works of Meyerbeer.
Suite, "Sigurd Jorsalfar".....Grieg
Soprano Solo, "The Goose Girl".....Sousa
Miss Virginia Root.
Grand Fantasia, "Tannhauser".....Wagner
(a) Song of the Nightingale.....Filipovski
(Piccilo Obligato by Paul Senno.)
(b) Quartet, "Come Where My Love Lies
Dreaming".....Foster
(Trombones, Messrs. Corey, Perfetto, Sor-
dillo and Williams.)
March, "The Liberty Bell".....Sousa
AFTERNOON—4 TO 5.
Overture, "Merry Wives of Windsor".....Nicolai
Cornet Solo, "The Lost Chord".....Sullivan
Herbert L. Clarke.
Scene from "Der Rosenkavalier".....R. Strauss
Violin Solo, "Largo" from "Xerxes".....Handel
Miss Nicoline Zedeler.
Valse, "Life Let Us Cherish".....Strauss
March, "The Charlatan".....Sousa
EVENING—7:30 TO 8:30.
Portrait, "Kamenoi Ostrow".....Rubinstein
Ballet Suite, "Faust".....Gounod
Soprano Solo, "Will You Love Me When
the Lilies Are Dead?".....Sousa
Miss Virginia Root.
Prelude, "The Cricket on the Hearth".....Goldmark
Entre Acte, "The Jewels of the Madonna".....Wolf-Ferrari
Grand Galop di Concert, "The Chase of the
Lion".....Kolling
EVENING—9:30 TO 10:30.
Grand Fantasia, "Siegfried".....Wagner
(Horn Obligato by Herman Hand.)
Piccilo Solo, "Little Sweetheart".....Le Thiere
Paul Senno.
Largo, from "The New World Symphony".....Dvorak
Violin Solo, "The Zephyr".....Hubay
Miss Nicoline Zedeler.
(a) Russian Peasant Dance, "Kakuska".....Lehar
(b) Patrol, "The Whistling Johnnies" (new)
Hager
March, "Under the Double Eagle".....Wagner

"March King" Sousa Firm Believer in Inspiration



Bandmaster Expresses Through Interviewer His Ideas on the Composition of Music—May Write a Grand Opera.

"Boom," crashed the big bass drum. The "March King's" magic left hand ceased tracing in the air the swinging arabesques of melody. Rhythmically his mighty arms swung into the major theme of the perennially popular march. Galantly the band turned into the home stretch. Nearer and nearer they came. The swinging arms increased their oscillation. The audience thrilled and stamped its feet in time. Suddenly the arms went up, then down.

Bang! It was over. Out of the wreckage stepped John Philip Sousa; smiled, bowed, and walked from the platform of the Exposition music hall almost into the arms of the interviewer.

Preliminaries were done ere the applause of the crowd had died into silence. The bandmaster's coat was exchanged for a velvet smoking jacket. The baton transformed itself into a thick black cigar. Leaning back comfortably in an arm chair, the conductor surveyed his inquisitor across the table with an amused smile, and the real interview was on.

Believes in Inspiration.

"Inspiration?" repeated Sousa, in response to a tentative thrust. "Yes. I believe firmly in inspiration. Only inspired composition will stay with the people. The mere writing of notes, and arranging them in certain sequence is of the least importance. Properly trained, any man can do it. But it is the inspiration behind the word, that wins for it any degree of lasting appreciation."

"And the source of this inspiration?" "That is something of a venture into theology. It is my belief that inspiration comes from an intelligent nature. This belief is of great value to me. It gives me a sense of support and of companionship. A feeling of awe, too, comes over me, after I have written a new composition. I do not believe that any man who is an atheist can compose inspired music, any more than a mother can doubt the existence of a higher power."

"Believing, then, in inspiration," ventured the interviewer, "do you admit the aid of formula for attaining such results as you have attained?"

Sousa smiled enigmatically. "That is different," he answered, "nature puts a man into the world and sees to it that he makes his exit at the proper time. He is given certain equipment of talent and tendency. These he must develop for himself. Inspiration may suggest to him an idea. To make the most of that idea for a certain end he must apply all the past knowledge he can acquire. Inspiration must always be aided by art."

Cannot Be Sought.

"One cannot seek inspiration as an inventor seeks an invention. It must be awaited, and seized when it comes. That is why I have no regular time for composition. It took me six months to compose the 'King Cotton' march, which has been very popular. But the best march I ever wrote came to me in a flash while I paced the deck of the Teutonic during a voyage from England to Amer-

ica. I had been away for a long time and longed to be home again. I don't believe my country ever meant so much to me before. Then came the theme of the 'Stars and Stripes Forever' one day. I hummed it over until I had it complete in my head. It was a slight task to set it down later."

"Have you ever thought of composing an American grand opera?" came the question.

The composer of a score of light operas and a hundred marches accepted the change of subject.

"Yes," he nodded, "I have given some thought to a work of that kind. Perhaps I shall try my hand at it some day. At present I am awaiting the production of my latest opera, 'The Glass Blowers,' which will probably be put on in New York some time in December. After the work connected with its production is over I shall be ready for a new task. I may then begin on an American grand opera."

His Favorite Period.

"I have been unable to see the American Indian in grand opera. The colonial and revolutionary periods of our history do not appeal to me very good subjects. But there is one period in American history which, to my mind, is best fitted to furnish the background for a truly American opera. It is the time of Dolly Madison, of Burr and of Hamilton. At this epoch our country was growing out of its rugged beginnings and assuming some of the diplomatic and social graces of older nations. With dainty Dolly Madison as the principal figure in the libretto, and Burr, Hamilton and President Madison as subordinate characters, much could be done. If I find such a libretto I shall undoubtedly go to work on it. I may even write my own book, although I prefer using the libretto of another, if it meet the requirements."

Sousa, with all his musical activities, has written the libretto to one of his light operas, together with two novels and numerous magazine articles. His equipment for the work is undoubted. The ultimate result of his present attitude toward an American grand opera is to be awaited with interest.

SOUSA PROGRAMS FOR TODAY ARE OF EXCEPTIONAL MERIT

Famous Leader Apparently At-
tempts to Excel Himself
and "Paint the Lily"

Four splendid audiences greeted Sousa and his band at Exposition Music Hall yesterday. Millions have heard Sousa's marches, polkas and two-steps, but when they are performed with Sousa himself directing and his band playing, there is a new color spread over the production. The soloists, Miss Virginia Root and Miss Nicoline Zedeler, soprano and violin, have scored many delightful successes, while Herbert M. Clarke, the cornetist, has won constant applause.

On Friday evening the Credit Men's Association will attend in a body, the night having been designated "Credit Men's Night" of the season. Today's programs, afternoon and evening, follow:

AFTERNOON—2 TO 3.
Scenes from the most admired works of Meyerbeer.
Suite, "Sigurd Jorsalfar".....Grieg
Soprano Solo, "The Goose Girl".....Sousa
Miss Virginia Root.
Grand Fantasia, "Tannhauser".....Wagner
(a) Song of the Nightingale.....Filipovski
(Piccilo Obligato by Paul Senno.)
(b) Quartet, "Come Where My Love Lies Dreaming".....Foster
(Trombones, Messrs. Corey, Perfetto, Sordillo and Williams.)
March, "The Liberty Bell".....Sousa
AFTERNOON—4 TO 5.
Overture, "Merry Wives of Windsor".....Nicolai
Cornet Solo, "The Lost Chord".....Sullivan
Herbert L. Clarke.
Scene from "Der Rosenkavalier".....R. Strauss
Violin Solo, "Largo" from "Xerxes".....Handel
Miss Nicoline Zedeler.
Valse, "Life Let Us Cherish".....Strauss
March, "The Charlatan".....Sousa
EVENING—7:30 TO 8:30.
Portrait, "Kamenoi Ostrow".....Rubinstein
Ballet Suite, "Faust".....Gounod
Soprano Solo, "Will You Love Me When the Lilies Are Dead?".....Sousa
Miss Virginia Root.
Prelude, "The Cricket on the Hearth".....Goldmark
Entre acte, "The Jewels of the Madonna".....Wolf-Ferrari
Grand Galop di Concert, "The Chase of the Lion".....Kolling
EVENING—9:30 TO 10:30.
Grand Fantasia, "Siegfried".....Wagner
(Horn Obligato by Herman Hand.)
Piccilo Solo, "Little Sweetheart".....Le Thiere
Paul Senno.
Largo, from "The New World Symphony".....Dvorak
Violin Solo, "The Zephyr".....Hubay
Miss Nicoline Zedeler.
(a) Russian Peasant Dance, "Kakuska".....Lehar
(b) Patrol, "The Whistling Johnnies" (new)
Hager
March, "Under the Double Eagle".....Wagner

Sousa Continues to Please Expo Visitors

Music Hall at Point Show Is
Crowded Daily by Popular
Conductor's Admirers.

Four splendid audiences greeted Sousa and his band at the Exposition Music Hall yesterday, and each was aroused to the keenest enthusiasm over the rendition of the stirring numbers presented, especially the encores. It seemed as though Sousa brought new life and animation into every march and every number presented. Millions have heard Sousa's Marches, Polkas and Two-steps, but when these are heard with Sousa himself directing and his great band playing, there is a new color spread over the production that gives an entirely different aspect to the works.

This afternoon and evening, the programs prepared are excellent in character and typical of Sousa. The soloists, who have done so much to add luster to the concerts, are winning new honors each day. Miss Virginia Root and Miss Nicoline Zedeler, soprano and violin soloists, have scored many delightful successes, while Herbert M. Clarke, the cornet soloist, unequaled in the masterful control of his instrument, has made legions of friends and admirers during his stay in Pittsburgh by his wonderful work.

SOUSA'S STAY AT EXPO NEARS END

Splendid Programs Arranged
for His Famous Band.

Only three more days remain of the notable Sousa engagement at the Exposition after this evening's concerts. In the remaining concerts of the week there are not only some of the finest and best of the Sousa compositions, but many of the most noted productions of the great masters of music are scheduled. Besides, there will come the delightful Sousa encores, which makes the leader and his band famous all over the world. On Friday will come "Credit Men's night."

The programs for the evening concerts today follow:

7:30 TO 8:30.
Portrait, "Kamenoi Ostrow".....Rubinstein
Ballet Suite, "Faust".....Gounod
Soprano Solo, "Will You Love Me When
the Lilies Are Dead?".....Sousa
Miss Virginia Root.
Prelude, "The Cricket on the Hearth".....Goldmark
Entre Acte, "The Jewels of the Madonna".....Wolf-Ferrari
Grand Galop di Concert, "The Chase of the
Lion".....Kolling
9:30 TO 10:30.
Grand Fantasia, "Siegfried".....Wagner
(Horn Obligato by Herman Hand.)
Piccilo Solo, "Little Sweetheart".....Le Thiere
Paul Senno.
Largo, from "The New World Symphony".....Dvorak
Violin Solo, "The Zephyr".....Hubay
Miss Nicoline Zedeler.
(a) Russian Peasant Dance, "Kakuska".....Lehar
(b) Patrol, "The Whistling Johnnies" (new)
Hager
March, "Under the Double Eagle".....Wagner

GAZETTE TIMES, PITTSBURGH, Sept. 18, 1912.

Sun, Pittsburgh, Sept. 19, 1912.

Leader, Pittsburgh, Sept. 20, 1912.

NIRELLA'S NINE DEFEATS THE SOUSA BAND IN BASEBALL

March King's Cohorts Outplayed by Local Talent—Too Many "Sharps" on Opposing Side Spoiled "Score," Defeated Ones Declare—Victors' "Bass" Strength Won.

The air around Washington park was blue during the greater part of the forenoon yesterday. The cause of the odd rent in the atmosphere was the playing of two bands conducted respectively by John Philip Sousa and our own Danny Nirella. Some parts of the playing were so unfortunate that there were shouts, jeers and even cries of "Rotten," but when the crowd hissed, the perpetrator simply wiped the dirt off his shirt and grinned. For they were playing baseball, not music.

It was one of the finest games ever played in Washington park. This information is authentic, coming, as it does, direct from Frank Maggio, shot stop on the winning side—Danny Nirella's.

According to an eye witness it was a game of thrills and almost impossible plays. Pitcher Comley, for the Nirella aggregation, was the star of the game. He did everything with a ball that he can do with the cornet and that's a whole lot. He held the other side down to 12 hits, which is by no means bad when his own crowd got 30 bingles from Sousa's musicians. The final score, in favor of the local boys, was 22 to 7.

The big slaughter came in the fourth. The inning had been falling flat for Sousa's team, when one of the Nirella men struck a high pitch and the ball went sailing out into the wide, wide world. Although it was accidental, the center fielder, saw it coming and made

a minor jump. He also made a mistake about his time for the ball sailed overhead and wouldn't recognize the stop. While the poor fielder was sliding on his huckle the bases which had been filled were cleaned presto and when the inning reached its finale every one of the Nirella men had played a solo part.

While neither "Danny" nor John Philip were present at the game yesterday morning, they have promised to turn out with the boys Thursday, when a return game will be played with the two leaders in the box. While "Danny" gracefully says Sousa has it all over him in conducting some things, he's going to give the march king a great battle on the diamond.

The score at the end of the suite yesterday looked something like this:

Nirella's Band.	R.H.E.	Sousa's Band.	R.H.E.
Nardoza 3.....	2 2 1	Smith, m.....	1 2 2
Abbiati, m.....	5 5 0	Mis, 2.....	0 1 0
Dimond, l.....	2 4 0	Lewis, c.....	1 0 0
Comley p.....	3 5 0	Wette, s.....	1 1 1
Maggie 3.....	3 4 1	Senno p.....	2 4 0
Amen 3.....	0 4 0	Heldy 3.....	1 1 2
Comerda 2.....	1 1 0	Haynes rf.....	1 1 1
Ebbert lf.....	3 3 0	Shorty 1.....	0 2 1
Pasetti rf.....	2 2 0	Coco lf.....	0 0 1
Totals.....	22 30 7	Totals.....	7 12 10

Two-base hits—Comley, Amen, Ebbert, Smith. Three-base hits—Ebbert 2. Struck out—By Comley 13, by Senno 9.

CREDIT MEN TO ATTEND EXPOSITION

High Praise Voiced for Exhibits and Music.

Tomorrow evening at the Exposition will be devoted to the Pittsburgh Credit Men's association, which will attend in a body. Other organizations are preparing to have special days in the near future.

Conductor Sousa said last night that his present tour would terminate in time for him to return East for the production of his opera which is now being rehearsed in New York.

Words of commendation are filtering through to the Exposition officials this season indicating the pleased attitude of patrons of the Exposition. A life member, long absent from home, sends greeting and praises the improvement in the Exposition, and particularly commends its musical growth. Conductor Sousa in discussing the Exposition said: "It is the mother exposition of the country. Its work has been splendid and its influence for good in this community has been shown a thousand times in the past. Its future is of greater promise."

All the attractions are making steady gains in point of interest and are delighting the throngs at the Point. The Titanic disaster is receiving more commendation than any similar offering in the past. The programs for this evening's concerts follow:

Evening—7:30 to 8:30.	
1. Scenes from "The Gypsy Baron".....	Strauss
2. Cornet solo, "From the Shores of the Mighty Pacific".....	Clarke
3. Suite, "A Day in Venice".....	Nevin
4. Violin solo, "Rondo Capriccioso".....	Saint-Saens
Miss Nicoline Zedeler.	
5. Valse, "Hilda".....	Godfrey
6. (a) March, "Persian".....	Strauss
(b) March, "The Federal" (new).....	Sousa
Evening—9:30 to 10:30.	
1. Scenes from the most admired works of Gounod.	
2. Caprice, "Charming Women".....	Liebling
3. Soprano solo, "Maid of the Meadow".....	Sousa
Miss Virginia Root.	
4. Valse, "Artists' Life".....	Strauss
5. Norwegian dance.....	Grieg
Sousa	

NEED MORE SEATS FOR SOUSA CONCERTS

So great has the interest become in the closing concerts of Sousa and his band at the Exposition that the seating capacity of the Exposition music hall has been taxed each evening, and last night the management made provision for several hundred more seats by placing extra chairs on the big stage back of the musicians.

The program for this evening's concerts follow:

7:30 TO 8:30.	
Sherzo and Finale, from "Fourth Symphony".....	Tschalkowsky
Clarinet solo, "Rigoletto Fantasia".....	Norrito
Mr. Joseph Norrito.	
Tone Poem, "The Sorcerer's Apprentice".....	Dukas
Violin solo, "Prize Song" from "Meistersinger".....	Wagner
Miss Nicoline Zedeler.	
Siegfried's Death, from "The Gotterdammerung".....	Wagner
Suite, "La Korrigane".....	Widor
9:30 TO 10:30.	
Prelude, "Hansel and Gretel".....	Humperdinck
Cornet solo, "Stars in a Velvety Sky" (new).....	Clarke
Mr. Herbert L. Clarke.	
Prelude and Love's Death, from "Tristan and Isolde".....	Wagner
Soprano solo, "Air from Esclarmonde".....	Massenet
Miss Virginia Root.	
Fantasia, "Lohengrin".....	Wagner
March, "The Belle of Chicago".....	Sousa

Sun, Pittsburgh, Pa, Sept. 21, 1912.

SOUSA TO RENDER FAREWELL CONCERT

Innes and Musicians Will Appear Next Week.

Farewell concerts by Sousa and his great band will be given at the Exposition this afternoon and evening. Last evening, the big music hall was filled with crowds who tendered the band master and his musicians a tribute. The music was brilliant and the encore numbers especially delightful. The Credit Men's association was present. The soloists, Misses Root and Zedeler, and Mr. Clarke, received a deserved share of the applause.

The programs for this evening's concerts follow:

EVENING—7:30 TO 8:30.	
Overture, "The Agonies of Tantalus".....	Suppe
Piccolo Solo, "Topsy Polka".....	Rietzel
Paul Senno.	
Suite, "In Foreign Lands".....	Moskowsky
(a) "In Spain."	
(b) "In Germany."	
(c) "In Hungary."	
Soprano Solo, Prayer from "La Tosca".....	Puccini
Miss Virginia Root.	
(a) Mohamedan Serenade, "Imam" (new).....	Mann
(b) Intermezzo, "Heartsease" (new).....	Macbeth
March, "The Federal" (new).....	Sousa
(Written for and dedicated to our friends, the Australians.)	
EVENING—8:30 TO 9:30.	
Fantastic Episode "The Band Came Back".....	Sousa
Cornet Solo, "The Southern Cross" (new).....	Clarke
Herbert L. Clarke.	
Suite, "Tales of a Traveler" (new).....	Sousa
(a) "The Kafir on the Karoo."	
(b) "In the Land of the Golden Fleece."	
(c) "Grand Promenade at the White House."	
Violin Solo, "Zigenerweisen".....	Sarat
Miss Nicoline Zedeler.	
Valse, "On the Banks of the Beautiful Blue Danube".....	Strauss
March, "The Stars and Stripes Forever".....	Sousa

BUT THREE DAYS MORE OF SOUSA AND HIS BAND TO BE ENJOYED

Great Leader Tells Why His Organization Has Such an Extensive Repertory

To the thousands of Pittsburghers who heard Sousa and his band last evening, and for that matter since his notable engagement began at the Exposition this season, the marvel has been Sousa's wonderful repertoire from which his great organization draws so freely for encore numbers. Conductor Sousa last night explained the secret of this when he said: "Most of the members of the band have been with me for many years. Indeed some were among the first members when we organized nearly 21 years ago. We have presented in round numbers 10,000 different compositions in that time and our active repertoire today approximates half that number, or about 5,000 numbers. Almost any one of that vast number the band can play without preparation."

With only three more days to hear this wonderful band and enjoy the rare treat offered, attendance continues large. Tomorrow the Credit Men's Association will be at the Point in a body, and it will be "Credit Men's Night." The programs for this afternoon and evening follow:

AFTERNOON—2 TO 3.	
Overture, "Macbeth".....	Hatton
Scenes from "Natoma".....	Herbert
Violin solo, "Gavotte et Musette".....	Tor Aulin
Miss Nicoline Zedeler.	
Collocation, from "The Rhinegold".....	Wagner
Airs from "The Balkan Princess".....	Rubens
(a) Valse, "Mercedes" (new).....	Miro
(b) March, "The Directorate".....	Sousa

AFTERNOON—4 TO 5.	
Overture, "Rienzi".....	Wagner
Cornet Solo, "Inflammatus" from "Stabat Mater".....	Rossini
Herbert L. Clarke.	
Excerpts from "The Chocolate Soldier".....	O. Strauss

Songs for Soprano.	
(a) "Les Silhouettes" (new).....	Kuehne
(b) "Dedication" (new).....	Kuehne
Miss Virginia Root.	
Suite, "At a Spanish Fair".....	Lacome
March, "The Federal" (new).....	Sousa

EVENING—7:30 TO 8:30.	
Scenes from "The Gypsy Baron".....	Strauss
Cornet Solo, "From the Shores of the Mighty Pacific".....	Clarke
Herbert L. Clarke.	
Suite, "A Day in Venice".....	Nevin
Violin Solo, "Rondo Capriccioso".....	Saint-Saens
Miss Nicoline Zedeler.	
Valse, "Hilda".....	Godfrey
(a) March, "Persian".....	Strauss
(b) March, "The Federal" (new).....	Sousa

EVENING—9:30 TO 10:30.	
Scenes from the most admired works of Gounod.	
Caprice, "Charming Women".....	Liebling
Soprano Solo, "Maid of the Meadow".....	Sousa
Miss Virginia Root.	
Valse, "Artists' Life".....	Strauss
Norwegian Dance.....	Grieg
Sousa	

SOUSA'S REPERTOIRE IS MARVEL OF EXPOSITION

Encore Numbers Delight Thousands of Music Lovers Who Hear His Famous Band.

To the thousands of Pittsburghers who heard Sousa and his band last evening the marvel was Sousa's wonderful repertoire from which his great organization draws so freely for encore numbers. No other band in the world can offer such a remarkable wealth of music so varied and so charming. Ripened by years of experience and study of what the people want and how they want it, broadened by facing the audiences of every civilized country, it is hardly to be wondered at that Sousa stands pre-eminent in the music world. Sousa sees music as few others do. With only three more days to hear this wonderful band and enjoy the rare treat offered, attendance is showing marked increase. Tomorrow the Credit Men's association will be in the Point in a body.

The Titanic disaster is affording entertainment also. The municipal display, the schools, colleges, electrical and industrial exhibits and the great Reiner embroidery machine are of absorbing interest to the Pittsburgher.

The programs for this afternoon and evening follow:

AFTERNOON—2 TO 3.	
1. Overture, "Macbeth".....	Hatton
2. Scenes from "Natoma".....	Herbert
3. Violin solo, "Gavotte et Musette".....	Tor Aulin
Miss Nicoline Zedeler.	
4. Collocation, from "The Rhinegold".....	Wagner
5. Airs from "The Balkan Princess".....	Rubens
(a) Valse, "Mercedes" (new).....	Miro
(b) March, "The Directorate".....	Sousa

AFTERNOON—4 TO 5.	
1. Overture, "Rienzi".....	Wagner
2. Cornet solo, "Inflammatus" from "Stabat Mater".....	Rossini
Mr. Herbert L. Clarke.	
3. Excerpts from "The Chocolate Soldier".....	O. Strauss

Songs for soprano.	
(a) "Les Silhouettes" (new).....	Kuehne
(b) "Dedication" (new).....	Kuehne
Miss Virginia Root.	
Suite, "At a Spanish Fair".....	Lacome
March, "The Federal" (new).....	Sousa

EVENING—7:30 TO 8:30.	
1. Scenes from "The Gypsy Baron".....	Strauss
2. Cornet solo, "From the Shores of the Mighty Pacific".....	Clarke
Mr. Herbert L. Clarke.	
3. Suite, "A Day in Venice".....	Nevin
4. Violin solo, "Rondo Capriccioso".....	Saint-Saens
Miss Nicoline Zedeler.	
5. Valse, "Hilda".....	Godfrey
6. (a) March, "Persian".....	Strauss
(b) March, "The Federal" (new).....	Sousa

EVENING—9:30 TO 10:30.	
1. Scenes from the most admired works of Gounod.	
2. Caprice, "Charming Women".....	Liebling
3. Soprano solo, "Maid of the Meadow".....	Sousa
Miss Virginia Root.	
4. Valse, "Artists' Life".....	Strauss
5. Norwegian dance.....	Grieg
Sousa	

Sousa Says Pittsburgh Must Be Reckoned With

Band Master at Expo Realizes This Has Become a Musical Center.

The thousands who have heard Sousa and his band since his notable engagement began at the Exposition this season have marveled at his wonderful repertoire from which his great organization draws so freely for encore numbers. Conductor Sousa last night explained the secret of this when he said: "Most of the members of the band have been with me for many years. Indeed, some are among the first members when we organized 21 years ago. We have presented in round numbers 10,000 different compositions in that time and our active repertoire approximates about 5,000 numbers. Almost any one of that vast number the band can play without preparation."

For 15 years Sousa has studied Pittsburgh audiences, and his presentation of burgh programs for the Exposition concerts tells better than words how thoroughly he has mastered the subject. He has watched the development of Pittsburgh as a musical center until he declares: "In all things musical, Pittsburgh has to be reckoned with."

With only three more days to hear this wonderful band and enjoy the rare treat offered, attendance is showing marked increase. Tomorrow the Credit Men's association will be in the Point in a body.

HOW VARIOUS MUSICAL NOTABLES ARE WINDING UP THEIR VACATIONS



NO. 1 shows Riccardo Martin, the Metropolitan Opera House tenor, with his charming little daughter, Elfrida, in the "Patio" of the Hotel Reina Cristina, Algeciras, Spain, where Mr. Martin, spent part of his Summer. No. 2 represents Henrietta Wakefield, recently of the Metropolitan, in the waves at Bar Harbor. Maurice Lafarge, the vocal coach, and Emma Loeffler, the dramatic soprano, are seen in No. 3, on vacation in Maine. No. 4 shows Harold Henry, the well-known pianist, of Chicago, in Ontario, Can., where he has been camping. In No. 5 are represented Claude Madden, the noted composer and director, of Seattle, Wash., affectionately embracing his brother, Mont Madden, of New York. The photograph was made in Seattle. No. 6 shows Charles Wakefield Cadman,

the American composer, storing up energy in Denver, Col. Theodore Spiering, formerly of New York and Chicago, and now of Berlin, is pictured with his daughter in No. 7, while No. 9 shows his gifted pupil, the violinist, Nicoline Zedeler, who is soloist with John Philip Sousa's Band. No. 8 represents Rosalie Wirthlin, the contralto, at Cotuit, Mass., and No. 10, Lillian Shimberg, the brilliant young pianist, who will tour this country next season, on her vacation in Switzerland. No. 11 is Marie Mixter, the Philadelphia mezzo-contralto, at Pocono Pines, Pa., and No. 12 shows L. E. Behymer, the Los Angeles manager; Mrs. H. H. A. Beach, the American composer, and Marcella Craft, the American opera singer, in Munich. Clyde Van Nuys Fogel, the American composer, formerly of New York, is seen in No. 13 at his new home in Hamilton, Bermuda.

Dispatch, Pittsburgh,
Sept. 21, 1912.

Chronicle Telegraph, Pittsburgh,
Sept. 19, 1912.

LAST DAY OF SOUSA AND BAND COMES SADLY AT EXPOSITION

Credit Men's Association Mem-
bers Crowded Hall to Hear
Popular Organization

Ovations were the rule last evening at Exposition Music Hall. Sousa and his great band were forced to acknowledge the applause that came after each number, with encores and much bowing and smiling. Members of the Pittsburgh Credit Men's Association were in the audience, and there were thousands of others. This afternoon and evening the band will complete the notable engagement.

The programs for the afternoon and evening concerts follow:

AFTERNOON—2 TO 3.

Overture, "Thuringia".....Lassen

Trombone solo, "Love's Enchantment".....Pryor

Mr. Ralph Corey.

Suite, "At the King's Court".....Sousa

(a) "Her Ladyship, the Countess."

(b) Her Grace, the Duchess.

(c) "Her Majesty, the Queen."

Violin solo, "Othello Fantasia".....Ernst

Miss Nicoline Zedeler.

Waltz, "Moonlight on the Alster".....Fetras

March, "Beau Ideal".....Sousa

AFTERNOON—4 TO 5.

Character Studies, "Dwellers in the

Soprano solo, "Will You Love When the

Lilies are Dead?".....Sousa

Miss Virginia Root.

Excerpts from "The Quaker Girl".....Monckton

March, "The Fairest of the Fair".....Sousa

EVENING—7:30 TO 8:30.

Overture, "The Agonies of Tantalus".....Suppe

Piccolo solo, "Trixy Polka".....Rietzel

Mr. Paul Senno.

Suite, "In Foreign Lands".....Moskowsky

(a) "In Spain."

(b) "In Germany."

(c) "In Hungary."

Soprano solo, Prayer from "La Tosca".....Puccini

Miss Virginia Root.

(a) Mohammedan Serenade, "Imam".....Mann

(b) Intermezzo, "Heartease" (new).....Mann

March, "The Federal" (new).....Sousa

(Written for and dedicated to our friends, the

Australians.)

EVENING—8:30 TO 9:30.

Fantastic Episode, "The Band Came

Back".....Sousa

Cornet solo, "The Southern Cross" (new)

.....Clarke

Mr. Herbert L. Clarke.

Suite, "Tales of a Traveler" (new).....Sousa

(a) "The Kaffir on the Karoo."

(b) "In the Land of the Golden Fleece."

(c) "Grand Promenade at the White House."

Violin solo, "Ziguerweisen".....Sarat

Miss Nicoline Zedeler.

Waltz, "On the Banks of the Beautiful

Blue Danube".....Strauss

March, "The Stars and Stripes Forever".....Sousa

Sousa Preparing to Play His Farewell

Great Bandmaster Must Hurry
From Exposition to Work
on His New Opera.

PRAISES THE LOCAL SHOW

John Philip Sousa and his great band will soon say "goodby" for this season at the Exposition. Saturday night the farewell concerts will be given. In the meantime there are a number of events scheduled to increase the interest of the Point show. Tomorrow night will be specially devoted to the Pittsburgh Credit Men's Association, which will attend in a body. Other organizations are preparing to have special days in the near future. Conductor Sousa said last night that the present tour will terminate in time to get him back east for the production of his opera, which is now being rehearsed in New York and which will be some time in December. As busy as he is, Mr. Sousa has time to devote to the serious work of writing new music. He said last night: "This band has for 20 years blazed a path in new fields of music. Its strength lies in the fact that it is not bound down by tradition nor law in music."

For 15 years Mr. Sousa has studied Pittsburgh's musical taste, and it is his intimate knowledge of what the people want and how they want it that gives his organization the hold on the public that it has, as shown through the record attendance at the Point this week.

Conductor Sousa in discussing the Exposition said: "It is the mother exposition of the country. Its work has been splendid and its influence for good in this community has been shown a thousand times in the past. Its future is of greater promise."

The program for tonight's concerts follow:

7:30 to 8:30.

Scenes from "The Gypsy Baron".....Strauss

Cornet Solo, "From the Shores of the

Mighty Pacific".....Clarke

Mr. Herbert L. Clarke.

Suite, "A Day in Venice".....Nevin

Violin Solo, "Rondo Capriccioso".....Saint-Saens

Miss Nicoline Zedeler.

Waltz, "Hilda".....Godfrey

(a) March, "Persian".....Strauss

(b) March, "The Federal" (new).....Sousa

9:30 to 10:30.

Scenes from the most admired works of Gounod.

Caprice, "Charming Women".....Liebling

Soprano Solo, "Maid of the Meadows".....Sousa

Miss Virginia Root.

Waltz, "Artists' Life".....Strauss

Norwegian Dance.....Grieg

March, "The Crusader".....Sousa

Indicator, Youngstown Co.
Sept. 20, 1912.

SOUSA'S BAND AT PITTSBURGH EXPO.

Wonderful Organization Draws Big Crowds

Sousa and his wonderful band are attracting thousands of visitors to the Pittsburgh Exposition since last week and are today arousing more enthusiasm among the vast audiences at Exposition Music Hall than ever. For sixteen years this great band master and his wonderful organization of musicians, each one of the fifty being a soloist on his own instrument, have increased in popularity in Pittsburgh. The band returned to Pittsburgh on Monday, Sept. 9, for the first time since it completed its most wonderful world's tour, during which it visited all of the civilized countries of the old world and even penetrated into South Africa, and at every point reached it was greeted by tremendous audiences and has become recognized now as the national band of America. This well-earned title is gladly accorded it in Pittsburgh, where it is better known than in most communities of the world. Accompanying the band are three noted soloists: Miss Virginia Root, a soprano soloist; Miss Nicoline Zedeler, violinist, and Herbert Clarke, cornetist. These three have been with the band throughout its tour and their work added lustre to their successes everywhere. In the concerts at the Point show it is a question whether the band or the soloists received the greatest ovations. All are extremely popular. Every program is rich with music of the Sousa type, bright and sparkling, masterful in rendition and thrilling at times with a fire and spirit that is inborn in the American people.

The programs have continued four each day and will continue throughout the present week and until Sept. 21, a two weeks' engagement. Some regrets have been expressed that another week could not be added, for the tremendous demand for tickets for this attraction alone has been a surprise and delight to those who are music lovers of good wholesome national music. Sousa has introduced a number of new works of his own, also new marches of others, and every feature of the program is appealing in interest and thoroughly characteristic of the great band master and "March King" which makes the entire concert programs so popular. The charm of Conductor Sousa's concerts are chiefly because they reach down into the heart of everybody and they are neither too classic nor are they primary in their arrangement.

COLONIAL.

When in the Antipodes.

McGee and Reece, the team who are doing some remarkably clever dancing this week at the Colonial theater, are in private life Mr. and Mrs. McGee. They have been playing engagements in Australia, New Zealand and other antipodal spots. In a dressing-room chat Monday Mrs. McGee brought out from her trunk her cherished scrapbook, which is full of overflowing with clippings, pictures and bills of the various theaters at which she and her husband played while abroad. There was one interesting snapshot taken of a Brisbane, Australia, billboard, showing the posters for McGee and Reece and also for John Philip Sousa's band, which was there at the same time. And apropos of this, Mrs. McGee told the following interesting story: "You see, you do not run into many Americans in Australia, and you cannot imagine how good it feels when you do. Well, perhaps you don't know how lovely Sousa is to his own countrymen and women when he meets them abroad, but I know. At Brisbane, where we were playing at His Majesty theater, Mr. Sousa came to see the performance. Well, when we came out to do our dances, Mr. Sousa stood up and shouted, 'Hello, Yanks! Hello, Yanks!' It made us feel so happy, didn't it?" And "Jimmy" said it certainly

MUSICAL AMERICA September 28, 1912.

MUSICAL INSTRUMENTS LIKE MEN IN DISPOSITION

[John Philip Sousa in Northward-Holt Magazine.]

THE peculiarities of instruments are duplicated by the characteristics of human kind, the wide range affording interesting study. The queen of the musical family is the violin, sensitive under all conditions, capable of the most minute gradations of sound and pitch; now sentimental, now brilliant, now coquettish, now breathing notes of passionate love. Look about you and you will find the violin's double among some you know; high strung, diffident, capable of all the emotions, beautiful in the crystalized harmonies of affection and sympathy. Another affinity is the heavy going, stolid, slow thinking, one-idea man whose life is taken up with punctuating time with breakfast, luncheon, dinner, sleep; breakfast, luncheon, dinner, sleep, *ad infinitum*. He may be likened to the bass drum with its "thump, thump, thump, thump" and again "thump, thump, thump, thump"; the thump, like the meals and sleep of the man, may be great or small, but it is always "thump, thump, thump, thump!"

Then, again, we have the man in life like the instrument in the orchestra, destined never to arise above second position. A

third alto horn man may envy a solo alto man, but he remains a third alto man forever. A second trombone may cast jealous eyes at his brother in the first chair, but it availeth him not. Fourth cornets and second fiddles, eighth clarinets and sixth trumpets, may deride the captains of industry of the instrumental group, but they ever remain in obscurity. If instruments were born equal all would be sovereigns, and if men were born equal all would be soloists.

Dispositions in instruments and people go hand in hand. The shrieking fife and hysterical woman are twins and both can become nuisances; the golden thread of the oboe's tone and the beautiful voice of shy sixteen walk arm in arm. The pomp and circumstance of the emperor are exemplified in the nobleness of trombone; the languorous lisp of the Summer girl is echoed in the rhythm of Andalusian guitar. The love proposal is pictured in the impassioned melody enunciated in the tenor-clef of 'cello, while the flirty giggling of the shallow coquette finds its mate in the fickle flights of piccolo. The man who never deviates, a sort of animated law of the Medes and Persians, meets his rival in the positive "Umph" of bass-horn, while the undecided never-can-make-up-his-mind individual is pictured by the hesitating "pah" of the second alto.

Bulletin, Pittsburgh
Sept. 21, 1912.

PITTSBURGH EXPOSITION—

Fully 50,000 people visited the Exposition at the Point during last week and were delighted with the Sousa programs, presented by the great bandmaster and his famous organization. Four programs each day, each replete with varied and delightful numbers, were made more than charming by the encore numbers, or "specials," which brought out the wonderful versatility of of Sousa and his organization. And this week is but a repetition of this delightful feast of music. The second and closing week of Sousa promises to surpass the first and to make a record for attendance and enthusiasm at the Pittsburg Exposition.

Commercial Tribune
Cincinnati, O. Sept. 22, 1912

A LONDON VIEW OF SOUSA.

"Sousa is doing a twelve months' tour around the globe," writes a London critic. "Sousa is a superb musician and a genius. During the last eighteen years he has composed more than 2,000 pieces, 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' marches 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'? Later in the evening with absolute faultless delicacy they rendered 'The Bells of Moscow' and, subdued until almost inaudible, accompanied the splendid violin playing of Miss Zedeler. Where, then, were the blasts of the trombone? Lost or rather mingled in the mysterious wave of musical sound which supported, but never dominated a light soprano voice or the most delicate tones of the violin!"

"Could any but a consummate artist accomplish this by the funny little jerks of the hand and swinging of the forearm? You haven't heard the remarkable in music till you have heard the question, 'Has Anybody 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."

Sketch, Columbus, Ohio.
Sept. 23, 1912.

Sousa Concerts.

Sousa, the ever popular, drew two houses to the Southern theater Sunday that were near capacity in spite of the discouraging weather. He still has a notable band that is well under the control of his magnetic hand, which directs a program that is full of good things, if sometimes marred a little by the customary attempts to be picturesque. It is Sousa, however, and if he had a multitude of sins to forgive, which he most certainly has not, the public would be unfailingly charitable.

The afternoon program included a Sousa suite, "Jewels in the Western World," picturing the red, white and black man; Siegfried's Death from Wagner's "Die Gotterdammerung," and an entire act from Wolf-Ferrari's "The Jewels of the Madonna," besides the pieces which have made this bandmaster a household word around the world's circle.

The evening program was heard by a cordial audience that sometimes demanded three encores. The rustic dance number from Goldmark's "A Country Wedding," which the symphony orchestras have played here often, was given in superior style, marked by exceptional wood-wind beauty. An original suite of his own, "Tales of a Traveler," was directed by Mr. Sousa in convincing fashion, with three movements, the first a Kaffir girl piping on the kharoo and the dusky tribal dancers; the second, lovers and visions of future glory in Australia, "the land of the golden fleece"; and a grand promenade at the White House, creating a spirited finale. The first two movements contained some melodies of elegant construction. Two other heavy pieces, the Largo from Dvorak's "New World" symphony and a funeral march from Tchaikovsky's "Caucasian Sketches," made one frequently conscious of the limitations of a band of brasses in certain symphonic studies.

The typical Sousa pieces were swingingly rendered and well applauded. Some of the old favorites were used as encores. The last number was a bravura gallop, "Dance of the Cordials," and the most picturesque march used was the new "Federal," employed at both programs. Its dedication shows the love which Mr. Sousa plainly has for the land of the Australians.

The solo assistants were all competent and artistic. Herbert L. Clarke exhibited a splendid command of tone clarity and breath control in his cornet playing, and a little Hawaiian song was a thing of lyric beauty. Miss Virginia Root, soprano, had an attractive personality and a voice not too well schooled, but with some appealing qualities, which found best opportunity in a goose-girl song, and Miss Nicoline Zedeler, an alert little violinist with a bow-arm of dexterity and a singing tone, played Sarasate's "Faust Fantasy" in admirable fashion.

H. E. CHERRINGTON.

Journal, Columbus, O.
Sept. 23, 1912.

SOUSA'S band was heard in two concerts yesterday in the Southern Theater. Despite the very inclement weather practically capacity houses heard both programs. Enthusiasm ran riot at each concert and the programs were more than doubled in length by encores. There is a dash about a Sousa concert that is fascinating. There are no long waits between numbers and encores are quickly responded to. In several instances yesterday as many as three encores were demanded. The program ranged all the way from Siegfried's death march from Wagner's "Die Gotterdammerung" to "Everybody's Doing It."

This latter number Sousa has arranged in a highly amusing manner, the melody being given one moment to the piccolo and the very next to the bass horn. Not exactly artistic this, but Sousa arranges his programs to suit all tastes. There was much good music heard yesterday, the selections including the entire act to Wolf-Ferrari's "The Jewels of the Madonna" (heard here for the first time), the Largo from Dvorak's New World Symphony, etc.

Sousa's marches, played as only his band can play them, aroused the audiences to great enthusiasm. His latest march, "The Federal," disclosed the fact that he can still hold title to "The March King." The band played throughout with great precision, excellent shading and in the serious music gave a fine account of itself. The marches, of course, were played in inimitable fashion. Sousa's picturesque and graceful style of conducting is the same as of old.

One of his latest compositions, a suite styled "Tales of a Traveler," was heard here for the first time. It is descriptive music of the first rate and was most cordially received. The soloists, who included Miss Virginia Root, soprano; Miss Nicoline Zedeler, violinist, and Herbert Clark, cornetist, gave evident pleasure to the audiences as all were obliged to respond to enthusiastic encores.

OLEY SPEARS.

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TEN CENTS
A COPY



HERBERT L. CLARKE

Cornet Soloist Who Is Making a Big Hit With Sousa's Band

Register, Sandusky, O.
Sept. 24, 1912.

It is an event when Sousa's band visits a city. Sunday the rain ceased not to fall all day. The Southern theatre was packed to the doors both matinee and evening to hear this really great band.

Great as this band is and great as is the fame of its leader, one may venture the assertion that hundreds of the old boys at the Home would trade it off if they could for that girl band from Chicago Junction. This much may be said for the unmusical veteran that musical Columbus applauded more enthusiastically the passing melody "Everybody's Doin' It" than they did "Siegfried's Death" from "Die Gotterdammerung," that great theme from Wagner's Filogy. That soul-moving composition, played with masterly effect elicited critical and enthusiastic applause, but it was the effervescent ragtime that got the hand. This light thing as given by Sousa kept the audience in continuous laughter.

Queer, ain't it, that a lot of clarinets and piccalos and bassoons and oboes with cornets and kettle drums could keep an audience laughing. It showed the power of the master that could make an audience feel a sort of heartache at some theme of rare pathos and then roar with laughter at the eccentricities of these same instruments. Sousa introduced his new march "The Federal," a splendid composition, and for an encore gave the fine old "Stars and Stripes" march. Through all the world this musical apotheosis to the flag has been played. When the piccalos, the trombones and the cornets lined up on the stage for the splendid finale the applause began and kept up until the conclusion. To hear Sousa's band play that would make all the veterans years younger. Concerning the more classical selections they might say something that would sound mightily like the title of the Wagner theme mentioned above. This band concert had nothing to do with the campaign opening that caused this effusion, but it followed close and was such a treat that one can only wish that Manager Woodward may get Sousa in Sandusky.

Musical America,
Sept. 28, 1912.

John Philip Sousa and his peerless band finished a two weeks' engagement at the Pittsburgh Exposition Saturday night. Before leaving Pittsburgh Mr. Sousa announced that the present tour would terminate in time to get him back in New

York for the production of his opera in December. He had a word of praise for the Pittsburgh Exposition as the mother exposition of the country and declared that its influence for good in the music of the community had been shown a thousand times.

Mr. Sousa's program of last Friday night was particularly interesting, opening with Scenes from "The Gypsy Baron," by Strauss. Nicoline Zedeler, the violinist, appeared as soloist in the first part, giving with good effect the Rondo Capriccioso by Saint-Saens. Virginia Root, the soprano, was soloist in the second half, singing with much charm Sousa's tuneful "Maid of the Meadows." Sousa's programs during the entire concert period were much enjoyed by extraordinarily large audiences.

E. C. S.

News, Dayton, O.
Sept. 30, 1912.

John Philip Sousa, the great bandmaster, gave one of the most delightful concerts ever presented by this popular director at the Victoria theatre Saturday night. The old Sousa marches given on encores are still prime favorites with the music-loving public.

Times, Zanesville, O.
Sept. 24, 1912.

GREAT MUSICAL TREAT BY SOUSA

Schultz House Packed from Pit to Dome Last Evening

There's no vaudeville about Mr. John Philip Sousa when conducting his great band; he is always the cultured American gentleman, sans the monkey-shines of the newfangled school of conductors who run to motions and length of hair. That's why the American people love Sousa and why Zanesville gave him a capacity house at the Schultz opera house last evening.

Local musicians had begged that the program include the overture from Tannhauser, so it was substituted for the first number on the printed bill, with encore of Mr. Sousa's own "El Capitan." Mr. Herbert Clark, cornetist, did "Tales of a Traveler" as per program, and responded with the national Hawaiian farewell song, "Aloha" (good bye), and "The Rosary." The band played "The Kaffir and the Kareo," and "The Land of the Golden Fleece," two of Sousa's descriptive compositions, and "Grand Promenade at the White House" with encore "The Gliding Girl."

Miss Virginia Root, soprano, sang "The Voice of Spring" (Strauss), responding to thunders of applause with "Annie Laurie" and "The Goose Girl." Hers is a wonderful voice, full, round and complete. Mr. Sousa then gave "Cortege of the Sitar," "Parade of the Tie Soldiers" and his "Federal March," with encores of "The Stars and Stripes Forever" and other popular pieces, including a comedy version of "Everybody's Doin' It."

The real treat of the evening was the young Hungarian violiniste, Miss Nicoline Zedeler, who played "Faust Fantasie" with responses of "Humoresque" and "Scherzino." She is a wonderful artist, perhaps the most marvelous ever heard here since Ole Bull played in the old Black's music hall years and years ago. The closing number by the entire band was "Dance of the Cordellas," and the vast audience departed thoroughly pleased with the evening's entertainment.

News, Springfield, O.
Sept. 29, 1912.

What The Press Agents Say

FAIRBANKS THEATER.

The incomparable "March King" John Philip Sousa yesterday afforded a delightful two hours of splendid band music to an audience that comfortably filled the Fairbanks. While the regular numbers of the program were excellent and thoroughly enjoyed, it was the encore numbers which reached the highest wave of appreciation and applause from the audience; in nearly every case these selections were Sousa's own, and as a voice was heard to remark—with a refreshing indifference to grammatical construction—as the thrilling measures of "El Capitan" ceased to vibrate—"his music has that swing to it, that nobody else's has."

El Capitan, The Federal March, The Stars and Stripes Forever, have swept the country in a wave of tremendous popularity, time and time again, but no other organization can play Sousa's music like Sousa's own. Miss Virginia Root, soprano; Miss Nicoline Zedeler, violinist; Mr. Herbert L. Clark, cornetist, received marked applause for their artistic solo work.

SOUSA'S BAND FILLS VICTORIA SATURDAY NIGHT

Great Bandmaster's Compositions Share Honors With Classics.

SEASON OPENS FOR THEATER

The season opened auspiciously at the Victoria Saturday evening. America's Marching King, with his band appeared in one of the splendid programs which have been popular throughout the country for many a season.

Time has dealt gently with him whom all America loves and revere. Year after year he comes the same as yesterday, not a whit less virile than in his early career when he wielded the baton of the National Military Band. In his directing he is the voice of his music. His baton glides through languorous phrases and his entire physique radiates the fire of his enthusiasm as he commands his men with regal majesty and simple ease.

He is generous as few concert masters are generous. Sousa never sends his audience away empty when they ask for more, and because of it we love him. His encores awakened as sincere enthusiasm Saturday evening as did the program proper.

The Listzt First Hungarian Rhapsody with which the program was

opened was brilliant as only winds and brasses are brilliant. The new suite, "Tales of a Traveler" from his own prolific pen, was one of the attractive numbers of the evening. The glimpse of South Africa was a wild, weird dance with the strangest pauses; with the sunny content in the lilt of a waltz following close in the Australian pictures, concluding with the majesty and dignity of The White House Promenade, picturing the land of the stars and stripes.

The Largo from Dvorak's New World Symphony, a favorite with organists, with the solo in the reeds was one of the games of the evening. There were also given the Intermezzo from the Jewels of the Madonna, and several other marches as only Sousa can play marches.

The soloists of the evening were Herbert L. Clarke, cornetist; Miss Virginia Root, soprano, and Miss Nicoline Zedeler, violinist. Mr. Clarke received one of the highest compliments a well-bred audience ever pays an artist when, forgetting itself for an instant, it breaks into the melody of the number to applaud some particularly artistic bit of work, and repents in sack-cloth and ashes immediately thereafter for its rudeness. Miss Root was no less cordially received, her cadenzas in Strauss' "Voice of Spring" rivaling the flutes themselves. Her rendition of "Annie Laurie" was artistic in its simple sweetness. Miss Zedeler is no less a master in her field, for the Faust Fantasie danced from her strings with passion and fire, and her technique was brilliant. Two encores were demanded in appreciation.

The encores of the evening deserve a word for themselves, for they were a feast of Sousa's best efforts. "Girls Who Have Loved" was one of the daintiest, most attractive bits of the lighter pleasures of the evening. "The Gliding Girl" was another dainty tid-bit of Sousa's repertoire in lighter vein. It was good to hear "The Fairest of the Fair," which every band ever organized has tried to play, given

under the composer's own baton, and when the trombone sextet pealed forth the melody it shook the house. They even demonstrated "Everybody's Doin' It" until children gurgled and screamed in glee, and even the Sphinx would have chuckled. Sousa's best, "The Stars and Stripes Forever," was the brilliant climax among the encores of the evening, and when fifteen brasses stand to play that majestic melody, the march that has become a sort of national anthem almost brings patriotic Americans to their feet.

Sousa and his band will ever appeal with the great democratic appeal which interests the common people, music lovers and the world at large with equal charm. His life long, Mr. Sousa will fill a very definite place in the hearts of all Americans, for he expresses the broad, varied life and interests of the nation as few artists can.

Enquirer, Cincinnati, O.
Sept. 30, 1912.

SOUSA CONCERTS.

Sousa, grown older and grayer, but with all the mannerisms of the heyday of his popularity, gave two concerts at the Grand yesterday with his band. Both programs were typical. The latest popular tunes, not overlooking the latest Sousa march, were side by side with excerpts from the classics. And of encores there were plenty. That is one of the features of such a concert. The printed program is at least trebled in numbers, meanings that two encores are always prepared for each and every number. Sometimes these encores are not always apropos, and it does seem a little incongruous to follow the Siegfried death music with a bouncing march and the movement from the "Rustic" wedding with a fantastic arrangement of "Everybody's Doin' It." But audiences which gather to hear Sousa are a law in themselves, just as the celebrated composer-conductor is.

The band is a good one this year. There is no need expatiating on the manner in which the various numbers were rendered. Some of the transcriptions went better than others. The intermezzo from "The Jewels of the Madonna" was something new for this part of the country, as was Sousa's latest "Federal March." Some of the old favorites were included in the encores, again emphasizing the fact that they have a character all their own and that they are the nearest approach we have to an American style.

The soloists were Herbert L. Clarke, the cornetist, who is still one of the best exponents of his instrument. Virginia Root, a charming young soprano, with a light and flexible voice, sang pleasingly, and Nicoline Zedeler played the favorite of all violinists, the "Zigeunerweisen" of Sarasate, with considerable technical facility and dash. Fair-sized crowds attended both of the concerts and the usual amount of enthusiasm was apparent.

Musical America,
Oct. 5, 1912.

SOUSA IN CINCINNATI

Bandmaster Popular as Ever—Novelties for Conservatory String Orchestra

CINCINNATI, Sept. 28.—On Sunday afternoon and evening, in the Grand Opera House, John Philip Sousa and his famous band were heard by the usual crowd of Sousa admirers. Sousa had not been in Cincinnati for several years and therefore his coming was an event of importance to music-lovers. The usual Sousa program was given, with the well-known marches as encores, and the soloists were H. L. Clark, cornetist; Nicoline Zedeler, violinist, and Margaret Root, pianist.

Commercial Tribune, Cincinnati, O.
Sept. 30, 1912.

Palladium, Richmond, Ind.,
Sept. 30, 1912.

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SOUSA AND BAND AT GRAND

MISS NICOLINE ZEDELER.



John Philip Sousa, the "March King," greatest of American leaders and composers, with his incomparable band, gave two concerts at the Grand Opera house yesterday to large and enthusiastic audiences.

This was the famous director's first appearance with his band in Cincinnati since his famous concert tour around the world. There was an anxious audience, of course, to know of the present quality of this world-famed organization, and Sousa, in consequence, was given a royal welcome as he took his position at the leader's stand. In appearance he is but slightly changed and as a wielder of the baton more subdued, perhaps, but better matured in his art and more exacting. He

led the few classical numbers with admirable precision and finish, but the marches and stirringly inspiring bits were given with the same old Sousa fire and dramatic forcefulness, almost bringing the audience to its feet. The program of the afternoon was delightfully varied, and each selection found such universal appreciation that the lightest and most trivial number received vociferous encores. A Sousa concert without Sousa marches would be like "Hamlet" with the melancholy prince eliminated, and, of course, each of the Sousa works stirred clamorous redemands. But the uniform excellence of the program prevented an excess of praise for any one selection, all being acclaimed with extreme fervor.

The soloists, all good, were each highly honored, but none more generously than Miss Nicoline Zedeler, a violinist of remarkable talent and unusual accomplishments.

Press, Philadelphia,
Oct. 3, 1912.

John Philip Sousa.

To the Editor of "The Press."
Sir:—Will you kindly publish, at an early date, a sketch of the life of John Philip Sousa, the celebrated bandmaster? Will you please include in the sketch his birthplace and of what nationality he is? Is his name "Sousa" or is it "Philipso?"

L. M. M.

Philadelphia, Sept. 25, 1912.

John Philip Sousa is the son of Antonio and Elizabeth (Trinkhaus) Sousa. He was born in Washington, D. C., November 6, 1854. He was a music teacher at fifteen and a conductor at seventeen. He was one of the first violins of Jacques Offenbach's orchestra when the latter was in the United States. He was the band leader of the United States Marine Corps from 1880 to 1892, since which time he has been director of Sousa's Band. He has been conducting both in this country and Europe since then, and in 1910-1911 he made a tour of the world. He has composed a great many marches and other compositions. His operas are "El Capitan," "The Bride Elect," "The Charlatan," "The Free Lance," etc. He has written several books, mostly musical in character. His present address is Astor Court Building, New York City.

Music Lovers are the Same All Over the World Sousa States

BY ESTHER GRIFFIN WHITE.

"Music lovers are the same the world over," said John Philip Sousa, the world's most celebrated band director to a representative of the Palladium this morning. This in reply to a question as to where the most enthusiasm was manifested in the recent tour of the globe made by this famous organization.

"Presumably those who go to a concert go because they like music," said Mr. Sousa, "and audiences are very much alike in Johannesburg, London or—Richmond, Indiana."

"I have played in a good many Richmonds—for there are a number of Richmonds in the field," said Mr. Sousa wittily. "Richmond, England; Richmond, Virginia, and other Richmonds."

"We celebrated our anniversary the other day," went on the great composer, "for we came of age on the 26th. On that day the band was twenty-one years old—we were, I think, in Springfield, Ohio—and there are five of the original company now in the present organization."

"Our organization is, perhaps, unique in its musical complexion," said Mr. Sousa in reply to a question or two as to its artistic ideals. "I was told that I could not conduct one on its basis. That it was musically anachronistic. Artistically anomalous. But the celebration of our coming of age refutes these predictions."

Sousa, who is evidently something of a musical anarchist in that he is not hampered by tradition and ignores precedents—preferring to create his own—states that there is no reason why he should not play an arrange-

ment for some popular song of the hour as an encore for a Wagnerian number or other musical classic.

That it is not so much the matter as the manner. In other words that director or composer can lend the of his genius, or the peculiarities of his talents, to any composition of whatever character and interpret it with artistic eclat.

In some general remarks as to the character of great instrumental ensemble bodies Sousa talked interestingly of their varying form. The Symphony orchestra, which was the most perfect expression; of the Casino band, whose existence is more entirely continental; of the military band which must, said Sousa, work impressionistically, in big, broad effects, rather than in finer detail; of the organization made up entirely of the brasses and their different manifestations.

"Isn't that rather ancient history?" asked Sousa smilingly in response to a question from the reporter as to has original connection with the United States Marine Band. Nonetheless the great bandmaster referred reminiscently to his leadership of that organization although he modestly refused to agree to the well known fact that it was he who gave this band its fame.

Sousa's personality is one of great charm the famous "march king" possessing an easy and agreeable manner and a fluent address.

His appearance here after his great world tour is interesting and the band's engagement one of the musical events of the local season.

Chronicle Telegraph, Pittsburgh, Pa.
Oct. 2, 1912.

HOO'S HOO!

By JOHN W. CAREY.

Who dopes the music with the punch,
that gets to me and you—the sort that's
long on biff and bang and red and white



and blue? Who makes a bow that rattles
all the tinware on his chest and then
proceeds to pull the stuff that soothes
the savage breast? Who bows and scrapes
and scrapes and bows and says "All
ready, boys," and bows again, then taps
the rack and touches off the noise? Who
shakes his whiskers in the breeze and
throws some forty fits, the while his
m'ions rend the air to smithereens and
b'its? Who lays your Alexander low as
leader of the band? John Philip Sousa,
E-S-Q, ye King of Musickland.

Musical America,
Oct. 5, 1912.

JOHN PHILIP SOUSA AS GRAND OPERA COMPOSER

Bandmaster Says He May Write One
After His Next Light Opera Is Pro-
duced—Dolly Madison as Pos-
sible Heroine

"Have you ever thought of composing a grand opera?" was a question put to John Philip Sousa by a reporter for the Pittsburgh Sun during a recent visit of the bandmaster to Pittsburgh.

The composer of a score of light operas and a hundred marches nodded.

"Yes," he said, "I have given some thought to a work of that kind. Perhaps I shall try my hand at it some day. At present I am awaiting the production of my latest opera, 'The Glass Blowers,' which will probably be put on in New York some time in December. After the work connected with its production is over I shall be ready for a new task. I may then begin on an American grand opera."

"I have been unable to see the American Indian in grand opera. The colonial and revolutionary periods of our history do not appeal to me as good subjects. But there is one period in American history which, to my mind, is best fitted to furnish the background for a truly American opera. It is the time of Dolly Madison, of Burr and of Hamilton. At this epoch our country was growing out of its rugged beginnings and assuming some of the diplomatic and social graces of older nations. With dainty Dolly Madison as the principal figure in the libretto, and Burr, Hamilton and President Madison as subordinate characters, much could be done. If I find such a libretto, I shall undoubtedly go to work on it. I may even write my own book, although I prefer using the libretto of another if it meets the requirements."

OLD TIME PLAYERS

(Copyright, 1910, by Loyd G. Harris.)
(Note—The personal recollections of the drama and musical world by Capt. Loyd G. Harris were originally intended for his children. The Captain, during the Civil War, was an officer of the Old "Iron Brigade," and with it participated in eight of the great battles. He was wounded at South Mountain and Gettysburg. He also served in the United States Marine Corps, from which he resigned to engage in the manufacturing and the lumber business. He has twice been president of the St. Louis Lumber Exchange and a past commander of the Loyal Legion and is present is the president of the Loyd G. Harris Manufacturing Company. In this company Wm. J. Florence was one of the original directors. The Captain has enjoyed a personal acquaintance with nearly all of the stars of the dramatic profession for many years.)

Looking backward, I find I have written little or nothing about the military bands and must make a note or two about that old genial favorite, Patrick Gilmore, and later on my good friend, John Philip Sousa.

I can remember back at the time when our country was woefully deficient in military bands, and it was not until the days of the "Boston Jubilee" that the country began to wake up and notice how deficient they were in the military and brass bands so much needed to arouse the public spirit and patriotism of the country.

Gilmore made a success with his band and commenced giving concert tours. He was always successful in this country, but on venturing abroad came very near being swamped financially in Paris. Billy Florence heard of it and told the ever generous John W. Mackey, who without hesitation offered a loan that carried Patrick Gilmore and his band to Germany and success.

Brass Bands and Patriotism.

Sousa and his famous band were conspicuous at the St. Louis World's Fair, and a prominent feature was when, at the close of his concert, the band would rise to their feet and play "The Star-Spangled Banner." The audience, often numbering 5000 or more, would stand up and with heads uncovered remain until the glorious National Air was finished.

I complimented Sousa on his excellent work and good example, and he told me that whenever he gave concerts in Canada he was required to always open with "God Save the Queen," and he concluded if that was good enough for Canada, why not do it in the United States?

It has been told that at a presidential reception at the White House the new Chinese minister was attracted by the music of the Marine Band and after watching the trombone player working the slide on his instrument backward and forward requested that Sousa send the man to him. After the performer had been introduced the minister said to him, "We have in China some wonderful sleight of hand performers, who are not excelled in the whole world with their marvelous feats, but I must compliment you, at the same time assure you, that I never saw a man swallow and spit out brass as you do."

Tribune, Terre Haute, Ind. Oct. 3, 1912.

DRAMA

BY MIQUE O'BRIEN.

After all, there's only one John Philip Sousa, just as there was but one Pat Gilmore. Concertmeisters, bandmasters, conductors come and go, but Sousa has managed to retain a place all his own in the regard of music lovers who are not faddists.

The Sousa who wielded the baton for fifty-three musicians at the Grand last night is the same amiable, obliging gentleman who, when he began touring this country just twenty-one years ago, had just enough mannerisms for Walter Jones, then leading comedian in Rice's "1492," to hang a caricature upon.

Mr. Jones represented Sousa as a temperamental musician, much given to attitudinizing, with a good deal more than a dash of self-sufficiency in his composition. It was a clever stunt—but it was a caricature, not an imitation. The Sousa of today is a trifle more dignified, more graceful than the Sousa of twenty years ago. The beard of raven black is sprinkled with gray and the little bald spot which began to attract attention about the time he was turning out such gems as the Washington Post March and the High School Cadets' March covers more area these days. Compared with some of the pyrotechnical conductors of recent years, Sousa is a mild-mannered leader, who masters no energy and who is content to hold the attention of his musicians rather than keep his audience guessing.

Since he was last here, Sousa has made a two-year trip around the world. He had been to Europe with his band five times, but his trip around the world was the only one he or any other bandmaster ever made at the head of his own organization.

Sousa's first concert this season was given for the entertainment of the guests of H. C. Frick at Eagle Rock, Mass., very close to the summer home of President Taft. It was one of three private concerts given by Sousa during his long career. The other two were requested

Palladium, Richmond Ind. Oct. 1, 1912.

Sousa. With all his old time grace the celebrated bandmaster put his aggregation of musicians through their musical paces at the Gennett last evening to the delight of the audience.

Sousa's band is peculiarly constituted in that it includes certain instruments not strictly legitimate in a collection of brasses, but, in the parlance of the day, it "carries over" and has done so, as stated in this paper yesterday, for over twenty-one years.

Sousa does not believe in musical acrobatics.

"I believe in the principles of Del Sarte," he said to the writer, "which is, one might say, the cult of the curve. I have heard of these acrobatic directors but have never seen one. But they have no place, according to my creed, on the director's stand."

In Goldmark's "Rustic Dance," a Symphonical excerpt, the band was heard to advantage since the theme of the composition lends itself to the interpretation of this class of instruments, the spirit of the motif being realistically translated.

Sousa's new suite, in three movements—if it could be termed—two of which were reminiscent of their recent world's tour, "The Kaffir on the Karoo," a picture of primitive veldt life, and "The Land of the Golden Fleece"—an interpretation of an Australian poet's verse, were presented with admirable realism, as was the Russian number "The Cortège of the Sirdar."

Sousa, in short, gives these descriptive pieces wonderful readings. But, after all, it is his famous marches that the public likes to see and hear and in whose direction Sousa is inimitable. The audience demanded encore after encore and was given the old familiar compositions as well as the new.

Miss Nicoline Zedler in her Sarasate numbers, both afternoon and evening, showed herself the possessor of talents and musical acumen of an unusual order, but Miss Root, the soprano, while displaying a certain perfection of technique was not astonishingly beside the mediocre.

E. G. W.

by the late King Edward and Harry Thaw, who is now a guest at an insane asylum in New York. Mr. Thaw was in Paris when he called upon Sousa to entertain at a "party" he was giving. There were four in attendance at the party, but the function is understood to have cost the young man something like \$50,000. For the Frick concert, Sousa received \$5,000, which wasn't a bad way of inaugurating his twenty-first season. From that time on Sousa and his band have had their work cut out for them. With resting spells of two weeks each at Willow Grove and the Pittsburgh exposition three weeks have been devoted to afternoon and night stands, forty-two concerts having been given in as many towns during said three weeks.

The program last night was a great deal longer than the schedule called for, for every member was encored and Sousa always "obliged" sometimes giving two extra numbers in response to encores.

Instead of the symphony from Goldmark's "A Country Wedding," a Hungarian rhapsody was rendered. Sousa's latest march, "The Federal," and his "Tales of a Traveler" were heard for the first time here under their composer's direction. For encores the "El Capitan" march from the Sousa opera of that name, one of DeWolf Hopper's early successes; "The Gliding Girl," "Girls Who Have Loved," "The Stars and Stripes Forever," and other familiar numbers were given. A comedy number was "Everybody's Doing It" with rather dull variations.

All of the three soloists introduced by Sousa contributed to the strength of the concert. Herbert L. Clarke, the cornetist, who is also a composer, is an artist without frills or tricks—not flashy like Levy—but just an honest musician who chooses the most difficult selections and renders them in flawless manner.

Miss Virginia Root, soprano, was warmly applauded for her artistic rendition of Strauss' "The Voice of Spring," and for encore gave us a dash of the Tetrastini "Illegree" work. Miss Nicoline Zedler chose for her opening violin solo, Sarasate's "Faust Fantasia," but an enthusiastic audience compelled her to respond to two encores.

Nervos, Indianapolis, Ind. Oct. 2, 1912.

JOHN PHILIP SOUSA AND BAND PLEASE LARGE CROWD

New Compositions, as Well as Old Favorites, Are Given at English's.

John Philip Sousa and his famous band, fresh from triumphs of a world tour, appeared last night at English's opera house before an audience that filled the theater. Long before the concert began there was not a seat left at the box office.

Mr. Sousa offered a varied and brilliant program. Since he was here last Mr. Sousa has brought his organization to a point of superb excellence not attained before, and has added a hundred new poses to his art of conducting, which make his personality novel among directors.

The program opened with the first Hungarian rhapsody of Liszt, given with unusual effects, for when heard before in this city there were strangled instruments in the band, but this organization had the only a harpist to give such tones. The Liszt number and the intermezzo from Wolf-Ferrari's "Jewels of the Madonna" were substituted for program numbers. Encores were many, as is usual with the Sousa band, and among these were "El Capitan," "Girls Who Have Loved," "The Gliding Girl," "Federal March," "Manhattan Beach," all favorites, but the encore that was greeted with shouts of laughter and handclapping while it was being played was the remarkably humorous arrangement of "Everybody's Doing It."

New Compositions.

Some of the new compositions by Mr. Sousa offered in the program were the "Tales of a Traveler," suggested by his tour of South Africa and Australia and his return to the White House, "The Federal March" and the final "Dance of the Cordials," all characteristic of the march king.

The soloists were Herbert L. Clarke, cornetist, who played on a golden instrument, his own compositions, "The Southern Cross" and for one encore the Hawaiian melody, "Aloha," which is a good-by song. Another number was the sextet from "Lucia," by Mr. Clarke and five fellow-artists. Mr. Clarke is a son of the famous organ builder, formerly of this city, who built the organ in Meridian good-by song. Another number was the Virginia Root, soprano, who has a pleasing voice and has the gift of singing in tune and with ease. The first solo was the "Voice of Spring" (Strauss), which she followed with two encores, "Annie Laurie" and a bright, little ballad of "The Goose Girl."

Violinist Wins Applause.

Miss Nicoline Zedler, violinist, won the cordial applause of the audience for her extremely well played "Faust Fantasia" (Sarasate) and two beautiful encores, the appealing "Humoresque" (Dvorak) and "Schoen Rosmarie." A big number of the program was the "Stars and Stripes" encore, first played by the band. Then the three fifers came to the front playing the theme, then six cornets, then six trombones and then the whole organization produced a volume of sound that might have been heard to the very outskirts of the city had the concert been given outdoors.

Star, Terre Haute, Ind. Oct. 3, 1912.

John Philip Sousa has lost none of his hold on lovers of great band music, if one is to judge by the responsive audience that greeted the famous band master at the Grand last night. There was a generous outpouring of music lovers, and as Sousa directed his marvelous organization through the long program, nearly every number called for an encore. The soloists also won favor with the audience.

The program is varied and contains some of Sousa's new and ambitious productions as well as several classical numbers of rare merit. "Tales of a Traveler" was a revelation in harmony that presented tone pictures of rare sweetness and feeling. The old favorites that have made the name of Sousa known in every part of the world were not on the program. But it would not have been a Sousa concert without "El Capitan" and "The Stars and Stripes Forever." These inspiring productions were given in response to insistent demand of the audience. When the band swung into the familiar strains of "The Stars and Stripes," it fairly brought the audience to its feet, and prompted an outburst of applause seldom heard in the Grand.

Terre Haute was waiting for a big band concert and the large audience was more than pleased.

Globe-Democrat, St. Louis, Mo. Oct. 7, 1912.

Sousa and His Band.

John Philip Sousa and his splendid band gave a splendid concert at the Shubert Theater yesterday afternoon, but Sousa's bad St. Louis luck pursued him, the eminent bandmaster drawing only a very small audience. This, as much as anything else, may have been due to his rather suddenly announced visit and the almost entire absence of "advance work" by means of which a large attendance is secured. Still, the advantage was strongly with those who attended, for they heard as fine a concert of military band music as is ever offered to the St. Louis votaries of that form of the tonal art.

As a matter of fact, Sousa's band, in its present arrangement and capacity, is far beyond the military band, so-called. It is to all intents and purposes an orchestra, and a fine one, in brass. Sousa's clarinets are as clear, soulful and flexible as many a violin section in the few standard orchestras we have the pleasure of listening to during the regular music season. Experts understand that when this can truthfully be said of any military band, the comparison of the rest of such an organization with orchestras in which the first voice is given to the violins, is perfectly admissible.

Sousa's big numbers yesterday matinee were Liszt's First Rhapsody, the Largo from Dvorak's New World Symphony, and excerpts from his own suite, Tales of a Traveler, comprising "The Kaffir on the Karoo," "The Land of the Golden Fleece" and "Grand Promenade at the White House," the latter very effectively given, and a most stately and dignified number withal. Encores were more numerous than selections on the programme proper, and included among others the celebrated Sousa marches, "El Capitan," "The Stars and Stripes" and "Manhattan Beach."

Sousa, by the way, never fails to spring some surprise on his listeners. It came while they were still dreaming over the beauty of the Dvorak Largo, and in the shape of a quick encore selection—let us shape it gently—the very bold, brazen and altogether rude little, "Everybody's Doing It." Sousa imparted a humorous tinge to having it whispered by the oboe, tapped by the tympanum, gutturalized by the bassoon and finally ridiculously sighed out by the muted trombone. When the effect of all this had sunk into the audience, the band inserted, very loudly, four bars of the Lohengrin Wedding March, after which the main theme of "Everybody's Doing It" was wrought to the finale.

Illinois State Register, Springfield, Oct. 8, 1912.

SOUSA GREETED BY BIG AUDIENCE

CHATTERTON'S PACKED TO HEAR WORLD FAMOUS BAND.

Encores Are Numerous and the Great Bandmaster Responds Liberally—

Fine Soloists with the Band.

John Philip Sousa, acknowledged the king of American bandmasters, and his world-famous band, made their first appearance in years in Springfield at the Chatterton opera house last night. The audience filled the theatre and was very enthusiastic, the encores being numerous, and Mr. Sousa responding with his accustomed affability. The programme for the band was mostly of a popular character, including several of the bandmaster's own productions. They, of course, won the greatest applause from the immense audience.

Miss Virginia Root, the soprano soloist, has a voice of great beauty and sweetness and her rendition of Strauss' "The Voice of Spring" was exquisite. She sang "Annie Laurie" for the encore which was accorded her number.

One of the gems of the programme was a cornet solo, "The Southern Cross," composed and played by Herbert L. Clarke. For an encore Mr. Clarke played "Silver Threads Among the Gold."

A most charming selection was the violin solo, "Fausae Fantasia," by Miss Nicoline Zedler with great expression and delicacy of fingering. Miss Zedler gave for an encore "Humoresque" by Dvorak, and in response to the applause which greeted her rendition of this selection she played "Schon Rosemarin."

American Musician.
Oct. 12, 1912.

JOHN PHILIP SOUSA

Bandmaster Expresses Through Interviewer of the Pittsburgh Sun His Ideas on the Composition of Music—May Write a Grand Opera

"Boom," crashed the big bass drum. The "March King's" magic left hand ceased tracing in the air the swinging arabesques of melody. Rhythmically his mighty arms swung into the major theme of the perennially popular march. Gallantly the band turned into the home stretch. Nearer and nearer they came. The swinging arms increased their oscillation. The audience thrilled and stamped its feet in time. Suddenly the arms went up, then down.

Bang! It was over. Out of the wreckage stepped John Philip Sousa; smiled, bowed, and walked from the platform of the Exposition Music Hall almost into the arms of the interviewer.

Preliminaries were done ere the applause of the crowd had died into silence. The bandmaster's coat was exchanged for a velvet smoking jacket. The baton transformed itself into a thick black cigar. Leaning back comfortably in an arm chair, the conductor surveyed his inquisitor across the table with an amused smile, and the real interview was on.

"Inspiration?" repeated Sousa, in response to a tentative thrust. "Yes. I believe firmly in inspiration. Only inspired composition will stay with the people. The mere writing of notes and arranging them in certain sequence is of the least importance. Properly trained, any man can do it. But it is the inspiration behind the word that wins for it any degree of lasting appreciation."

"And the source of this inspiration?"

"That is something of a venture into theology. It is my belief that inspiration comes from an intelligent nature. This belief is of great value to me. It gives me a sense of support and of companionship. A feeling of awe, too, comes over me after I have written a new composition. I do not believe that any man who is an atheist can compose inspired music, any more than a mother can doubt the existence of a higher power."

"Believing, then, in inspiration," ventured the interviewer, "do you admit the aid of formula for attaining such results as you have attained?"

Sousa smiled enigmatically.

"That is different," he answered, "nature puts a man into the world and sees to it that he makes his exit at the proper time. He is given certain equipment of talent and tendency. These he must develop for himself. Inspiration may suggest to him an idea. To make the most of that idea for a certain end he must apply all the past knowledge he can acquire. Inspiration must always be aided by art."

"One cannot seek inspiration as an inventor seeks an invention. It must be awaited, and seized when it comes. That is why I have no regular time for composition. It took me six months to compose the 'King Cotton' march, which has been very popular. But the best march I ever wrote came to me in a flash while I paced the deck of the Teutonic during a voyage from England to America. I had been away for a long time and longed to be home again. I don't believe my country ever meant so much to me before. Then came the theme of the 'Stars and Stripes Forever' one day. I hummed it over until I had it complete in my head. It was a slight task to set it down later."

"Have you ever thought of composing an American grand opera?" came the question.

The composer of a score of light operas and a hundred marches accepted the change of subject.

"Yes," he nodded, "I have given some thought to a work of that kind. Perhaps I shall try my hand at it some day. At present I am awaiting the production of my latest opera, 'The Glass Blowers,' which will probably be put on in New York some time in December. After the work connected with its production is over I shall be ready for a new task. I may then begin on an American grand opera."

"I have been unable to see the American Indian in grand opera. The colonial and revolutionary periods of our history do not appeal to me as good subjects. But there is one period in American history which, to my mind, is best fitted to furnish the background for a truly American opera. It is the time of Dolly Madison, of Burr and of Hamilton. At this epoch our country was growing out of its rugged beginnings and assuming some of the diplomatic and social graces of older nations. With dainty Dolly Madison as the principal figure in the libretto, and Burr, Hamilton and President Madison as subordinate characters, much could be done. If I find such a libretto I shall undoubtedly go to work on it. I may even write my own book, although I prefer using the libretto of another, if it meets the requirements."

Sousa, with all his musical activities, has written the libretto to one of his light operas, together with two novels and numerous magazine articles. His equipment for the work is undoubted. The ultimate result of his present attitude toward an American grand opera is to be awaited with interest.

American Musician.
Oct. 12, 1912.

SOUSA GOES ON FOREVER



From the Columbus, Ohio, Sunday Dispatch, September 22, 1912.

Times, St. Louis, Mo.
Oct. 7, 1912.

MUSIC

Sousa Concert.

A Sousa Band concert is no longer an event, but a musical habit with American audiences. The Sousa infection here has been of long standing and resulted yesterday afternoon, at the Shubert Theater, in many demonstrations of affection for well-remembered faces. The program was one of joyous music, reminiscent of the world wanderings of the organization. Sousa gave his musical recollections of the experiences in South Africa, Australia and the United States in his new suite, "Tales of a Traveler," which calls up the tribal dances of the Kaffirs, the golden sunshine of Australia, and culminates in the courtly grace of a grand promenade at the White House. The concert opened with Liszt's First Rhapsody, whose pulsating rhythms gave exotic flavor to the musical feast. Then there was a new Sousa march, full of the old fire and swing, and any number of piquant encores.

An interesting feature of the program was the performance here for the first time of "The Old Cloister Clock," one of the compositions of our well-known St. Louis musician, Mr. Charles Kunkel, whose work Sousa has made popular throughout the world, on his recent tour.

Herbert Clarke, long a favorite here, received a rousing welcome when he arose, and after his solo number, "The Southern Cross," was forced to give an extra, "Aloha," a beautiful Hawaiian song. The audience was equally cordial to Miss Virginia Root, who sang "The Primavera Waltz" of Johann Strauss, exhibiting extensive range and brilliant quality of voice. Miss Nicoline Zedeler, violinist, was well received in the "Faust Fantasy" of Sarasate, and was forced to give two extras. Much merriment was caused by what one might call a humoresque movement in "Everybody's Doing It." The various voices of the band, from the gentle soprano of the harp to the deepest bass of the brass, took up the popular refrain individually and gave it in ridiculous fashion.

Musical Courier, N.Y.
Oct. 9, 1912.

INDIANAPOLIS MUSIC.

INDIANAPOLIS, Ind., October 4, 1912.

Sousa and his famous Band appeared at English's Opera House on Tuesday evening, October 1, before an audience that filled the theater. "The March King" offered his usual varied and brilliant program, which was thoroughly enjoyed and appreciated by all.

Musical America,
Oct. 19, 1912.

Sousa Scores in Largo from "New World" Symphony

INDIANAPOLIS, Ind., Oct. 5—

On Tuesday evening a capacity house greeted John Philip Sousa and his band. This was the first appearance of this organization here for seven years and the applause showed the number of Sousa's admirers. The most beautiful number was the Largo from the "New World Symphony," which was given in a masterful way and made a deep impression upon the audience. The soloists upon this program were Virginia Root, Nicoline Zedeler, violinist, and H. L. Clark, cornetist.

M. L. T.

Paragraph, Bloomington, Ill.
Oct. 10, 1912

SOUSA'S BAND HEARD IN MATINEE CONCERT

AUDIENCE PACKS AUDITORIUM.

University High to Play Urbana Saturday—Personal and General News of Normal.

—Yesterday afternoon the largest audience that has ever assembled in the manual arts auditorium was present at the concert given by John Philip Sousa and his band. The program was begun almost exactly at 3 o'clock and nearly all of the crowd that had come to attend the concert were in their seats. Chairs filled both aisles down stairs and the east and west aisles were also nearly filled. In the hall chairs and seats were packed and yet a number of twenty-five or more were standing. Only a few times in the history of the new auditorium has such a crowd been in attendance. This fell at the sermon of Bishop McDowell and at the production of "A Midsummer Night's Dream," given by the class of 1910, have been the two occasions that rival yesterday's attendance.

Sousa was accompanied by over fifty of the world's best band musicians and his program was equally up to the standard made by him in former appearances in this locality. Mr. Herbert L. Clarke was the first soloist, rendering two splendid selections on the cornet. Miss Virginia Root, soprano, gave a beautiful selection and was called twice for encores and the audience unwillingly gave way when she did not give the third. Miss Nicoline Zedeler rendered three very pleasing selections on the violin.

The piece that seemed to make the greatest impression on the audience was not of the classical style, as his program was mostly composed of, but was the popular rag and campaign song, "Everybody's Doin' It." This piece was played by the band once in the manner in which it is usually heard and then for the next five minutes the crowd was entertained with most comical musical combinations and tones. The other piece which most impressed was "The Dwellers in the Western World." This was easily the finest of his classical pieces and was greatly enjoyed by all.

St. Louis Globe-Democrat, Oct. 6/12

Sousa's Concert.

America's foremost bandmaster and one of our country's leading musicians, John Philip Sousa, his band and newest soloists are to concertize just once in St. Louis to-day, namely this afternoon, at the Shubert. Mr. Sousa brings his incomparable band of fifty men, who have been with him for many years and are now perhaps as nearly perfect as competent men, ably led, can be in the better forms of the musical art. Mr. Sousa is known to have made one of his best programmes for this afternoon, including his own "Tales of a Traveler," a piece of descriptive music taken from the scores of composers of lands all over the world, all of which Mr. Sousa has visited time and again on his many globe-girdling tours. The hundreds of music lovers who remember Mr. Sousa's fine contributions to the local musical culture in the old St. Louis Exposition days will surely turn out to greet numbers this afternoon.

Panagraph, Bloomington
Ill., Oct. 10, 1912.

Tribune, Chicago, Ill.
Oct. 14, 1912.

Republic, St. Louis, Mo.
Oct. 13, 1912.

Sousa's Band.

John Philip Sousa and his famous band appeared last night at the Chatterton to only a fair-sized audience in one of the most delightful concerts of its character heard in this city in recent years. The noted bandmaster was in a most gracious mood and almost every number on the program was responded to with two or more encores. His original program, consisting of the more classical selections, was delightfully spiced with national airs and the most recent popular pieces, including "Everybody's Doing It," its many variations made possible by the instrumentation of so large a band, affording some laughable combinations greatly enjoyed by those present. Assisting the Sousa band are Mr. Herbert Clarke, the noted cornet soloist, too well known for comment; Miss Virginia Root, soprano, and Miss Nicoline Zedeler, violinist. Miss Root quickly captured last night's audience with her captivating personality and artistic rendition of some selections so well known as "Annie Laurie" and "The Goose Girl." Miss Zedeler was equally capable in the presentation of some convincing selections on the violin.

Sousa and His Band.

Mr. John Philip Sousa and his band pleased an audience that almost filled the Auditorium theater yesterday afternoon. Applause was hearty and encores were frequent. The soloists were Miss Virginia Root, soprano, who sang Strauss' "The Voice of Spring"; Miss Nicoline Zedeler, violinist, who played "Faust Fantasy," by Sarasate; and Herbert L. Clarke, cornetist, who played "The Southern Cross," his own composition. Two new compositions of Mr. Sousa's offered were "Tales of a Traveler" and "The Federal," a march.

Band music is usually so unbalanced as to hear one with such excellent co-ordination as that in the Sousa Band must be considered a musical treat of the first order. John Philip Sousa and his band gave the first of two concerts at the Auditorium yesterday afternoon and attracted a large assemblage of listeners. His orchestration of Liszt's first rhapsody and the playing of this difficult piece served to bring forth the fact that band music may be made mellow and musical under the right conditions. Sousa has several very fine artists in his band, a clarinetist whose technique is comprehensive and whose tone is most pleasant; a cornetist, Herbert L. Clarke, who is a virtuoso on his instrument, and a harpist who adds much color to the general ensemble. The suite, "Tales of a Traveler," a new composition by Mr. Sousa, proved an interesting work, and a short encore piece, also by Sousa, "Girls Whom I Have Loved," was played with much daintiness and grace. Of course the popular "El Capitan" march after many hearings still retains its rhythmic swing and its graceful measures.

Virginia Root, soprano, and Nicoline Zedeler, violinist, each contributed solos to the program.

Out of the many band leaders not so very long ago, John Philip Sousa is one of the few remaining. One of the dogmas of evolution pertains to the survival of the fittest, and thus Sousa remains with us because among band leaders he is the best fitted to his environment. This is what it is to have a back of Belviderean proportions and an unending list of marches that set the toes tingling.

He and his band came to the Auditorium for an annual concert yesterday afternoon, and the hearers were tickled down to the depths of their collective beings. There was a more or less extensive programme, to be sure, but it is not for the sake of his printed programmes that Sousa is esteemed. It is in his encores, three or four for each number, his marches, "El Capitan," "King Cotton," and all the rest, the tunes with their strongly marked rhythms that lift you off your seat. These are what make him great.

Three soloists accompanied the band, of whom only the first two could be heard. Herbert L. Clarke played the cornet. It is the business of every well conducted cornet soloist to touch incredible heights of pitch with his instrument, accompanied with a flushing of face and swelling of the neck muscles. This Clarke accomplished to perfection. Great thanks are due him for the fact that his solo, "The Southern Cross" was not a theme with variations. Virginia Root negotiated the Strauss "Voice of Spring" with a clear, well-trained voice of excellent quality.

EDWARD C. MOORE.

Sousa's Band Sure Made Gertrude Think About Home and Mother

"Good mornin', Mame," greeted Gertrude Monday morning last as she walked behind her counter in the 10-cent store, arranging an obstinate lock of hair.

"Good mornin'," Mame replied to the greeting.

Both girls began shifting about the articles on their counters, preparatory to the day's rush of customers.

"Whadje do Sunday, Mame?"

"Oh, nothing much. Went to a picture show at night. Whadje do?"

"Oh, say! I been awful anxious to tell you about it. Charlie and me went to hear Soosie's band yesterday afternoon."

"Did je? Howdje like it," queried Mame.

"Oh, it was great. You had ought to have been there, Mame. I'll tell you I've heard music before, but Soosie's got a band that beats everything."

"I thought at first y'know when Charlie told me he was going to take me to hear a band that it would be a quiet sort of thing. But I certainly got surprised."

"I'm tellin' you, Mame, it was awful good. You know they had some of that classic stuff, but not much. Most of what the band played was either a starchy march or a little ragtime, and it beat anything I ever heard."

"After they had played one or two dry things, one of those fellows with a cornet horn played a solo. The others played kind o' soft like, so you could hear him better."

"That was some solo, too, Mame. He

there, Mame, that kind o' made you wish that you had never missed a Sunday without going to church.

"Then it kind o' got you thinkin' about springtime, with the sun shining and the flowers and all that. You forgot all about the other people in the house, and even didn't see the player any more yourself, but seemed to be all alone, thinking about what the music was telling you."

"Just about that time the piece ended, and the player sat down."

"Say, you should of heard the noise



HE PLAYED A SOLO

that audience made, Mame. They made him play two or three times before he could quit.

"Soosie likes to play ragtime, too, because he played 'Everybody's Doin' It.' And the way that band played it! Oh, my!"

"First he started in on those long slidin' horns. It sounded like a bunch of fellows singing the song on their way home at night after having a high old time. You could almost see the fellows leaning on each other, and barking at the moon."

"Then the little flute whistled just like some messenger kid would going along with a telegram. They played it about twenty times before they quit, and every horn had a crack at it."

"At the end, why they played it the regular way, and say, it beat any dance orchestra, or anything you ever heard. That band surely does know how to make ragtime classy like all right."

"There was some other pieces too, but—"

"Yes ma'am, them's on sale to-day. Yes. Talk with you later, Mame. Yes. Two yards? Alright, ma'am."

And Gertrude started in with the early morning customer.



"GOOD MORNIN' MAME"

started out kind o' easy like, and I was beginnin' to wish that they play somethin' lively. Pretty soon the piece got, nicer and sweeter. Before very long he had you thinkin' about home and mother."

"Then you began thinkin' about church and heaven and I don't know what all. There was a little while

SOUSA'S MAGNIFICENT BAND CHARMS FASHIONABLE AUDIENCE

Tells Impressions of Kaffir Land and the Antipodes in Glorious Music.

A representative audience of Peoria music lovers cheered Sousa and his band to the echo at the Majestic last night and kept the dapper conductor busy bowing and responding to encores. He is the same old Sousa, and the band is better, is possible, than ever.

Last night's program was characteristic of the renowned march king, balancing the popular and the classic in excellent measure. A new number of special interest was a suite by Sousa, "Tales of a Traveler," comprising a lively number recording the bandman's impressions of Kaffir land, a waltz movement depicting the Land of the Golden Fleece and a majestic grand march reminiscent of state occasions at the White House. "The Cortege of the Sirdar," a massive dead march, was one of the magnificent selections of the evening, and the largo movement out of Dvorak's New World symphony was also splendidly given. Sousa was liberal in his responses to the applauders and stirred up great enthusiasm with several new marches and the older favorites. A unique encore number was a symphonic travesty on "Everybody's Doin' It," in which the popular rag was glorified in typical Wagnerian style.

Herbert Clarke, cornetist, and Miss Virginia Root, soprano, contributed pleasing numbers to the program, and Miss Zedeler's violin selections received an ovation.

The "Lucia" sextet in brass was a novelty among the request numbers and was magnificently given.

Herald Transcript, Peoria, Ill.
Oct. 11, 1912.

The reason so many people in Peoria are walking fast this morning and whistling as they go is that John P. Sousa and his band were at the Majestic last night. There are grand operas and there are symphony orchestras, but there is only one Sousa and one Sousa's band. It isn't wholly a press agent's idea of good advertising to bill them as "Sousa and His Band," for John Philip is the big half of the sketch in spite of his minority in the matter of numbers. The Sousa whiskers and the Sousa knee-less bow have been immortalized by vaudevillians for a decade, but no acrobatic Italian conductor has ever been able to dip music out of the atmosphere with an ebony baton like the original John P. Sousa will be remembered by the history writers as the man who invented marches, but musicians will remember him (kindly otherwise) as the fellow who discovered the slide trombone. This weapon remained for centuries in a sort of innocuous desuetude, when Sousa opened along and loaded it up with crash notes and blatty arpeggios. Then the trombone has been on the firing line of every first-class brass band in the country and has even invaded the orchestra to the subjugation of the cornet. Sousa has a good deal to answer for in adding to the number of amateur trombonists in the country, but it is all amply offset by the fact that he gave the world a chance to hear Arthur Pryor demonstrate that the trombone is a musical instrument, as well as an implement of torture.

American Musician, Oct. 26, 1912.

HERBERT L. CLARKE PRAISED

In writing about the concert given by Sousa's Band in Indianapolis recently Paul R. Martin, in the Indianapolis Star, said: "The band is just as big as ever, and just as good as ever. Herbert L. Clarke, cornetist, plays with his old-time skill, and in Virginia Root, soprano, and Nicoline Zedeler, violinist, Mr. Sousa has soloists who compare favorably with his ensemble. Mr. Clarke is without doubt the best cornet soloist before the public today, and his opening number, 'The Southern Cross,' was received with marked enthusiasm. As an encore, the famous 'Sextet' from 'Lucia' was given by Mr. Clarke, supported by a quintet of cornets, alto and trombones. Then Mr. Clarke played the Hawaiian song, 'Aloha,' which gave him further opportunity to display the purity of his tone."

Musical Courier, N. Y.
Oct. 16, 1912.

SUNDAY MUSIC IN CHICAGO.

CHICAGO, Ill., October 14, 1912.

The musical season opened here most auspiciously with two important concerts Sunday afternoon, October 13. At Orchestra Hall, Ernestine Schumann-Heink, assisted by Eduard Collins, pianist; Katharine Hoffmann, accompanist, and Robert Ambrosius, cellist, gave a song recital. Sousa and his Band appeared at the Auditorium, assisted by Virginia Root, soprano; Nicolene Zedeler, violinist, and Herbert L. Clarke, cornetist.

At the Auditorium, Sousa and his Band were greeted by a huge audience. The printed program was as follows:

Rhapsody, First Liszt
Cornet solo, The Southern Cross (new) Clarke
Herbert L. Clarke.

Suite, Tales of a Traveler (new) Sousa
The Kaffir of the Karoo.
The Land of the Golden Fleece.
Grand Promenade at the White House.
"Fame points the course, and glory leads the way."
Soprano solo, The Voice of Spring Strauss
Virginia Root.
Largo, from The New World Symphony Dvorak
Entr'act, The Jewels of the Madonna (new) Wolf-Ferrari
Parade of the Tin Soldiers (new) Jessel
March, The Federal (new) Sousa
(Written for and dedicated to our friends, the Australians.)
Violin solo, Faust Fantasie Sarasate
Nicolene Zedeler.

Caprice, Folie Bergere Fletcher
After the Liszt rhapsody two encores had to be granted, the march from "El Capitan" and "The Girls Who I Loved" being the added numbers. Herbert L. Clarke played his own composition for cornet. The "Southern Cross," a novelty here, was received with vociferous applause. The number by itself is worthy of the remarkable rendition given by Mr. Clarke, who is a master cornetist. Two numbers were given by Mr. Clarke in response to the prolonged plaudits. The main feature of the afternoon was "Tales of a Traveler," a new composition by Sousa, which roused the audience, which clamored for more, and "The Gliding Girl" and "Fairest of the Fair" were the two added numbers given after this composition. Virginia Root, soprano, delighted her hearers by a spirited rendition of the "Voice of Spring." She, too, was accorded an encore. The first part of the program ended with the largo from Dvorak's "The New World" symphony, admirably played by Sousa's Band. In this number Sousa demonstrated that his men were just as much at home in the classics as in the popular numbers, and the audience likewise showed its appreciation of the selection by asking again for an encore, "With Pleasure" being the added number.

After the intermission the march, "The Federal," another Sousa output, thrilled his auditors, but the climax was reached after that number in the encore, "Everybody's Doing It," arranged by Sousa. The arrangement shows the sense of humor of Sousa as a composer. No comic on the stage today could have created such merriment as was witnessed at the Auditorium during the rendition of this popular song. Everybody was laughing when the famous chorus of "Everybody" was taken separately at intervals by various members of the orchestra and before the conclusion of the number the house broke loose asking for more, and more was granted, "King Cotton," another of Sousa's popular marches, being then given. Nicolene Zedeler, violinist, played remarkably well the "Faust Fantasie" by Sarasate. Her technic is facile, her tone large, agreeable to the ear and she, too, came in for a great part in the enjoyment of the afternoon. Her added number, the "Humoresque" by Dvorak, was beautifully rendered, and so pleased were her auditors that another extra number was asked and granted. Fletcher's "Folies Bergere" caprice, concluded the program.

RENE DEVRIES.

Record Herald, Chicago,
Oct. 15, 1912.

A concert given by Sousa and his band at the Auditorium Sunday drew to that theater a large and applauseful throng.

Mr. Sousa's organization has, as to its work, often been reviewed in these columns. Its excellencies are still in evidence. There were played Liszt's first Rhapsody, a new suite by the bandmaster, entitled "Tales of a Traveler" the largo from Dvorak's fifth symphony, an intermezzo from "The Jewels of the Madonna," Federal March by Mr. Sousa and Fletcher's Folie Bergere. In addition to these offerings and numerous encores Herbert Clarke played "The Southern Cross" upon the cornet, Miss Root sang Strauss' "Primavera" and Miss Zedeler performed Sarasate's "Faust" Fantasie upon the violin.

FELIX BOROWSKI.

Republican Register,
Galesburg, Ill.,
Oct. 12, 1912

SOUSA'S BAND PLEASED HEARERS.

THE FAMOUS LEADER IS STILL INIMITABLE—SOLOISTS OF HIGH ORDER.

The audience assembled at the Auditorium yesterday afternoon to hear Sousa's band was a goodly one in spite of the inclement weather. The famous Sousa is still inimitable as a leader and popular with all. The band's personnel consisted of as handsome a lot of men as one would wish to see and their musicianship was beyond criticism; thus both eye and ear were gratified.

Three of Sousa's own selections were given and received with marked favor. At the close of "The Federal" (written for, and dedicated to our friends, the Australians) he was given an ovation to which he obligingly responded with a double encore though previously generous in the same manner.

All three of the soloists were artists of an exceptionally high order and all were heartily encored. Miss Root's encore number "Annie Laurie," held the audience as by a spell. The accompaniment to this was played on the harp and the effect was indescribable. Miss Zedeler's encore number was the favorite "Humoresque" by Dvorak. In both selections she demonstrated her mastery of the violin. Mr. Clarke's cornet playing has never been excelled here.

Evening Post,
Chicago, Ill.,
Oct. 14, 1912.

Sousa at the Auditorium.

Over at the Auditorium there was a big crowd which appears to be the personal property of Mr. Sousa. He advertises his concerts in a mild sort of manner, then comes quietly to town, confident that the people will be there, and, so far as we know, they never fail him. Once the Liszt Rhapsody No. 1 was safely out of the way, Mr. Sousa bowed to the applause, then a man stepped from the wings with a big placard on which was inscribed "El Capitan," and they were off for the afternoon's run. We could not hear it all, but we are credibly informed that each number on the program received at least two encores, with some running as high as five. The program is printed merely to give a convenient point of departure, after which Mr. Sousa calculates to give the people what they wish, and pretty nearly as much, thereby, possibly, supplying the reason why so many go to hear his band.

We heard a set cornet solo, for the first time in more years than we care to mention, by Herbert L. Clarke, who was evidently an old friend of the audience. He gave it with those peculiar high tones, going just a trifle higher than at first you would think he could fetch—but he did every time—and immediate was his reward. Had there been a trombone solo as well, we should have been tempted to break the rules and stay, just for old time's sake, but fortunately for our duties none was announced.

Often as it has been said, we are obliged to add it once again and plead guilty to the fact that we like to hear Sousa lead his band in one of those marches, even when you can recognize not only the trade-mark but most everything else about it also. A Viennese band playing a waltz is a thing of the most delightful description, and Sousa giving one of his best marches is very pleasant to hear, therefore so long as he does it in the accustomed manner he will never lack an audience.

KARLETON HACKETT.

CHICAGO'S CONCERT SEASON OPENED

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, October 14, 1912.

THE opening of the season's concert cannonading began modestly with only two events scheduled for Sunday afternoon, and with but one affair of any prominence during the rest of the week, the latter, however, being none other than the opening pair of Thomas Orchestra concerts. The Auditorium appearance of John Philip Sousa and his bands of brass and reeds brought out a liberal portion of the populace to witness the first performance of his new suite, "Tales of a Traveler," composed as an aftermath of his recently completed world tour. It contained some bold swaths of local color from various climes and perhaps represents a few practice sketches to limber up his pen for that American opera he threatens to compose. The audience was equally enthusiastic over the contributions of the assisting soloists, Virginia Root, soprano, and Nicolene Zedeler, violinist.

News, Chicago, Ill.,
Oct. 14, 1912.

Sousa and His Band at Auditorium.

The perennial popularity of Sousa, the march king, and his band was exemplified in the large audience at the Auditorium yesterday afternoon. The programme was eclectic, embracing selections from Liszt and Strauss to Dvorak and Wolf-Ferrari, with a goodly array of minor melodists and with the Sousa marches that have flung themselves around the world as handy for the demanded encores. His new suite "The Tales of a Traveler" had a swing, sparkle and cleverness in texture that fit the popular ear so delectably. "The Kaffir on the Karoo" suggests South Africa as well as a pen of Kipling, and "The Land of the Golden Fleece," a trifle more enigmatical as picturing the great south continent, pleased the audience and fitted the programme note. "The Grand Promenade at the White House" did not impress as much as some other marches from the melodious quill.

The best band work of the afternoon was manifest in the largo from Dvorak's "The New World" symphony. Miss Nicolene Zedeler contributed violin selections and Miss Virginia Root essayed to sing Strauss' "The Voice of the Spring." Her encore selection, "The Belle of Bayou Teche," was celebrating.

Bulletin,
Rochester, Minn.
Oct. 16, 1912.

SOUSA PLEASED

Famous Band Master And His Musical
Organization Gave Great Pleas-
ure At Matinee

Rochester music lovers had the pleasure this afternoon of listening to a matinee concert given by the great march king, John Philip Sousa, and his world-famous band. The instrumentation and leadership of Mr. Sousa's band holds the fancy of all until the last number is rendered. The fine command which the leader exercises over the musicians strikes one with the most force. Sousa has been heard here before but never more entertainingly than today.

It is much to be regretted that arrangements could not be made for evening rather than for matinee, so that all music lovers could attend.

AUDIENCE STIRRED BY SOUSA'S BAND

Famous Organization Heard
Two Programs Filled With
Novelties.

"Everybody's Doin' It," inimitably orchestrated to give the trombones opportunity for wailing and moaning in riotous variation of the popular song, scored the hit of last night's concert at the Auditorium by Sousa's band. The large audience thoroughly enjoyed the program, which because of the many encores of Sousa marches, took on the character of a memorial concert. "Stars and Stripes Forever," "El Capitan," "Manhattan Beach," and Sousa's new "Federal" march passed in review with martial swing, stirring the pulses. The program appealed especially to those music lovers who do not busy themselves with musical theories, but it contained a large from Dvorak's "New World" symphony and opened with Liszt's "First Rhapsody." Both compositions suffered in being entrusted to overwhelming brass and snarling reeds, technical limitations of instruments preventing the most successful interpretation.

The band was at its best in music written for it, such as Sousa's own "Tales of a Traveler," a musical impression of scenes on the band's recent tour around the world. The second movement, "Land of the Golden Fleece," was in the form of a seductive waltz but the finale, "Grand Promenade at the White House," was excessively brassy. Typical Sousa methods of adaptation made charming character pieces of "Moonlight Bay" and "The Gliding Girl," in which the accompaniment consisted of fragments of the barcarolle from "Tales of Hoffmann" and the bridal chorus from "Lohengrin." The famous bandmaster secured surprising effects with the utmost economy of gesture. In typical band music Sousa's players are unsurpassed and in symphonic forms they are always musically.

Among the soloists chief praise belongs to Herbert L. Clarke, probably the leading cornettist of the day. His mastery of a difficult instrument is astonishing. In his fantasia, "The Southern Cross," one of his compositions, Mr. Clarke attains startling results with great ease and smoothness of technic. A scale, following taxing tremolo and triple tonguing and reaching to high E, had the purity of gold. Miss Virginia Root, soprano, sang a showy coloratura waltz song, "Voice of Spring" by Strauss, with skill, but she won her audience with an encore, "Sweet Miss Industry," which revealed a voice of much charm.

Miss Nicolene Zedeler, a violinist of large, round tone, played Sarasate's "Faust Fantasie" with technical mastery. She was even more effective in such encores as Hubay's "Zephyr" and Saint Saens' "The Swan." Miss Zedeler is a Minneapolis girl. The audience which attended the matinee heard a program equally good as that given last night.

Musical Leader,
Chicago, Ill.
Oct. 17, 1912.

Sousa's Concert Introduces Chicago Violinist and Some Peculiar Ragtime.

At the Auditorium Sunday afternoon the usual Sousa audience was in attendance for the customary program offered by the band under Mr. Sousa's direction. The program was varied, enjoyable, and altogether of the excellence we expect from the bandmaster.

Value was further lent by the playing of Miss Nicoline Zedeler, a very charming violinist who is gaining steadily in her playing. She is a brilliantly gifted girl with a rare quality of tone, and she scored a most emphatic success. Miss Root proved also to be an excellent artist and a decided success.

Some complaint was heard as to the quality of Mr. Sousa's encore numbers. The music to one of these was of the delectable kind forbidden in certain sections, even in careless San Francisco. Surely Mr. Sousa's repertoire is not so limited for popular music that recourse must be had to such an exposition of vulgar invention as "Everybody's Doing It," etc., etc.

St. Paul, Minn.
Correspondent
Musical Courier,
Oct. 23, 1912.

Close upon the heels of the Fremstad concert came the military and rhythmical John Philip Sousa and his Band, who were greeted at two concerts by large audiences. Of course there were the usual captivating repetitions of "El Capitan," "Stars and Stripes," "Washington Post," et al., not to mention two new "suites" of less distinguished value. The two most definite things in modern music are the Strauss waltzes and the Sousa marches. It is by the latter marches that Sousa will be handed down to posterity. They are live, virile, oriental, semi-barbaric, full of sweeping rhythm and military "strut." There was the usual enthusiasm and great demonstration of applause and "bravos" after each number and at the close of the program.

Gamier, Chicago, Ill.
Oct. 28, 1912

BY MAURICE ROSENFELD.

John Philip Sousa and his band at the Auditorium, Marie Rappold, one of the leading sopranos from the Metropolitan Grand Opera House of New York, at the Studebaker Theater, and Sybil Owen-Hartley, a soprano new to Chicagoans, at the Whitney Opera House, provided the music lovers of the city with their regular Sunday fare yesterday afternoon.

As an orchestral number, the Litoff "Robespierre" overture is not a particularly inspired work. When transcribed into a number for even such an excellent organization as the Sousa Band, it is still less interesting, and though the band under its talented conductor, John Philip Sousa, played it with every show of virtuosity, it nevertheless did not make nearly the favorable impression that Liszt's colorful Rhapsody of the fortnight before created.

However, as the printed selections on the programme, while rigidly adhered to, are of lesser importance at a Sousa concert than the encore numbers, which really make up the other two-thirds of the programme, we need not concern ourselves much about the Litoff overture.

The "King Cotton" March and the pretty little intermezzo, "Girls Who Have Loved," both by Sousa, were given with that rhythmic style and that charm of orchestration which have made the band famous.

Herbert L. Clarke, in a brilliant cornet solo, and Nicoline Zedeler, violinist, who has found in Maurice Goldblatt's little violin composition an acceptable encore piece, both distinguished themselves. The character sketches by Sousa proved interesting selections and Virginia Root supplied vocal numbers to the programme.

Tribune, Minneapolis,
Oct. 18, 1912.

AUDITORIUM.

In two respects the concerts given yesterday afternoon and evening by John Philip Sousa and his band in the Auditorium were unique, and those were the sharp contrast in number and the curious fact that the generous encores seemed to constitute the real program rather than the numbers on the printed paper. The reason for this lies perhaps in the fact that a band seems inherently designed to play music of a martial, inspiring nature, music with a swing and a sweep, and further that Sousa is pre-eminently a "march king." The encores which were so generously given after each number were all of a light, popular character, full of rhythm and movement; they were almost without exception compositions by Sousa himself and they seemed the happy and true medium in which the noted conductor and his men could express themselves.

"El Capitan," "Stars and Stripes Forever," "Manhattan Beach," the old favorites which have set many feet keeping time in days past proved as popular as ever when they were given as encores, while newer compositions, "The Gliding Girl," "Fairest of the Fair," "With Pleasure," "The Federal" and "Dance of the Cordials" with their irresistible swing were greeted warmly.

The afternoon's program opened with an "American Rhapsody," a new composition by Schoenfeldt in which the "Swanee River" Dixie, and "Columbia" are used as themes with different success. In the suite, "Dwellers in the Western World," Sousa showed himself as a composer of other than march music. The three movements include "The Red Man" with its suggestion of the tom-tom and its use of the whole-toned scale; "The White Man" with its portrayal of waves and a storm which soon swings into a typical Sousa march; and "The Black Man," a lively medley of jiggy melodies which make heavy demands on the resources of the traps man. Siegfried's death from Wagner's "Die Gotterdammerung," a movement from Goldmark's "Country Wedding Symphony," and Andante Cantabile from String Quartet, Op. 11 by Tchaikowsky completed the band's contribution to the afternoon program.

Nor must one forget to add an elaborate orchestration of "Everybody's Doing It" which called forth the most prolonged applause of either performance. The orchestration which is really clever, calls upon nearly every instrument in the band to proclaim in turn that all the people are engaged in performing it, to the huge delight of the audience.

The soloists were Virginia Root, soprano; Nicoline Zedeler, violinist, and Herbert L. Clarke, cornetist. Miss Root's high and sweet voice was pleasantly heard in "April Morn" by Batten, with a plaintive southern melody, "Belle of Bayou Feche" as an encore in the afternoon and in Strauss' lovely "The Voice of Spring" with "Sweet Miss Industry" as an encore at the evening concert.

Miss Zedeler is a remarkable violinist; her technical equipment is excellent and she informs her interpretations with an authority and spirit that a much more mature artist might envy. Sarasate's "Zigeunerweisen" served to show her technical skill while her satisfying reading of Saint-Saens' exquisite "The Swan" displayed her musical insight. Her evening numbers were a "Faust Fantasia" arranged by Sarasate and "Humoresque" by Dvorak and "Schon Rosmarin" as encores.

A composition of his own, "Showers of Gold" was chosen by Mr. Clarke in the afternoon as the medium for displaying his marked ability as a cornetist. His encore was a transcription of an Hawaiian song, "Aloha" with its tinge of sadness. In the evening, his number was a new composition of his called "The Southern Cross" which was followed by "Moonlight Bay" and "Carnival of Venice."

The band numbers of the evening program included Liszt's "First Rhapsody," a new suite by Sousa called "Tales of a Traveler" with its three colorful and spirited movements, "The Kaffir on the Karoo," "The Land of the Golden Fleece," and "Grand Promenade at the White House," large movement from Dvorak's "New World Symphony," Entr'acte from Wolf-Ferrari's "Jewels of the Madonna," a novelty by Jessel called "Parade of the Tin Soldiers" and Caprice, "Folie Bergere" by Fletcher.

N. S. O.

Chicago Music
American Musician, Oct. 26, 1912.

The return of Sousa and his Band to the Auditorium on October 27 will give opportunity to those who failed to hear the famous bandmaster in his recent concerts here. The March King gives a musical program of symphonic proportions which, given with the band instruments, interests the many who would or might hesitate at the symphony orchestra. The band reaches the large mass of music lovers who would never hear ensemble music otherwise. Sousa's Band has done untold work in educating the American public to a musical appreciation.

Pioneer Press, St. Paul,
Minn. Oct. 19, 1912.

At the Metropolitan: Sousa.

What is the secret of Sousa's immense popularity and success? This question presented itself hand-in-hand with ready answers last night and yesterday afternoon, as the military erect and well poised conductor led his fifty-three perfectly trained men through two live programs of classic and popular selections, and yet there is but one real answer; it is this: he knows where and how to find the pulse of the people; and he never lets go of that pulse for a single instant.

The compositions of the classic masters, such as the First Rhapsody of Liszt, the "Siegfried" death music of Wagner, the Andante Cantabile of Tchaikowsky, or the Largo from the "New World" symphony of Dvorak, he reads not only with scholarly respect for the ideas and meaning which they contain, but also with a certain torchlight of illuminative atmosphere that breathes new life and import upon the minds and capacities of his numerous hearers. These say: "Well, the Siegfried music," or whatever it may be, "has never before meant quite so much. It is live if not subtly refined."

It is when Sousa plays his own marches or waltzes, however, that even the most classic taste gives way to him; and those who think and talk in learned phrase pause to listen, and, while so doing, are carried away by the potent rhythm and all-conquering melody of Sousa. "The Washington Post," "Stars and Stripes," "El Capitan" and the others; these constitute a class of music unique and brilliant beyond words for they are alive with a mysterious and infectious spirit that grips and holds.

The two most definite things in modern music are the Strauss waltzes and the Sousa marches. They both leap and strut with an accent and abandon that inspire a responsively rhythmic sense in even the dullest. The picturesque atmosphere and design of "The Dwellers in the Western World" stands out in striking contrast to the "New World" symphony of Dvorak. Both are musicianly tributes to America; the difference lies in the fact that in the Sousa music the American idea and spirit speak with unaffected voice intelligible to all alike, while the noble music of the Bohemian, Dvorak, is as Bohemian as he himself is in spite of its label, "New World." The folk-song, so-called, which underlies the latter is African not American.

Hadley's tribute to the Western world in his "North, South, East and West" symphony is not more distinctively American than Sousa's, which, however, the latter has cast in the form of "a suite." Sousa's "Tales of a Traveler," which is new and commemorates his Australian visit of recent date, is a charmingly descriptive and individual piece of music-writing. It was played like all the others with fine spirit.

If one were to be asked, however, which he prefers, Sousa's music of today or that of the earlier period, the period of "The Washington Post," one would feel inclined to choose the latter. The Sousa of today has lost none of his vim and power of melody and rhythm; but he delves into deeper subjects that one might wish that he would leave to the "highbrows," while confining himself to the so-called "simpler" theme, continue to give us the marches and the waltzes upon which his fame rests, and by which alone it will be handed down to posterity.

In four fields he has achieved success, viz: as conductor, as composer of march and dance music, as composer of comic opera, such as "El Capitan" and others—his latest, "The Glass Blowers," is shortly to be produced in New York—and as a novelist. He has written three very meritorious pieces of fiction, which have been, and are now to an extent, "big sellers." Yet of these four fields, by one alone, will he continue to live when he has passed on, and that one is the field of rhythmic waltz and stately, semi-barbaric march composition.

Of the assisting soloists at yesterday's concert Virginia Root, soprano; Nicoline Zedeler, violinist, and Herbert Clarke, cornetist, it must be said that the latter two were the most satisfactory. Miss Zedeler plays with feeling and musicianly art, as does also Mr. Clarke. Miss Root, who has a pleasing voice, was obviously affected by a cold, which greatly marred her coloratura work, of which she unwisely did not a little. Under normal circumstances she might prove to be a singer of commendable qualities.

There were many demands for encores at both performances, which were promptly and most generously responded to by all taking part.

From here Sousa takes his company to Eau Claire, Wis., for a concert.

I. M. C. B.

Inmates of an Asylum; Now, Though One of World's Foremost Bandmasters

When He Was Leader of the National Band at Washington He Wrote Two Marches That Made Him a World Character and for Many Years He Has Been Circling the Globe With Great Success—Youngest Looking Man for His Age in America and One of the Hardest Workers in the History of Music—He Has Directed Over 9,000 Concerts and Has Traveled Over a Half Million Miles.

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Sousa voices some original sentiments, as for instance when he called the phonograph "canned music," an expression which went around the world and back again. At times he has been criticised for putting orchestral and classical selections upon his programs. It is usually admitted, for instance, that he plays "Les Preludes," as few of the orchestras are able to give it. But the people who go to hear a band concert, usually want to hear "band music" or what they consider "band music." Perhaps that was the case years ago more than it is at the present, for many of the bands have attempted Wagner in recent years with some success; but even that little detail of program building is chiefly due to Sousa's insistence upon putting some of the serious with the bright, measured and syncopated.

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"When you go to a play," he said, "say one of Shakespeare's, do you blame the dramatist if you are made to laugh? Do you want your money back on that account? If you find a joke in a book by Meredith—you don't, but—in a book by Dickens, Balzac or Thackeray, do you throw the book aside, or even think less of it because of the humor in it? Yet Shakespeare, Dickens, Thackeray and Balzac are what might be called

tragic writers, because they write truth. This idea that the function of music is to picture entirely the dark and sad side of life, does not appeal to me. I want a variation, a variety; therefore, I put all kinds of numbers on my programs.

"Neither do I believe in a whole program of serious music. The prime business of the artist is to entertain, to delight, to bring laughter into a joyless and gray world. Imagine a world without music. Think of it, you could not whistle in the bath room in the morning, if no one had composed a tune.

Kipling of Music.

"Most of my work has been joyful. You know the saying that art is the expression of a man's joy in his work. He works best who works in joy, and his own delights he transmits to others, in fact to the world which is hungry for joy. I am proud of the fact that I have been called 'The Kipling of Music.' Kipling is a great man and a purveyor of pleasure. Mark Twain taught us not to take life too seriously. But in his works there are tragic passages, such as occur in the lives of all of us. But with him the human interest and the comedy prevail; so it should be with all of us."

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stood before the other baton in hand. Then he took his position as leader of other orchestras, after he left Sousa's band, finally he became band leader of the United States National Band. He conducted this band at the White House under Presidents—Hayes, Garfield, Arthur, Cleveland and Harrison, and soon became a great favorite with officials around the capital. For example, old Sir Julius Pauncefote used to have Sousa come to the British embassy for Victoria's birthday and "God Save the Queen." Other governmental representatives paid him similar tribute, and rapidly gained an international reputation, before he had ventured far from the American capital city.

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News Tribune,
Duluth, Minn.
Oct. 21, 1912.

AT THE LYCEUM

SOUSA BAND CONCERT.

To praise Sousa is as superfluous as to say Patrick Sarsfield Gilmore was a great bandmaster. After an absence of five years, the man who rose from the comparatively obscure place of leader of the Marine band to world-wide note, came to Duluth yesterday afternoon and put before the audience at the Lyceum a program that must have suited all tastes. He brought out the wave of enthusiastic delight, ever latent in an audience which has any reason to expect a Sousa march, and then gave his auditors something to think about with "Siegfried's Death," from Wagner's "Götterdämmerung."

His most ambitious presentation was "The Dwellers in the Western World," a Sousa suite illustrative of the development of this country. The Indian cadences in the first movement were especially fine.

The house showed its sympathetic feeling for the leader after the first number, rhapsody, "American," by Schoenfeldt, its enthusiastic applause demanded two encores. Sousa responded with his well-known genial spirit with "Girls Who Have Loved" and "El Capitan."

Herbert L. Clarke was the first soloist and to those who love the cornet his "Showers of Gold," (Clarke) must have been most satisfactory. The ever popular "Moonlight Bay," was given as an encore, followed by "Silver Threads Among the Gold."

Miss Virginia Root was the vocal soloist and her encore "Sweet Miss Industry," was more pleasingly rendered than "April Morn." She has a flute-like voice fairly well controlled. Miss Nicoline Zedeler gave an exquisite rendition of Sarasate's "Zigeunerweisen," and as encores "The Swan." She well deserved her second encore to which she responded with Kreisler's "Liebenfreud."

Sousa's new march "The Federal," dedicated to "our friends, the Australians," was stirring and Sousa-esque. He followed it with "Stars and Stripes," and among other encores gave "Manhattan Beach," "Fairest of the Fair," "With Pleasure," and "The Gliding Girl," not to forget a ridiculously grotesque presentation of "Everybody's Doing It."

At the evening program it was easy to understand why the organization is called "Sousa and His Band." The premier bandmaster breathed his own soul into every rendition. The selections were not simply executed as their authors had written them. They were given the "Sousa touch"—and the audience appreciated it. There were 13 encores and his auditors did not consider it an unlucky number.

The selection that stands out on the program, in the estimation of Duluth's critical music lovers, was the large from the "New World" symphony by Dvorak. The original selection was a Bohemian's view of America—the new world. Sousa's view of Dvorak's view of the new world.

There is a wealth of color in the piece and it was well executed by the reed section, and especially the horns, bassoons and saxophones. The sharp clashes of harmony, the high and then the low notes, the double-forty and then the piano tones, all were brought out with the master touch and the selection will long be remembered—even by those who have never previously heard it.

The next in ranking was "Tales of a Traveler," by Sousa. In this selection it was sought to reproduce the music of the different countries, and especially Africa, that Sousa and his band heard while on their recent foreign tour. The Kaffir girls' pipes, the sound of the cow horn in the veldt, the tribal dance music, and the chants of the Kaffir laborers as they work in the diamond fields were all faithfully reproduced, as were also the native Australian chants.

Both Miss Virginia Root, soprano, and Miss Nicoline Zedeler, violinist, however, were contenders for honors against the band's rendition of the "New World" symphony. Strauss was in a joyous strain when he composed "The Voice of Spring," and the selection lost nothing in Miss Root's rendition. Her voice not only possesses a flute-like sweetness but combined with it is the ease of a violinist running the scales, while the execution was as smooth as the roll from a clarinet when in the hands of a master. As an encore Miss Root gave "The Goose Girl," by Sousa. Miss Zedeler gave as her principal selec-

tion "Faust Fantasy," by Sarasate. Her execution, while of a lighting-like touch, was yet of a studied and deliberate nature, the two conflicting for mastery—and as each note fell from the violin the audience was sitting in suspense, just for the instant, awaiting the release of the next one. She responded to encores with that over popular Dvorak selection, "Humoresque" and "Schon Rosmarin," from the German compositions.

Herbert L. Clark, cornet soloist, was at his best in "The Southern Cross," and the ease with which he triple-tongued "The Carnival of Venice," an air that has been whistled, hummed and sung by countless thousands, easily establishes him as one of the best cornetists of the present day. He also responded to an encore with "Moonlight Bay."

Among the other selections given by the band were the rhapsody "First," by Liszt; extra act, "The Jewels of the Madonna," by Wolf Ferrari; "Parade of the Tin Soldier," Jessell; march, "The Federal," Sousa, and as a farewell selection the caprice, "Folle Bergere," Fletcher. "El Capitan," "Girls Who Have Loved," "Fairest of the Fair," "Everybody's Doing It Now," "With Pleasure," "The Stars and Stripes Forever" and "Manhattan Beach" were given as encores.

News Tribune,
Duluth, Minn. Oct. 23

An Appreciation of John Philip Sousa as a Man and a Musician.

To the Editor of the News Tribune:

That there were many vacant seats at the Sousa concerts Sunday may argue for or against a "musical Duluth," as the word "musical" is interpreted. Probably there were many who did not attend because they felt that the bandmaster's music was intellectually beneath them. These are the folk who will wade through Pater, study Maeterlinck and rhapsodize over Strindberg, although not a fibre of their real nature is stirred to comprehension by these authors. I do not decry the study of such writers by those who can honestly appreciate them, but even among these, must an admiration for the orchid spoil all pleasure in the daisy?

Sousa's own music is simple in tone and harmony and easily understood, but it is stimulating with a marked rhythm which may be aboriginal, but finds quick response in the tense nerves of America.

To one woman in the Sunday audience there came a picture of two young girls entering a cheap brick house on Capitol Hill in Washington, a mite of a golden-haired child has dragged open the door but no statement as to the inmates whereabouts is necessary. At the head of the narrow stairs the future March King of America is executing wonderful steps and flourishes as he welcomes the guests by singing and whistling "The Mocking Bird," with variations like unto one of his own flutes. He is still without collar or tie and that lady of exquisite grace, his wife, whose white hair at 30, made her face look 16, is performing the poverty-stricken trick of turning his cuffs, or trying to, as she laughingly expostulates at his activity.

John Philip Sousa, when over 35, was earning but \$1,200 a year as leader of the Marine band! How much of his success he owes to his wife's tact and social intuition at that time, to her willingness and ability to create an evening frock from nothing and her sweetness and perfect poise under the two aggravations of poverty and artistic temperament, no one can ever tell. The recording angel must balance that!

But many a musician in and out of the Marine band, and many a boy and girl of old Washington could tell of help from Sousa—a cheer to boost them over the hard places in music or studies and a simple, optimistic joy of living and doing that stimulated.

Sousa has worked hard and played hard and laughed much, but always with the world—never at it. Thanking you, I am,

Very truly yours,

"WASHINGTON."

Duluth, Oct. 21, 1912.

International Musician,
St. Louis, Mo. Oct. 6, 1912.

SOUSA'S BAND CAN PLAY MUSIC, BUT BASE BALL—THAT IS ANOTHER STORY.

Pittsburg, Pa. (By special wire).—The air around Washington Park was blue during the greater part of the forenoon yesterday. The cause of the said rent in the atmosphere was the playing of two bands conducted respectively by John Philip Sousa and our own Danny Nirella. Some parts of the playing were so unfortunate that there were shouts, jeers and even cries of "rotten," but when the crowd hissed, the perpetrator simply wiped the dirt off his shirt and grinned. For they were playing base ball, not music.

It was one of the finest games ever played in Washington Park. This information is authentic, coming as it does from Frank Maggio, short stop on the winning side—Danny Nirella's.

According to an eye witness it was a game of thrills and almost impossible plays. Pitcher Comley, for the Nirella aggregation, was the star of the game. He did everything with a ball that he can do with a cornet, and that's a whole lot. He held the other side down to 12 hits, which is by no means bad when his own crowd got 30 bingles from Sousa's musicians. The final score, in favor of the local boys, was 22 to 7.

The big slaughter came in the fourth. The inning had been falling flat for Sousa's team, when one of Nirella's men struck a high pitch and the ball went sailing out into the wide, wide world. Although it was accidental, the center fielder saw it coming and made a minor jump. He also made a mistake about his time for the ball sailed overhead and wouldn't recognize the stop. While the poor fielder was sliding on his bugle, the bases which had been filled were cleaned presto, and when the inning reached its finale, every one of the Nirella men had played a solo part.

While neither Danny nor John Philip were present at the game, they have promised to turn out with the boys Thursday, when a return game will be played with the two leaders in the box. While Danny gracefully says Sousa has it all over him in conducting some things, he's going to give the march king a great battle on the diamond.

The score at the end of the suite looked something like this:

Nirella's Band.	R.H.E.	Sousa's Band.	R.H.E.
Nardoza	2... 3	1 Smith	m..... 1 2 2
Abbiati	m..... 5	0 Mix	m..... 0 1 0
Dimond	1.... 2	4 Lewis	c..... 1 0 0
Comley	p..... 3	5 Welte	s..... 1 1 1
Maggio	s..... 3	4 Senno	p..... 2 4 0
Amen	c..... 0	4 Heidy	3..... 1 1 2
Comorda	2... 1	1 Haynes	rf.... 1 1 1
Ebbert	lf.... 3	3 Shorty	1..... 0 2 1
Pasetti	rf.... 2	2 Coco	H..... 0 0 1

Totals 22 30 2 Totals 7 12 10

Two-base hits—Comley, Amen, Ebbert, Smith. Three-base hits—Ebbert, 2. Struck out—By Comley, 13; by Senno, 9.

Continental Times,
Berlin, Germany,
Oct. 19, 1912.

NICOLINE ZEDELER'S REMARKABLE SUCCESS.

An American girl who can bring before critics in every part of the world a degree of artistry which earns only their very best expressions of commendation is so palpably unique in the musical world as to be held up to her many ambitious compatriots as a type of the successful public performer worthy in every respect of emulation.

Miss Nicoline Zedeler, the gifted violinist, who completed a world tour last year as soloist with John Philip Sousa's famous band, fits the above description in every particular.

Reports of her past triumphs and of her future prospects in the concert field are of a quite remarkable nature, and would seem to concede to her abilities possessed only by artists of high order.

HUNGRY FOR SOUSA MARCHES

Big Audience at Lyceum Gives Band Leader an Ovation.

Every number on the John Philip Sousa program at the Lyceum last night was enthusiastically applauded but what the audience was hungry for and showed its appreciation over was a program of Sousa marches. The great band leader directed a few of them for encore numbers, and as the opening notes of each was recognized applause of the spontaneous and hearty order swept the theater.

The first of the famous marches which "the march king" gave was an encore to the opening number, and it was the tune of "El Capitan." Later he gave as an encore of a number further down the list the ever-stirring "Stars and Stripes Forever," and this was so wildly applauded that he was compelled to give an encore to the encore. He gave, this time, the mellow and soothing "Manhattan Beach," and the audience tried to make him come again with another encore, but he went on to the next number.

Sousa gave various new compositions. The only new march he gave was "The Federal," announced as composed in honor of the Australians, whom he has just been visiting. The march is a good one and has the swing that marks all of his marches but is not as tuneful as the old ones, or perhaps memory is prejudiced. His suite "Tales of a Traveler," composed in honor of the succession of receptions which Sousa and his great band received in their recent trip around the world, was a feature of the program and was noteworthy for its novelty effects.

The band is accompanied by three great soloists—Herbert L. Clarke, he of the wonderful cornet playing; Miss Virginia Root, soprano; and Miss Nicoline Zedeler, violinist. Each of these was compelled to respond to several encores. Mr. Clarke, who has often been heard here, is evidently better than ever and his marvelous playing of the cornet brought for him unequalled applause.

Miss Root has a beautiful soprano voice, which she has under admirable control. Last night she sang "Strauss' The Voice of Spring," a number which demonstrated her vocal powers, and for an encore sang Sousa's "Goose Girl," a pretty thing which delighted the audience. Miss Zedeler, the violinist played a Faust fantasia by Sarasate, and for an encore played "Schon Rosmarin," and for a second encore played the "Humoresque" by Dvorak.

The most popular number—an encore, by the way—was the Sousa arrangement of "Everybody's Doing It"—a humoresque of the most pronounced type and funnier even than "The Peach of Emerald Hue" of a few years ago.

Journal Milwaukee,
Wis. Oct. 27, 1912.

SAME SOUSA OF YORE

A veritable feast of band and other music was furnished by Sousa and his famous organization at the Pabst theater Saturday night after the usual lavish manner of this veteran of American band progress. For this wonderful conductor seems to gain in square shoulders and sprightly youthfulness with every added appearance in Milwaukee. His baton is still as uniquely suggestive and eloquent as of yore.

And the inevitable marches of Sousa have the same seductive rhythm, the same hypnotic effect on the audience that was first manifested when the Stars and Stripes Forever set a new standard of march composition. In fact, so much of the program was of Sousa's own production that one was reminded as forcefully of Sousa, the composer, as Sousa, the resourceful director.

What an inspiring effect must these thundering marches have had on the throngs of many lands when Sousa recently toured the world!

Virginia Root, soprano; Nicoline Zedeler, violinist, and Herbert L. Clarke, cornetist, made a trio of soloists of unusual merit.

Free Press,
Milwaukee, Wis.
Oct. 27, 1912.

News-Tribune,
Elmhurst, Ill.
Oct. 27, 1912.

Herald, Decatur, Ill.
Oct. 9, 1912.

News, South Bend,
Ind.
Oct. 29, 1912.

BIG HOUSES GREET SOUSA

"MARCH KING" HAS ALL OF HIS OLD CHARM.

Program Including Everything From "Everybody's Doin' It" to Difficult Classics Well Rendered.

Sousa, John Philip Sousa, is a greater, more popular, more indomitable Sousa than he ever was. It is possibly a safe guess that more than half his capacity audiences at the Pabst yesterday had gathered to see Sousa himself, regardless of his band. People came to see a formidable personality, a great musician with a great knack of ingratiating himself into the good graces of his audience, and they were as elated as ever over his success in turning the trick again.

Probably never before did he seem so completely self-confident, so irresistibly dominant and ingenious. The indescribable ease of attaining effects, fine artistically compelling effects; the little touches, peculiarly his own; his graciousness and quiet refinement of manner are all the mark of a man of great stature.

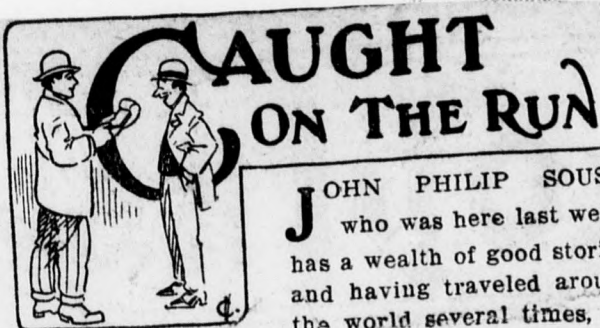
The program was a fine one, popularly and artistically, which seemed both the same thing last night, for even when Sousa put on cap and bells and burlesqued the "won't be killed" "Everybody's Doin' It," he did so splendidly that he put his audience in a fit of sparkling good humor that went all the way around.

Sousa began the evening with a refined, telling interpretation of Liszt's first "Rhapsody" that was a revelation of the possibilities of the band it offered. Herbert L. Clarke's cornet solo, "The Southern Cross," was a fine exhibition of musicianship. It brought an onrush of applause that threatened to spoil his effort artistically. But he returned with "Moonlight Bay," sweet but cheap, and the better "Carnival of Venice" selection.

The "Tales of a Traveler," written by Mr. Sousa, were enjoyable. His reading of Dvorak's largo from "The New World" Symphony was poetically exquisite. Fine shading and delicate accent of passing mood made the interpretation a memorable one. Possibly greater interest was aroused by the playing of a selection from Wolf-Ferrari's recently produced opera, "The Jewels of the Madonna." It was melodiously sweet. The "Parade of the Tin Soldiers" followed with the Sousa "Federal March" next. Both are out of the ordinary for movement, fire and spirit, while the first has much in it of delicate tone coloring. Fletcher's "Folie Bergere" closed the program brilliantly.

Miss Virginia Root vocalized Strauss's "The Voice of the Spring," and Miss Nicoline Zedeler displayed a very rich, finished technique, if not an entirely mature one, in a violin solo. Sarasate's "Faust Fantasy," her selection, she followed as an encore with an admirable rendition of Dvorak's "Humoresque."

J. MAC.



CAUGHT ON THE RUN

JOHN PHILIP SOUSA, who was here last week, has a wealth of good stories, and having traveled around the world several times, his narratives usually smack of some foreign port. One of his best he gives as follows:

"It is always a mistake to jump to conclusions, and here is an instance in point. One day last summer a wealthy American, who lives in Paris was playing baccarat at the Casino at Enghein. The gentleman in question has a simple system of his own. He loses only a fixed sum, and when this is gone stakes no more.



Merely Sulphate of Quinine.

"On this occasion he had reached his limit of losses, and turning to a lady who was sitting next him remarked: 'There goes my last louis. I shall not play any more.' At the same time he took a little tortoise shell box from his pocket and opened it, and slipped a small white lozenge in his mouth. Next thing he knew was that he was in the hands of four stalwart attendants, who caught him from behind, swung him out of his chair, and carried him out of the Casino into a small room adjoining. Refusing to listen to his angry protests, they hastily laid him on a sofa, forced his jaws open, and poured a strong emetic down his throat.

"The consequences were so immediate and disastrous that the poor man was beyond speech for the next quarter of an hour. By that time he was too late for his explanation that the lozenge was merely sulphate of quinine, and that the Casino authorities were idiots for jumping to the conclusion that he had lost his last penny and taken poison."

Morning Star,
Rockford, Ill.
Oct. 13, 1912.

SOUSA'S BAND IS HEARD BY MANY

TWO GOOD SIZED AUDIENCES LISTENED TO CLASSIC AND POPULAR AIRS.

A large and representative audience was present at the concert given by Sousa's band at the opera house yesterday afternoon, and an audience of good size attended in the evening.

Sousa was accompanied by over fifty of the world's best band musicians and his program was equally up to the standard made by him in former appearances in this locality. Mr. Herbert L. Clarke was the first soloist, rendering two splendid selections on the cornet. Miss Virginia Root, soprano, gave a beautiful selection and was called twice for encores and the audience unwillingly gave way when she did not give the third. Miss Nicoline Zedeler rendered three very pleasing selections on the violin.

The piece that seemed to make the greatest impression on the audience was not of the classical style, as his program was mostly composed of, but was the popular rag and campaign song, "Everybody's Doin' It." This piece was played by the band once in the manner in which it is usually heard and then for the next five minutes the crowd was entertained with most comical musical combinations and tones. The other piece which most impressed was "The Dwellers in the New World." This was a new composition by Sousa.

LAST NIGHT'S CONCERT

Six or seven hundred Decatur people marked another milestone in their lives last evening when they went to the Powers to see Sousa and hear played again the pieces that were new, oh, ever so many years ago, when John Sousa wore a thick head of hair under a white yachting cap, and the famous black whiskers were a reality instead of a lithograph falsehood.

It was a heartily enthusiastic audience, made up largely of the fans that Sousa, like W. J. Bryan has in every town, won in the days when Mrs. Jeanette Powers Block was the band's violinist, and when no respectable cabinet of phonograph discs was complete without the "Stars and Stripes" march. And the magnetic Mr. Sousa, whose back has not lost in the slightest degree that fine military curve, graciously granted extra after extra, the names of which folks religiously wrote down on their program while their feet kept time to the music.

And, by the way, Decatur is becoming ultra-musical. When a band concert audience requests the substitution of Liszt's Hungarian Rhapsody No. 1 for the "Rustic Dance" by Goldmark, it's getting to be as high browed as a Boston Back Bay "pop" crowd. Why it chose the "Blue Danube" Waltzes is not so clear, unless it wished to see the poetry of motion illustrated by Mr. Sousa's white gloved hands.

The largo from "The New World" symphony was the most ambitious number, and while the top gallery might have tired of it, those who heard the Minneapolis Orchestra play it last May listened to it with new interest. If there is a band leader who is more fortunate in his reeds and woods than Sousa, he fails to come to Decatur. The work of the clarinets in this and other numbers was remarkable.

Everybody enjoyed the playing of Miss Zedeler, the slight and girlish looking violinist who has a wonderful fire and brilliancy. Her extra, the "Humoresque" by Dvorak, was especially well done. The singing of Miss Root and the solo work of Mr. Clarke, the talented cornetist, also gave pleasure.

Mr. Sousa went back in his own composition history as far as "El Capitan" which suggested to gray haired fathers of families their high school days. "Girls Who Have Loved," "The Gliding Girl" and "Fairest of the Fair" were other selections written by the man who knows a little better than anybody else what the American people like to hear, and in some of these were introduced the Sousaisms that have been copied by every other band master in the world, the calling down stage of the trombones and cornets for the blast of sound which Sousa so dearly loves and which he has made his audience love.

It was a great concert.

MANY HEAR SOUSA AT PABST.

Sousa and his famous band delighted two large audiences of music lovers at the Pabst theater Saturday afternoon and night in a widely selected programme, in which many recent compositions of the popular type found place as well as the classics. But the most pleasing part of the programme, and one which many came particularly to hear, were the soul stirring marches for which Sousa himself is responsible and which have become interlinked with his name for all time to come. With the modesty for which he has often been criticised, Sousa, the bandmaster, seemed diffident about placing the works of Sousa, the composer, on the programme, but many encores remedied this situation.

Among the latter, "Tales of a Traveler," one of his newest compositions, was the most ambitious, revealing a greater attention to the art motif than is characteristic of the larger portion of his work. "The Federal," a new march, was characteristic, but it took his "Stars and Stripes Forever" to bring the audience forward in the seats in overwhelming applause.

The largo from Dvorak's symphony, "The New World," was exquisitely rendered, the clarinets figuring conspicuously and effectively in the almost weird orchestration.

Miss Nicoline Zedeler, violin soloist accompanying Sousa, played the difficult measures of Sarasate's "Faust Fantasy" with a feeling that at times revealed the true virtuoso, if the word has survived its abuse. Miss Virginia Root contributed a clear if light soprano voice to the entertainment in Strauss' "The Voice of Spring" and Sousa's "Girl" lyric as an encore.

The methods of the great conductor still remain a mystery. A twist of the finger, a scarcely perceptible jerk of the baton brings from his organization what his more theatric contemporaries could accomplish only at the cost of real physical exhaustion. Which prove one of two things, either that the contemporaries are guilty, as frequently charged, of working for effect, or that their organizations are poorly trained, requiring an exaggerated set of signals to carry the necessary stimulus for a good performance. And Sousa's band is a good performance.

SOUSA PLEASES.

John Philip Sousa, the incomparable march king and director of America's favorite band, attracted an audience that almost filled the Oliver opera house Monday evening. Considering the indifferent receptions given to others high in the musical world that fact is significant, it testifies to Sousa's popularity in South Bend.

Few, if any, excel Sousa in the grace and dignity with which he wields his baton. He blends and fuses his personality in the interpretation instead of projecting himself above it, as do so many of the spectacular leaders who thereby attain strained effects, if they do not make themselves ridiculous. Sousa's restrained dignity at the leader's desk never gives the appearance of indifference and his climaxes are none the less effective.

The band is like one great instrument. With admirable balance between reeds and brass it furnishes the delicacy of the symphony orchestra with the grand crash of a majestic organ. Such coordination is possible only where the individual players are artists.

Somehow it was a relief to hear a band program which was not begun with "William Tell." The Liszt "First" Rhapsody with which Sousa made his bow was perhaps as classical as any number on the program, which throughout maintained an admirable balance between the classical and popular. The first number engaged the audience in wrapped attention, the encore took it by storm. It was "El Capitan", a typical Sousa march.

The soloists were excellent. Herbert Clarke with the cornet demonstrated complete mastery of the valve instrument; Miss Virginia Root, soprano, sang in a voice remarkable for sweetness though its lack of power was perhaps accentuated by the heavy background against which she sang. Nicoline Zedeler took the honors in the solo work with her violin. Her presentation of the Faust Fantasy was artistic in technique and interpretation.

A feature of the second part of the program was the burlesque of "Everybody's Doin' It." The familiar rag was dissected, its anatomy laid bare, then the musicians dressed it up in several sorts of "movement" to make it almost unrecognizable, each player, from the snorting bass to the piping piccolo, toyed with it separately and when they grew tired they stopped. A dashing caprice, "Folie Berger", closed the program.

Leader, Milwaukee, Wis.
Oct. 28, 1912.

SOUSA BAND SCORES.

Sousa and his band have come and gone, but they are not forgotten. As interesting a concert as that given by Mr. Sousa on Saturday afternoon and evening has been seldom heard here before. From 8:15 until nearly 10:45 p. m. Saturday, with but a few minutes intermission, were the beautiful strains sent through the audience, which sat as amazed, continually watching the master hand of Sousa and the baton it held. The way "Stars and Stripes Forever" was played will never be forgotten. His burlesque on "Everybody's Doin' It" was laugh provoking. Solos were rendered by Herbert L. Clarke, cornetist; Virginia Root, soprano, and Nicoline Zedeler, violinist.

B. E. S.

Inter Ocean, Chicago,
Oct. 28, 1912.

Notes of Music and Drama.

At the Auditorium yesterday afternoon, Sousa and his band played before a fair audience disposed to value the "march king's" own effusions far and away above Litoff's "Robespierre," which is not uncanonical. The encores were numerous and instant, as usual—"Girls Who Have Loved," by Mr. Sousa, being a prime example. Nicoline Zedeler, the young Chicago violinist, Virginia Root, soprano, and Herbert L. Clarke were the featured soloists again.

Gazette, Kalamazoo, Mich.
Oct. 30, 1912.

Herald, Grand Rapids,
Mich., Nov. 1, 1912.

Musical Courier,
New York.
Oct. 30, 1912
218



Uncle Hi Hears Sousy's Band Play

(By Harlan E. Babcock)

I AIN'T much up on musicin', except I fiddle some,
An' Bill—my boy—he's in the band an' plays the big bass drum,
An' Mary Jane—my daughter—sings in the Brethren choir—
Bein' 'bout as many artists as one fambly could desire.

I don't play much myself, an' yit, I'm fond as I kin be
Of orchestres an' bands an' sich—they all appeal to me;
An', best of all, at sochul meets, I do enjoy a laugh
A-hearin' of them comie tunes played on the phonygraff.

While readin' in the Banner t'other eve I saw the "ad"
Thet Sousy's band was comin', an' it made my old heart glad,
Fer I'd hed the derndest hankerin' fer many an' many a day
To see John Phillip Sousa an' to hear his old band play.

So I went down to the opery house an' got a fust-class seat—
There wuz music in the atmosphere an' music in my feet;
An' when the band come on the stage, and Sousy, too, no doubt—
I jined the folks around me an' jest stomped fer all git out.

Afore I hardly knowed it they wuz playin' on the band,
An' him a shakin' of that stick—gee, cracky, it was grand!
I seemed to be among the clouds, all free from care and sin.
Ef I'd a-had my fiddle there I'd up an'—jined right in!

An' Sousy—well, he bowed an' smiled an' clum back on that stand—
The folks around me clapped like sin, so I give John a hand,
An' waved my campaign hankie while they played another piece.
Jest like a million birds a-singin', smoothisher than grease.

Sometimes 'twould be as softish as the whisper of a breeze
On a moonlit summer evenin' stirrin' through the maple trees;
An' then again 'twould jest bust out, like thunder in the night—
As ef 'twould send the derved old roof a-sailin' out of sight.

An' then, them fellers on the stage would all jine in an' blow—
Oh, glory! Hallelujah! Tune 'er up an' let 'er go!
Thet's how it seemed to catch me, and I sort of feel it yet—
Why, it sot me all a-tremble, an' I sweat—an' sweat—an' sweat.

I thought I'd heerd fine music at the Berrien county fair—
I'd swore no band in all the world couldn't beat it anywhere;
But I've got to own that Sousy, with his wavin' an' his dash,
Outdid our silver cornet band, an' beat it—all—to—smash!

I want to go to heaven, an' I want to play a harp—
Er my fiddle, ef they'll let me give 'em suthin' in G sharp;
But ef Sousy an' his grand old band don't lead the heavenly host,
It seems to me the music there'll be tame as whistlin', most.

SOUSA AND HIS BAND.

Despite the inclement weather and despite the fact that the size of the audience was not what it might have been, enthusiasm was strong for that pre-eminent bandmaster, John Philip Sousa and his band, yesterday afternoon at Powers theater. The program opened with a new and distinctly "American" number, a rhapsody by Schoenfeldt. The suite, "The Dwellers in the Western World," by Sousa, is a worthy musical conception and was graphically rendered. The Wagner number from "Die Gotterdammerung," was invested with its deepest meaning, while the Tchaikowsky piece and the "Country Wedding Symphony" by Goldmark were accorded brilliant readings. The other numbers were Sousa compositions, each one of which evoked vociferous applause. "The Federal" is a new march, written in true Sousa spirit and one which promises to attain the wide popularity which the others enjoy. Encores were generously given and included such favorites as "El Capitan," "King Cotton," "Manhattan Beach," "With Pleasure," "The Gliding Girl," and as a finale, the band gave "Galop Bravura, Dance of the Cordials," an inspiring work by Sousa. The humorous arrangement of "Everybody's Doing It," made a decided "hit."

Herbert L. Clarke, who enjoys the reputation of being a master cornetist, proved his ability in the playing of his own "Showers of Gold." He achieves remarkable results in his triple-tongue passages and produces a tone that is really wonderful for its flexibility and beauty. "Moonlight Bay," as an encore, was delightful. Miss Virginia Root, soprano, sang "April Morn," by Battem and while Miss Root's voice is sweet and her tones creditable, her accompaniment was a bit to heavy. This young woman might lend more warmth to her work and more of her own pleasing personality to advantage. "Sweet Miss Industry" was sung as an encore.

Miss Nicoline Zedeler, violinist, wrought a spell over her auditors in the rendition of "Zigeunerweisen," by Sarasate. Her work is thoroughly artistic and her technique highly developed, bespeaking infinite study and pains. Her tone is facile and beautiful. "The Swan," with harp accompaniment as an encore, was exquisitely portrayed.

Musical Courier,
N.Y. Oct. 30, 1912

It is reported that Sousa's "Stars and Stripes Forever" serves as the marching music of the Bulgarian army. When last heard from, their opponents were doing the Turkey trot.

Argus-Bulletin,
La Porte, Ind.,
Oct. 29, 1912.

SOUSA TARRIES FOR SEVERAL SITTINGS

John Philip Sousa, artist musician, found one place of special interest in LaPorte, and that was the Koch photo studio on Indiana avenue. Mr. Sousa was attracted by the handsome exterior and deviated from his walk long enough to take a look inside. While there he was induced to sit for several negatives. He expressed his surprise and pleasure at finding such a complete studio in a city the size of LaPorte. The negatives will be developed soon and can be seen at the studio.

MINNEAPOLIS, Minn., October 26, 1912.

Two large audiences heard Sousa and his Band in the Auditorium on Thursday. Both programs were received with enthusiasm, and a number of favorite marches, including "Manhattan Beach," "El Capitan," "Stars and Stripes Forever," "The Gliding Girl" and "Fairest of the Fair," were added. The generous encores, of a popular strain, pleased the people, especially the elaborate orchestration of "Everybody's Doin' It." Virginia Root, soprano, was artistic in her interpretation of Batten's "April Morn" and "The Voice of Spring," by Strauss, both numbers being encored. Nicoline Zedeler, violinist, is an artist and charmed her audiences with Sarasate's "Zigeunerweisen" and "Faust Fantasie." Her encore numbers were well selected and beautifully played. Cornet solos by Herbert L. Clarke added interest to the delightful programs. He played two of his own compositions, "Showers of Gold" and "The Southern Cross," with popular encores.

Leader, Cleveland,
Ohio
Nov. 4, 1912.

TWO 3,000 CROWDS HEAR "MARCH KING"

Sousa and His Band Open the Musical Season at Hippodrome.

Twice 3,000 persons gathered at the Hippodrome yesterday, afternoon and evening, to hear the great John Philip Sousa and his band open the baby new music season with a program of encores in which were interspersed at least nine announced pieces at each concert.

Music of the march king himself, including familiar Sousa stock, such as "Fairest of the Fair" and "King Cotton," rubbed tonal shoulders with greater but none the more popular music of other masters. Tchaikowsky's andante cantabile from the "String Quartet," the largo movement from Dvorak's "New World" symphony and an entr' act from Wolf-Ferrari's but one-season-old "Jewels of the Madonna" being represented in the latter class. And through and among it all came Sousa march after Sousa two-step and the other way about until the man who bore the announcement cards aloft became dizzy in his runnings to and from the wings.

The audience liked it all. It applauded the Liszt "First Rhapsodie" with as much fervor and frenzied discrimination as it applauded the Sousa "Tales of a Traveller" suite and, apparently, listened with as much interest and satisfaction to the Litloff "Robespierre" overture as to the Sousa songs.

It was Sousa's very own crowd and it rendered to Sousa what was Sousa's. To help the bandmaster in the season's opening were the cornet player, Herbert L. Clarke, who played his own compositions; Nicoline Zedeler, who played the violin, and Virginia Root, who sang Sousa's and others' pieces in a mezza Tetrastini style.

R. N. O'NEIL.

Sousa's band returned to the Auditorium for a second concert yesterday afternoon. There was a different programme of principal numbers and the same list of encores. The soloists were, as before, Virginia Root, soprano; Nicoline Zedeler, violinist, and the Tetrastini of cornetists, Herbert L. Clarke.

EDWARD C. MOORE.

Sousa's Band at Auditorium.

When John Philip Sousa leads his own band in his own peculiar style, as he did yesterday at the Auditorium for the manifest delight of a large audience, there is no gainsaying the popularity of the musical product, or repression of pride that the band as a national organization has carried the gospel of robust melody victoriously around the world. The genius for organizing noise so melodiously that the halt sway rhythmically and the lame march vigorously in imagination, is the subtle and persuasive spell of the Sousa baton, which frequently writes whole chords in the air, giving the music such momentum it goes forward while the baton drops restfully for the moment. The programme of yesterday was happily devised and twice magnified by the ever ready response to encores advancing all the familiar marches that have whirled two generations of dancers and set the pace for armies of the world.

Interesting was the appearance of Nicoline Zedler, a youthful violinist, who filled a pleasant interval in front of the big band playing Alard's "Romeo and Juliet" and following it with "The Swan" and then a charming composition of a local composer, Goldblatt's "Dance of the Sylphs." The other soloist was Virginia Root, soprano, who sang several compositions of Director Sousa effectively.

Classics and Sousa Works Mingled in St. Paul Programs

ST. PAUL, MINN.—With a judicious mingling of the classics and the rhythmic Sousa compositions, John Philip Sousa and his band introduced two programs on October 18, with the assistance of Virginia Root, soprano; Nicoline Zedeler, violinist, and Herbert Clarke, cornetist. The numbers included the Liszt First Rhapsody, the "Siegfried" Death Music, the melodious Andante Cantabile of Tchaikowsky and the Largo from the "New World" Symphony of Dvorak, besides the stirring Sousa marches and his suites, "The Dwellers in the Western World" and "Tales of a Traveler." Both the conductor and the popular soloists were generous with encores.

SOUSA TARRIES FOR SEVERAL SITTINGS

John Philip Sousa, artist musician, found one place of special interest in LaPorte, and that was the Koch photo studio on Indiana avenue. Mr. Sousa was attracted by the handsome exterior and deviated from his walk long enough to take a look inside. While there he was induced to sit for several negatives. He expressed his surprise and pleasure at finding such a complete studio in a city the size of LaPorte. The negatives will be developed soon and can be seen at the studio.

John Philip Sousa gave two concerts at Powers Theater, Grand Rapids, on October 31. In the programs Mr. Sousa's transition from the classic to the popular was artistically accomplished. The soloists, Virginia Root, soprano; Nicoline Zedeler, violinist, and Herbert L. Clarke, cornetist, were most enthusiastically welcomed again by the Grand Rapids public.

Plaindealer,
Cleveland, O.
Nov. 4, 1912.

CROWDS THRILLED BY SOUSA MELODY

Two Vast Audiences Fill Hippodrome to Hear Famous Music Organization.

Mixture of Classic and Popular Airs Feature of Concert.

BY ARCHIE BELL.

John Philip Sousa and his band filled the Hippodrome at two performances yesterday. The snuffers say his vogue has passed. They declare that the little boys who write barber shop ragtime fill the niche in the temple of popularity formerly occupied by the composer of "Liberty Bell" and "Washington Post." But let the biggest of those little boys come along and announce himself as an attraction, and the best he can do is to play an act in vaudeville. Let Sousa pass this way and approximately 7,000 people take crowded street cars for the auditorium where he is announced for the day.

And attendance isn't the only thing that counts with Sousa. His audiences are enthusiastic. If he plays his own compositions, which he does for encores almost entirely, there is lively hand clapping and shouts of approval. If he plays such a funereal thing as the "Robespierre" overture of Litolff, as he did yesterday afternoon, there is the same enthusiasm, the same unmistakable sign of satisfaction.

Sousa doubtless is the most popular bandmaster alive, and probably he is one of the best. As time passes he is drifting into more serious compositions, such as band suites and descriptive music that hasn't exactly the old and beloved Sousa ring to it, but he is doubtless about due with a new crop of marches and lighter stuff. He told me yesterday that his new comic opera, "The Glass Blowers," is about to be performed, certainly not later than Jan. 1; and when there's a new operatic work from Sousa's pen there are usually dozens of things from it that immediately become popular, and would in earlier days have been sent out into the world as rapidly as composed.

The "Red Man," "White Man" and "Black Man" in the "Dwellers in the Western World," which was played at the afternoon concert, is a beautiful thing, and the "Kaffir" number in the "Tales of a Traveler" suite played at night, is characteristic and attractive, but the Australian number seems forced, uninspired and commonplace, while the new "Grand Promenade at the White House" is not in any way comparable to the earlier Sousa stuff.

Sousa shines as an arranger of band music. For example, his arrangement of "Moonlight Bay," played by Herbert L. Clarke, solo cornetist, is one of the prettiest things imaginable and a tremendous improvement on the work of the composer. Whoever has laughed at Chabrier's "Marche Joyeuse" and realized for perhaps the first time that music is one of the funniest things in the world and a remarkable medium for burlesque, will do well to hear Sousa's arrangement of "Everybody's Doing It," which not only exhausts the possibilities of all the instruments in the band, but weaves the Barcarolle from "Conte d'Hoffmann" and the wedding march from "Lohengrin" into the fabric so that it becomes as ridiculous and laughable as a comic valentine.

Sousa was feeling good yesterday; he was pleased with his splendid reception in Cleveland, and he played and played, giving two or three en-

cores in addition to the long numbers on long programs, whenever the audience showed the disposition to applaud, which was after each number of the day. He ranged through all his popular marches and brought several other popular works into his repertory. Perhaps the best thing of the day was the almost perfect rendition of the andante cantabile from Tchaikowsky's best known string quartet. It has been perfectly transmitted to the reeds and is offered with delicacy and a depth of feeling that one usually cannot expect from a band. In fact, about the only change that can be noted in Sousa's band and Sousa's conducting is that the band plays better than formerly. The men have been together long enough and have been so thoroughly drilled that the several departments play as one man and seem to be absolutely under the control of the conductor's baton.

Mr. Clarke played a lot of fancy work on the cornet. His popularity with the people is growing each year. Last night he played for the first time here his "Southern Cross," which has less of the rick-rack that cornetists usually demand for themselves, but more of unusually effective music. Virginia Root wasn't in good voice and, while she could warble a high D with clarity and apparent ease, her lower notes were husky. Nicoline Zedeler made a big hit with the "Faust" fantasia of Sarasate and the "Romeo and Juliet" of Alard. The violin speaks in a big full tone to her command, and while she misses much of the delicacy of the instrument, part of this is due, no doubt, to the fact that she is playing to band accompaniment.

Gazette, Kalamazoo
Mich.
Oct. 31, 1912.

Playing with all its old-time dash and vigor, Sousa's band, directed by the beloved John Philip himself, delighted a packed house at the Fuller theater yesterday afternoon.

While Sousa's aggregation has lost none of its power to please, to thrill, to exalt its hearers, it was a different Sousa which appeared before Kalamazoo people yesterday afternoon. More calm, with more poise, lacking that hot, half-enraptured bearing which characterized him through his early years, Sousa directed his band, not with the contortions of the past, but with the calm demeanor of a master who thoroughly understands his pupils.

Nor has he lost anything of his former power by the change. The subtle feeling of confidence in his ability to appeal, through his band, to the feelings of his auditors, pervaded the entire atmosphere yesterday afternoon and many expressions of pleasure at this same change were heard after the concert.

Probably the best number on the program was Sousa's latest composition, "Tales of a Traveler," in which he depicted the various scenes through which he passed in his tour of the world. The greatest applause, however, greeted those old familiar, dashing, blaring, yet musicianly marches such as "El Capitan" and "Salute to the Stars and Stripes," with which Sousa himself won his fame and which the American people have come to regard as a heritage peculiarly their own.

In addition to the regular numbers of the band the audience appeared charmed by the art of Herbert Clark, America's premier cornetist, who played in his own delightful manner his new solo, "The Southern Cross." Mr. Clarke was greeted with great applause and played, as an encore, the late composition, "Moonlight Bay."

Miss Virginia Root also pleased her audience with her selection, "The Voice of Spring," while Miss Nicoline Zedeler, violinist, rendered, in a pleasing and artistic manner Sarasate's composition, "Faust Fantasia."

Musical America, Courier, Buffalo,
N.Y.
Nov. 9, 1912.
Nov. 7, 1912.

Sousa and Soloists Find Approval in Milwaukee

MILWAUKEE, Oct. 30.—A capacity audience greeted John Philip Sousa on Saturday night, when with his band and soloists he achieved a great success. The program was a splendid one, opening with a Liszt Rhapsody followed by Mr. Sousa's own "Tales of a Traveler"; an excellent interpretation of a selection from Wolf-Ferrari's "The Jewels of the Madonna," and two spirited selections, "Parade of the Tin Soldiers," and the Sousa "Federal March." Excellent cornet numbers by Herbert L. Clarke were offered. Virginia Root sang the Strauss "The Voice of Spring" with vocal charm and Nicoline Zedeler's violin solos, a "Faust" Fantasia and Dvorak's "Humoresque" were admirable performances. M. N. S.

Press, Grand Rapids,
Mich.
Nov. 1, 1912.

ABOUT THE THEATERS

Every time that John Philip Sousa brings his excellent band to visit us our admiration for him as a musician and as an entertainer increases. He has developed to a fine art the faculty of pleasing all tastes and of providing concerts that appeal at the same time to both critical and popular likings.

It seems like a descent from the sublime to the ridiculous—nay, almost a profanation—to follow a beautiful masterly interpretation of the Siegfried death scene from Wagner's "Götterdämmerung" with a paraphrase of "Everybody's Doing It," but the way in which Sousa makes the transition simply serves to increase the favor of the audience. The "Götterdämmerung" was so magnificently played with such fine tonal effects and such intelligent dramatic emphasis that it commanded respect and enthusiasm. And when the same band jumped into the "Everybody's Doing It" humoresque, getting real music as well as burlesque fun out of the whistly piece, the performance simply served to bring out its wide versatility.

Sousa's programs yesterday were much like his programs of last year, including both standard, classics and a lot of Sousa's own marches and other compositions. They were splendidly rendered. The same soloists who were with Sousa last year, Miss Root, Miss Zedeler and Mr. Clarke, again appeared with him.

News, Cleveland,
Ohio.
Nov. 4, 1912.

SOUSA'S BAND PLEASES BIG CROWDS AT HIPPO

John Philip Sousa, with his famous world-encircling band, has played before thousands and has thrilled monarchs, but not often has he been more enthusiastically received than at two concerts at the Hippodrome Sunday afternoon and evening.

The "march king" and his band were at their best.

The soloists were Herbert L. Clarke, cornetist, with several of his own compositions; Nicoline Zedeler, violinist, and Virginia Root, who sang several of Sousa's and other songs.

Musical America,
Nov. 16, 1912.

Calls Sousa America's Only Musical Genius

In a book on travels in America, just published, Arthur Rollitscher says, according to the New York Herald, that the only musical genius in the United States is John Philip Sousa. He describes "The Stars and Stripes Forever" as resembling the humming of rotary presses, the whistling of Pittsburg steel works, cannon at Fort Leavenworth, the thunder of Niagara Falls, a Sunday mêlée at Coney Island and the bellowing of sea lions on the rocks in San Francisco Bay. He says Sousa has written a great symphonic poem of the red man and lacks only the opportunity to become a Rouget de l'Isle instead of an itinerant conductor.

SOUSA CHARMS AT TWO BIG CONCERTS

Famous Bandmaster Gives
Stirring Programmes at
Broadway Arsenal.

SOLOISTS ADD TO BEAUTY
OF MUSICAL FEAST

John Philip Sousa, a name that suggests at once the most entrancing music played with an infectious swing, was the lode-star that drew big audiences at the Broadway Arsenal yesterday afternoon and last evening, when his famous conductor and his splendid band gave two superb programmes which combined an artistic blending of popular and classic selections.

Mr. Sousa is still the same magnetic leader and conducts with the dignity, elegance and musicianship which has made him world-famous. The programme for the afternoon presented some interesting numbers, opening with a new composition by Schoenfeld, a rhapsody entitled "America," which admitted of some wonderful effects. A cornet solo by Herbert Clarke, "Showers of Gold," won an ovation for him. It was his own composition and he was compelled to play an encore.

"Dwellers in the Western World," a suite composed by Mr. Sousa, was enthusiastically received.

Beyond a doubt two of the best numbers to display the full resources of the band were "Siegfried's Death," from Wagner's "Die Götterdämmerung," which was magnificently played, and the lovely haunting melody of Tchaikowsky's "Andante Cantabile," from "String Quartette Opus II." Mr. Sousa's reading of both was marked by dignity and a mastery of tone quality.

Miss Virginia Root, soprano, won her audience with a solo, "April Morn," by Batten, and was recalled, singing "The Goose Girl," a gay little melody by Mr. Sousa.

Miss Nicoline Ziedler, violinist, renewed the fine impression made here on her last appearance with this organization and played Sarasate's "Zigeunerweisen" in spirited style and with finished technique. She, too, was recalled.

The audience last evening demanded encores after every number and the famous conductor was generous. Fascinating two-steps, stirring marches and alluring waltzes were given freely and added to the enjoyment of the fine programme, which opened with Liszt's first rhapsody.

A suite, "Tales of a Traveler," a new work by Mr. Sousa, proved one of the most delightful offerings and was warmly received. Dvorak's Largo from "The New World Symphony" again disclosed the fine equipment of Mr. Sousa's musicians, while the Entr' Act from Wolf-Ferrari's "The Jewels of the Madonna" was conspicuous for its beauty and artistic finish.

Miss Root, in "The Voice of Spring," by Strauss, displayed her clear, beautiful voice to excellent effect and was recalled for an encore. Miss Nicoline Ziedler, violinist, in Sarasate's "Faust Fantasia," received a flattering tribute from the audience and was recalled. The programme closed with Fletcher's caprice, "Folie Bergere."

John Philip Sousa Made a Fizzle of His First Performance Before He Has Reformed Into Colossal International Money Maker

He Has Been Criticised for Mixing the Popular and Classical in His Programs, but Explains That by Saying That He Likes to Find a Smile in a Tragic Book, and Thus Aims to Put a Little Sparkle in Music—His Compositions Played Everywhere Where There Are Instruments and Become Consolation to Americans in Foreign Countries—Public Knows Little of Man's Private Affairs.

BY ARCHIE BELL.

Olga Nethersole made her debut before a thousand lunatics in a London insane asylum, and scored such a hit with the balcony scene from "Romeo and Juliet," that the board of managers who witnessed her exhibition promptly recommended her to London theatrical managers. She has always smiled about having made her first appearance before lunatics; but she consoles herself by saying, "I made a success with them."

John Philip Sousa, who appears at the Hippodrome today with his famous band, also made his debut before an audience of lunatics at an asylum, and he cannot find the consolation in the recollection that Nethersole has, because his debut was an ignominious failure. Even the lunatics giggled. He says, when he relates the incident, that even the victims of melancholia forgot their favorite disease long enough to give one loud and re-

sounding laugh. He retired from the stage an abashed, ashamed and defeated violin soloist, who thought that his career was over, although he was but eleven years of age.

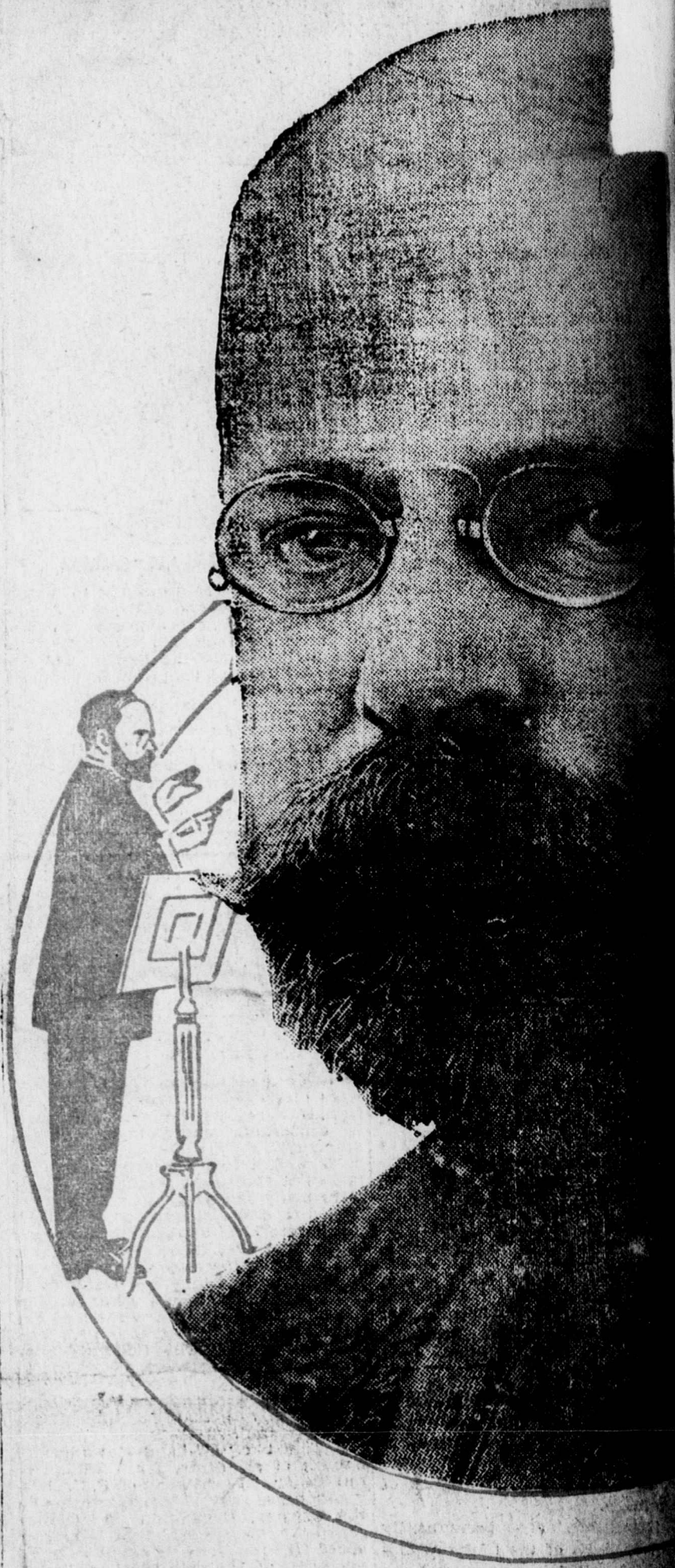
Collar Jumped.

"It happened this way," he once explained to me. "My school master near Washington was certain that I had some musical talent. When he was requested to provide a little program for the unfortunates of the asylum, he named me as one of the participants. 'John Sousa, violinist,' was the way the program read and I was proud of it when I saw it. But the more I looked at that program the more frightened I became. The presumption of putting 'violinist' after my name appalled me. So I figured out a little scheme to escape the whole ordeal. I waited until noon of the Sunday that concert was to be given, then sought an audience with the school master and gracefully explained to him that although it would have given me great pleasure to play at his little entertainment, I regretted to be obliged to inform him that I could not do so, having gone to my room at the last minute and discovered that I had no clean linen.

"Oh, never mind a little thing like that," replied the teacher. 'Just come with me to my room and I'll fix you out.' And do you know I've always believed that that old fellow knew exactly what I was up to and took this way to punish me. But I couldn't go back on my word, so I went with him, and mind you, an 11-year-old youngster, crawled into one of his big 'boiled shirts'—for he was a big man, and then put on one of his standing collars that was about four sizes too big. He pulled the collar around and pinned it behind. I looked like a clown and I knew it, but I dared to say nothing.

Stage Fright.

"When the time came for my solo, I ventured to the stage and had no more than lifted the bow to my violin, when the pin in my collar came out, my collar flew around in front, and the poor creatures in front of me had the best laugh of their lives. When I realized what was happening and what a predicament I was in, I had stage fright for sure, forgot my solo, tried to improvise a little, and then staggered from the stage with my accompanist still seated at the piano.



"It seems that my school master had said something to the authorities about my playing, so when I flunked so terribly, he too, was embarrassed. He came to me, looked at me in disgust for a few minutes, and then left the room, telling me that I

would have nothing to eat the next day."

National Figure.

But Sousa's failure seems to have been soon overlooked, cause he soon became leader of the school orchestra. The orchestra went for a brief tour, he was the proud little chap

Musical Leader,
Chicago, Ill.,
Oct. 31, 1912.

The Sousa Concert.

"Sousa and his band," which is the trade name of the organization presided over by the composer of the "Washington March," took possession of the Auditorium, Sunday afternoon, and during the course of the program presented an attractive vocalist, Virginia Root, and a fascinatingly clever young violinist, Nicoline Zedeler, who as a young girl was known to Chicagoans as a talented pupil of Theodore Spiering. Since then Miss Zedeler studied with the same master in Germany and made many successful appearances there. That she is also as successful here is shown by her re-engagement with Sousa and his band.

Citizen Pres. Jackson, Mich.
Nov. 2, 1912

Sousa's Band.

Sousa and his wonderful band played before a large audience at the Athenaeum last evening. So highly was the work of the great conductor-composer appreciated, every number on the program received an encore.

Mr. Clarke, cornet soloist, played beautifully, his execution being akin to the marvelous. Miss Virginia Root, soprano, sang very sweetly. Aside from the band numbers, it remained for Miss Nicoline Zedeler, a young girl violinist, to create the furore of the evening. Miss Zedeler rendered the very difficult "Faust Fantasia" with extreme delicacy and precision, though covered, at times, unfortunately, by the reed accompaniment. So demonstrative was the audience, the youthful artist was compelled to play two additional numbers, these to harp accompaniment, and even then the desire of the audience was not sufficiently satiated. Not since Maud Powell's appearance here several years ago, have Jackson music lovers been so pleased with a violin virtuoso as with the work of Miss Zedeler, who is a richly talented young woman, indeed.

Patriot, Jackson.
Mich.
Nov. 2, 1912.

Review.
Alliance, O.
Nov. 4, 1912.

Repository, Canton, Ohio. Nov. 5, 1912.

Sousa, 'March King', And His Band Win Plaudits In Popular Program

John Philip Sousa, the "march king," and his band, in an artistic rendition of a program of popular music, the third number on the People's lecture course, were warmly received by a capacity audience at the Auditorium Monday night.

Without poses or flourishes, Sousa in his quiet, unostentatious way led his musicians through nine numbers on the program and nearly twice as many encores and drew loud applause in each instance. Beside the numbers played by the band, Miss Virginia Root, soprano, sang one number and an encore, and Miss Nicoline Zedeler, violiniste, played three selections.

Two numbers on the program, a march, "The Federal," and a suite, "Tales of a Traveler," were compositions of Sousa, and more than half of the encores also were the conductor's work. "Moonlight Bay,"

"Everybody's Doin' It," and other such pieces were among the popular selections played, each, however, with variations by Sousa.

"Everybody's Doin' It," as played with variations by the band, became an elaborate composition. The rendition of the piece drew forth more vociferous applause than any other number.

Miss Root sang, "The Voice of Spring," by Strauss, and "The Last Rose of Summer" for an encore. Miss Zedeler played "Faust Fantasie," by Sarasate, and "Humoresque," by Dvorak, and "Liebesleid," by Kreisl.

Only two of the numbers on the program were classical. These numbers were "First Rhapsody," by Liszt, and "The New World," a large symphony, by Dvorak. Many of the selections were compositions lately published.

American Musician, New York.
Nov. 9, 1912.

THE OLD GUARD



THE VETERANS OF SOUSA'S BAND, 1892-1912.

Musical America, New York City.
Nov. 9, 1912.

Uncle Hi hears Sousa's Band.

I thought I'd heard fine music at the Berrien county fair—
I'd swore no band in all the world couldn't beat it anywhere;
But I've got to own that Sousy, with his wavin' an' his dash,
Outdid our silver cornet band, an' beat it—all—to—smash!

—Harlan E. Babcock in the
Kalamazoo Gazette.

Post, New York,
Nov. 11, 1912.

The Hippodrome was crowded last night by an audience eager to hear Mr. Sousa and his band. So many encores had to be given that the length of the concert was doubled.

What has become of all those pretty little tricks that once made John Philip Sousa's conducting almost as funny as a circus?

Last night at the Sousa Band Concert in the Hippodrome the popular leader's baton acted as sedately as if Dr. Karl Muck, of the Boston Symphony, were wielding it.

The programme was more sedate than usual. Think of the Sousa Band playing a movement from a Dvorak symphony and an entre act from Wolf-Ferrari's "The Jewels of the Madonna!"

Fortunately for the audience, the offerings were not all in this vein. There were encores in plenty, and many of them were good old friends with some new ones, likely to rival the old.

There is as good as ever, and played with precision calculated to set suffragettes parading and men to beating time. And once in a while Mr. Sousa let his arms and legs—to say nothing of his baton—behave in a truly lively way.

BAND TOOK VOTE.

A stray vote as to presidential preferences taken among the members of Sousa's Band, which appeared, Alliance Monday afternoon, is said to have resulted as follows: Roosevelt 27, Wilson 19, and Taft 7. Being

en route the members will be unable to vote Tuesday, besides a number of them who are foreign born are not entitled to cast a ballot in this country.

Eve. World,
New York,
Nov. 11, 1912.

John Phillip Sousa and his band at the Hippodrome last night filled the auditorium to capacity. The popular composer-conductor presented two compositions of his own, a suite, "Tales of a Traveler," and a march, "The Federal," that may not be said to eclipse earlier works by him. While the audience applauded them generously, some of the favorites—and before the evening was over most of them were played—were better liked. Herbert L. Clarke, cornetist; Virginia Root, soprano, and Nicoline Zedeler, violinist, were the soloists.

Telegraph-Press,
Kalamazoo Mich.
Oct. 30, 1912.

JOHN PHILLIP SOUSA AND HIS BAND GIVE MATINEE CONCERT

John Phillip Sousa, his wonderful band, and one of the finest soprano soloists, as well as one of the very best violinists which he has ever had, appeared at the Fuller theater Wednesday afternoon and delighted a good sized audience with a program quite the equal of any which this famous musician has ever given in this city.

When Sousa appeared, baton in hand, to direct the first number on the program, a Liszt Rhapsodie, he was given an ovation and throughout the afternoon he was greeted with most spirited applause, equalled only by the applause which greeted his soloists. They were most generous in their response to the encores, and following every number, a second number was given, these being usually the very popular compositions by this famous bandmaster. By the way many of the numbers on the printed program were Sousa's compositions, quite the best being the suite "Tales of a Traveler" descriptive of the composers world trip. An interesting number was the Largo from Dvorak's "New World's Symphony" as was also the selection from the Wolf-Ferrari opera, "The Jewels Of The Madonna."

Quite the most amusing number was the encore "Everybody's Doing It" which as directed by Sousa, demonstrated more clearly than anything which has recently been heard in this city, the humorous possibilities of music. This popular air was put through all the movements possible, and all the variations, and throughout it was greeted with rounds of applause.

Miss Virginia Root, the soprano soloist, is the possessor of a voice of unusual clarity and sweetness which gives evidence of good training. She greatly pleased with her excellent singing, marked especially by her fine colorature work, and greatly enhanced by her charm of manner.

Herbert L. Clarke, the cornet soloist furnished a most delightful number, while Miss Nicoline Zedeler delighted with her fine rendition of "Faust Fantasie" by Sarasate. She was given such vigorous applause that she graciously responded with Dvorak's "Humoresque."

SOUSA, AND HIS BAND.

With none of the bombast and contortions of the lesser band masters, John Philip Sousa who, with his band, furnished entertainment for a large crowd at the Athenaeum last evening, directs with a dignity of pose that not only extends much of that same dignity to the music itself, but furnishes immeasurable relief to that portion of the public which can not believe that either temperament or inspiration require all the demonstration these lesser lights would have us believe.

Just as the leader is quiet and dignified without lessening his effectiveness, so is the band. When the subdued, yet powerful, quality of their playing is remembered, and the fact is taken into consideration that the organization must number approximately half a hundred musicians, it seems every player must be under a carefully regulated restraint, designed to make the music the more effective in the enclosed gathering places in which they play. Besides the usual band instruments, Sousa's organization has a harp, pipes, saxophones—in fact instruments to produce music of any sort.

While to those best educated in music, perhaps the most interesting numbers were those classical selections which made up the regular program, the chord of greatest popular

approval was struck in the encores, which were either the marches of Sousa himself or music of the popular or semi-popular order. None were more generally enjoyed or loudly applauded than "El Capitan" and "The Stars and Stripes Forever," while there was no doubting the sincerity of the reception of Mr. Clark's "Moonlight Bay," played as an encore to his cornet solo. A touch of comedy and novelty was added by a version of "Everybody's Doing It," playing in so many ways that its own parent would have been surprised to see what a versatile child it is.

There was at least one artistic number that could be fully appreciated by those unsophisticated in music. "Tales of a Traveler," by Sousa himself. This was a veritable story in music, and so clear was it, so clear its changes in theme, that no one could fail to follow it.

All the soloists were well received. Mr. Clarke, as indicated previously, scoring especially in "Moonlight Bay." Most liberally encored was Miss Nicoline Zedeler, violinist, who played, besides "Faust Fantasie," "Humoresque" and "The Dance of the Sylphs." Miss Virginia Root was also accorded an encore for her "The Voice of Spring."

Times, Brooklyn
Nov. 11, 1912.

SOUSA REPEATS FORMER TRIUMPHS AT HIPPODROME

It was a landslide, figuratively, at the Hippodrome last night for Sousa, where the Bandmaster Prince and still "March King," despite the obvious fact that the rousing two-steps of the palmy Manhattan Beach days still score heavier with the public than his later-day compositions of that type, sent a great audience homeward whistling "King Cotton," the "Stars and Stripes Forever" and "El Capitan" and still laughing over the inimitable burlesque variations on "Everybody's Doing It," arranged by the only man who ever succeeded in filling the shoes of Patrick Sarsfield Gilmore in this or any other country.

It was the same old Sousa, lavish in encores which brought rounds of applause at the first familiar notes and with none of his Delsartean motions of carriage and baton omitted. The band is still the same unapproached organization, ready evidently to play all night anything from Liszt and Dvorak to rag-time with unvarying precision as to shading, dynamics and perpetual verve. The rendition of "The New World" Largo was worth going miles to hear. While it did not cause the furore that the "Stars and Stripes" forte finale with its double line of horns, clarinets and piccolos to the fore evoked, it was a genuine musical treat and was played perhaps no other concert band organization in the world could have played it.

The soloists, Herbert L. Clark, cornetist; Virginia Root, soprano, and Nicoline Zedeler, violinist, each rendered one number and several encores.

The new numbers on the programme were Mr. Sousa's "The Southern Cross"; Mr. Sousa's suite, "Tales of a Traveler"; a new Sousa march, "The Federals," dedicated to the Australians, and Sousa's "Parade of the Tin Soldiers."

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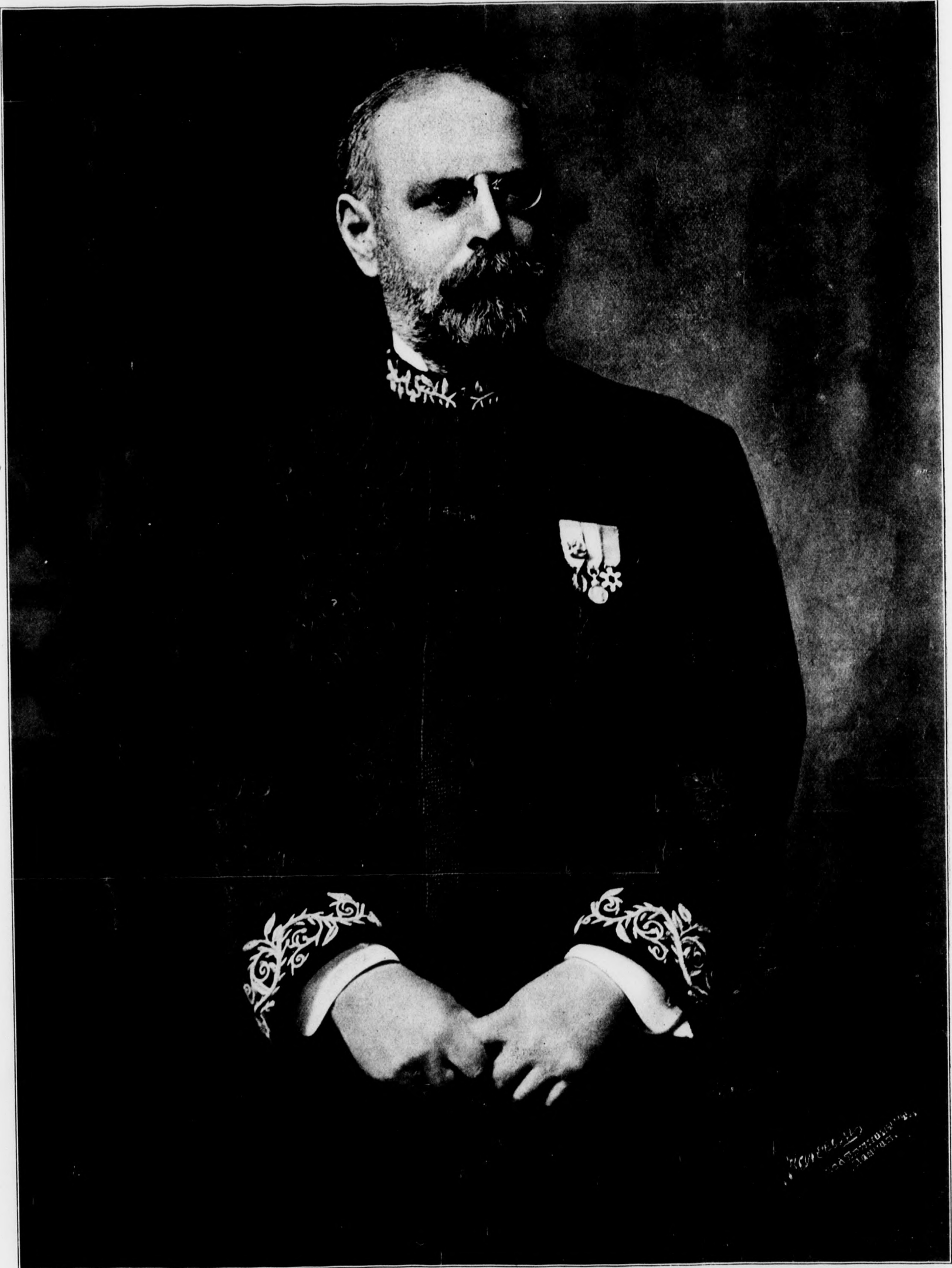
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NEW YORK NOVEMBER 9, 1912

TEN CENTS
A COPY



JOHN PHILIP SOUSA

And His Band Will Appear at the Hippodrome Sunday Night
November 10th

Enquirer, Buffalo, N.Y.
Nov. 7, 1912.

Express, Buffalo, N.Y.
Nov. 7, 1912.

Evening News,
Buffalo, N.Y.
Nov. 7, 1912.

SOUSA'S MUSICIANS DELIGHT

Two Large Audiences Hear
Concerts Given Under the
Direction of Famous Com-
poser.

John Philip Sousa, the world-famed band and orchestral leader, gave two concerts at the Broadway arsenal yesterday with his splendid band. There were large crowds at both entertainments and they were mostly people, too, who could appreciate the wonderful music of that great aggregation. Mr. Sousa has lost none of his magnetism as a conductor and directs the efforts of his musicians with the ease, elegance and dignity that has made him famous the world over. The two programmes yesterday were well selected and combined an artistic blending of popular and classic selections.

The programme for the afternoon offered some interesting numbers. A new composition by Schoenfeldt was the opening piece and was followed by a rhapsody, "America," which admitted some wonderful melodies. A concert solo by Herbert Clarke, "Showers of Gold," his own composition, won prolonged applause.

A suite composed by Mr. Sousa, "Dwellers in the Western World," was most enthusiastically received. Two numbers, in which the powers of Mr. Sousa as a leader were especially brought out, were "Siegfried's Death," from Wagner's "Die Gotterdammerung," and the wonderful, witching melody of Tschalkowsky's "Andante Cantabile." The leader's reading of both of those numbers was perfect and exhibited a wonderful tone mastery.

Miss Virginia Root, soprano, made a fine impression on the audience with her solo, "April Morn," by Batten, and was recalled for an encore. The then sang "The Goose Girl," a lively little melody by Mr. Sousa.

Last evening's audience demanded an encore after each number and, as Mr. Sousa was in a generous mood, the encores were given. Fascinating two-steps, stirring marches and alluring waltzes were given freely and added much to the enjoyment of the fine programme. Miss Root also displayed her wonderful voice in several selections, and Miss Nicoline Zedeler, violinist, was given a fine reception.

March King Gives Two Concerts at Broadway Arsenal.

SOLOS ARE GOOD

Soprano and Violinist Please
Large Audiences.

STILL THE MARCH KING

Famous Composer Has Lost None of
Skill That Made Him Famous.

In the concerts given yesterday afternoon and evening by John Philip Sousa and his band, two things were conclusively proved; first, that the March King has lost none of his skill and his popularity, and, second, that the Broadway Arsenal, newly christened Convention Hall, is a capital place for concerts on a big scale. The mighty climaxes achieved by the players were never overwhelming nor blatant in that vast auditorium, yet the delicate solo work of Miss Virginia Root, soprano, and Miss Nicoline Zedeler, violinist, was also effective, and the voice and violin carried very well to the back of the room.

The Sousa band made an excellent showing in certain numbers usually pre-empted by an orchestra, such as the Funeral March from Die Gotterdammerung; the Largo from Dvorak's New World Symphony, and, notably, in Tschalkowsky's Andante Cantabile for string quartette, which was played with really artistic and delightful effect. A new Sousa suite, Tales of a Traveler, and a new march, The Federal, given at both performances, pleased as Sousa's compositions always do. It is Sousa himself, that the public goes to see, and Sousa marches and quicksteps that it goes to hear. Double, triple and quadruple encores were demanded and the rhythmic spell of the music was as potent as of old.

Herbert Clarke, one of the best, if not the best, cornetist in the world, gave several compositions of his own, with remarkable command of his instrument. Miss Virginia Root, who has a sweet and flexible soprano voice, showed herself a well schooled singer and gave much pleasure by her excellent singing. Miss Zedeler played a Sarasate composition, displaying a full, firm tone, facility in rapid passage playing, and unusually good harmonics. Mr. Sousa's accompaniments for the soloists were uncommonly well balanced, rarely obscuring the solo voices, yet giving due support. Large and enthusiastic audiences attended the concerts.

M. M. H.

MARCH KING'S MELODIES DELIGHT BIG AUDIENCES

Sousa and His Band Present
Program of Musical Ex-
cellence in Arsenal.

The regular visit of Sousa and his band to this city is one of the pleasures of each season, the years adding to the enthusiasm over this fine organization as was proved again yesterday afternoon and evening at the Broadway arsenal.

New Sousa compositions formed one of the prominent attractions of yesterday's program, but as usual, Mr. Sousa included a number of works by such composers as Wagner, Goldmark, Tschalkowsky, Liszt, Dvorak, Wolf-Ferrari, etc., which served not only to provide for wider musical interests, but also to display the famous band very advantageously in a field generally confined to ordinary orchestras. This was especially noticeable in the Largo from the New World symphony, where really fine effects were obtained throughout.

The new compositions included an American rhapsody by Schoenfeldt; cornet solo, "The Southern Cross," by Clarke; entr'acte from "The Jewels of the Madonna," Wolf-Ferrari; "Parade of the Tin Soldier," Jessel, and Mr. Sousa's own "Tales of Traveler" and "Federal March."

Herbert L. Clarke, the noted cornetist, played his composition with the mastery of his instrument and unique effects which have made him so widely known; several encores had to be added before the audience would let him leave the platform. The new Sousa works are in the well known

and ever popular style of the celebrated bandmaster.

The other soloists were Miss Virginia Root, a soprano of excellent qualities of voice and manner of singing, and Miss Nicoline Zedeler, a violinist of much more than ordinary ability. Both of these aroused much enthusiasm, Miss Zedeler in especial giving great pleasure by her beauty of tone and refined, artistic playing.

As for the merits of the Broadway arsenal, it has seating capacity for large audiences and its acoustic properties are excellent.

SOUSA AT THE HIPPODROME

Large Audience Gives Band a
Hearty Welcome.

There was no lack of cordiality in the greeting extended to Sousa and his band at the Hippodrome last evening, when they gave the first concert of the season. The house was full, and, as is usual with Sousa concerts, the encores exceeded the regular numbers on the programme.

The hit of the evening was made by the conductor's own arrangement of "Everybody's Doing It," one of the encores following his suite entitled "Tales of a Traveller." The old marches were given with the familiar swing and dash, and received the old familiar welcome. Wolf-Ferrari's entr'acte music to "The Jewels of the Madonna," the "Parade of the Tin Soldiers" and Miss Nicoline Zedeler in the "Faust Fantasia" violin solo were specially favored, with Herbert L. Clark in cornet solos, and Miss Virginia Root's soprano solo, Strauss's "The Voice of Spring" following close behind them.

A new march by Sousa, "The Federal," dedicated to "our friends the Austrians," also won its share of the applause. Judging by last evening's results, the season gives every promise of success for the well known organization and its conductor.

SOUSA AT HIPPODROME.

Leader and Band Greeted with
Great Enthusiasm.

John Philip Sousa and his band made their first metropolitan appearance since their return from Europe at the Hippodrome in Manhattan last night. A big audience that nearly filled the great auditorium greeted the musicians and their leader enthusiastically and listened with interest to an excellent programme. There was appreciative applause for the classical selections, but for the old-time Sousa marches there was wildly tumultuous applause, which left no doubt as to what the public expects of Sousa's Band. It was "The Stars and Stripes Forever," which made the big hit of the evening, with the six piccolos grouped at the front of the stage and then joined by the six cornets and six trombones, throwing a great volume of stirring sound out into the auditorium, to set the big audience wild with enthusiasm. "King Cotton," "Manhattan Beach" and other favorites also received much applause.

Herbert L. Clarke, in a new cornet solo of his own composition, "The Southern Cross," was well received, as were the two assisting soloists, Miss Virginia Root, soprano, in "The Voice of Spring," and Miss Nicoline Zedeler, violinist, in Sarasate's "Faust Fantasia." The band numbers on the programme were Liszt's "First Rhapsody," Sousa's new suite, "Tales of a Traveler"; Dvorak's "Largo," Wolf-Ferrari's new entr'acte, "The Jewels of the Madonna"; Jessel's "Parade of the Tin Soldiers," Sousa's

and Fletcher

SOUSA AND HIS BAND PLEASE LARGE CROWD

MUSIC LOVERS GREET LEADER AND BIG
Organization Enthusiastically
at the Hippodrome.

John Philip Sousa and his band of sixty men were the attraction at the Hippodrome last night. It was the march king's initial appearance of the season here and a large audience of music lovers was on hand to greet him. The programme was a varied one. That it was pleasing to the audience was evidenced by the encores demanded of the big band and the soloists.

Solos were rendered by Miss Virginia Root, soprano; Miss Nicoline Zedeler, violinist, and Herbert L. Clark, cornetist. Among the numbers played by the band were several Sousa compositions, which are always popular. Included in these was a new one—"Tales of a Traveler."

The band will be heard again at the Hippodrome on the evening of December 8.

Tribune, New York
Nov. 11, 1912.

Citizen, Brooklyn
Nov. 11, 1912.

Morning Telegraph,
New York, Nov. 11, 1912.

Herald, New York,
Nov. 11, 1912.

10,000 Feet Keep Time to Music of Sousa's Band

Composer-Conductor and His Men
Give Stirring Concert on Their
Return to New York.

Mr. John Philip Sousa brought back his band to New York last night after many months' absence and gave a concert in the Hippodrome that set the feet of a big audience tapping in time to march and schottische. The soloist was Miss Nicoline Zedeler, and she made a pretty picture, a slender girlish figure, as she stood out before the background of men with her violin at her chin. And she played exceedingly well.

There can be no question as to the popular demand for the sort of music for which Sousa's band is known. Stirring marches and semi-classical music played in a semi-classical way kept about five thousand persons marking time for almost three hours, and as Mr. Sousa would conduct his band in the familiar marches that have made him famous the audience had only to close its eyes to see the circus parades and political demonstrations of the last ten years pass by in imagination.

After Liszt's First Rhapsody and a cornet solo by Mr. Herbert L. Clarke Mr. Sousa's latest composition was played. It is called "The Tales of a Traveller," and deals with scenes in Australia, the country through which he last made a tour. It is not up to Mr. Sousa's standard, being neither a march nor pictorial writing; but who cares when the sixty musicians swung into "The Liberty Bell March," "El Capitan" and "Manhattan Beach"?

The novelty of the concert was several variations on "Everybody's Doing It," during which Mr. Sousa led his players and that popular tune through every contortion known to orchestration.

Then came Miss Zedeler. She played Sarasate's "Faust Fantasy," accompanied by the band. Sometimes she could be heard and then again not, but she earned two encores, for bravery and good execution.

Mr. Sousa and his marches were welcomed with no mean applause, and there is no doubt that his audience marched at least ten miles—figuratively, of course—before the last chord of the last march was struck.

Standard-Union, Reporter,
Brooklyn, N. Y.,
Nov. 11, 1912.

SOUSA AND HIS BAND AT THE HIPPODROME

A very large audience was present last evening at the Hippodrome when John Philip Sousa and his band gave their first concert of the season. The soloists were Herbert L. Clarke, cornetist; Virginia Root, soprano, and Nicoline Zedeler, violinist. They each gave a single number, but responded to numerous encores, while Mr. Sousa was also very liberal in the way of encores. Liszt's First Rhapsody was the first number of the programme. Others were: The largo from Dvorak's "New World" Symphony; the entr'acte from Wolf-Ferrari's "The Jewel of the Madonna"; Fletcher's "Folies Bergere" caprice. The programme also contained the following new numbers: Mr. Clark's "The Southern Cross"; Mr. Sousa's suite, "Tales of a Traveller"; a new Sousa march, "The Federals," dedicated to the Australians, and Jessel's "Parade of the Tin Soldiers." The music was of the well known Sousa quality and the audience showed its appreciation by most liberal applause.

Atanti-Zeitung,
New York,
Nov. 11, 1912.

"Bandmeister" Sousa und seine berühmte Kapelle hatten gestern Abend eine wahre Völkerverwandlung nach dem Hippodrome geleitet, die sich an den buntesten und effektivsten feierten Gaben weidlich erlabte. Es war ein echt Sousa'sches Riesenspektakel, das auch eine neue Komposition des Kapellmeisters, eine Suite, "Tales of a Traveller" betitelt, brachte. Großer Applaus, wie man sich denken kann. Alle Darbietungen hatten sich des ungemeinsten Beifalls zu erfreuen, und durch die Zugabe von zwölf das Programm auf die dreifache Länge an. Die Violinistin Frl. Nicoline Zedeler erwies in mehreren Pöcken viel musikalische Wesen und eine schöne Technik. Auch die Sopranfängerin Frl. Virginia Root und der Cornettist Herr Herbert L. Clarke wurden stark beklatscht.

World, New York,
Nov. 11, 1912.

SOUSA AT THE HIPPODROME.

Large Audience Demands Many Encores—New Numbers Heard.

John Philip Sousa and his band came to the Hippodrome last night for the first concert of the season and attracted an audience that almost filled the big playhouse. The soloists with the organization this year are Herbert L. Clarke, cornetist; Virginia Root, soprano, and Nicoline Zedeler, violinist. Each rendered one number and several encores. Mr. Sousa was particularly generous in encores; in fact, giving three to the first concerted number, Liszt's First Rhapsody.

The new numbers on the programme were Mr. Clark's "The Southern Cross"; Mr. Sousa's suite, "Tales of a Traveller"; a new Sousa march, "The Federals," dedicated to the Australians, and Jessel's "Parade of the Tin Soldiers."

The other programme numbers were the largo from Dvorak's "New World" Symphony; the entr'acte from Wolf-Ferrari's "The Jewel of the Madonna," and Fletcher's "Folies Bergere" caprice.

Press, New York,
Nov. 11, 1912.

Sousa Band in Hippodrome.

The concert by Sousa's Band last night attracted a large crowd to the Hippodrome. The programme included semi-classical pieces, popular marches and instrumental solos. A novelty was the several variations of "Everybody's Doin' It."

SOUSA AND HIS BAND IN CONCERT

GIVEN AT THE LOCAL OPERA
HOUSE THIS AFTERNOON.

A Program of Great Variety Was
Rendered By His Musicians

The Great Sousa and his Band, with his soloists, gave a concert at the local opera house this afternoon. The program which was given, consisting of nine numbers, was a characteristic Sousa program and consisted of a large variety in both character and merit.

Sousa, besides being a great conductor, is a genius in arrangement of programs. He has the faculty of giving a program which pleases everybody, those who demand the very best of musical execution and those who are better pleased with light and airy melodies.

Sousa has a company of musicians who will appear to just as great advantage in one type as the other. However, whatever is given, is in the very best style from a musical standpoint and his renditions are all proper from the professional point of view.

The program this afternoon opened with a Liszt Rhapsody styled "Tales of a Traveller." For a band of brass instruments the rendition was excellent. In fact the rendition approached closely what could be expected from a symphony orchestra. Dreamy and full of musical speculation the rhapsody was ideal, as played by the band.

The cornet soloist, Herbert L. Clarke, gave as his selection, one of his own compositions, "The Southern Cross." It was approved and the player responded to an encore. The third number consisted of a suite of three numbers. All were compositions of Sousa himself and were characteristic of his work. The numbers were: (a) Tales of a Traveller; (b) The Land of the Golden Fleece; and (c) Grand Promenade at the White House. The arrangement of the suite was clever and deserved the applause it received.

Strauss' "The Voice of Spring," was the number given by Miss Virginia Root, the soprano soloist with the band. It was a delight in execution and interpretation. Miss Root has a voice up to all demands that could be made of it. It is of a coloratura quality.

The first part of the program was finished with a symphony, "The New World," by Dvorak. The number is one well known and always well received by music lovers. The rendition was all that could be desired.

Following the intermission came the real big treat of the program. A selection from the opera, "The Jewel of the Madonna," was the selection. This great opera by Wolf-Ferrari took Chicago by storm last winter and was declared to be the greatest ever given in the United States, in spite of the jealousy of New York critics. The band selection was equally as great as could be expected and held the audience spellbound.

The seventh number was another A and B series of a lighter nature. For the eighth number Miss Zedeler, violinist of the band, gave Sarasate's "Faust Fantasy." The number was brilliant and Miss Zedeler was proven to be a master of her instrument. As a closing number "Folies Bergere," by Fletcher, was given. This lively selection was a fit closing and left the audience in a good mood. Sousa's Band is indeed the greatest, and it is no wonder that they are accorded a rousing reception whenever they play.

Press, Utica, N. Y.,
Nov. 9, 1912.

UTICA LEO SOUSA'S BAND

HARRY J. McCORMICK HONORED

Famous Director Handed Baton to
Leader of Majestic Orchestra When
Band Played Latter's Composition—
Two Fine Concerts Enjoyed by Uticans
—Soloists Enthusiastically Encored.

The famous Sousa Band, under the great conductor, gave two concerts here yesterday that certainly upheld the reputation as the greatest band of the world. Utica was well prepared to receive such a band by the splendid music that has been given by the local bands, especially during the summer. These summer concerts have shown the public that it is perfectly possible for a band to play selections that may really be called musical with fine success, and the splendid program offered by Sousa was all the more appreciated on that account. He was most generous in his selections, giving an encore after nearly every number on the program, in response to the hearty applause. His choice showed to the fullest degree his versatility as a conductor, for the band turned from the opening number, the Overture from "Tannhauser," with its majestic "Pilgrims' Chorus," which they were able to bring out in all its beauty, to the light "El Capitan March," by Sousa, which required the most different kind of treatment, but was just as satisfactorily performed. It is most interesting to watch the skillful, masterly way in which Sousa controls and leads his players, for he never exhibits any of the nervousness that is so usual with conductors of orchestra and bands, but still maintains himself always as the central and dominant force in a quiet and dignified manner. His players all show that they are but parts of one mighty instrument, each one doing his part as perfectly as possible and subordinating himself, under the splendid leadership of the master, so that the whole is able to produce great music in the finest spirit.

The Wagner selections were played with power and exquisite feeling, and the splendor of the heroic "Siegfried's Death" from "Die Gotterdammerung," especially well developed. The lovely "Andante Cantabile," by Tchaikowsky, was most charmingly rendered, with full appreciation of the sweet plaintiveness of the melody.

The program contains a full share of lighter numbers, so that no matter what one's musical taste might be, it was sure to be satisfied sometime during the concert. The Entr' Act from "The Jewels of the Madonna," by Wolf-Ferrari, is a charming selection, full of dainty rhythm, and "The Dwellers of the Western World," played at the afternoon concert, is a splendid suite written by Sousa to represent the red, white and black men, in characteristic style. A large number of the well known marches for which Sousa is famous were played by the band, including "The Federal" and other newer ones, but the playing of the favorite "Stars and Stripes Forever," was greeted with especial enthusiasm.

It was a great honor to Harry J. McCormick, the able leader of the Majestic Orchestra, that Sousa gave him his place with the baton to direct the playing by the great band of his own composition, the stirring march, "The Invincible Home Guards," at the afternoon performance. This march is well known in Utica and is very popular, but it was a special tribute to the excellence of the composition and the ability of the leader that he was invited to direct the band himself. He was, of course, greeted most enthusiastically by his many friends and admirers in the audience, who were proud with him for the honor.

The soloists who were with Sousa on the recent trip around the world were also heard here yesterday. Miss Nicoline Zedeler is a violinist of exceptional talent and skill, and was heard with the greatest enjoyment by all music lovers. Her technique is most finished, as was shown by the difficult selections that she

played with the accompaniment of the orchestra, particularly the "Zigeunerweisen," by Sarasate, and her sympathetic interpretation of "Liebesfreud," by Kreisler, proved her to be a real artist. The solo sung by Miss Virginia Root were very beautiful, for she has a particularly sweet voice capable of developing force, and perfectly at her command. Herbert L. Clarke pleased everyone by his cornet solos, which showed him to be a master over his instrument.

The concerts were on the whole splendid, and all who heard them appreciated the privilege of hearing this great band with fine artists under the direction of John Philip Sousa.

A large audience enjoyed the evening concert given by the band with the soloists as in the afternoon. A splendid program was rendered, special interest being taken in the playing a second time of the "Invincible Home Guards" march conducted by the composer Harry J. McCormick.

Nov. 13, 1912.

KING SOUSA RETURNS.

At the Hippodrome last Sunday evening, November 10, an audience that filled the vast auditorium to overflowing listened to Sousa and his Band in this program:

Rhapsody, First Liszt
 Cornet solo, The Southern Cross (new) Clarke
 Herbert L. Clarke.
 Suite, Tales of a Traveler (new) Sousa
 The Kaffir on the Karoo.
 The Land of the Golden Fleece.
 Grand Promenade at the White House.
 Soprano solo, The Voice of Spring Strauss
 Virginia Root.
 Largo, from The New World Symphony Dvorak
 Entre act, The Jewels of the Madonna (new) Wolf-Ferrari
 Parade of the Tin Soldiers (new) Jessel
 March, The Federal (new) Sousa
 (Written for and dedicated to our friends, the Australians.)
 Violin solo, Faust Fantasia Sarasate
 Nicoline Zedeler.
 Caprice, Folie Bergere Fletcher

It never takes long to tell the story of a Sousa concert, for it is always a repetition of the ones that have gone before, except as to program. The Sousa art has lost none of its subtleness and surety, and the enthusiasm of the Sousa audiences is not a whit less demonstrative than of yore. Last Sunday, as usual, the thousands of listeners overwhelmed the perennially popular composer-conductor with evidence of their affection and esteem and he beamed as he observed the proofs that New York has capped the climax of the most brilliantly successful tour he has made across our land for the past dozen years. Everywhere the Sousa fever ran high, the Sousa notices were superlative, and the Sousa receipts ran into record figures. Sousa does not have to "come back" except in a physical sense; he is always with us.

The Sousa Band has all its former dash, beauty of tonal quality, and precision of technic, and the leader's readings reveal their same remarkable musical understanding and varied wealth of interpretative nuance. His new march ranks easily with the best of his works in that form, melodically and rhythmically, and has the unique Sousa orchestration as an additional attraction. The suite is full of unconventional harmonic turns and thematic unexpectedness. Both numbers were received rapturously.

Applause rained upon Sousa and he responded with wel-

come encores in the shape of his familiar marches and several recent novelties. He still is king not only of the march but also of the hearts of the populace.

Nicoline Zedeler's violin playing was marked by sweet tone, excellent bowing and finger work, refined phrasing



JOHN PHILIP SOUSA.

and impeccable intonation. Virginia Root's voluminous and well controlled voice sounded uncommonly fresh and added to her intelligent delivery and warm feeling made her contributions a real pleasure. Herbert Clarke's cornet solos were as insinuating as ever.



SIDELIGHTS ON THE SOUSA SEANCE.

Commercial, Buffalo, N.Y.
 Nov. 7, 1912.

TWO FINE CONCERTS

Sousa and His Band Pleased Large Audiences at Broadway Auditorium.

John Philip Sousa and his band gave two concerts at the Broadway Auditorium yesterday. The popular band master has not been here in several seasons and he was greeted by large audiences at both concerts.

This was the first time the Broadway Auditorium was used as a concert hall. For a large brass band it is not bad, but it will never do as a concert hall for small organizations or solo performers. The sound does not carry well and it has the effect of blurring the tone before it gets half way back in the spacious auditorium. Two well arranged programs were given by Sousa and his men yesterday. The band is as good as any gotten together by the famous March King and Sousa seems to be as much of a magnet as he was years ago. The members of the band play with precision and good rhythm and the tone, even in the utmost forte passages, is not harsh or blurred. The wood wind instruments were especially soft and clear and the brasses were mellows and clear. The general ensemble is a delight and the tonal balance was all that could be desired at all times.

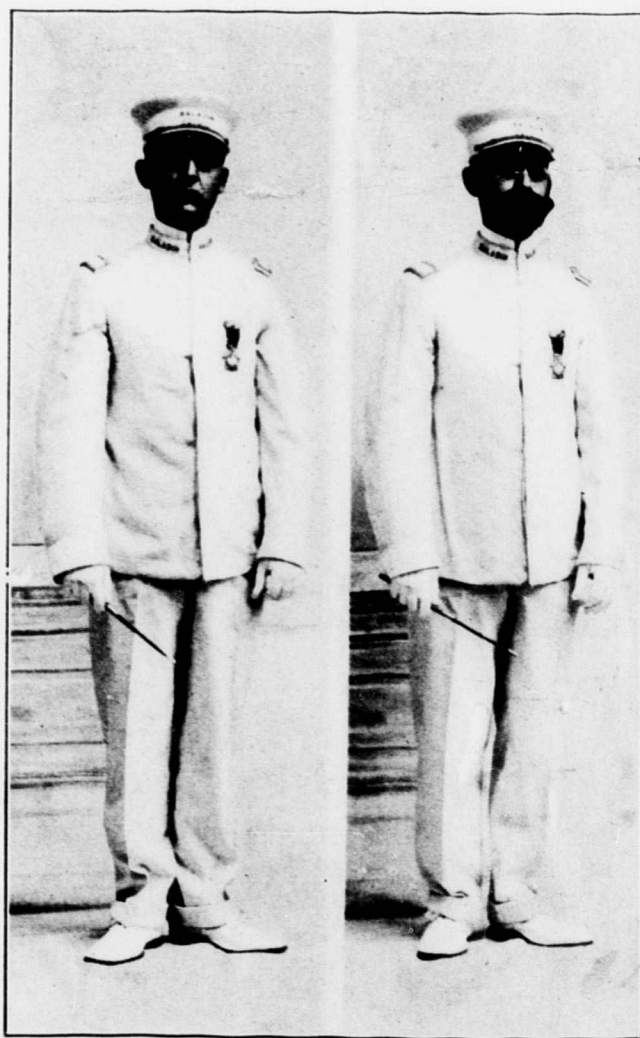
The afternoon program contained compositions by Schoenfeldt, Wagner, Goldmark, Tchaikowsky and Sousa. Of the most pleasing were "Andante Cantabile," "Liegfried's Death" from "Die Gotterdammerung," and "Country Wedding Symphony."

The evening program opened with a Liszt Rhapsody. A new suite by Sousa, entr' act "The Jewels of the Madonna," by Wolf-Ferrari, "Largo" from Dvorak's "New World Symphony," and several other lighter compositions completed a well balanced program. The band responded to numerous encores and Sousa marches were given with fine rhythm and swing.

Virginia Root, soprano, Nicoline Zedeler, violiniste, and Herbert Clarke, cornetist, were the soloists. Each was given a warm reception and compelled to play several extra numbers.

C. E. YORK AS SOUSA

C. E. York, leader of Saladin Temple Band, of Grand Rapids, Mich., as he appeared at the meeting of Shriners



in Los Angeles, Cal., 1912, impersonating John Philip Sousa.

Observer, Utica, N.Y.
Nov. 9, 1912

Herald Dispatch,
Utica, N.Y.
Nov. 9, 1912

Leader, Cleveland, Ohio,
Nov. 10, 1912

The Stage.

Sousa Remains The March King.

Gave Two Concerts Yesterday to
Large Audiences in the
Majestic.

Several quite apparent things were emphasized yesterday afternoon and last evening by the appearance at the Majestic of the Sousa Band. The first of these is that the March King still remains king. The second is that John Philip Sousa does not follow the lead of the majority of people who are before the country. For instance, most of the so-called amusements "make a reputation" in New York, where there are a quarter of a million strangers or visitors every night, and who all go to the theatres? Having made a reputation, they at once fill out a number of cheap companies and send them over the country, reaping in the shekles from the people who have heard of or read something about this wonderful thing that has made a reputation. Sousa made a reputation years and years ago, and he takes good care that he shall keep it. He never permits his band to deteriorate in excellence, and he never gives a cheap or poor performance. The organization this year is as good as last year or the year before, or 15 years ago. So far as possible, all the musicians are retained year after year. But when vacancies occur, or resignations are given, the places are filled by just as capable artists as those who have retired, if such a thing is possible.

In the programme of last evening, the band made excellent showing in several numbers that are usually pre-empted by an orchestra. Notable among these was the Largo from Dvorak's New World Symphony. A new Sousa suite, Tales of a Traveler, and a new march, The Federal, roused the audiences, as Sousa's compositions always do. Also, in one of the encores, the listeners were taught that in a rag-time composition there are possibilities, if the master hand is present to bring them out. Nobody ever dreamed that a classic could be wrought out of Everybody's Doin' It. But the demonstrations of the audiences prove that it is Sousa himself that the public go to see and the Sousa marches and quicksteps that it goes to hear. Double, triple and quadruple encores were demanded, and the rhythmic spell was as potent as of old.

Herbert Clarke, one of the best cornetists in the world, gave several compositions of his own with remarkable command of the instrument. Miss Virginia Root is the soprano soloist this year, and she has a flexible voice and a very pleasing manner upon the stage. Miss Nicoline Zedeler, a very young violinist, played a Sarasate composition, displaying full tone, facility in rapid passage playing an unusually fine harmonics. She responded to double encores, and would have been heard with much pleasure in another. Rarely indeed has a better violinist appeared in one of the Sousa concerts. The accompaniments for the soloists were most excellent, for while due support was given, the accompaniment did not obscure the solo voice—for the march king knows that an accompaniment should accompany, not lead, the soloist.

In the evening, as in the afternoon, Prof. Harry McCormick's march, The Invincible Home Guard, was played by the band, Mr. McCormick himself directing the rendition of the composition.

SOUSA AND BAND PLEASED AUDIENCE

Excellent Programmes Were Well Presented at Both Concerts—
Utican Honored.

The appearance of John Philip Sousa's band at two concerts in the Majestic Theater yesterday was a musical event that was appreciated by many and will long be remembered with pleasure by all who heard the band.

Special programmes had been arranged for the Utica appearance of the band and both were greatly enjoyed. Sousa was most generous with his encores granting one after nearly every selection in answer to the hearty applause that greeted the band's playing.

A feature of every concert is the masterly manner in which Sousa controls and leads his organization. At the two concerts the marches for which Sousa is famed were played and as usual "The Stars and Stripes Forever," was greeted with the greatest enthusiasm. There was a great range of music displayed in the two programmes arranged, so that lovers of the various classes of music found something that especially appealed to them, while all was thoroughly enjoyable.

As a special mark of favor Harry J. McCormick, leader of the Majestic Theater Orchestra, was invited by Sousa to assume the baton and lead the band in the playing of Mr. McCormick's "Invincible Home Guard" march. The popular composition was played as an encore at both the afternoon and evening concerts.

The capability and excellence of the aggregation that Sousa has gathered together needs no comment. The band's reputation is fully established and is always maintained. Every selection rendered is finished and artistic and leaves nothing to be desired.

The soloists who accompanied the band on its recent trip around the world appeared here. The vocal selections by Miss Virginia Root were very pleasing, while Herbert L. Clarke, in his cornet solos, proved his mastery of that instrument.

The violin solos by Miss Nicoline Zedeler were easily the features of the concert. Her selections were heard with the keenest appreciation and pleasure by all.

Medical America
Nov. 16, 1912

Calls Sousa America's Only Musical Genius

In a book on travels in America, just published, Arthur Rollitscher says, according to the New York Herald, that the only musical genius in the United States is John Philip Sousa. He describes "The Stars and Stripes Forever" as resembling the humming of rotary presses, the whistling of Pittsburgh steel works, cannon at Fort Leavenworth, the thunder of Niagara Falls, a Sunday m  le at Coney Island and the bellowing of sea lions on the rocks in San Francisco Bay. He says Sousa has written a great symphonic poem of the red man and lacks only the opportunity to become a Rouget de l'Isle instead of an itinerant conductor.

Music News, Chicago, Ill.
Nov. 15, 1912
ERIE, PA.

Sousa and his band gave a most enjoyable concert Tuesday evening, November 5, and notwithstanding the fact that election night brought many counter attractions, there was a good-sized audience on hand to greet him. This is Sousa's first appearance in Erie for several years, and he was given an enthusiastic welcome. His program contained many interesting numbers, among which, on account of their novelty, Sousa's "Tales of a Traveler," and Wolf-Ferrari's "Intermezzo," from "Jewels of the Madonna," were most enjoyed. Liszt's "First Rhapsody" and the "Large" from Dvorak's "New World Symphony," were given thoughtful interpretation. Sousa is fortunate in his soloists, Virginia Root, soprano; Nicoline Zedeler, violinist, and Herbert Clarke, cornetist. Miss Zedeler was given a rousing encore for a superb rendition of the Wieniawski "Faust Fantasia," to which she responded with Dvorak's "Humor." The Goldblatt's

When Sousa Leads His Band.

SOUSA paid his annual visit to town last Sunday and Cleveland paid its annual tribute to him and his music. In a fleeting world, especially prone to be fickle in its favor to its public servants, it is pleasant to record a strong example of loyalty.

The affection in this case is both personal and artistic. Like the man in the English coster song who "was lovely when you knew 'im, but you 'ad to know him first," Sousa started with an aloofness of manner that came something like a shock after the genial musical blarney of Pat Gilmore. Never was bandmaster more beloved than Pat and never a man deserved such affection more.

So when Sousa came, calm, almost stolid, it took the world a long while to find out that the man was warm and emotional; that the fire of his marches, their bounce, their ginger, their jolly good fellowship, was only a manifestation of the man himself. Once that was understood, Sousa was taken into the charmed circle and made one of the great public. Now the applause bursts out the minute he comes on the stage.

The public is loyal to him and, best of all, it is loyal to his music. No one can keep tab on all the marches he has written. It is doubtful if he, himself, knows them all like a prize scholar with his list of vice presidents. But certain of them—and these the very earliest—have grown so much into the heart of the public that no matter what new ones Sousa plays, no matter how far an advance in technic, in the artful balancing of one instrument against another in which Sousa excels, no matter how much the general musicianship has improved, it is the dear old marches that stand first and unassailable in the public esteem. They are welcomed with the yells that one gives to "Dixie." They are rewarded with the cheers the Progressives gave to Teddy.

They deserve it all. No other marches are like them. They made a path, cut a swath, blazed a new way. The old things were good—witness De Konsti's "Awakening of the Lion," which all the big bands from Dan Godfrey's, of London, to the famous one of the Garde Nationale, of Paris, growled away at for generations. But they didn't have the novelty of Sousa's. They went along the old paths of melody and harmony.

Sousa had new and inspired material to work with. He had the great American rhythm at his command; that rhythm which holds the charm over men which Apollo's tunes had over beasts. It stirs them, blood and muscle and soul. It sets feet a-tapping because tapping feet are in it.

Not the tap of high heels but lowlier, more human tattoos. The shuffling of bare feet in the fields, of brogans on the docks as roustabouts wait for the cargo. There are the flingings and the wingings, the slides of the pas-ma-la. All the movements, all the symbolisms of the negro, are heard in this rhythm which Sousa was wise enough to select.

He couldn't monopolize it. Bless you, no. Hundreds of others have hit upon it, too, and though we try to despise it we pat juba to it because we must. And we rejoice when a great foreign composer, like Dvorak, comes to this country and falls a willing victim to its bizarre swing and harmony.

Times, New York,
Nov. 19, 1912

Miss Helen Sousa to Wed on Dec. 17.

The marriage of Miss Helen Sousa, daughter of Mr. and Mrs. John Philip Sousa, to Hamilton Abert will take place on Tuesday afternoon, Dec. 17, at 4 o'clock at St. Thomas's Church, the Rev. Dr. E. M. Stires officiating. Miss Sousa will have no attendants. Mr. Abert will have Thomas Marsalis for his best man and Henderson M. Green and Arthur H. Osborn as ushers. The guests asked for the ceremony are only the immediate families and a few friends. A small reception at the St. Regis will follow.

Miss Helen Sousa, daughter of Mr. and Mrs. John Philip Sousa, will be married to Hamilton Abert on December 17 in St. Thomas' Church. The bride will have no attendants. Thomas Marsalis will act as best man and Henderson M. Green and Arthur H. Osborn as ushers. The ceremony will be followed by a small reception at the St. Regis.

ABERT-SOUSA WEDDING.

Daughter of Composer to Be Married at St. Thomas's Dec. 17.

Announcement has been made of the wedding of Miss Helen Sousa, daughter of Mr. and Mrs. John Philip Sousa, who is to be married to Hamilton Abert on the afternoon of Tuesday, Dec. 17, at St. Thomas's Church. The Rev. Dr. E. M. Stires will perform the ceremony. The wedding is to be a quiet one, only relatives of the families attending. Thomas Marsalis will be best man, with Henderson M. Green and Arthur H. Osborn as ushers. The bride will have no attendants. A reception at the St. Regis will follow.

Miss Helen Sousa's Wedding Day.

Miss Helen Sousa, daughter of Mr. and Mrs. John Philip Sousa, will be married to Mr. Hamilton Abert Tuesday afternoon, December 17, at St. Thomas' Church. The Rev. Dr. E. M. Stires will officiate. Miss Sousa will have no attendants. Mr. Thomas Marsalis will be best man. Messrs. Henderson M. Green and Arthur H. Osborn will be ushers. Only relatives will attend the ceremony. A reception will follow in the St. Regis.

Herald, New York
Nov. 19, 1912

Musical America,
Nov. 16, 1912.

SOUSA NOVELTIES HEARD BY HIPPODROME THROG

Bandmaster and Soloists Given Warm
Welcome in First New York Con-
cert of Their Season

John Philip Sousa and his band made their initial New York appearance of the season at the Hippodrome before a capacity audience which kept the bandmaster's factotum busy displaying the announcement cards of the many encores. This audience included not only the usual throng of loyal Sousa adherents but a goodly representation of prominent musicians who listened to the stirring march airs with undisguised pleasure.

The March King had returned to New York with a number of new compositions, the most important of which was his suite, "Tales of a Traveler," in which Mr. Sousa depicts in music his impressions of his recent "round-the-world" tour. In the first movement, "The Kaffir on the Karoo," the composer effectively introduces a characteristic dance rhythm, while "The Land of the Golden Fleece" employs several melodious waltz themes, and the suite closes with an imposing grand march, "Grand Promenade at the White House." For the substantial numbers of the program the bandmaster offered the First Liszt Rhapsody and the Largo from the "New World" Symphony of Dvorak, which were highly appreciated.

Individual successes were won by the three soloists. Virginia Root scored an emphatic impression with her fluent and spirited delivery of the Strauss "Voice of Spring" and offered Mr. Sousa's "The Philosophic Maid" as a popular encore. Nicoline Zedeler won the audience with her display of violin virtuosity in the Sarasate "Faust" Fantasia, and she added two appealing encores, the Dvorak "Humoresque," to harp accompaniment, and the Kreisler "Liebesfreud." Herbert L. Clarke, cornetist, gained his accustomed approval with his own "Southern Cross" and two encores.

Sousa's Debut.

John Philip Sousa can now look back upon his debut as a musician with considerable amusement, though for a number of years it was a most painful memory to the noted American bandmaster.

The incident occurred in an insane asylum at Washington, D. C. Sousa, then 11 years of age, was selected by his teacher to play a violin solo at a concert given for the benefit of the unfortunate inmates, but when he first looked upon his name on the printed programme he became panic-stricken.

"The presumption of putting 'violinist' opposite my name appalled me," he says, "so I figured out a little scheme to escape the ordeal. I waited until noon of the Sunday that concert was to be given, then sought an audience with the teacher and explained to him that although it would have given me great pleasure to play at his little entertainment, I regretted to be obliged to inform him that I could not do so, having gone to my room at the last minute and discovered that I had no clean linen."

"Oh, never mind that," he answered, "just come to my room and I'll fix you up." And he led me to his quarters, where he fitted me out with one of his own shirts and a collar twice too large for me, which he lapped over at the back and pinned. I looked like a clown, and knew it.

"When the time came for my solo, I ventured to the stage, and had no more than lifted the bow to my violin when the pin in my collar came out, the collar flew around in front, and the poor creatures in the audience had the best laugh of their lives. When I realized what was happening I had stage fright for sure, forgot my solo, tried to improvise a little, and then staggered from the stage, leaving my accompanist seated at the piano."

Journal Courier,
New Haven, Conn.,
Nov. 12, 1912.

SOUSA'S BAID

Splendid Hit Made Again Last Night
By This Admirable Organization.

An audience that filled Woolsey hall to its limit greeted John Philip Sousa and his band last evening. There is real joy in a Sousa concert, not alone for those of musical taste but to the many who have an appreciation of melody and rhythm. Mr. Sousa and his men are equally at home in a Liszt "Rhapsody," the first being played last evening with splendid vigor and sonority, or one of Sousa's marches, which find a responsive chord in the audience and set the feet in motion. There were some novelties last evening, a new suite, "The Tales of a Traveler," in which Sousa depicts various impressions of his world's tour. It has three contrasted movements, each with effective local color.

A new march, "The Federal," dedicated to the Australians, was played brilliantly and vigorously applauded. Sousa was generous with encores, among them "The Fairest of the Fair," "Girls Whom I Have Loved," "The Gliding Girl," and for marches, "Manhattan Beach," "Stars and Stripes" and "El Capitan," all of which pleased the audience and received loud applause. In addition, by request, three football songs were played. "In Eli Land," by R. M. Vail, 1914 S.; "Parabalou," by D. S. Moore, 1915, and "The Team Triumphant" by W. E. Schultz, G. S.

Mr. Herbert L. Clarke played with fine tone and expression, "The Southern Cross" and in response to a vehement recall "Moonlight Bay" and "Carnival de Venice."

Miss Nicoline Zedeler, an accomplished violinist with finished tone and excellent technique, played Sarasate's Fantasia on airs from "Faust" and for an encore Dvorak's "Humoresque" to the accompaniment of the harp.

A clever skit on "Everybody's Doing It," in which the various instruments did various stunts kept the audience in roars of laughter and was greeted with tremendous applause. The large audience which remained to the end attested the popularity of John Philip Sousa.

T. M. P.

La Voce,
Utica, N.Y.,
Nov. 16, 1912.

Concerto de "a Banda "Sousa"

Venerdì 8 corrente, nel "Mayestic Theatre" la celebre Banda "Sousa" diede due concerti musicali, sviluppando uno sceltissimo programma. Gli amatori delle arti belle vi accorsero numerosi e la Banda fu fatta segno a continue e meritate ovazioni. Ha rimasto nel pubblico una splendida e pereenne impressione.

Variety,
New York City
Nov. 15, 1912.

SOUSA SAYING OFF.

Sousa and his Band will close their season Dec. 9, after which the great bandmaster will take a well-needed rest.

The Band will be inactive until the fall tour begins.

Register,
New Haven, Conn.,
Nov. 12, 1912.

SOUSA GIVEN A ROUSING GREETING AT WOOLSEY HALL

An audience truly representative of New Haven, of a size which filled Woolsey hall as it has seldom been filled in its history, greeted Sousa and his Band last night at their first New England appearance since their latest world tour. It was an audience whose cordial enthusiasm touched the conductor's ready generosity, and expanded a formal program of nine numbers to one of 26, which included most of the perennial favorites of the Sousa repertoire. It has been again made evident that Sousa loves to play in Woolsey hall, and well he may.

A rhapsody by Liszt was the contrasting number with which the program opened, very un-Sousa-like, but most appreciatively played, and serving as a charming overture to what was to follow. The audience responded at once, and their instant reward was the strains of the immortal

"El Capitan." That was not enough, and it was followed by "Girls Who Have Loved." The next band number was a new suite by Sousa, "Tales of a Traveler," a descriptive number of excellent variety in three themes, "The Kaffir on the Karoo," "The Land of the Golden Fleece" (Australia), and "Grand Promenade at the White House." "The Gliding Girl" followed that as an encore. The first part of the program closed with the Largo from Dvorak's symphony "The New World," also in contrast to the main program, and a subtly soft and appealing number. Following this was a generous gift of extra numbers, which included Sousa's "Fairest of the Fair," and three football numbers of Yale authorship, "The Team Triumphant," by W. E. Schultz, G. S.; "Parabalou," by D. S. Moore, 1915, and "In Eli Land," by R. M. Vail, 1914 S.

The second part of the program opened with a band entre act, "The Jewels of the Madonna," by Wolf-Ferrari, whose delightful harmony captured the audience. To the resulting enthusiasm Sousa responded with the comedy number which has become a feature of his programs in recent years. This time it was that rare old classic "Everybody's Doing It," done in unique Sousa style, and displaying unsuspected possibilities in wind instrument jest. This was followed by "With Pleasure." The next double number began with "Parade of the Tin Soldiers," by Jessel, and closed with Sousa's new march, dedicated to the Australians, "The Federal," of a quality which demonstrated that the march king is losing none of his old fire or charm. By way of comparison, the encores to this were "The Stars and Stripes Forever" and "Manhattan Beach." The closing band number was a caprice from Fletcher's "Folle Bergere."

Mr. Sousa's soloists this year furnish the most efficient foil and supplement to his program. Of course this was to be expected from Mr. Herbert L. Clarke, his master-cornetist, whose solo number, "The Southern Cross," composed by himself, was not only well chosen, but interpreted with a finish and skill to command praise. Mr. Clarke's encores, "Moonlight Bay" and "Carnival de Venice," were equally attractive, and of a variety to still further display his artistic eminence. In Miss Virginia Root, soprano, Mr. Sousa has a soloist of considerable promise, whose voice is rarely sweet and clear, especially in the upper register, in which she easily attains unusual height. Her number, Strauss' "The Voice of Spring," was of excellent variety, well calculated to set off the merits of her voice. She responded with Sousa's "The Philosophic Maid." Miss Nicoline Zedeler impressed even an audience of which many had only two nights earlier listened to the wizard Mischka Elman as one of the most remarkable young violinists lately heard in New Haven. Her solo number, Sarasate's Faust Fantasia, called for a high degree of artistic spirit and technique, and she supplied them. In her encores, Dvorak's humoresque and "Liebesfreud," she still further showed a variety and mastery which wholly captivated her audience.

Times-Leader,
New Haven, Conn.,
Nov. 12, 1912.

Sousa and His Band Drew a Big House and Delighted All

An audience that packed Woolsey Hall almost to capacity gave John Philip Sousa and his famous band very cordial greeting last evening.

Sousa is known as "The March King" and the description fits him as cordially as does his coat—he is "a march king" and is at his best when interpreting his own compositions—those harmonious productions which high-browed and long-haired critics say are not "classic," but which certainly reach the soul and stir the imagination of the people as many of the "classics" do not.

When Sousa, swinging the notes here and clipping them off there, waved the "Stars and Stripes" by aid of 50 magic instruments, controlled by as many expert musicians, approval and appreciation came in a great burst of enthusiastic applause in which every listener joined. It was the big hit of the evening, and told the famous composer that the people like his work no matter if the high brows do say that it is "Yankee Doodle" in its calibre.

Sousa's program included the classics and they were well interpreted, but the encores—Sousa's own compositions—were the favorites. When he clips the tops off the clover, reaches for that sparrow in the sky, is "going up and coming down," harmony sweet, delicious and inspiring, coming easily and gracefully to the companionship of every motion—then it is that Sousa gets closest to his old friends and brings new friends in troops to his side.

When the dextrous digitals of that graceful left hand, which never fails to know what the right hand is doing, indulges in the sign language of the most subtle of all the appeals that can be made to the human heart, he who fails to feel a thrill of warmth and sympathy, of life and desire to be a part of it, is worse than a mummy—he ought to be in a museum with things that are dead but not embalmed.

They say Sousa wears corsets. Who cares what he wears? He may wear corsets that reach from his shins to his chin, all we ask is that he keep on writing the marches which stay in the minds of men and women as do the songs that mother used to sing.

We haven't said much about the program—it isn't necessary. It was a good program, well presented, and some of it was real soothing and designed to particularly appeal to the fellow who is fond of talking about "cultivated taste," "contrasted movements," "cultured technique" and "artistic colorings."

There was a lot for all of us to enjoy and we all enjoyed it too, didn't we? Sousa and his band can always be sure of cordial welcome here.

Journal, Pittsfield,
Mass., Nov. 13, 1912.

SOUSA CONCERTS

Sousa's band is giving a great concert at the Majestic theatre this afternoon and another concert will be given tonight for which the house has been practically sold out. A feature of the entertainment this afternoon was a cornet solo by Clarence J. Russell of this city, who is making a tour with the band. The program this afternoon received tremendous applause. It will be a tonight at 8:15. Hillcrest hospital gets the benefits.

The band will play tomorrow in Amsterdam, N. Y. The present tour will end at the Hippodrome in New York, Dec. 8.

Mr. Russell received an ovation that lasted three minutes when he started to play his number this afternoon. There was long and continued applause after he finished and the house demanded an encore which he gave.

Eagle, Pittsfield, Mass.
Nov. 14, 1912.

Union, Schenectady, N.Y.
Nov. 15, 1912.

Journal, Pittsfield, Mass.
Nov. 14, 1912.

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SOUSA'S BAND SCORES A BIG HIT

Fine Ovation for Clarence J.
Russell, Who Renders
Solos.

Sousa and his inimitable band gave two delightful concerts at the Majestic theatre on North street yesterday. The matinee audience was of fair size—the one in the evening large. It is axiomatic that the music pleased. Who would ever think that "Everybody's Doing It" could be made anything but the flimsiest kind of rag? Here under the masterly leadership it is produced with all the variety and novelty and charm of a symphony—and the audience applauds its every part! None but a genius could conceive such an arrangement—none but a genius could produce it and produce so many thrills.

Much of the interest in the afternoon centered upon Clarence J. Russell. He was, upon request of Mayor Miller and other prominent local people, listed for cornet solo shortly after intermission. When he stepped from his seat at the footlight end of the trumpet section he received an ovation which must have cheered his heart. He was visibly embarrassed by the extent and warmth of the greeting and after bowing his acknowledgments played his solo superbly. His assigned number was "Young Werner's Parting Song" by Nessler. As an encore he played "The Rosary." The regular cornet soloist of the band is Herbert L. Clarke. When he arose to play yesterday he bowed to Mr. Russell who, when his turn came, returned the compliment. Both men are musicians of large talents.

For encores as is the custom the band played all the Sousa favorites—the grand old marches which formed the basis of his title, "The March King," "Stars and Stripes Forever," and "Manhattan Beach," these were among the numbers that evoked applause the instant the first notes were sounded. Sousa's soprano on this tour is Miss Virginia Root and his violinist, Miss Nicoline Zedeler—both artists of exceptional ability and artistic talent.

From this city the band went to Amsterdam, N. Y.

The Hillcrest hospital will realize little if anything from the Sousa's band concert of yesterday afternoon and evening beyond the \$100 given by Mr. Sousa. Owing to the very heavy downpour, which started about 7:30 and lasted till past the theatre going hour, a large number of high priced seats were not called for, and the rain likewise seriously affected the sale, which with an attraction like Sousa, is always large. The expense of a high class attraction like Sousa, with hire of theatre, advertising, bill posting, etc., is in the neighborhood of \$1400. Attractions like this necessitate a sale of practically every seat in order that any profit may be realized.

Recorder,
Amsterdam, N.Y.
Nov. 14, 1912

SOUSA'S BAND IN TOWN.

Matinee Performance of Celebrated
Musicians is Greatly Enjoyed.

John Philip Sousa and his band of 55 musicians entertained a fair-sized audience at the theater this afternoon, playing a most enjoyable program. Especially pleasing were the Liszt "First" rhapsody, the bandmaster's new suite, "Tales of a Traveler," Miss Virginia Root's soprano solo and the violin solo of Miss Nicoline Zedeler. The well known Sousa marches were given in response to encores. Herbert L. Clarke, the world famous cornetist, received a cordial greeting on his appearance for his solo and was very warmly encored.

Sousa.

Great is Sousa! He is still the supreme monarch of the world of band music. His power to delight has not faded with the years. There is only one Sousa and his appearance at the Van Curler last night was sufficient to cause hundreds of lovers of band music to brave the elements. Sousa's band consists of about 50 pieces this year and every musician of the lot is a star of the first magnitude—else he wouldn't be with Sousa's band.

Sousa had a varied program, but like Sousa he did not confine himself to the program. Rhapsodies and symphonies were neglected for the rendition of Sousa's own stirring marches, which always will have the power of quickening one's blood and making the nerves at one's feet begin to tingle. Sousa's latest march, "The Federal," written for and dedicated to the Australians, was down near the end of the program. So vociferous was the applause that Sousa then played his immortal piece "The Stars and Stripes Forever."

The deafening applause that followed only ceased when Sousa swung his superb organization of musicians into "Manhattan Beach." The enthusiastic welcome accorded the March King last night has seldom been exceeded here. Herbert L. Clarke's cornet solo, "The Southern Cross," was a pleasing feature. Miss Virginia Root, a soprano, sang "The Voice of Spring," in a sweet voice, clear as a bell. The only other solo, that of Miss Nicoline Zedeler, was in perfect harmony with Sousa's high order of excellence.

What was probably the most popular selection played, next to Sousa's own marches, was "Everybody's Doing It." This was played in a humorous way, every musician from the piccolo to the bass horn taking a try at the notes. This new rendition of the old piece caused screams of merriment.

Evening Journal,
Albany, N.Y.
Nov. 16, 1912.

HARMANUS BLEECKER HALL.

Sousa and His Band.

John Philip Sousa, acknowledged king of American bandmasters, with his band gave two concerts at Harmanus Bleeker hall yesterday. The program of last evening included several recent compositions as well as all the old favorites, including "Stars and Stripes Forever," "Manhattan Beach," "King Cotton" and others which kept the audience beating time with their feet and humming in an undertone. The first number was a Liszt Rhapsody played in a sympathetic manner and a cornet solo, "The Southern Cross," was given by Herbert L. Clarke. A suite of several themes, "Tales of a Traveler," Sousa, pleased. Miss Virginia Root, soprano, sang a Strauss number, "Spring," and Sousa's "Goose Girl" and a part of Dvorak's "New World" symphony closed the first half of the entertainment. The second part included "The Jewels of the Madonna," Wolf-Ferrari; "Parade of the Tin Soldiers" and "The Federal," the last named a gay swinging march by Sousa, and "Folie Bergere" by Fletch'r. Miss Nicoline Zedeler gave a Sarasate composition, "Faust Fantasia," with ease and skill and played Dvorak's "Humoresque"

as an encore. Miss Zedeler is youthful and has talent, and it is no small task to play well accompanied by the greater portion of a band.

There was a good sized audience to enjoy this treat of instrumental skill conducted by a bandmaster who affects no eccentricities in his work. A sideward glance, the slight swaying of his body, or the uplifted hand mean volumes to his men and the audience is not treated to a regular course of gymnastics, as is sometimes the case. Every number of last evening was applauded and there was no doubt as to the warmth of the band's reception. In this as with all good band work, there was bulk of brilliancy and swing in all numbers in place of the breadth and repose found in orchestral work. The engagement was for one day only.

SOUSA'S CONCERTS YIELD LITTLE PROFIT

Artistic Triumph, Only
\$100 for Hillcrest

HIS 21ST YEAR

Leader Has Traveled
600,000 Miles

SOME HIGH SALARIES

John Philip Sousa and his band of 50 star musicians scored another great triumph at the Majestic theatre last night. An audience that practically filled the theatre applauded him again and again and his stirring marches aroused the same enthusiasm as of old.

First on the program was a rhapsody from Liszt, followed by a cornet solo, "The Southern Cross," by Herbert L. Clarke, its composer. Mr. Clarke receives a salary of \$150 a week and he is regarded among musicians as one of the greatest cornet players in the country.

Miss Virginia Root singing "The Voice of Spring" by Strauss was well liked, although the accompaniment seemed a little too loud. The first half of the entertainment closed with a largo from Dvorak's "The New World Symphony."

In many ways the gem of the concert was the violin solo, "Faust Fantasia," as played by Miss Nicoline Zedeler. Seldom has a violin player in this city evoked more well deserved applause than Miss Zedeler and her work was of a very high order. For an encore she played the beautiful "Humoresque" by Dvorak.

In the second half the "Parade of the Tin Soldiers" by Jessel was very funny and Sousa's new march "The Federal," written for and dedicated to the Australians during the band's recent world trip was finely rendered. The program closed with the orchestra playing Fletcher's caprice, "Folie Bergere."

For encores which were enjoyed as much as the regular program Mr. Sousa played: "El Capitan," "Silver Threads Among the Gold," "The Giddy Girl," "Fairest of the Fair," "Stars and Stripes Forever," "Manhattan Beach."

NO PROFIT FOR HILLCREST.

Owing to the heavy rain which started about 7:30 and lasting till past the theatre going hour, the Hillcrest hospital will realize little if any benefit beyond the \$100 given by Mr. Sousa. A large number of high priced seats which had been ordered were not called for, and the sale at the door owing to the rain was likewise small. An attraction like Sousa with theatre, advertising, billposting, etc., is always large, the expense in this instance being in the neighborhood of \$1400. Practically every seat has to be sold in order to realize a profit.

Many friends of Hillcrest hospital will keenly regret that it will receive so little benefit from Sousa's matinee and evening concerts which were so full of merit. There was also added local interest because Clarence J. Russell of Union street is a member of the band and he played a cornet solo in the afternoon that was greatly enjoyed.

HAS TRAVELED 600,000 MILES.

Mr. Sousa was seen in his room at the Wendell hotel after the matinee yesterday, by a Journal representative and he gave some very interesting facts about his organization and career. This is the 21st year that the great band leader has been on the road and he estimates he has traveled 600,000 miles. He has been to Europe with the band five times and around the world once. He has

played in 1,000 towns in America.

There are five musicians in the organization who have been with him the 21 years. They are two clarinets, two trombones and a horn player. The lowest salaried men receive \$35 a week and expenses and they range from that amount up to \$150 a week, which is received by Mr. Clarke, the cornetist. Mr. Sousa says his musicians receive the highest pay of any musical organization in the world. Others say they are about on a par with the Boston and Chicago symphony orchestras, which are endowed institutions.

Mr. Sousa is the only American who has been honored with the Victorian order conferred by the king of England. He has played before most of the monarchs of Europe. After the present tour which will end in Newark, Nov. 9, Mr. Sousa will start on his new light opera "The Glass Blowers," which is to be produced this winter. This is his first opera on an American theme. He has composed 10 operas and 100 marches.

A source of income a great deal larger than that derived from his concert tours, although those pay big, are the royalties from his music which is sold all over the world.

HIS GAME PRESERVE.

Mr. Sousa is a little over 50 years old. He was born in Washington and when very young learned to play a violin. He was leader of the Marine band in Washington when he was 21 years old. Since then his rise to fame and fortune has been very rapid. With several friends he owns a game and timber preserve of 7,000 acres in South Carolina, where he spends much of his leisure time. The preserve is very heavily stocked with game and there is over 22,000,000 feet of timber on it. Mr. Sousa is a friend of Harry Livingston Lee of Lenox who has a winter villa in Greensboro, S. C. Mr. Lee has several times had Mr. Sousa as his guest at trap shooting contests in this city and Lenox. Mr. Sousa's family, consisting of a wife, a son and two daughters reside in New York.

Mr. Sousa confines his programs chiefly to selections from modern composers, including Wagner, down to the present time. He regards every man in his organization as a first class musician and at any time when there is a vacancy among the leaders the next man can move up and fill the place equally well. This uniformity of excellence has given the Sousa band the high standing it enjoys today.

The band is playing in Amsterdam, N. Y. this afternoon, in Schenectady tonight and in Albany tomorrow.

Journal, Boston,
Nov. 18, 1912.

Sousa's Concert Swells Shriners' Charity Fund

To raise a charity fund Aleppo Temple, Mystic Shriners, conducted a concert in Mechanics Building last evening. Sousa and his mammoth band being the attraction. This appeal to music lovers brought out thousands. It was the famous leader's first appearance in Boston this season. Several new marches were heard and were given generous applause. The program included both light and classic pieces. Herbert Clark, who is a member of Aleppo Temple, was one of the soloists.

Times-Union,
Albany, N.Y.,
Nov. 16, 1912.

SOUSA AND HIS BAND.

America's "March King" Spellbinds Albanians in Two Concerts.

John Philip Sousa, America's "March King," fascinated and spellbound large audiences at Harmanus Bleecker hall yesterday afternoon and last night with the magnificence of his famous band. Bandmaster Sousa's leadership was no less a symphony of action than the music of his band was impressive. He led his men through many intricacies of music, the variations of some of the popular airs being wonderfully done to perfection, particularly "Everybody's Doin' It," which was applauded longer and louder than any other selection of the evening performance.

The program was varied and included soprano solos by Miss Virginia Root, violin selections by Miss Nicoline Zedeler and wonderful manipulations of the cornet by Herbert L. Clarke. His "Moonlight Bay" was loudly encored. The band played many of Sousa's popular march compositions as only Sousa's band can play them, and altogether the programs at both concerts yesterday were the best within the recollection of many such concerts by this world-famous band.

Post, Washington, D.C.,
Nov. 20, 1912.

The marriage of Miss Helen Sousa, daughter of Mr. and Mrs. John Philip Sousa, to Mr. Hamilton Abert will take place on Tuesday afternoon, December 17, at 4 o'clock at St. Thomas' Church, New York, the Rev. Dr. E. M. Stires officiating. Miss Sousa will have no attendants. Mr. Abert will have Mr. Thomas Marsalis for his best man and Mr. Henderson M. Green and Mr. Arthur H. Osborn as ushers. The guests asked for the ceremony are only the immediate families and a few friends. A small reception at the St. Regis will follow.

Herald,
Washington, D.C.,
Nov. 20, 1912.

The marriage of Miss Helen Sousa, daughter of Mr. and Mrs. John Philip Sousa, and Mr. Hamilton Abert, son of Mr. and Mrs. William Stone Abert, of Washington, will take place Tuesday afternoon, December 17, at 4 o'clock, at St. Thomas' Church, New York City. The Rev. Dr. E. M. Stires will officiate. Miss Sousa will have no attendants. Mr. Thomas Marsalis will be best man, and Mr. Henderson M. Green and Mr. Arthur H. Osborn are to be the ushers. Only the relatives and a few intimate friends will be present at the ceremony. A small reception at the St. Regis will follow.

Evening Journal,
New York,
Nov. 21, 1912.

MISS HELEN SOUSA, one of the pretty daughters of John Philip Sousa, the popular musical conductor and composer, and Mrs. Sousa, is to be married on December 17 to Hamilton Abert, of the stockbroking firm of Raymond Starr & Co. The wedding will take place at four o'clock in the afternoon at St. Thomas's, the Rev. Dr. E. M. Stires officiating. The bride will have no attendants, but Thomas Marsalis will act as best man for Mr. Abert. Only the immediate families and a few intimate friends will be invited to the church, and a small reception at the St. Regis will follow the ceremony.

Knickerbocker Press,
Albany, N.Y.,
Nov. 16, 1912.

SOUSA CAPTIVATES ALBANY AUDIENCES

King of Band Masters Gives
Two Concerts at Har-
manus Bleecker Hall.

GENEROUS WITH ENCORES

Herbert L. Clarke, Miss Virginia Root
and Miss Zedeler Please
Auditors as Soloists.

John Philip Sousa came to Albany yesterday with his band and gave two concerts at Harmanus Bleecker hall which left little to be desired in point of variety and which proved anew that Mr. Sousa is the king of bandmasters.

Mr. Sousa has an impressive back. He has a striking way of picking his effects out of the atmosphere, and he uses an amazing variety of callsthenic movements of the arms when he leads the band for one of his own inspiring marches. He is generous with encores and recognizes that the taste of his audience is cosmopolitan. It would be hard to decide which made the bigger hit, the Liszt rhapsody, with which last night's program began, or "Everybody's Doin' It," played with remarkable variations.

Herbert L. Clarke, the cornist, showed how velvety notes may be from an instrument which requires much real art. He played "The Southern Cross," "Moonlight Bay," an encore, was so pretty the audience clamored for more.

Miss Virginia Root, soprano soloist, sang the graceful Strauss song, "The Voice of Spring." It is suited to Miss Root's voice, which is not heavy, but has a pleasant lilting quality.

Miss Nicoline Zedeler, violinist, played the "Faust's Fantasia" by Sarasate, and evidently pleased her audience greatly. As an encore she gave that gem which often appears but of which few tire, Dvorak's "Humoresque." Many violinists love to play that strange haunting little composition, which is meant to be playful but which holds the racial pathos of the Polish author in many of its strains. Miss Zedeler played it well.

The other numbers on the program included "The Jewels of the Madonna," by Wolf-Ferrari; "Parade of the Tin Soldiers," and Sousa's "Federal March." The last number was "Follies Bergere," by Fletcher.

As encores "Stars and Stripes Forever," "Girls Who Have Loved," and other of Mr. Sousa's compositions were given. Few things are like a Sousa march to make the listener feel his patriotism. Mr. Sousa is the spirit of American music, for the brass band seems in some ways more peculiar to America than the symphony orchestra or any other medium of music.

SOUSA'S BAND GIVES FINE CONCERT AT THE HALL

"The sounding brass and tinkling cymbal" are with us again in the shape of John Philip Sousa and his band. Two concerts were given at Harmanus Bleecker hall Friday, and were, as usual, events of much delight to those who, like Bill Simmons of recent memory, "just can't keep still when the music starts." Sousa and his melodies are as distinctively American as a world's series, and quite as inspiring. Years ago he was christened "the March King," and to date no pretender has been able to make the least attack on his rule. Third termers may make us fear a rule of kings, but in the field of band music, we are quite content to have Sousa go on forever with his crown of brass and his throne of a conductor's chair.

And then there is Sousa's wonderful back. Long before we began to talk about the spinal lure of Mary Garden, J. P. S. was showing us that "every little movement" of his shoulders and waist "has a march tune of its own." Music seems to exude from his dainty callisthenics, and just as one is lost in rapture over his graces, the last note is reached, the baton falls in swift finality and Sousa turns his face and medals—only three this time—towards his adoring audience, and bows so correctly that Beau Brummel himself would turn green with envy at the sight.

But back of all this personality is a man who is educating people to good music, sugarcoated with his own stirring marches to make the whole dose palatable. Last night he opened his concert with the First Rhapsody of Liszt, a most difficult composition for a band with the need of strings to bring out its beauties. It was most enjoyable, even with this handicap. "The Tales of a Traveler," a new Sousa suite, recounting in harmonies the bandmaster's recent trip to South Africa and Australia, was full of color and fire, a poem of the black man and the fair land of the south. It ended with a stirring march, descriptive of a return to Washington, and should have been dedicated to both T. R. and Woodrow Wilson, because of the past journey of one and the coming trip of the other.

The Largo movement from Dvorak's "New World" symphony was a beautiful, restful piece, full of the mysticism and sadness of the music of the great Bohemian composer. The brasses showed up finely in this number, and the reeds were used to temper the softness of the trend of the poem with good effect. The entire act from Wolf-Ferrari's opera, "The Jewels of the Madonna," gave the audience a fragment of one of the Metropolitan's successes of last season. "The Parade of the Tin Soldiers," by Jessel, was

highly descriptive of automatons and a sort of companion piece of Gounoud's "March of the Marionettes." Following this came the new Sousa march, "The Federals," dedicated to "Our friends, the Australians." It has all the characteristic Sousa swing and rhythm, working up to the usual finale where martial music goes rioting through your blood with the vim of it all. A pretty trifle, "Folie Bergere," by Fletcher, ended the program part of the band's work and was a dainty bit of imagery.

Of course, there were old Sousa marches by the dozen, played with that naive willingness that has come to be part and parcel of a Sousa concert. "King Cotton," "Fairest of the Fair," "Manhattan Beach" and "The Gliding Girl" all come in for great applause. But the real ovation was saved for "The Stars and Stripes Forever," Sousa's masterpiece. This is most typically American. It symbolizes in brass the rousing spirit of this country, and it is a compound of impressions of the humming of presses, the whistling of Pittsburg steel works, the thunder of Niagara, a Sunday at Coney Island and innumerable other sounds that go to make up the name America—all softened into harmony in description.

Herbert Clarke, the cornetist of many years' concerts, played "The Southern Cross" and acknowledged encores with "Moonlight Bay" and "The Carnival of Venice." Miss Virginia Root, a pleasing soprano, sang Strauss' "The Voice of Spring" and Sousa's "The Goose Girl." Miss Nicoline Zedeler, a talented young violinist, made more than a good impression with her "Faust" arrangement by Sarasate and the exquisite "Humoresque" of Dvorak. She also played the "Liebesfrund" of Krieslar. Her command of the violin is authoritative and she plays with poetry and grace.

Sousa "did things" to our old friend, "Everybody's Doin' It," and showed just how much low comedy can be gotten out of musical instruments. He and the band kept the house in as good a humor as would a Jimmy Powers or Raymond Hitchcock. It was a fine concert and the house was most enthusiastic, especially over the famous marches. And, after all, that is what the crowd goes to hear. There was a big house, which proves that the great marchmaster has lost none of his popularity.

Times, Boston,
Nov. 20, 1912.

Mr. and Mrs. William T. Pierce of 30 Somerset place entertained several of the members of Sousa's band at supper last evening. This is the first time Mr. and Mrs. Pierce have seen the musicians since their trip around the world. They were the recipients of many beautiful and interesting souvenirs.

Musical Courier,
New York,
Nov. 20, 1912.

MUSIC IN NEW HAVEN.

NEW HAVEN, Conn., November 14, 1912.

It is always a gala night when Sousa and his Band come to play for us. Woolsey Hall was crowded to the doors

Monday evening and "The March King" was greeted with tumultuous applause. The program, more classical than formerly, together with the many encores, brought forth much enthusiastic approval, and the soloists, Virginia Root, soprano; Nicoline Zedeler, violinist, and Herbert L. Clarke, cornetist, all scored with their selections.

MISS SOUSA TO WED.

The marriage of Miss Helen Sousa, daughter of Mr. and Mrs. John Philip Sousa, to Hamilton Abert will take place on Tuesday afternoon, Dec. 17, at 4 o'clock at St. Thomas' church, New York, the Rev. Dr. E. M. Stires officiating. Miss Sousa will have no attendants. Mr. Abert will have Thomas Marsalis for his best man and Henderson M. Green and Arthur H. Osborn as ushers. The guests asked for the ceremony are only the immediate families and a few friends. A small reception at the St. Regis will follow.

Evening Journal,
Albany, N.Y.,
Nov. 19, 1912.

Union, Springfield, Mass.
Nov. 17, 1912.

Sunday Chronicle,
New Haven, Conn.,
Nov. 16, 1912.

230
Globe, Fall River,
Mass.,
Nov. 19, 1912.

PLAYED WITH SOUSA.

Springfield Boy Has Distinction of Being Youngest Cornet Player.

How many youngsters have sat by the side of their parents and listened with mingled admiration and wonderment at the great volume of tone a great band gives? How many a youth has not wished he might be one of that bright uniformed troupe that played inspiring marches and melodies with an abandon that seemed little short of the marvelous? Perhaps Arthur E. Gibbs, the youngest cornetist who ever played in Sousa's band, once had that feeling and resolved he would become proficient with a wind instrument and some day furnish enjoyment to other ears. He was born in Springfield, May 29, 1895, and after graduating from the Forest park grammar school studied two years in the high school. His love for music led him to leave his studies and he took up the cornet with T. V. Short of this city. For two years he kept at this work diligently and feeling that he had picked up as much as possible here, Gibbs turned to Herbert L. Clarke, the cornet soloist of Sousa's band, conceded to be about the best man in the country in his own particular line.

Gibbs began his studies with Clarke about two years ago and his instructor was so impressed with the youth's natural ability and willingness to learn that he spent much time in developing him along the approved lines of no pressure, lip saving playing.

Cornet - Citizen,
Lowell, Mass.,
Nov. 18, 1912.

SOUSA'S BAND AGAIN DELIGHTS

Concerts at Opera House Heard by an Appreciative Audience.

A more pleasing program of band music has seldom, if ever been given in Lowell than that offered by the Sousa organization at the Lowell opera house yesterday afternoon. The audience was far from the size the quality of the entertainment merited, but otherwise there was no lack of appreciation. The program called for nine numbers and before Sousa made his farewell bow, it had lengthened out to 19 numbers. The program:

Rhapsody, "First" Liszt
Cornet solo, "The Southern Cross,"
(new) Clarke
Suite, "Tales of a Traveler," (new)
Sousa
(a)—"The Kaffir on the Karoo,"
"The Kaffir girl pipes shrill and clear,
The cow-horn speeds its sound,
From out the darkness far and near,
The tribal dancers bound.
In groups of eight and ten and more,
They dance throughout the night;
The brown-hued veldt their ballroom
floor,
The moon their silvery light."
(b)—"The Land of the Golden Fleece."
"When Australia smiles with a lover's
wiles in the sun's adorning rays;
Where the harbor's view, like a jewel
blue, enchants the lingering
gaze,
And the lass whose eyes have the dew
of the skies O, she shall be his
queen;
And the twain shall sport in a golden
court, 'neath a roof of chequered
green."
(Extract from Australian poems of
A. G. Stevens.)
c—"Grande Promenade at the White
House."
"Fame points the course, and glory
leads the way."
Soprano Solo, "The Voice of Spring."
Strauss
Miss Virginia Root.
Largo, from "The New World," Sym-
phony Dvorak
Entr'acte, "The Jewels of Madonna,"
(new) Wolf-Ferrari
a—"Parade of Tin Soldiers" (new)
Jessel
b—"March, 'The Federal'" (new)
Sousa
(Written for, and dedicated to our
friends, the Australians.)
Violin Solo, "Faust Fantasie," Sarasate
Miss Nicoline Zedeler.
Caprice, "Folies Bergeres" Fletcher
Encore Numbers:
"El Capitan," band Sousa
"Silver Threads," band Danks
Cornet, Mr. Clarke.
"The Gliding Girl," Band.
"Fairest of the Fair," Band Sousa
"The Goose Girl,"
Vocal, Miss Root.

"Everybody's Doing It," Band Sousa
"With Pleasure," Band Sousa
"Stars and Stripes Forever," Band Sousa
"Manhattan Beach," Band Dvorak
Humoresque Dvorak
Violin, Miss Zedeler.

Sousa showed the same control over his men that years ago crowned him king of band masters. Every number was a band gem from the Liszt rhapsody as an opener, to "Everybody's Doing It," a comedy feature arranged by Sousa.

The band reflected its skilled leadership in the delicate snail's pace demanded by "The Jewels of the Madonna," by Wolf-Ferrari, as well as in the strenuous work required in Sousa's

own compositions, of which there was a generous number.

A pleasing feature of the program was Sousa's musical effort arising from the recent tour of the world. This was entitled, "Tales of a Traveler" and the music was characteristic to some extent of life in Africa and Australia. Weird sounds poured from the instruments at times in the development of the African scenes, while Australia furnished material for dreamy melodies that found perfect expression under the Sousa leadership.

Sousa seemed about as active as upon his last appearance here several years ago, and he conducted with the same grace that marked his work of other days. He seemed pleased at the reception given him, as indicated by the doubling of the program. There were no delays. Not more than 15 seconds elapsed between numbers, and the intermission which ordinarily consumes five minutes lasted not more than two minutes.

The old Sousa marches, including "El Capitan," "The Stars and Stripes Forever," "Manhattan Beach," brought ample recognition, the band working apparently with greater enthusiasm in these numbers than in any of the others.

Herbert L. Clarke, recognized as the world's leading cornetist, performed with all of his old time skill. Two years ago, when Sousa's band came to Lowell, Sousa was unable to appear, and Mr. Clarke assumed the leadership temporarily. The success he scored upon that occasion was not forgotten, as indicated by the warmth of the greeting given him. Mr. Clarke played a difficult number, "The Southern Cross," composed by himself. To an ordinary cornetist, such music would be hopelessly impossible, but Mr. Clarke played with ease, and was at all times the finished cornetist. The mellowness of the Clarke music is unfailing; moreover, the player always gives the impression that there is something in reserve. Mr. Clarke responded to an encore with "Silver Threads Among the Gold."

Miss Virginia Root, another soloist who pleased a Lowell audience two years ago, received a warm welcome, which she fully justified by her work in Strauss's "Voice of Spring," and in an encore number, "The Goose Girl." Miss Root possesses a voice of great range and sweetness, while a most pleasing stage presence contributes to the charm of her work.

Miss Nicoline Zedeler, violinist, rounded out the solo work with a brilliant number, "Faust Fantasie" by Sarasate. The intricacies of this composition called for wonderful technique and Miss Zedeler, not only showed the possession of unusual skill, but she produced from her violin the rich, mellow sound so difficult of attainment in music of this character. Miss Zedeler was enthusiastically encored, and she played for her second number, Dvorak's well known and always popular "Humoresque."

Lowell people who missed this concert missed a genuine treat.

Invitations will soon be issued by Mr. and Mrs. John Philip Sousa for the marriage of their daughter, Miss Helen Sousa, to Hamilton Albert. The wedding will take place on December 17 in St. Thomas's Church and will be followed by a small reception at the St. Regis. The Rev. Dr. Ernest M. Stires will officiate.

Miss Sousa will be unattended. Thomas Marsalis will attend Mr. Albert as best man and Henderson M. Green and Arthur H. Osborn will be the ushers.

Miss Helen Sousa, daughter of Mr. and Mrs. John Philip Sousa, has chosen December 17 as the day of her marriage to Mr. Hamilton Albert. It will take place in St. Thomas's Church, the Rev. Ernest M. Stires officiating. Miss Sousa will have

no attendants. Mr. Thomas Marsalis will be best man, and the ushers will be Messrs. Arthur H. Osborn and Henderson M. Green. Only the immediate families and a few close friends will be invited. A reception will follow in the St. Regis.

Sousa's Band Concert.

John Philip Sousa and his band gave a concert in Woolsey hall, New Haven, Monday evening to an audience that filled the auditorium to the doors. The applause that greeted the musicians at the conclusion of each number vied in volume with their ensemble fortissimos and the band responded with numerous encores.

Mr. Sousa certainly holds his listeners with a Rooseveltian grip and produces an exceedingly popular entertainment.

The most important number of the program concerning the band alone was the Largo from Dvorak's "The New World" symphony. The clever utilization of the wood instruments were an effective substitute for the strings of an orchestra and the movement was rendered with sympathetic appreciation. Mr. Sousa's own old-time marches seem perennially popular when he plays them, and several of them were played as encores.

Mr. Herbert L. Clarke's extraordinary cornet playing dignifies that instrument and he produces a quality of tone that is melliferously smooth, and several encores were required of him.

Miss Virginia Root sang "The Voice of Spring," by Strauss, in a delicate and interesting soprano and responded to the encore with a song by Mr. Sousa, both of which were enthusiastically received.

The violin solo, "Faust Fantasie," played by Miss Nicoline Zedeler, was a happy number. Miss Zedeler's technical skill seems quite disproportionate to her years. For an encore she played Dvorak's "Humoresque," and for a second the "Lichfreund," both of which were vigorously applauded.

Journal,
Atlanta, Ga.,
Nov. 22, 1912.

The marriage of Miss Helen Sousa, daughter of Mr. and Mrs. John Philip Sousa, to Mr. Hamilton Albert will take place on Tuesday afternoon, December 17, at 4 o'clock at St. Thomas's church, New York, the Rev. Dr. E. M. Stires officiating. Miss Sousa will have no attendants. Mr. Albert will have Mr. Thomas Marsalis for his best man and Mr. Henderson M. Green and Mr. Arthur H. Osborn as ushers. The guests asked for the ceremony are only the immediate families and a few friends. A small reception at the St. Regis will follow.

John Philip Sousa.

TO THE EDITOR OF THE EVENING SUN—Sir: To settle an argument can you give me in your Replies to Readers the correct name and nationality of "Sousa," the band leader.

I remember reading that the name is assumed—at least the U. S. A. part of it—and that he is of Jewish parents, and wish to know if this is correct.

Sousa is the real name of the well known musician. His father, a trombone player, bore the name and was a Spaniard. The name, however, is said to be of Portuguese origin. The present Sousa was born in Washington, and so has a double right to those last three letters.

DELIGHTFUL CONCERT.

Sousa and His Band Please Large Audience at the Savoy.

The thirtieth anniversary of O. E. Borden's services in bringing high class musical attractions to this city was crowned by the appearance of John Philip Sousa and his famous world-tour band at the Savoy theatre last night. The playhouse was practically filled, and the programme of music rendered was "the best ever," encores being frequently demanded and readily given. The music master played many of his newest selections, which were heard in this city for the first time, and instantly met with favor. For the encores, many of the old time favorites were rendered, which received the hearty approval of the audience. It was a high class musical attraction, and the public is greatly indebted to Mr. Borden for his unusual interest in securing the leading talent of the world for this city. It is a source of much pride to him to have the city recorded in the travels of the various world renowned musical organizations and the large attendance last night has borne out the fact that the music loving public is heartily in accord with him.

Sousa's band had three soloists—Herbert L. Clarke, cornetist; Miss Virginia Root, soprano soloist; Miss Nicoline Zedeler, violinist. Mr. Clarke played his famous selection, "The Southern Cross," while Miss Root rendered "The Voice of Spring." Miss Zedeler proved herself an accomplished violinist by rendering the "Faust Fantasie," and responding to an encore. Miss Root sang, "The Goose Girl" for an encore. Following the new selections, the band struck up the old time favorites, including "The Stars and Stripes Forever," the march known around the world. The humorous rendition of "Everybody's Doing It," was received with approval, and on the whole the band was a great success. The following was the programme of the evening:

Rhapsody, "First" Liszt
Cornet Solo, "The Southern Cross,"
(new) Clarke
Suite, "Tales of a Traveler," (new)
Sousa
(a)—"The Kaffir on the Karoo,"
"The Kaffir girl pipes shrill and clear,
The cow-horn speeds its sound,
From out the darkness far and near,
The tribal dancers bound.
In groups of eight and ten or more,
They dance throughout the night;
The brown-hued veldt their ballroom
floor,
The moon their silvery light."
(b)—"The Land of the Golden Fleece."
"When Australia smiles with a lover's
wiles in the sun's adorning
rays;
Where the harbor's view, like a jewel
blue, enchants the lingering
gaze,
And the lass whose eyes have the dew
of the skies O, she shall be his
queen;
And the twain shall sport in a golden
court, 'neath a roof of chequered
green."
(Extracts from Australian poems by A.
G. Stevens.)
(c)—"Grand Promenade at the
White House."
"Fame points the course, and glory
leads the way."
Soprano Solo, "The Voice of Spring."
Strauss
Miss Virginia Root.
Largo, from "The New World's
Symphony," Dvorak
Intermission.
Entre Act, "The Jewels of Madonna"
(new) Wolf-Ferrari
(a) Parade of the Tin Soldiers
(new) Jessel
(b) March, "The Federal"
(new) Sousa
(Written for, and dedicated to our
friends, the Australians.)
Violin Solo, "Faust Fantasie" Sarasate
Miss Nicoline Zedeler.
Caprice, "Folies Bergeres" Fletcher

Herald, Fall River, Mass. Nov. 19, 1912.

BIG HOUSE GREETSS SOUSA AND BAND

Famous Musical Organization
Presents Program at Savoy
That Pleases Everybody—
Fine Solo Work Feature.

Sousa and his band drew about as big an audience to the Savoy last evening as the theatre would hold. There were a few scattering seats in the orchestra section, but the crowd in the gallery more than made up for the failure to fill the orchestra. Every available inch of standing room up there was taken and two or three hundred people were turned away. If there had been room for them, 600 people would have been in the gallery. The balcony and parquet were almost equally well filled, all seats being taken and many standing. The total of receipts was nearly \$1100.

This big audience was primarily, of course, a tribute to the popularity of John Philip Sousa and his great band. There was in it also a tribute to O. E. Borden, local manager of the concert. The concert commemorated 30 years of concert management by him. The first concert under his management was given in November, 1882. He has presented and managed in this city something approaching 200 concerts and musicals of different kinds since that time. His efforts in this sort of management have been largely a labor of love to be credited to his fondness for music. Certainly, his personal financial return has not been commensurate with the time and effort that he has expended. He, more than anybody else in the city, is to be credited with elevating the public taste and increasing the desire for high class music, making the presentation of such music worth while, financially, for the artists.

Warmly Welcomed.

The concert was highly pleasing to the audience. Sousa's band is unquestionably at the present time the best concert band in the country and probably in the world. Its balance is as nearly perfect as possible. Lovers of fine music here had not had a chance to hear this band since the completion of its 60,000 mile tour, and there was an edge to their appetite. The famous leader was given a specially warm welcome as he came out on the stage. His hair and beard show more gray than they did when he was last here. Otherwise, he has changed little. He held each man of the band in as absolute control as though he had been a skilled pianist and his men the keys. He waved his baton and beat time with his hand with the same easy grace that has marked him from the time that he first attracted popular attention.

The soloists pleased the audience, too. Herbert L. Clarke, the cornetist, was welcomed as an old friend. Both Miss Virginia Root, the soprano, and Miss Nicoline Zedeler, the violinist, were recalled, the latter making a specially favorable impression.

The audience was enthusiastic from the start, showing Sousa and his men at once that they were in the house of their friends. The response to the enthusiasm and to the applause that it bred was generous. Double encores were the rule and the program, made up to last with a reasonable number of encores two hours was extended considerably over that time. Sousa's own numbers were given more as encores than as regular numbers.

Splendid Solo Work.

The first number of the regular program was Liszt's First rhapsody. As encore, "El Capitan" and "Girls Who Have Loved," both Sousa compositions, were played. Mr. Clarke came next with his cornet solo. He was greeted with hearty applause and the applause that recalled him was still more hearty. He played "The Southern Cross," a new selection of his own composition. For encores he played, "Moonlight Bay" and "Carnival of Venice," introducing in the latter some of his most notable work in lipping.

The band followed with the most elaborate number on the program, the new suite by Sousa, entitled, "Tales of a Traveler." It is a descriptive piece in three parts, "The Kaffir on the Karoo" (South Africa), "The Land of the Golden Fleece" (Australia), and "Grand Promenade at the White House." The playing by the band in its varied expression reproduced the impressions given by lines

printed on the program. The large number of reeds, so skillfully played, gave effects usually requiring strings to present satisfactorily. As an encore to this number, Sousa's "The Gliding Girl" was played.

Mr. Sousa escorted Miss Root from the wings to the front of the stage, and she sang to orchestral accompaniment, Strauss' "The Voice of Spring." She has a nice full and sweet soprano voice, showing the effect of careful training. When recalled she sang Sousa's "The Goose Girl."

The band played the Largo from Dvorak's "The New World's Symphony," and for encores "Fairest of the Fair" and "King Cotton."

The first number after intermission was "The Jewels of Madonna," a new entre-act piece by Wolf-Ferrari. "Everybody's Doing It" was played as the first encore, and played with variations such as have never been heard here before. The band in its playing indicated some of the things that everybody was doing or thinking of doing. Some of the feats had an acrobatic semblance and might have been described as ground and lofty tumbling. For a second encore, Sousa's "With Pleasure" was played.

There were two selections in the regular No. 7 number, "Parade of the Tin Soldiers," a new descriptive piece by Jessel, and "The Federal," one of Sousa's new ones, written for and dedicated to "our friends, the Australians," who gave the band men warm welcome and treated them royally when they visited the island during their long tour. When the first bars of Sousa's "Stars and Stripes Forever" were heard in the opening of the first encore, there was a burst of hand-clapping. It was when the slide-trombone players had come forward and were doing their part so sturdily that the audience became most strongly impressed with the fact that the Savoy as an auditorium crowded the band for space when it let go. The second encore was Sousa's "Manhattan Beach," another of his older but never stale marches. There was a very pleasing piccolo trio in this number, and the piccolos, slide-trombones and first cornets lined up in front for the rousing finale of the selection.

Violinist Makes Hit.

Miss Zedelei played for her first selection Sarasate's "Faust Fantasie." She is a skilled player, delicate and expressive in her playing, but with plenty of force in reserve for use in case of need. She pleased the audience very much, and the people were glad to hear her in two encores, Humoresque, by Dvorak, and Liebesfreud, by Kriesler.

The concluding number was the caprice, "Folie Bergere," by Flecher played by the band.

Sousa, his band and his soloists remained here over night and went to New Bedford today to give a concert this afternoon at the New Bedford theatre. Some of the band men renewed old acquaintanceships here and were entertained informally after the concert.

Herbert L. Clarke, cornet soloist, and Edward Clarke, manager of the band, are specially well known. They were members of the Massachusetts Naval Brigade band when Capt. G. R. H. Buffinton commanded the Brigade. After the concert Capt. Buffinton and others entertained them at the Quechean club.

Post, Washington, D.C.
Nov. 24, 1912.

One of the interesting engagements of the week was that of Miss Helen Sousa and Mr. Hamilton Abert, son of Mr. William Stone Abert, of Washington. Miss

Sousa is the youngest daughter of Mr. and Mrs. John Philip Sousa, and has many relatives and friends in Washington, where she was educated, finishing at the Castle School, New York. She has just finished a three months' tour of Europe. Mr. Abert, who lived here as a schoolboy, went later to the Sheffield School, Yale. He is a member of a firm of brokers of New York, and belongs to the New York Stock Exchange. Their wedding will take place Tuesday afternoon, December 17, at 4 o'clock, at St. Thomas' Church, New York. A reception at the St. Regis will follow, and the honeymoon will be spent at Hot Springs, Va. They will make their home in New York, probably spending part of the winter in Washington.

Press, Portland, Me.
Nov. 22, 1912.

John Philip Sousa was very welcome to Portland yesterday. There are marches and marches but nothing quite like a Sousa march.

Times, Brockton, Mass.
Nov. 20, 1912.

After an interval of several years, John Philip Sousa and his band, playing with the same excellence and precision that has made them famous, delighted an audience of moderate size at the City theater Tuesday evening. The program offered was of wide scope and included recent compositions by Sousa never before heard in this city. In the opinion of many the recent compositions are among his best. Practically every number was followed by two encores. Some of the real hits of the evening were in the encores, classics being mixed with popular airs. With the band is Miss Nicoline Zedeler, a violin soloist of distinguished attainments. Her first selection, "Faust Fantasie," held the audience spellbound, and several seconds elapsed after she had finished, the hearers remaining wrapped in fascination, before they broke into thunderous applause. Her shading and technique were of a high order, and in her encores, for which she rendered Dvorak's "Humoresque" and Kreisler's "Liebesfreund," she gave an exhibition of finger manipulation such as is seldom seen. She was presented a mammoth bouquet of yellow chrysanthemums.

Another artist who accompanies the band is Miss Virginia Root, a soprano soloist of exceptional ability and grace. She sang "The Voice of Spring" charmingly and in a voice that was clear and of exceptional range. Her encore was "The Goose Girl," by Sousa.

The first number of the band was Liszt's rhapsody, "First," which was followed by the march, "El Capitan," by Sousa and his "Girls Who Have Loved." The players gave their hearers a treat in their triple suite, "Tales of a Traveler," a new Sousa composition. The first section, "The Kaffir on the Karoo," introduced some novelty features that blended well in the general interpretation and called for exceptional technique. The next section, "The Land of the Golden Fleece," was an exquisite harmony, delicate in its conception. The final section, "Grand Promenade at the White House," was a livelier air of greater volume, and the audience responded with long continued applause as the group of selections was finished. A largo, from "The New World" symphony was an excellent offering that was appreciated, as was another new selection, "The Jewels of the Madonna," by Wolf-Ferrari. The marches, a department in which the Sousa band has made much of its fame, included "The Federal," a new Sousa composition, which he has dedicated to the Australians. This was followed later by the ever thrilling "Manhattan Beach March" and "Stars and Stripes Forever." Two more Sousa writings, "The Gliding Girl" and "With Pleasure" were given as encores. Herbert L. Clarke, cornetist, gave a delightful solo, "The Southern Cross," his own composition, and he was obliged to respond to encores. He gave "Moonlight Bay" and "Carnival of Venice."

Press, Portland, Maine,
Nov. 24, 1912.

Portland friends and admirers of John Philip Sousa will be much interested in the announcement that the marriage of his daughter, Miss Helen Sousa, and Hamilton Abert will take place Tuesday afternoon, December the seventeenth, at St. Thomas Church, New York. Miss Sousa will have no attendants and the guests at the ceremony are only the intimate friends of the family. A small reception will follow at the Hotel St. Regis. No doubt the large acquaintance of the Sousas makes it imperative to confine the list to a small number as other people in public or semi-public positions must many times take this attitude, as it would be impossible to attempt anything else.

Argus-Leader,
Sioux Falls,
S. Dakota.
Nov. 18, 1912.

AMERICAN MUSIC

Program for the Next Concert of the Sioux Falls Symphony Or- chestra Announced

The program for the concert to be given by the Symphony orchestra at the New Theatre on Wednesday evening, which will be purely American is as follows:

Part One.

1. (a) The Stars and Stripes Forever, by Sousa; (b) Popular Music from "Three Twins," by Hoschana.
2. Song of the Soul, by Joseph Breil, Miss Hazel Dotson.
3. (a) "Apple Blossoms (reverie) by K. A. Roberts; (b) Indian War Dance, by H. Bellstedt.

Intermission ten minutes.

Part Two.

4. Selection from "Mlle. Modiste," by Vistor Herbert.
 5. "Home Sweet Home the World Over," by J. B. Lampe.
 6. My Ain Folks, by Laura Lemon, Miss Hazel Dotson.
 7. "America Forever," by Tobani.
- *Note:—"Home Sweet Home the World Over," by J. Bodewalt Lampe is a very characteristic fantasia on the old melody, "Home Sweet Home." It is dedicated to John Philip Sousa in commemoration of his "Around the World" tour. The composer describes the manner in which "Home Sweet Home" is played in different countries: 1. Original; 2. as played in Germany; 3. Spain; 4. Russia; 5. Italy; 6. Scotland; 7. Hungary; 8. China; 9. Ireland; 10. America; 11. Finale, original.

Post, Washington, D.C.
Nov. 24, 1912.

ARE SOON TO WED.



Miss Helen Sousa and Mr. Hamilton Abert, whose engagement was announced last week.

Standard, New Bedford, Eastern Argus, Portland, Me.
Mass., Nov. 20, 1912. Nov. 22, 1912.

Globe, Boston, Mass.
Nov. 25, 1912. 232

SOUSA'S BAND.

Enjoyable Concert With Plenty of Sousa at the Theatre.

For nearly two hours yesterday afternoon, with an intermission hardly worth the name, John Philip Sousa and his band entertained an enthusiastic audience at the New Bedford theatre yesterday afternoon. While the audience was not large, it was rather more numerous than is usually brought out by even the best of bands. The program rendered was as follows:

Rhapsody—First. Liszt
Cornet Solo—The Southern Cross (new) Clarke

Herbert L. Clarke.
Suite—Tales of a Traveller (new) Sousa
(a) The Kaffir on the Karoo.
(b) The Land of the Golden Fleece.
(c) Grand Promenade at the White House.

Soprano Solo—The Voice of Spring. Strauss

Miss Virginia Root.
Largo from The New World Symphony. Dvorak

Entre Act—The Jewels of the Madonna (new) Wolf-Ferrari

(a) Parade of the Tin Soldiers (new) Jesse
(b) March—The Federal (new) Sousa

Violin Solo—Faust Fantasie. Sarasate

Caprice—Folle Bergere. Fletcher

There was much that was exotic in the list of published numbers. The "Tales of a Traveller" suite carried one to Africa, with its bizarre selection, "The Kaffir on the Karoo," and to Australia with its "The Land of the Golden Fleece." The suite is Sousa's and reveals the march king as the possessor of no inconsiderable felicity in descriptive writing.

Australia was one again recalled in "The Federal" march, a characteristic Sousa composition, while Mr. Clarke's cornet solo, "The Southern Cross," was in name at least reminiscent of southern seas. Finally, there was the largo from "The New World" symphony of Dvorak, the most interesting number on the program. This has been played here once before, if we remember rightly, by the Boston Symphony orchestra. Composed by one of the foremost of Russian composers, it haunts one with its suggestion of Stephen Foster and his "Swanee River." In fact, it was in the Negro melodies which Foster has preserved so well for us in his songs, that the Russian composer found the spirit of American music, and his use of it as the motif of his new world symphony is what makes that work so interesting. How the skill of the bag-pipe gets into it we leave for some one more learned musically to explain.

If there was much that was exotic in the program, there was more that was Sousaesque. It was, in fact, very much Sousa, which was as it should have been. Two of the regular numbers were his own work, a third was composed by his cornetist, Mr. Clarke, and therefore in the family, so to speak; while nearly all of the encores were compositions of the bandmaster. "The Stars and Stripes" is as inspiring as ever; "El Capitan" as martial; and even "Manhattan Beach," which a good many of us had forgotten, disclosed, upon being played, the qualities that stamp it as a genuine Sousa production. The conspicuous case in which Mr. Sousa departed from the usual rule of Sousa numbers for all encores, was in the whimsical "Everybody's Doin' It" selection. It is his invariable practice to offer something of this sort by way of comedy relief. The last time it was "He Walked Right In and Turned Around and Walked Right Out Again." We were given "Everybody's Doin' It" in all its vagaries, variations and distortions. Had the music been worthy to begin with, it would have been a burlesque; under the circumstances, it was a popular

rag carried to a reductio ad absurdum.

Of the soloists, Mr. Clarke was admirable in his Southern Cross selection. Miss Root won applause by her soprano solo with "The Goose Girl" (Sousa again) for an encore, and Miss Zedeler with his "Faust Fantasie" on the violin followed by Dvorak's "Humoresque."

One other number calls for mention—the "Parade of the Tin Soldiers" by Jesse, a sprightly march breathing the spirit of toydom and childhood, and enjoying not only an intelligent rendition, but a piquant orchestration.

AMUSEMENTS.

SOUSA'S BAND CONCERT.

The appearance of the March King and his famous band in Portland, is an event always looked forward to with keen interest by the lovers of band music, who know that a musical treat is in store for them. Band music of the better sort appeals to the popular taste for melody, swinging rhythms and the march and dance tunes that grip and exhilarate and carry you along in the sweep of their musical power. And Sousa is the ne plus ultra of band conductors. He has a superb organization for his instrument, and he plays upon it with a perfection of sureness and ease that is a feature of the performance. Every slightest movement of arm and hand and finger has a meaning, and its effect is instantaneous. The rapport between leader and players is perfect; the result is an artistic completeness of impression without a flaw. Last evening Sousa and his band were at their best, and the big audience enjoyed a Sousa evening to their heart's content.

While pre-eminent in band music, this splendid company of instrumentalists are equally effective in the great music of the masters. In wealth of color, beauty of phrasing, contrasting shades of expression, and all the nuances of modulation Sousa's band under his direction is second only to a great orchestra in its orchestral effects. This was demonstrated with convincing effect in the selections from Liszt and Dvorak which, from the strictly musical standpoint, were the leading feature of last night's programme. The Liszt Rhapsody No. 1 was delivered with a nobility of phrasing in the first part, a brilliancy and elan in the second that were irresistible. But it was in the Largo from Dvorak's great "New World Symphony" that the fine artistic quality of the Sousa organization was most impressively revealed. This was played with exquisite feeling for musical values, suave and broad in treatment, the lightness of the lovely wood-wind passages causing one almost to forget the loss of strings, while the brilliance of the brass effects was subdued into golden tones of mellow beauty.

A number of picturesque quality was the Suite, "Tales of a Traveller," a Sousa composition delineating South African scenes, "The Kaffir on the Karoo"; thence to Australia, "The Land of the Golden Fleece," and for finale a "Grand Promenade at the White House," a parade of musical pomp and circumstance in slow march time, that was highly effective, the splendid use of the brasses being especially striking. The "Kaffir" piece with its shrill pipings and bizarre effects, and the Australian scene with its flowing dance rhythms and insinuating Sousaesque touches and turns, were both thoroughly interesting and enjoyable. The Wolf-Ferrari Entre Act was daintily and delightfully played, and the Jesse "Parade of the Tin Soldiers," with its vivid suggestion of tin soldier effects in tone and form was a pleasant bit of naive musical drollery.

But after all these pieces were the skeleton of the concert, as it were. What filled it out into a flesh and blood, rounded Sousa performance, were the Sousa march encores. Out they came one after another the old familiar marches and dances, and one or two new ones—Sousa marches played as only Sousa's band can play them, with a dash and swing, a clean-cut precision, a finesse in light effects, and a splendor and power of brasses that swept all before it. One march was reinforced by a row of six cornets, six trombones and three piccolos in front of the band, filling the theatre with the sonorous sound, and "Everybody's Doin' It" was turned into a cacophonous fantasia that brought laughter from the audience.

The soloists of the evening were of exceptional merit. Mr. Herbert L. Clarke is a cornetist of the first rank. His playing had not only the brilliancy expected of the cornet, but a smoothness and rounded beauty of tone that are not so often in evidence. His rendition of an encore, "Moonlit Bay," with its muted passages, was of

the utmost softness and finish. Miss Virginia Root sang Strauss's "Voice of Spring" in charming style. She has a light soprano voice of high range, much flexibility and good quality, and her colorature singing is of perfect intonation and unstrained. For encore Miss Root sang a Sousa song, "The Goose Girl," and delivered it with a lyric simplicity and a touch of humor that were captivating.

Miss Nicholene Zedeler fairly shone in her violin solo, Sarasate's "Faust Fantasie." The composition is a virtuosic piece of countless difficulties and innumerable triumphs of technique, as well as a melodious weaving of Faust arias. But Miss Zedeler was quite equal to it, playing with consummate technique, and with a verve and elegance only attained through mastery. Her tone while not robust, was firm and rounded, and her double-stopping was exquisitely smooth and finished and harmoniously satisfying to the ear. For encore Dvorak's Humoresque was played and the lovely piece received worthy treatment. When she shall have achieved greater power and breadth of tone, Miss Zedeler will go far in her artist career.

Following was the programme:

Rhapsody, "First." Liszt
(Encores), "El Capitan," march, and "Girls Who Have Loved."
Cornet Solo, "The Southern Cross," (new), Clarke

Herbert L. Clarke.
(Encores), "Moonlit Bay," and "Carnival of Venice."

Suite, "Tales of a Traveller," (new), Sousa
(Encore), "The Gliding Girl," Sousa
Soprano Solo, "The Voice of Spring," Strauss

Miss Virginia Root.
(Encore), "The Goose Girl."
Largo from "The New World's Symphony," Dvorak
(Encores), "Fairness of the Fair," and "King Cotton."

Entre Act, "The Jewels of Madonna" (new), Wolf-Ferrari
(Encores), "Everybody's Doin' It," and "With Pleasure."
(a) "Parade of the Tin Soldiers" (new), Jesse
(b) March, "The Federal" (new), Sousa

(Encores), "Stars and Stripes Forever," and "Manhattan Beach March."
Violin Solo, "Faust Fantasie,"

Sarasate
Miss Nicholene Zedeler.
(Encores), "Humoresque," and "Liebesfreud."
Caprice, "Folle Bergere," Fletcher
—Advertisement.

Recorder, Amsterdam,
N.Y. Nov. 20, 1912.

SOUSA WAS PUZZLED.

Manager McDonald, of Schenectady Theater, Springs Old Window Card on March King.

When John Philip Sousa and his band were in Schenectady on Thursday of last week, filling an engagement at the Van Curler opera house, the attention of the march king was attracted by a window card displayed in the lobby of the theater. The date printed on the card was November 14 and the band concert was announced for the Van Curler, but there was something wrong with the bill. Sousa studied the card, but he could not make it out. He knew there was no such printing out for this season and he wondered what it meant.

Finally Manager McDonald came to the rescue and cleared the fog from the bandmaster's mind. The window card was one that had been used at the time of Sousa's first engagement at the Van Curler, which, surprising to relate, happened to be on the identical date of the present engagement, but 18 years ago; or, to be precise, on November 14, 1894. Sousa expressed a desire to possess the relic and Manager McDonald presented it to him as a souvenir.

REGALED WITH GOOD MUSIC.

Large Audience Enjoys the Playing of Sousa's Band at Mechanic's Building.

Bad as it was, Boston's weather was not bad enough to keep several thousands of lovers of good music away from Mechanic's Building last night, when John Philip Sousa and his famous band came to Boston for the last of a series of 23 concerts, begun at Yale University this month.

The celebrated bandmaster's program last evening was perhaps the best that he ever prepared for a Boston audience. It opened with the splendid, majestic overture from Tannhauser, which Mr. Sousa's artists played with all the skill and feeling at their command.

The latest of Mr. Sousa's marches, "The Federal," was played here for the first time. It is quite the best of the March King's recent productions along that line and has all of the swing of his previous successes, being particularly Sousaesque in its crescendo passages. Also new to Boston is the "Chinese Wedding Procession," which was on last night's program. Assisting Mr. Sousa were Miss Virginia Root, soprano; Miss Nicholene Zedeler, violinist, and Herbert L. Clarke, cornetist, all of whom were warmly received. Miss Root sang an aria from Esclarmonde, "The Gliding Girl," and "The Goose Girl."

Miss Zedeler's best number was Sarasate's "Jota Aragonesa," while Mr. Clarke delighted everyone with his handling of "Showers of Gold," "Moonlight Bay" and his "Carnival of Venice" variations.

One of the best things on the bill was a series of three character studies from Mr. Sousa's "Dwellers in the Western World," in which the red man, the white man and the black man formed the theme for some excellent music.

The band got an astonishing amount of comedy and fun out of "Everybody's Doin' It," an encore number. Especially applauded, even in the middle of the number, was the splendid drum effect produced in "Mars and Venus," from "Looking Upward."

Two other numbers that went well were the "Cortege of the Sirdar," from Ippolitow-Ivanow's "The Caucasian Steppes," and "Convention of the Cordials," with which the band brought a delightful evening to a close. Incidentally, it played not fewer than 13 encore selections, stretching the entire program to one of 23 numbers.

Recorder, Boston, Mass.
Nov. 25, 1912.

SOUSA'S OLD MARCHES

Famous Band Leader and His Band Heard in Mechanics' Hall.

The swinging rhythm of old-time Sousa marches sounded in Mechanics' Hall last evening, to the delight of a large audience gathered to hear the famous "March King's" band. Under the leadership of Mr. Sousa, the band gave a varied program.

The opening number was the overture, "Tannhauser." Herbert L. Clark won enthusiastic applause by several cornet solos, and Miss Virginia Root, soprano, was very pleasing in a rendition of the aria from Massenet's "Esclarmonde," Miss Nicholene Zedeler, violinist, played "Jota Aragonesa."

Mr. Sousa presented for the first time in Boston to a general public his new "Federal March," which was very well

received. In addition to the several other numbers on the program, he gave a very humorous interpretation of the popular song "Everybody's Doin' It," using such contrasting instruments as a double bass horn and a piccolo with amusing effects.

The leader was generous with encores, using his older marches, which seemed to please his hearers even more than the other selections. This was the last of a series of concerts given by Sousa in this part of the country under the direction of John Graham.

Recorder, Boston, Mass.
Nov. 25, 1912.

Showing his years a little more than formerly, John Philip Sousa, the March King, is the same genial, kindly person I knew years ago, when he led the Marine Band at Washington, and was the centre of a circle of good fellows at the national capital.

What a lot of travelling he has done since then, and what a comfortable sum he must have accumulated! In glancing at the luggage of his band, I could not but notice upon it, tags from about every capital in the world.

Express, Portland, Me. Journal, Boston, Mass.
Nov. 22, 1912. Nov. 25, 1912.

Iowa & County, New York,
Nov. 30, 1912.

SOUSA AND HIS BAND.

Euthusiastic audiences greeted Sousa and his band at two splendid performances at the Jefferson Theater yesterday. Always heard with interest and keen satisfaction by music lovers, yesterday the noted band master and his corps of musicians sustained their reputation, which has been made and kept throughout the civilized world. There is a three-fold interest in hearing Sousa and his band. There is the great leader, whose unassuming direction of his musicians is in itself a treat to one fond of music and its correct presentation. There is the band, composed of the pick of musicians in this Country and elsewhere. There are the selections composed by the leader of the band, who never in his compositions fails to strike the popular note in what is good band music, with its spirit and dash or its classic finish and quality. His choice of the best compositions of others is also a factor. All of these factors combined to make yesterday's concerts the success which they were.

Sousa is liberal in his selections, and he meets the desire of his audience in keeping the afternoon or evening filled without delays or waits which often mar a program of this kind.

Naturally, much centers around the artists who embellish the program, and in this respect yesterday's concerts were exceedingly satisfactory. There was Herbert L. Clarke, cornet soloist, who for some years before going with Sousa was well known as well as popular as a soloist with one of the Massachusetts bands. Miss Virginia Root, soprano, has a sweet and well trained voice, which was heard to advantage in the selections which she gave, both the announced numbers and the encores to which she responded. Young and attractive, her lack of years is in no sense a lack of finish, and one would predict for her a successful future as a concert singer. In Miss Nicoline Zedeler, Sousa has a young violinist who in her selections adds greatly to the interest of the program. Both of these young artists are unassuming in their manner upon the stage, adding to the enjoyment with which they are heard.

The programs of the afternoon and evening met the wishes of the audience. The appearance of the leader upon the stage was the signal for an enthusiastic outburst of applause, and from that moment the audience was the leader's. The opening of the afternoon program with Litoff's Overture, Robespierre, and the evening program with Liszt's First, a rhapsody, set a high standard for the band in execution, and in this and other selections this was well maintained. Encores followed the different numbers to the pleasure of all. El Capitaine, The Gliding Girl, Fairest of the Fair, With Pleasure, Stars and Stripes Forever, King Cotton, were among the popular numbers given, while mention should be made of the band's rendition of Everybody's Doing It, in which the battery of trombones added to the interest as well as to the amusement of the audience.

The encores of the soloists included Sweet Miss Industry, sung by Miss Root, and The Swan, by Saint Saens, rendered by Miss Zedeler, the violinist. One of Mr. Clarke's selections in response to the applause was the Hawaiian song, Aloha, a sweet melody most pleasingly rendered by the cornet soloist. Director Sousa showed his faculty for pleasing the local audience by substituting in his afternoon program H. L. Steven's composition, Sleep, for one of those announced on the printed program. At both the concerts the audience showed its appreciation of the great band master's desire to please his audience.—Advertiser.

Times, New Bedford, Mass., Nov. 20, 1912.

A large audience greeted John Philip Sousa and his band at an afternoon concert at the New Bedford theatre yesterday. The assisting artists were Miss Virginia Root, soprano; Miss Nicoline Zedeler, violinist, and Herbert L. Clarke, cornetist.

LARGE AUDIENCE HEARS SOUSA AND HIS FAMOUS BAND

Sousa and his band last evening terminated a long tour with a concert in Mechanics' Building, which was filled with music lovers, despite the setorm.

The program opened with the overture from "Tannhauser." Its rendition was most enthusiastically received. The culminating part of the number, the "Pilgrims' Chorus," played at first softly and solemnly, swelling finally into a mighty paean, which brings the overture to a gorgeous conclusion, brought forth rounds of applause.

Herbert Clarke, cornetist, rendered as a solo "Showers of Gold," which received a well merited encore. Miss Virginia Root, soprano, sang "Aria" from "Esclarmonde" with rare artistry, and was forced to render "Goose Girl," so generously was she applauded.

The fifth number on the program, "Mars and Venus," from suite "Looking Upward," produced a sensation in drumming volume, the drummer's roll rising from a soft beat to a veritable roll of thunder, subsiding to an echo and then ceasing.

The program also included: "Cortege of the Sirdar," from "The Caucasian Steppes," Ippolitow-Ivanow; (a) "Chinese Wedding Procession" (new), Hosmer; (b) march, "The Federal" (new), Sousa; violin solo, "Jota Aragonesa," Sarasate; Miss Nicoline Zedeler, "Convention of the Cordials," Sousa.

Record, Boston, Mass., Nov. 25, 1912.

Sousa's Band Concert.

Sousa and his famous band appeared last evening at Mechanics building in a programme of concert music that delighted an audience which filled the hall, notwithstanding the inclemency of the weather.

The opening number was the overture from "Tannhauser," and it was splendidly played, especially the Pilgrim's Chorus, which was enthusiastically applauded.

The selections on the cornet by Herbert Clarke were also well rendered, and Miss Virginia Root deserved the encores she received for her delightful singing, her clear soprano voice showing to good advantage.

The rest of the programme was well done, especially the part taken by the drums in "Mars and Venus," rising from a soft beat to a roll of thunder and diminishing to an echo.

Herald, Boston, Mass., Nov. 27, 1912.

Our mother tongue, though rather simple in its grammar, can word a big difference with a small distinction. Compare "Sousa's Band" with "Sousa and His Band."

News-Tribune, Kletworth, Mich., Nov. 24, 1912.

In a book on travels in America, just published, Arthur Rollitscher says, according to the New York

Herald, that the only musical genius in the United States is John Philip Sousa. He describes "The Stars and Stripes Forever" as resembling the humming of rotary presses, the whistling of Pittsburg steel works, cannon at Fort Leavenworth, the thunder of Niagara Falls, a Sunday melee at Coney Island and the bellying of sea lions on the rock in San Francisco bay. He says Sousa has written a great symphonic poem of the red man and lacks only the opportunity to become a Rouget de l'Isle instead of an itinerant conductor.

N.Y. Herald, Paris, Edition, Nov. 20, 1912.

Mr. and Mrs. John Philip Sousa announce that the marriage of their daughter, Miss Helen Sousa, to Mr. Hamilton Abert, of New York and Washington, will take place on December 17 next.

December 17.—Miss Helen Sousa, daughter of Mr. and Mrs. John Philip Sousa, to Mr. Hamilton Abert, both of New York; St. Thomas Protestant Episcopal Church, Fifth Avenue, New York.

American Musician, Nov. 23, 1912.

SOUSA SCORED BIG SUCCESS IN MILWAUKEE

When Sousa and his Band played in Milwaukee, the Milwaukee Free Press had the following to say of the concerts:

Sousa, John Philip Sousa, is a greater, more popular, more indomitable Sousa than he ever was. It is possibly a safe guess that more than half his capacity audiences at the Pabst yesterday had gathered to see Sousa himself, regardless of his band. People came to see a formidable personality, a great musician with a great knack of ingratiating himself into the good graces of his audience, and they were as elated as ever over his success in turning the trick again.

Probably never before did he seem so completely self confident, so irresistibly dominant and ingenuous. The indescribable ease of attaining effects, fine artistically compelling effects; the little touches, peculiarly his own; his graciousness and quiet refinement of manner are all the mark of a man of great stature.

The program was a fine one, popularly and artistically, which seemed both the same thing last night, for even when Sousa put on cap and bells and burlesqued the "won't be killed" "Everybody's Doin' It," he did so splendidly that he put his audience in a fit of sparkling good humor that went all the way around.

Sousa began the evening with a refined, telling interpretation of Liszt's first "Rhapsody" that was a revelation of the possibilities of the band it offered. Herbert L. Clarke's cornet solo, "The Southern Cross," was a fine exhibition of musicianship. It brought an outburst of applause that threatened to spoil his effort artistically. But he returned with "Moonlight Bay," sweet but cheap, and the better "Carnival of Venice" selection.

The "Tales of a Traveler," written by Mr. Sousa, was enjoyable. His reading of Dvorak's largo from "The New World" symphony was poetically exquisite. Fine shading and delicate accent of passing mood made the interpretation a memorable one. Possibly greater interest was aroused by the playing of a selection of Wolf-Ferrari's recently produced opera, "The Jewels of the Madonna." It was melodiously sweet. The "Parade of the Tin Soldier" followed with the Sousa "Federal March" next. Both are out of the ordinary for movement, fire and spirit, while the first has much in it of delicate tone coloring. Fletcher's "Folie Bergere" closed the program brilliantly.

Virginia Root vocalized Strauss' "The Voice of the Spring," and Nicoline Zedeler displayed a very rich, finished technic, if not an entirely mature one in a violin solo. Sarasate's "Faust Fantasie," her selection, she followed as an encore with an admirable rendition of Dvorak's "Humoresque."

American Musician, Nov. 23, 1912.

Counting John Philip Sousa, there are seven members who have been in his organization for twenty years. What do you think of that?

The Player, New York, Nov. 29, 1912.

John Philip Sousa and his world-famous band gave a concert in Mechanics' Hall last night to one of the largest audiences ever assembled to hear them in this city.

Monitor, Concord, N. H., Nov. 27, 1912.

A member of the Sousa band told the writer a few days ago that the great bandmaster's march, "The Stars and Stripes Forever," is marked a favorite abroad as in this country.

MISTAKES OF BANDMASTERS

Everybody makes mistakes, bandmasters included. THE AMERICAN MUSICIAN, however, will be satisfied if it points out a few of the shortcomings of bandmasters and leaves to others the wrongdoings of everybody else. Some of our readers may ask us to point out the mistakes that Sousa makes, for instance. Well, perhaps we will, and perhaps we won't; it depends partly on whether Sousa makes any mistakes, and partly on whether we can bring ourselves to believe that Sousa will take any advice from us. One thing is certain, and that is, that if every bandmaster was a Sousa this editorial would never have been written. But there are a lot of bandmasters who can never have the opportunity of becoming Sousas, and who never could become Sousas with every possible opportunity in their favor, and who could not keep Sousa's position for one solitary season, even if they were put in that position by a miracle.

Among this number of bandmen, however, are some to whom a few words of advice, or of suggestion, may do good. And even if a very small percentage of our readers derive any benefit from the perusal of these paragraphs we shall be content, remembering the parable of the sower who went forth to sow, and much of whose seed fell on stony ground where it brought forth no harvest whatsoever.

Let us consider the rise and progress of the village band.

A number of young men get together and decide to organize a band among themselves. Instruments are purchased and an instructor is engaged to visit the village once a week and give them the necessary lessons. Of course the lessons are too few and too far between. But this cannot be helped. The time will come sooner or later when the boys feel that they can afford no more lessons and are anxious to give a concert, ostensibly for the musical edification of the village, but in reality to flatter their own vanity. With this, however, we are not concerned. We want to know who is the bandmaster, now that the instructor is no longer engaged. In many cases he is only one of the boys whom the instructor chose from among the bandmen on account of his showing a little more aptitude than some of the others. Needless to say, this kind of a bandmaster has a good deal to learn.

To be a good bandmaster a man requires a long and special training. It is all very well to select a Sunday school superintendent from among the members of the church, for that kind of position does not require a special training. The men who select and elect the Sunday school superintendent know that any one of them could be chosen for the same position. We might go a little higher and say that it does not require any expert training and technical knowledge to fill the position of President of the United States.

The people register their votes and elect their Presidents. But they do not select their dentists and doctors in that way; nor should the bandmaster be chosen after that fashion. Imagine the boys of the village saying, "Bill, you be our doctor; Jim, you be our dentist; Dick, you be our baseball captain; Hank, you be our bandmaster; Pete, you be our Sunday school superintendent." Bill and Dick would immediately decline the work on the grounds that they knew nothing about medicine and dentistry. Dick, Hank, and Pete, on the other hand, would in all probability accept, notwithstanding the fact that to become a first class bandmaster takes as long, if not a longer time, than it requires to become a first class dentist. But what is Hank to do? If he does not accept the position of bandmaster the village will probably go without

a band; for very few villages and towns like to have a bandmaster from a neighboring and rival town. The best that Hank can do is to keep up the men's interest in the band and see that they attend the rehearsals. It is impossible to expect him to be able to give his players much instruction about their individual instruments or the general style of the music.

It is a common mistake on the part of inexperienced bandmasters to overlook the dynamics marked in the pieces the band is rehearsing. If the band practices take place in a small room, the players get a false notion of the power and breadth of tone they are producing. They sometimes think they are making magnificent effects, and forget that those effects will sound very thin and empty when heard out in the park or the fair ground. It is necessary to think first and foremost of intonation. A band that is out of tune with itself can never be anything but a poor affair. Playing in tune must be the very first thing to be attended to. If a band can play in tune it has the first thing necessary for subsequent progress. No violinist, however great, could do anything at all without first getting his violin perfectly in tune. And the greatest pianist would be a failure if his piano was out of tune. It is the same with a band. The bandmen must learn to play in tune. It takes a bandmaster with a good ear to be able to detect the instrument that is out of tune and to put it right. Needless to say, the village bandmaster, who is only one of the boys selected by the others, is seldom equal to the requirements of a competent instructor in this respect.

The band that is out of tune sounds thin. Anybody who has tuned a piano or a violin knows how full and round the tone becomes just as soon as two notes are in perfect tune with each other. The reason of that sonority which results from two or more notes being in tune with each other is that resultant tones are produced which add their volume to the whole. It would take up a great quantity of space to explain what resultant tones are, and we very much doubt if we could make the subject clear without musical illustration. The fact remains, however, that playing in tune not only sounds more pleasing to the ear, but adds fully one quarter more volume and fullness of tone to the band. The band that plays loud all the time with the intention of sounding full and impressive in its breadth of tone is playing to no purpose whatever, except noise, if it is out of tune. As a general rule, when the bandmen do not like the sound of their instruments when they play softly, it is because they are not perfectly in tune. They then hear what their playing sounds like to the crowd in the park. They are only deceiving themselves by playing hard and making the practice room ring with the loudness of their tones. They cannot make outdoors ring with the same volume. Outdoors or in a good sized hall the band shows all its defects of intonation. If they are perfectly in tune, however, it does not matter how softly they play, for the result is beautiful and the success of the band will be assured.

It is a great mistake to play loud all the time, no matter how perfectly in tune the band may be. So many bandmasters work to get more tone and again more tone and still a little more tone out of the players. It is wrong, not because it makes the men work hard, but because it kills the musical effects to have a monotonous level. A good, round mezzoforte ought to be the normal tone with the strictest attention paid to the dynamics marked in the music. If it is worth while learning the notes and learning an instrument it surely must be worth while paying at least some attention to the loudness and softness of the tones produced. How many bands are there that have ever made the dynamics of the music an essential part of their work? Do they not all give their attention to finding out what the notes are and making sure what the rhythm is and leave the loud

and soft to be taken care of as a kind of afterthought? Let the bandmasters begin at once to teach the five different degrees of power.

PP, P, MF, F, FF.

Mezzoforte ought to be the normal. Then by diminishing the power a piano tone is heard. By playing very softly a pianissimo is obtained. Then, of course, a forte is the result of increasing the mezzoforte, and a fortissimo is the result of hard work. When the players know perfectly these five degrees of power and also know which degree they are using they have made a great stride forward toward the desired goal of musical excellence.

We are convinced that there are hundreds of bands in the land that have not had their attention called to this matter of five degrees of power. They know, of course, that *ff* stands for very loud and that *pp* stands for very soft, but they do not know exactly how much louder to play or how much softer to blow when the various indications are met with in the music. They are somewhat in the condition of a player who knew that G was somewhere up above C, but he did not know exactly how far up. A good many of our readers will recognize their own deficiencies in this respect and exclaim, "This was never pointed out to me before."

It is remarkable how many bands play as if the end and aim of music was to be loud. Some players would almost be proud if they could blow the mouthpiece through the bell and flatten the tube where the hands pressed the instruments against the lips. And yet, musically, a fortissimo has its value only when it comes after a mezzoforte or a piano. It should stand up out of the surrounding quiet passages like a pinnacle of a mountain peak stands up from the surrounding plain.

Still the players are not always to blame. It is more often than not the fault of the bandmaster. He gets carried away with the music and keeps driving the men to more and more power, being satisfied only when every instrument is blaring and blasting to its utmost capacity.

It is very important to attend carefully to all the expression marks. Of course, a composition that is played uniformly piano throughout is as tame as a continuous forte is tiresome. The point we want to make clear is, that accents and crescendos can be properly made only when the band is playing more or less quietly. In other words, playing mezzoforte gives the band a chance to avoid being level and monotonous, whereas the band that plays loud has very little range, as its ability to go on increasing in power is very limited.

Even the best of bands and the most skillful of bandmasters can give a very unsatisfactory concert merely by a lack of judgment and common sense in selecting the program. Some of the programs that are sent in to us for publication are badly put together. A good program will avoid monotony, which is a fatal fault in any musical performance, composition, or work of art. Of course, we do not mean that a program must avoid being monotonous to every ignorant man who cannot understand it and who can make no head or tail of good music. We refer to the monotony that results from the proper lack of contrast between the various compositions. Four rag time two-steps of the same nature, four waltzes of the same kind, four andantes by Beethoven, for instance, would be unbearably monotonous.

A program maker must be pretty sure of what he is doing before he will put even two waltzes together. There must be plenty of contrast of style and of tonality to make up for the monotony of the waltz rhythm. Yet we often see the most injudicious juxtaposition of similar compositions on the programs sent us.

The bandmaster ought to be careful to avoid putting the same two keys together unless for plenty of good reasons. Band music is written in such a limited number of keys that it is difficult to avoid tonal monotony at times. But when two compositions in the same key are to be played one after the other the bandmaster must see to it that the contrasts of rhythm and of style are marked. In any case monotony must be avoided in the program. It is not enough to play well every work on that program.

Journal,
Seminole, Me.
Nov. 23, 1912.

Evening Sun. N. Y.
Dec. 2, 1912.

St. Paul. Minn. Pioneer Press.

Military Bands

Origin of the Wind Band--The Minstrel--Medieval Restrictions--The Modern Band at Home and Abroad.

THE presence of four bands within the limits of the Twin City, and the frequency coupled with the excellence of their concerts, is sufficient guarantee that while the Symphony orchestra and other local institutions of a musical character may cease for the summer season, the people who love music are not being starved in this respect. A stroll out to Como will be rewarded by a concert of no mean proportions furnished by the deservedly popular Danz band; a trip to Phalen will be attended by a musical treat from the Minnesota State band whose splendid programs this summer have been enjoyed by thousands; at Mounds park the First Regiment band, and at Harriet island another regiment band may be heard, both excellent in their way.

The number of these bands and the frequency and variety of their excellent programs remind one somewhat of the city of Paris, where there are more good bands and band concerts than in any other city of the world. The daily papers of the French capital, on Ascension day especially, give prominence to a list of these concerts that is remarkable not only for its number but also for the musical quality of the programs offered. Such celebrated military bands as the Place Des Vosges, Square Des Batignolles, Montsouris, Jardin Des Tuilleries, Square D'Anvers, Buttes Chaumont, Square Parmentier, Place De La Nation, Jardin Des Plantes, Saint-Denis, and yet others, all of them under municipal control, comprise a list of surprising size and variety. They possess still another quality, that of classic and superior excellence as a scrutiny of their respective programs will disclose. Grieg, Brahms, Gounod, Saint-Saens, Massenet, Von Weber and other great masters will be found on them. "Rag-time" is conspicuous by its absence.

The evolution of the brass band has many interesting features and is the most modern of all the varieties of the music of today. In a search for the origin of the band we must go back to the epoch of the "guilds." The bagpipe and the shepherd's pipe had always been the companions of the wandering minstrels but in the thirteenth century these landless and therefore homeless wanderers began to congregate in towns and cities and gradually to obtain recognition and sanction in their calling. They formed "guilds" so strikingly resembling our modern "musicians' trades unions" that one would be almost justified in imputing the paternity of the latter to them. The guilds of the thirteenth century enrolled their members and chose a head, not a walking delegate, but a piper king. It was the duty of the piper king to see to it that "no player whether he be piper, drummer, fiddler, trumpeter, or performer on any instrument be allowed to accept engagements of any kind whether in towns, villages, or hamlets unless he had previously enrolled himself a member of the guild." One of the earliest guilds known as the "Brotherhood of Saint Nicholas" was founded in Vienna in 1288.

In France the minstrels organized into guilds similar to the Austrian. The most important was "Saint Julien de Menestriers," the members of which were mostly players on stringed instruments.

The curious restrictions by which the social instinct of the Middle Ages strove to define the social status of

every calling were manifested in the development of the wind band. Trumpets and kettledrums were strictly forbidden to ordinary minstrels, being reserved for the exclusive use of nobles and princes. In certain towns if more than five or six pipers played at a citizen's wedding both the citizen and the town piper were fined, the "full band" being reserved for civic and religious occasions. Queen Elizabeth's band on the contrary consisted, it is said of ten trumpets, and six trombones, besides other instruments. Her father, "King Harry," is said to have possessed one of fourteen trumpets, ten trombones, four drums, two viols, three rebecs, one bagpipe and four tambourines, a combination that would have made Wagner jealous. The town bands were somewhat better—they did not bray, they squeaked in an assemblage of fifes, shepherd's pipes, a kind of tenor oboe, horns like cow's horns with six holes and a mouthpiece, bagpipes and viols all of which played the melody together.

As we approach the modern band we find these various instruments separated into quartets. Louis XIV. entrusted Lulli with the organization of regimental bands which should become part of the regular army. These French bands consisted of oboes with regimental drums. Lulli wrote many marches for them, some of which had much of the dash and fire of our modern Sousa. Meantime the royal trumpeters who accompanied their lords to camp became attached to the cavalry service. The trumpet in its primitive condition could be played only in harmonics, which led to filling out the missing intervals of the scale with instruments of different pitch. But thanks to the German guild of "Royal Trumpeters and Army Kettledrummers," which required an apprenticeship of several years from its members the technique of the trumpet in Bach's time had become much developed. His use of it is far beyond the ordinary resources of the modern player. The trumpet ultimately acquired valves but the invention and improvement of the clarinet began the era of the modern brass band.

The employment of the wind instruments in the rapidly developing orchestra showed the way to their combination into the artistic wind band. The source from which the German military bands obtained their present organization was a civilian, Wieprecht, who, filled with the idea of artistic band music, after long importunity succeeded in introducing his scheme of instrumentation in a single Prussian regiment. As a consequence Wieprecht was appointed director of all the guards' bands in Germany. In France, Sax backed by the enthusiastic support of Berlioz succeeded in executing similar reforms in the armies of Napoleon III.

Beethoven, Spontini, Berlioz, Mendelssohn and Meyerbeer have written for the brass band, but it remained for our American Sousa to write marches that are to be heard all over the world wherever a band is to be found. Many of his stirring compositions, melodic and military, when "played out" in his own country, where we tire of things it seems more quickly than other people, are still to be heard in foreign cities, where they seem never to grow weary of him. His band, which is thoroughly American, is recognized as one of the finest in this field and has given to our nation in this field a place in the lead among the famous bands of Germany and France.

J. McC. B.

Sousa's Band in Portland.
The appearance of the March King and his famous band in Maine is an event always looked forward to with keen interest by the lovers of band music, who know that a musical treat is in store for them. They played in Portland Thursday for the first time in several years and the big audience enjoyed a Sousa evening to their heart's content. There were two of Sousa's latest compositions on the program: "Tales of a Traveller," and a march, "The Federal."

A number of picturesque quality was the Suite, "Tales of a Traveller," a Sousa composition delineating South African scenes, "The Kaffir on the Karoo;" thence to Australia, "The Land of the Golden Fleece," and for finale a "Grand Promenade at the White House," a parade of musical pomp and circumstance in slow march time, that was highly effective, the splendid use of the brasses being especially striking. The "Kaffir" piece with its shrill pipings and bizarre effects, and the

Australian scene with its flowing dance rhythms and insinuating Sousaesque touches and turns, were both thoroughly interesting and enjoyable. Then there were the Sousa encores. Out they came one after another the old familiar marches and dances, and one or two new ones—Sousa's band can play them, with a dash and swing, a clean-cut precision, a finesse in light effects, and a splendor and power of brasses that swept all before it. One march was reinforced by a row of six cornets, six trombones and three piccolos in front of the band, filling the theatre with the sonorous sound.

While pre-eminent in band music, this splendid company of instrumentalists are equally effective in the great music of the masters. In wealth of color, beauty of phrasing, contrasting shades of expression, and all the nuances of modulation Sousa's band under his direction is second only to a great orchestra in its orchestral effects. This was demonstrated with convincing effect in the selections from Liszt and Dvorak which, from the strictly musical standpoint, were the leading feature.

Following was the program:
Rhapsody—First—Liszt
Encores—El Capitan—March and Girls Who have Loved
Cornet Solo—The Southern Cross (new)—Clarke
Herbert L. Clarke
Encores—Moonlit Bay and Carnival of Venice
Suite—Tales of a Traveller (new)—Sousa
Encores—The Gliding Girl—Sousa
Soprano Solo—The Voice of Spring—Strauss
Miss Virginia Root
Encores—The Goose Girl
Largo from The New World's Symphony—Dvorak
Encores—Fairness of the Fair and King Cotton
Entr'acte—The Jewels of Madonna (new)—Wolf-Ferrari
Encores—Everybody's Doin' It and With Pleasure
(a) Parade of the Tin Soldiers (new)—Jessel
(b) March—The Federal (new)—Sousa
Encores—Stars and Stripes Forever and Manhattan Beach March
Violin Solo—Faust Fantasie—Sarasate
Miss Nicholene Zeder
Encores—Humoresque and Liebesfreud
Caprice—Folie Bergere—Fletcher

Musical America,
Nov. 30, 1912.

John Philip Sousa and his band appeared at New Haven, Conn., on November 11, the concert being extended by encores from the nine programmed numbers to twenty-six selections.

News, Savannah, Ga.
Nov. 28, 1912.

—The marriage of Miss Helen Sousa, daughter of Mr. and Mrs. John Philip Sousa, and Hamilton Albert will take place Tuesday afternoon, Dec. 17, at 4 o'clock at St. Thomas' Church, New York city, the Rev. Dr. E. M. Stires officiating. A small reception at the St. Regis will follow.

Apropos of a famous bandmaster's rare appearance in private life, so to speak—he has just announced the approaching marriage of his daughter—two musical readers write to this newspaper to know if "Sousa" is John Philip Sousa's first name. Here is Mr. Sousa's answer in his own words:

"If there is one thing I dislike more than another it is to spoil a good story. The story of the origin of my name is a rattling good one, and like all ingenious fables permits of international variations. The German version is that my name is Sigismund Ochs, born on the Rhine, emigrated to America, trunk marked S. O., U. S. A., therefore the name. The English version is that I am one Sam Ogden, a Yorkshire man. . . . The domestic brand of the story is that I am a Greek named Philippo. . . . This more or less polite fiction has been one of the best bits of advertising in my long career.

"It makes its pilgrimage around the globe once in every three years. Its basilar source emanated about ten years ago from the always youthful and ingenious brain of that publicity promoter, Col. George F. Hinton. Since it first appeared I have been called on to deny it in Afghanistan, Beloochistan, Carinola, Denmark, Ethiopia, France, Germany, Hungary, Ireland, Japan, Kamchatka, Lapland, Madagascar, Nova Scotia, Oporto, Philadelphia, Quebec, Russia, Senegambia, Turkestan, Uruguay, Venezuela, Wallachia, Xenia, Yucatan, Zanzibar, but even with this alphabetical-geographical denial on my part, the story, like Tennyson's brook, goes on forever.

"Now for the historical record: I was born on Nov. 6, 1854, on G street, N. E., near old Christ Church, Washington, D. C. My parents were Antonio and Elizabeth Sousa. I drank in lacteal fluid and patriotism simultaneously within the shadow of the great white dome. I was christened at Dr. Finkel's church on Twenty-second street, Northwest. My parents were absolutely opposed to race suicide and were the authors of a family of ten children, six of whom are now living, all married and doing well in the family line; so well, indeed, that I should say about 1992 the name of Sousa will supplant that of Smith as our national name."

Ledger, Birmingham Ala.

Nov. 25, 1912.

PLANS FOR THE WEDDING OF MISS HELEN SOUSA.

The marriage of Miss Helen Sousa, daughter of Mr. and Mrs. John Philip Sousa, to Mr. Hamilton Albert, will take place on Tuesday afternoon, December 17, at 4 o'clock, at St. Thomas' church, in this city, the Rev. Dr. E. M. Stires officiating. Miss Sousa will have no attendants. Mr. Albert will have Mr. Thomas Marsalis for his best man, and Mr. Henderson M. Green and Mr. Arthur H. Osborn as ushers. The guests asked for the ceremony are only the immediate families and a few friends. A small reception at the St. Regis will follow.

Record,
Wilkes-Barre, Pa.
Nov. 30, 1912.

A number of Wilkes-Barreans are interested in the wedding of the younger daughter of Mr. and Mrs. John Philip Sousa, which takes place in St. Thomas Church, New York, week after next.

Dramatic Mirror,
New York,
Dec. 4, 1912.

Helen Sousa, daughter of Mr. and Mrs. John Philip Sousa, is to be married to Hamilton Albert on Tuesday afternoon, Dec. 17, at 4 o'clock, at St. Thomas' Church, Dr. E. M. Stires officiating. This will be followed with a reception at the St. Regis Hotel here.

Musical Reader,
Chicago, Ill.
Nov. 28, 1912.

John Philip Sousa (long live the King!), gave here a characteristic band concert, November 3. Much enthusiasm manifested in the audience as well as upon the stage. Selections from the classics and "Moonlight Bay" were equally well interpreted. We do know that music, if it educates, must first entertain; Therefore we repeat: Hail, King Sousa!

Free Press,
Burlington, Vt.
Dec. 2, 1912.

News, Burlington, Vt.
Dec. 2, 1912.

Musical Courier, N.Y. Press
New York,
Dec. 4, 1912.

Sousa and His Band.

The incomparable Sousa, whose marches for years have stirred thousands, was heard yesterday afternoon at The Strong theatre by an audience that filled nearly every seat in the structure. Sousa's band aroused the audience to enthusiasm and there were more encores given than there were numbers on the program. The program, in fact, was more than doubled. The program began with Liszt's "First" rhapsody, and ended with Fletcher's lively caprice, "Folie Bergere." A suite of three pieces by Sousa, "Tales of a Traveler," was novel, and Dvorak's largo from "The New World" symphony was also admirable. Then there were selections from Wolf-Ferrari's "The Jewels of the Madonna" produced last year for the first time in this country by the Chicago-Philadelphia Grand Opera company. It was exquisite, and the most artistic number on the program.

The old marches with their swinging rhythm, such as "El Capitan," "Stars and Stripes Forever," etc., served as encore numbers. A highly humorous number was Sousa's version of "Everybody's Doing It." And there were also such popular pieces as "Moonlight Bay" and Sousa's "Gliding Girl," "Fairest of the Fair," "Manhattan Beach," and others. He played a new composition, a new "Federal" march, written for and dedicated to the "Australians," that had all the irresistible swing of his older pieces. The audience, like Oliver Twist,

demanded more, but, unlike Oliver, it got "more."

The soloists were Miss Nicoline Zedeler, violinist, Miss Virginia Root, soprano, and Herbert L. Clarke, cornetist.

Miss Zedeler played Sarasate's "Faust Fantasia," and revealed an accurate intonation, a clear and sweet tone, and an admirable technique. Her staccato bowing was crisp. She received much applause and won it fairly. In the "Humoresque" of Dvorak, which she gave as an encore, she played with a warmth of color and with a full stroke that had power.

Miss Virginia Root in "The Voice of Spring," by Strauss, revealed a voice of delicate texture, clear and rather sweet, in which the middle register is the best. She, too, was warmly greeted and sang as an encore Sousa's "Goose Girl," a delightful little song.

Mr. Clarke played "The Southern Cross" and as recall numbers "Moonlight Bay" and "Carnival of Venice" and he played them capably. He is a cornetist of unusual power, particularly as regards breath control, and he won a very generous applause.

The audience, throughout the program, was quick to give ample and conclusive demonstration of its pleasure and several times the old, favorite marches were greeted with a burst of applause when the first bars rang out.

Sousa and His Band

A large audience attended the Sunday afternoon concert of Sousa's band and they heard one of the best Sousa concerts ever given in the city. There were nine numbers on the printed programme which was increased to about thirty by the numerous encore pieces, every number being enthusiastically received. The Sousa compositions predominated, although concessions were made to Liszt, Dvorak, Wolf-Ferrari, Jessel and Fletcher. The new Sousa compositions were the suite "Tales of a Traveler," "Parade of the Tin Soldiers" and "The Federal" march. All were played with the high degree of artistry characteristic of the famous band. Old memories were revived with the famous marches of "El Capitan," "Stars and Stripes Forever," and "Manhattan Beach," dished up as encores, and the famous "Gliding Girl" and "Girls Who Have Loved" were given as well. A genuine piece of humor was exploited in the playing of "Everybody's Doing It." The possibilities of artistic instrumentation were never better shown than in the way this snatch of melody was handled about. The clarinets began with and tossed it over to the cornets, and the cornets juggled it until tired and threw it at the trombones who carefully dissected it, then left it to the tender mercies of the harp. The latter tinkled the mysterious sentiment for a time then handed it over to the tympani which crashed out in booming monotone, "Everybody's Doing It," and it was all over.

Herbert L. Clarke, the famous cornetist was first of the three soloists. He played "The Southern Cross," an exceedingly brilliant narrative piece, and when it was completed there was no doubt left as to Mr. Clark's strength of lip, breath manipulation or beauty of tone. For an encore he played with fine effect the melodic "Moonlight Bay" and for a second encore the great lip tester "The Carnival of Venice" with variations.

Miss Virginia Root, the soprano soloist of the organization sang "The Voice of Spring" by Strauss, displaying a singularly sweet and powerful voice which has reached a high degree of culture. Her encore song was Sousa's "Goose Girl," a pretty descriptive ballad sung with pleasing expression.

Miss Nicoline Zedeler, violiniste, played the famous show piece "Faust Fantasia" by Sarasate with true artistic skill, showing admirable technique, incisive tone and wonderful musical memory and intelligence. Her encore number, played with harp accompaniment, Dvorak's "Humoresque" was also given with rare skill and with genuine pleasing effect.

The stirring strains of the good old Sousa marches, a new one by the famous bandmaster entitled the "Federal March," and a miscellaneous program in which Mr. Sousa had the assistance of Virginia Root, soprano; Nicoline Zedeler, violinist, and Herbert L. Clarke, cornetist, served to delight the large audience assembled at Mechanics' Hall Sunday evening, November 24, for the first concert of the season in this city by the "March King" and his superb band.

Public Ledger, Phila.
Dec. 5, 1912.

Miss Helen Sousa to Wed.
NEW YORK, Dec. 4.—Miss Helen Sousa was among the arrivals today on the Holland-America liner Nieuw Amsterdam. Miss Sousa is to be married on December 15 to Hamilton Abert, a broker of this city. The marriage will take place at St. Thomas' Church.

Morgen Journal,
New York
Dec. 7, 1912.

Tochter des berühmten Kapellmeisters
Sousa schließt Eheband.

Die Frauung von Frä. Helen Sousa, der reizenden Tochter des berühmten Kapellmeisters John Philip Sousa, mit Hamilton Abert, einem jungen Banquier und Mitglied der Firma Raymond, Starr & Co., wird am kommenden Dienstag in der Kapelle der St. Thomas-Kirche stattfinden.

World, N.Y. City,
Dec. 7, 1912.

MISS SOUSA TO WED ON DEC. 17.

Miss Helen Sousa, daughter of John Philip Sousa, the "March King," and her fiancé, Hamilton Abert, a broker, went to the City Hall yesterday and obtained a marriage license. The wedding will take place at St. Thomas's Episcopal Church Dec. 17. The Rev. Dr. Stires will perform the ceremony. The bride-to-be gave her age as twenty-five. The Souses live at No. 9 East Thirty-ninth street. Mr. Abert is twenty-seven years of age, the son of William Stone Abert. He lives at No. 122 East Eighty-second street.

Sun, New York,
Dec. 7, 1912.

Miss Helen Sousa, daughter of John Philip Sousa, and Hamilton Abert, son of William S. Abert of 122 East Eighty-second street, took out a marriage license yesterday at the City Hall. The wedding will be at St. Thomas's Church on December 17.

Encores, too, were plentiful at Sousa's concert in the Hippodrome, which opened with the very selection that ended the programme in the Metropolitan. Two extra numbers, in fact, drawn from the bandmaster's most popular compositions, were added to every work announced in the printed list.

The novelties included a "Chinese Wedding Procession" by Hosmer and Sousa's own march, "The Federal." These attractions were offered by Herbert L. Clarke, cornetist, who played "Showers of Gold" of his own composition; by Miss Virginia Root, soprano, who sang an aria from Massenet's "Esclarmonde," and by Miss Nicoline Zedeler, violinist, who was down for Sarasate's "Jota Aragonesa."

American, New York
Dec. 7, 1912.

Bandmaster Sousa to Give Daughter Away

Miss Helen Will Wed Young Stock Broker Hamilton Abert in St. Thomas's December 17.

John Philip Sousa, the famous bandmaster, will conduct his daughter, Miss Helen, to the altar in the chapel of St. Thomas's Church on the afternoon of Tuesday, December 17, to give her in marriage to Hamilton Abert, a young stock broker and member of the firm of Raymond Starr & Co., No. 115 Broadway. The marriage will be performed by the Rev. Dr. Stires. The young couple procured a license at the City Hall yesterday.

"The wedding will be followed by a reception at the St. Regis," said the bride-to-be, a strikingly handsome girl, last evening at No. 9 East Thirty-ninth street. "Then we shall go on our honeymoon. Where? Why, no one knows—at least, no one but ourselves."

Miss Sousa returned from Europe last Wednesday. She had been abroad since last June. She and Mr. Abert have known each other for several years and have been betrothed for some time.

Tribune, N.Y.,
Dec. 7, 1912.

MISS HELEN SOUSA TO WED

Bandmaster's Daughter and Hamilton Abert, Broker, Get License.

Hamilton Abert, a Wall Street broker, living at No. 122 East 82d street, and Miss Helen Sousa, of No. 9 East 39th street, daughter of John Philip Sousa, the bandmaster and composer, went to the City Hall yesterday and obtained a marriage license. They will be married at St. Thomas's Episcopal Church by the Rev. Ernest Stires on Tuesday, December 17.

Mr. Abert gave his age as twenty-seven years and said he was the son of William Stone Abert and Nannie Hamilton. Miss Sousa said she was twenty-five years old and a daughter of John Philip Sousa and Jane Bellis.

Sun, New York,
Dec. 7, 1912.

COUNT GETS MARRIAGE LICENSE.

Miss Sousa and Her Fiance Also Visit City Hall.

Miss Constance Warren, daughter of George Henry Warren of 324 Fifth avenue, went yesterday to the City Hall with her fiancé, Comte de Lasteyrie, to take out a marriage license. Comte de Lasteyrie gave his full name as Guy Louis Jules de Lasteyrie du Gaillant, and his age went down on the record as 33. Miss Warren put her age down as 24. They will be married on December 12.

News-Telegram, Calgary, Alberta
Dec. 7, 1912.

Sousa Is in New York
John Philip Sousa, his wonderful band and his still more wonderful method of conducting it, are at the New York hippodrome.



John Phillip Sousa, E S Rogers and J. P. Sousa, Jr., gunning on the Patuxent River, Maryland

N.Y. Telegraph 12/8/12

N.Y. Telegraph 12/9/12

Bklyn Eagle 12/9/12

N.Y. Eng. Sun 12/9/12



VIRGINIA ROOT
Soprano With Sousa's Band

SOUSA CLOSSES HIS NEW YORK SEASON

Concert in the Hippodrome Is At-
tended by Large and Appreciative Audience.

The last New York concert of the season by John Philip Sousa and his band was given last night in the Hippodrome and was attended by a large and appreciative audience.

The feature of the evening's entertainment was the rendition of Sousa's "Dwellers of the Western World," a descriptive selection which portrayed the "Red Man," "White Man" and the "Black Man."

The soloists were Miss Virginia Root, soprano; Miss Nicoline Zedeler, violinist, and Herbert L. Clark, cornetist.

The band will close its season to-night in Newark, N. J., after which Mr. Sousa will devote his time preparing his latest opera, "The Glassblowers," which will be produced at an early date under the management of John Cort.

Bklyn. Standard Union 12/8/12

Sousa amazed the Austrians and other peoples of the antipodes by the refinement and gentle authority of manner when directing his band in concert. The matter found repeated expression in the press of those far-off countries. A musical writer of high position declared, "Sousa is the sanest of bandmasters" a distinction in itself. To-night Sousa and his band and soloists will appear in their last concert in the city for the season, at the Hippodrome. In the following programme:

Overture, "Tannhauser" Wagner
Cornet solo, "Showers of Gold" Clarke
Herbert L. Clarke.
Character studies, "Dwellers in the Western World" Sousa
a. The Red Man.
b. The White Man.
c. The Black Man.
Soprano solo, Aria from "Esclarmonde," Massenet
Miss Virginia Root.
Mars and Venus, from Suite "Looking Upward" Sousa
Cortege of the Sirdar, from the "Caucasian Steppes" Ippolitow-Ivanow
a. Chinese Wedding Procession (new). Hosmer
b. March, "The Federal" (new) Sousa
Violin solo, "Jota Aragonesa" Sarasate
Miss Nicoline Zedeler.
Dance of the Cordials Sousa

Starts Getting 12/8/12

Wer Sousa und sein berühmte Kapelle in dieser Saison noch hören will, der gehe heute Abend nach dem Hippodrome, wofelbst der populäre "Bandmaster" ein sehr variirtes und populäres Programm dirigirt. Solisten sind: die Pianistin Frä. Virginia Root, die Violonistin Frä. Nicoline Zedeler und der Cornettist Herr Herbert L. Clarke.



Dirigent Sousa, Hippodrome.

N.Y. American 12/8/12

The marriage of Miss Helen Sousa, the daughter of Mr. and Mrs. John Philip Sousa, to Hamilton Abert, will take place on Tuesday afternoon, December 17, at four o'clock, at St. Thomas's Church, the Rev. Dr. E. M. Stires officiating. Miss Sousa will have no attendants. Mr. Abert will have Thomas Marshall for his best man, and Henderson M. Green and Arthur H. Oberer as ushers. A small reception at the bride's home will follow.

Sousa and his band gave their final concert of the season last night at the New York Hippodrome, before a large and appreciative audience. Assisting the organization were Virginia Root, soprano, and Nicoline Zedeler, violinist. Herbert L. Clarke, the band's solo cornettist, also contributed a number. Two classical numbers played were the overture from "Tannhauser" and the "Cortege of the Sirdar" from "The Caucasian Steppes" of Ippolitow-Ivanow. The well-remembered Sousa favorites, however, proved to be the most popular. They were given as encores, and included "El Capitan," "King Cotton," the "Stars and Stripes," the "Gliding Girl" and "Girls Who Have Loved." The "Federal March," a new Sousa composition, played for the first time in New York, proved a worthy addition to the list.

N.Y. Eng. Mail 12/9/12

There is no one yet, nor is there any one looming up in the distance, that means to an American audience what John Philip Sousa does. The Hippodrome was well filled last night and all succumbed to the sway of that slender baton with or without which he holds his fine organization together. We have gotten too far away from the charm of the brass band and undeniable charm it has when Sousa stands in front of it. It has something warm and genial, something inviting and restful—or is this just Sousa, hardly changed in the years that he has devoted himself to music for the people? There was the usual quota of Sousa marches, and a new one, called "The Federal," brought several of the old favorites in its wake. The soloists were those who have already established themselves here as favorites—Herbert Clarke, cornet; Nicoline Zedeler, violin; and Virginia Root, soprano.

Bklyn Citizen 12/8/12

SOUSA PLAYS GOOD-BYE.

Greeted and cheered by a big audience Sousa and his band appeared at the Hippodrome last night for their last concert of the year in New York. Herbert L. Clarke, cornetist; Miss Virginia Root, soprano, and Miss Nicoline Zedeler, violinist, were the soloists.

The programme included the overture from "Tannhauser," Sousa's character studies, "Dwellers in the Western World," other selections by Sousa, "Cortege of the Sirdar" from "The Caucasian Steppes," by Ippolitow-Ivanow, and other popular numbers. The encores were chiefly selections from Sousa's earlier compositions.

N.Y. Globe 12/9/12

SOUSA AT HIPPODROME.

Sousa and his celebrated band gave another delightful concert to a well-filled Hippodrome last night—a programme of nine numbers, with twice as many demanded encores, which, as usual, were mostly the bandmaster-composer's own popular creations. The soloists were Herbert L. Clarke, cornet; Miss Virginia Root, soprano, and Miss Nicoline Zedeler, violin.

N.Y. Tribune 12/9/12

SOUSA ENDS SEASON HERE.

An enthusiastic audience gathered in the Hippodrome last night to hear the last concert in New York this season of Sousa and his band. Sousa was as liberal as ever with encores, and soprano solos by Miss Virginia Root, the Sarasate violin solo "Jota Aragonesa," played by Miss Zedeler, and Herbert L. Clarke's cornet solos were greeted with much applause.

N.Y. Eng. Herald 12/9/12

Miss Sousa to Wed on Dec. 17.

Miss Helen Sousa, daughter of John Philip Sousa, the "March King," and her fiancé, Hamilton Abert, a broker, went to the City Hall yesterday and obtained a marriage license. The wedding will take place at St. Thomas's Episcopal Church Dec. 17. The Rev. Dr. Stires will perform the ceremony. The bride-to-be gave her age as twenty-five. The Souses live at No. 9 East Thirty-ninth street. Mr. Abert is twenty-seven years of age, the son of William Stone Abert. He lives at No. 122 East Eighty-second street.

Wagner first, Sousa second, the rest nowhere, would be a fair racing record of last evening's big band concert at the Hippodrome, if it hadn't been for the Sousa encores. In a printed bill of nine numbers originally Mr. Sousa had scored seven when the concert was half done. True the "Tannhauser" story took up a third of the type, but with his modest "me too" manner John Philip had only to crook his little finger, and out came "El Capitan," "King Cotton," "Free Lance" and a new "Federal March," as well as the "Girl Who Loves," the "Gliding Girl" and the "Goose Girl," this last sung by Virginia Root between a Massenet air from "Esclarmonde" and "Annie Laurie."

A Sousa bill of fare is filling, like turkey. By the way, there wasn't a "trot" of that famous bird, but the American eagle screamed and there were at least two perfectly good planissimos in a "March of Tin Soldiers" by the muted brass and a "Moonlight Bay" on Herbert Clarke's coloratura cornet.

An audience literally a block wide waited for the later pieces, which included a classic of Sarasate for Nicoline Zedeler, the violin soloist, and a "Cortege of the Sirdar" from Ippolitow Ivanow's "Caucasian Sketches."

N.Y. American 12/9/12

6 CONCERTS HERE; SOUSA IN FAREWELL

New York's music public had a choice of six concerts yesterday. Among the more important was Sousa's affair at the Hippodrome last evening. The announcement that this was to be the last appearance of the band in New York this season attracted a large and enthusiastic audience.

Wagner's overture to "Tannhauser," a cornet solo, "Showers of Gold," played by the composer, Herbert L. Clarke; character studies, "The Red Man," "The White Man" and "The Black Man," one of Sousa's latest compositions; soprano aria by Massenet, sung by Miss Virginia Root; "The Federal March" (new) and "Dance of the Cordials," both by Sousa, and other pieces by Ippolitow-Ivanow, Homer

and Sarasate composed a delightful programme.

N.Y. Times 12/9/12

SOUSA'S FAREWELL CONCERT.

Famous Band Heard at the Hippodrome for the Last Time This Year.

Sousa and his band appeared at the Hippodrome last night for their last concert of the year in New York. The playhouse was not quite as well filled as it was on the occasion of the first concert this season, but the audience was just as enthusiastic. Herbert L. Clarke, cornetist; Miss Virginia Root, soprano, and Miss Nicoline Zedeler, violinist, were the soloists.

The programme included the overture from "Tannhauser," Sousa's character studies, "Dwellers in the Western World," other selections by Sousa, "Cortege of the Sirdar" from "The Caucasian Steppes," by Ippolitow-Ivanow, and other popular numbers. The encores were chiefly selections from Sousa's earlier compositions.

N.Y. Eng. Telegram 12/9/12

The Hippodrome last night Sousa began his band concert with the overture to "Tannhauser," jumping with comic suddenness from this masterpiece to his own famous "El Capitan" march and following that with a second encore, "Girls Who Have Loved."

The programme was full of such contrasts, and the famous bandmaster was as usual generous with his encores. It was a real Sousa concert and the selections that pleased the audience most were the typical Sousa compositions with their martial swing and catching melodies.

N.Y. Press 12/8/12

John Philip Sousa will give his second concert of the season to-night in the Hippodrome. This will mark his last appearance in New York for the current season. Sousa closed a remarkably successful New England tour last night in Bennington, Vt. Tomorrow two special concerts will be given in Newark under local management, and the band will then take a rest until after the New Year. To-night's programme follows:

1. Overture, "Tannhauser" Wagner
 2. Cornet solo, "Showers of Gold" Clarke
Herbert L. Clarke.
 3. Character studies, "Dwellers in the Western World" Sousa
(a) The Red Man.
(b) The White Man.
(c) The Black Man.
 4. Soprano solo, Aria from "Esclarmonde" Massenet
Miss Virginia Root.
 5. Mars and Venus, from Suite "Looking Upward" Sousa
- INTERMISSION.
6. Cortege of the Sirdar, from the "Caucasian Steppes" Ippolitow-Ivanow
 7. (a) Chinese Wedding Procession (new) Hosmer
(b) March, "The Federal" (new) Sousa
 8. Violin solo, "Jota Aragonesa" Sarasate
Miss Nicoline Zedeler.
 9. Dance of the Cordials Sousa

Bklyn. Eagle 12/8/12

This evening will be the last concert by Sousa and his band this season, in Manhattan, at the Hippodrome. The programme includes: Overture, "Tannhauser" (Wagner), cornet solo, "Showers of Gold" (Clarke), Herbert L. Clarke; character studies, "Dwellers in the Western World" (Sousa), soprano solo, aria from "Esclarmonde" (Massenet), Virginia Root; Mars and Venus, from Suite, "Looking Upward" (Sousa); Cortege of the Sirdar, from the "Caucasian Steppes" (Ippolitow-Ivanow); "Chinese Wedding Procession," new (Hosmer); march, "The Federal" (new) (Sousa); violin solo, "Jota Aragonesa" (Sarasate), Miss Nicoline Zedeler; Dance of the Cordials (Sousa).

Bklyn. Standard Union 12/9/12

SOUSA'S BAND CONCERT.

The last concert in New York by Sousa and his famous band was given in the Hippodrome, Manhattan, last evening, to a very large audience. Assisting were Miss Virginia Root, soprano; Miss Nicoline Zedeler, violinist, and Herbert L. Clarke, cornetist. All of the old and well known compositions of the "March King" were played as well as a number of new ones.

Damrosch Symphony.

The performance was not especially notable, either in selection or execution, although it must be said that it pleased a large audience greatly, with the exception of Strauss's obvious but baffling realism. Mr. Zimbalist was not unusually eloquent, although he played with much beauty of tone. But Lalo's effort is perhaps not capable of much heaven-storming eloquence.

Mr. Damrosch thought it necessary to preface the Strauss excursion into Cervantes land with a few words of explanation, and the bewilderment of many in the audience later proved that Mr. Damrosch's course was a wise one. Perhaps it would have been an assistance to greater clarity of mind among a good many to pause after each of the variations and put out a placard as they do in vaudeville or at the entertainments of John Philip Sousa, announcing definitely which variation to come was what and what which.

Strauss's ingenious musical story bears repetition well for its cleverness, but for little else. Its themes become more and more baldly commonplace, and only its instrumentation achieves distinction. The bleating of its sheep grows somewhat wearisome, and a real flock of the animals would do it better and less cacophonously. If a wind machine must become an orchestral instrument, why not a flock of sheep?

Let us bring the chronicle to a close. John Philip Sousa and his band gave the second and last concert of the season Sunday evening at the Hippodrome before an audience that filled the house.

Sunday Concerts.

The concert of the New York Symphony Orchestra in Aeolian Hall yesterday afternoon began with Schubert's "Unfinished Symphony" and ended with Richard Strauss's "Don Quixote." The symphony is not far from its ninetieth year, yet how marvelously fresh in its plenitude of luxuriant melody and unfaded loveliness of orchestral color, how amazingly modern in the sincerity and directness of its utterance of emotions alternately tender, melancholy, and poignant! The Strauss tone poem has already lost not a little of its power to startle and bewilder. That such vitality as it now possesses will still be found latent in it a decade or so hence is none too certain a matter. It still appeals to conductors in much the same way that various mildewed Italian coloratura operas appeal to some florid singers, namely, as affording them ample opportunity to make displays of technical virtuosity. For the rest, it contains several episodes of unmistakable musical beauty and some others of equally unmistakable dullness. And for those who like to laugh at certain broad, though not particularly exalted, effects of musical literalism, there are the wildly dissonant and extravagant episodes of the aerial ride, the pugnacious monks, and the bleating sheep (to be frank, Strauss's sheep might easily be mistaken for highly incensed bulls if the programme notes did not come to the conductor's rescue).

Mr. Damrosch succeeded in his efforts to prove that his players were real virtuosi, for they played the difficult music with great flexibility and assurance. Praise is due Paul Kéfer for his performance of the cello solos, which begin promisingly, but grow monotonous long before the end is reached.

Genuine enthusiasm came after Efreim Zimbalist, the young violinist, had played Lalo's "Spanish Symphony." His performance was distinguished by much beauty of tone, technical accuracy, and general intelligence of interpretation. He played the slow movement—with its occasional Griegian suggestions—very poetically and preserved as much dignity as possible in the trivial finale.

Of the other five concerts yesterday a mere mention must suffice. Alois Trnka played in Carnegie Lyceum, with Ludmilla Vojacek; Isabel Hauser and the Saslavsky String Quartet held forth in the Belasco Theatre; the great Ysaye delighted an immense audience at the Metropolitan Opera House, alternating with Amato and Vera Curtis; the Baroness Huard was heard in the Little Theatre, while John Philip Sousa filled the Hippodrome, it is needless to say, with a crowd eager to hear, above all things, his own marches and other compositions.

Sunday Concerts Heard by 10,000 Music Lovers

Metropolitan Opera House, Hippodrome and Aeolian Hall Filled to Capacity and Smaller Audiences in Smaller Halls.

New York had another musical Sunday yesterday, concerts in the afternoon and at night, with only time for dinner between them.

Aeolian Hall in the afternoon and the Metropolitan Opera House and the Hippodrome at night held large audiences—audiences that filled them to capacity and listened eagerly to classic music and that of modern composers whether in symphonic form or stirring marches. In round numbers probably ten thousand persons attended the various concerts of the day.

NOT ROOM FOR ALL IN THE OPERA HOUSE

Mr. Ysaye, Mr. Amato and Miss Curtis Are Soloists in Fourth Sunday Concert.

Could the Metropolitan Opera House have been enlarged last night so as to increase its capacity by about fifteen hundred there would not have been room enough for the number of persons who wanted to hear Mr. Eugene Ysaye, Mr. Pasquale Amato and Miss Vera Curtis, the soloists at the fourth Sunday concert. Long before seven o'clock the line of men and women waiting to buy tickets extended to Seventh avenue and Thirty-ninth street and—but that is getting to be an old story, for this is the fourth time it might be recounted concerning the Sunday evening concerts.

Those who were fortunate enough to arrive before the last seat was sold heard a well balanced and interesting concert, in which the soloists shared equally in the generous applause. Miss Curtis sang an aria from "Aida" and later two songs, one by Clough-I eiter and the other by Reichert.

Vieuxtemps' concerto in D minor was Mr. Ysaye's first offering. In the cadenza at the end of the first movement and in the last movement he was at his best. But, as in other concerts here, his harmonics and the upper notes left something to be desired. When he descended to the D and G strings he displayed a wealth of tone that was full of richness and feeling. During the second part of the programme he played Saint-Saens' Rondo Capriccioso and a romance by Svendsen. After these he was called out until he gave an encore. "Eri tu," the aria from Verdi's "Masked Ball," was Mr. Amato's first selection. Then he sang the prologue from "I Pagliacci." Into this fine example of lyric writing Mr. Amato sang all the prophetic feeling he was capable of, and the applause was long and loud. He was skillfully aided by Mr. Polacco, who throughout the concert conducted admirably.

"DON QUIXOTE" HERE IN MUSICAL FORM

That impractical idealist Don Quixote and his follower, Sancho Panza, as transmuted to orchestral music appeared before the audience at the New York Symphony concert in Aeolian Hall yesterday afternoon and left it with admiration for Mr. Richard Strauss' ability to imitate animals and produce queer noises with his materials. Before the orchestra played Mr. Damrosch explained the composition. The orchestra presented the work with excellent results and the solo parts for the cello and viola were clear and firm throughout the mazes of the surrounding orchestration.

Schubert's unfinished symphony was the first offering and throughout the two movements the exposition was clean cut and Mr. Damrosch conducted with authority. In the second movement the orchestra was at its best, and particularly were the piano phrases played with telling effect.

Mr. Efreim Zimbalist was the soloist and he chose Lalo's Spanish Symphony as a medium to display his skill. His playing is of a different sort than that of other violinists, for he always conveys to his audience that quality of suppressed emotion that gives free play to the imagination. He was in fine form. His bowing was a revelation for he produced tones that were remarkable for their continuity and evenness.

In the second part of the symphony his ability as a technician was fully shown. When he finished the audience called him out six times.

SOUSA'S MARCHES CONTINUE POPULAR

If the powers of the Hippodrome did not tremble last night it was not the fault of

nearly five thousand persons who kept time to Mr. John Philip Sousa's marches as he conducted them. It was his second concert here this season, and the popularity of his old marches has not waned, to judge from the applause they evoked.

Mr. Sousa has relegated most of them to the secondary positions of encores, and that is probably why the audience applauded the regular numbers on the programme with such enthusiasm. They would continue the din until a placard, with the name of one of the old marches, was held aloft by the drummer.

An unfortunate beginning, somewhat marred the concert, for the band first played the overture from "Tannhauser." Wonderful as are the beauties and the strength of the overture, they could not rise above the great volume of sound from the brass wind instruments. "El Capitan" followed as an encore, and the audience promptly forgot the injustice done to Wagner.

A suite of character studies, "Dwellers in the Western World," served to show that Mr. Sousa's field is marches and not descriptive music. The soloists were Miss Virginia Root, soprano, who sang an aria from "Esclarmonde," by Massenet; Miss Nicoline Zedeler, violinist, and Mr. Herbert L. Clarke.

SOUSA BAND CONCERTS

There is magic in the name of John Philip Sousa for a large section of the music loving public the world over. The concerts given by the famous "March King" and his band in the Symphony Auditorium yesterday afternoon and last night attracted large audiences and prompted the enthusiasm that usually results from the popular appeal in the music and the performances, to which he invites attention. By the granting of numerous encores, the original programs were doubled in length without satisfying the thirst of the hearers. Most of the extra numbers were Mr. Sousa's compositions and they had the spirit and swing that commend his writings to the public.

Among the ingredients of the evening program were works of high artistic worth such as Liszt's Hungarian Rhapsody No. 1, the Largo from Dvorak's "New World" symphony and an excerpt from Wolf-Ferrari's new opera, "The Jewels of the Madonna." Other offerings were Jessel's "Parade of the Tin Soldiers," an agreeable triple; Fletcher's "Folle Bergere" caprice and Sousa's new suite, "Tales of a Traveler," and a new march entitled "The Federal" and dedicated to the Australians. The latter is characteristically Sousaian. In "The Kaffir on the Karoo," the first section in the suite, the composer was especially happy in inventing a theme and in embellishing its developments with whimsical melodies. There is a beguiling waltz measure in the second movement called "The Land of the Golden Fleece," but the third section, styled "Grand Promenade at the White House," is redeemed only by its stirring climax.

The soloists were Miss Virginia Root, soprano; Miss Nicoline Zedeler, violinist, and Herbert L. Clarke, first cornetist in the band. Mr. Clarke's qualities as a creative musician and a cornet virtuoso

were effectively shown in his new composition, "The Southern Cross." So well liked was his performance, that he was forced to grant encores. Miss Root's voice is thin and unsympathetic and, though flexible, could not reveal fully the charm in Strauss's "The Voice of Spring." She was more successful in "The Goose Girl" song from Sousa's opera, "The Free Lance." Miss Zedeler's technical resources were taxed in Sarasate's "Faust" fantasia, her most commendable work being done in Dvorak's "Humoriske."

SOUSA THRILLS HIS AUDIENCE

"March King" and his Band Delight Many at Symphony Auditorium.

That John Philip Sousa, "March King," has lost none of his ability to gather together the best musicians, then train them into a unit of harmony and also compose that kind of music that thrills and makes every latent strain of patriotism leap to the surface, was attested last night by the throng of ardent music lovers who gathered in the Symphony Auditorium to listen to the only Sousa concert to be heard in this city this year. When with that grace which seems to fairly pull the music from the different instruments, Mr. Sousa made the first wave of his baton there was not a seat left in the big auditorium. The audience was clearly one that knew what to expect and came prepared to enjoy every note. It even appeared as though they were fearful of missing one, for after each selection there was a distinct pause before the insistent applause called for the encores that were demanded after each.

The program was decidedly varied. Rendering a selection by one of the old masters the band would crash into one of the spirited old-time marches of the "March King" as a first encore and then into one of the popular airs of the day.

"The Federal," composed for and dedicated to "our friends the Australians," is a brand-new composition of Mr. Sousa's and is of the same calibre as those marches which in years gone by put Sousa's name on the lips of the music world and were heard in every civilized country.

Miss Virginia Root charmed with soprano solos, as did also Miss Nicoline Zedeler on the violin. Both are artistes of great merit and have a world-wide fame.

Mr. Herbert L. Clarke proved himself a master of the cornet, and when he played a solo composition by himself with the band accompaniment the throng, enthralled, seemed loath to let him sit down. Mr. Clarke responded to three encores.

That many were present through the enterprise of The Star was made known by the conversation of the various groups as they entered the auditorium. On all sides could be heard remarks to the effect that this one or that one had taken advantage of The Star offering tickets at a reduction of one-third in price.

In the afternoon hundreds of children enjoyed the matinee. With the knowledge of the character of his audience Mr. Sousa interspersed his program with catchy little airs that pleased the children and relieved them from the wonderment they were under the spell of when one of the beautiful compositions of Wagner, Massenet or Sarasate was given. The compositions of Mr. Sousa were as much enjoyed by the children as by the adults and at the conclusion of the afternoon concert Mr. Sousa expressed great pleasure at the compliment paid him by the applause of the little ones present.

SOME GENIUS, ALL RIGHT.

In a book on travels in America, just published Arthur Rollitcheer says according to the New York Herald, that the only musical genius in the United States is John Philip Sousa. He describes "The Stars and Stripes Forever" as resembling the humming of rotary engines, the whistling of Pittsburgh steel works, cannon at Fort Leavenworth, the thunder of Niagara Falls, a Sunday melee at Coney Island and the howling of sea lions on the rocks in San Francisco Bay. He says Sousa has written a general symphonic poem of the red man and lacks only the opportunity to become a Rouget de Lisle instead of an itinerant conductor.

THE MEN

"An' I learned about women from 'er."—Rudyard Kipling.

I 'VE taken the men as I've found them—
For life without them is tame—
I did not question their doings—
I knew that they would, just the same.
The old and the young have assailed me,
My sweethearts run up to a score;
Whatever the age, in love there's no gauge;
If old, he but loves you the more.

There was one philosophical lover,
Old in the wisdom of years,
Who knew how to draw from women
The music of laughter and tears.
He played upon each separate feeling,
And filled the cup to the brim;
I bowed to his sway for a year and a day—
And I learned about men from him.

Then I went off on my travels—
My fears to the winds were flung;
And I found in the city of Paris,
A man impassioned and young.
Handsome beyond all telling,
My chance to refuse was slim.
Eager to take, but without any stake—
And I learned about men from him.

Luckily then we were parted,
Although bewailing our fate;
And I met a man of persuasion—
A man to despise and to hate.
For he made love a profession,
Followed each passing whim.
You must know I was young, and he glib of tongue—
And I learned about men from him.

The next was a man tempestuous—
Relentless, wild and fierce;
Willing to grasp to the utmost,
And willing my heart to pierce.
And I by his wish was mastered—
He wooed and he won with vim;
He'd have his own way, though the deuce was to pay—
And I learned about men from him.

And now I find it is better
To take them as they come;
To give to a few full measure,
Yet only a little to some.
I play the game as they've taught it—
Fairly and well, as you see;
So, ladies, take heed—follow my lead,
And—learn about men from me.

MRS. JOHN PHILIP SOUSA.

Musical Leader, Chicago 12/2/12

Sousa's Farewell This Season—Zedeler, Soloist.

Sousa and his famous band gave their last concert of the year Sunday night at the Hippodrome, when the enthusiasm was at its greatest height for the bandmaster who still retains his magnetic hold upon his audiences in every section of the country and in every country. Indeed one never hears him without feeling that his is a genius of unique type. The soloist were again Nicoline Zedeler, violin; Virginia Root, soprano, and Herbert Clark, cornet. Miss Zedeler played with considerable authority and personal charm a number by Sarasate in addition to several encores which her playing elicited. She is well poised and musically with many qualities which make for a prominent position in the field which she has selected. Miss Root uses a pleasing and well placed voice with ease. There were the usual Sousa offerings and the encores and it seemed Sunday night as though the audience could not get too much of Sousa's own music, as this wears as well as the delightful Sousa himself.

N.Y. Times, 12/15/12

AMERICA is the destiny and the fulfillment of the human race. America's energy, which has allowed the absurd growth of a few powerful men, is already coming to its senses and seeking the way to the welfare of all. The present state of affairs in the world will not be able to withstand this great flood-tide of the victorious human conscience. It will be destroyed and will disappear like Atlantis."

That is what a German writer, Arthur Hollischer, says in his new book, "America To-day and To-morrow." Hollischer, who has written several novels, plays, and other works, and is a friend of Gerhart Hauptmann, visited this country and Canada last Winter and made a careful study of our people and institutions. It must be stated right here that he found little to compliment except in the America of to-morrow; in so far as the America of to-day is concerned, we are seldom struck by such stinging shafts of criticism as his.

Our drama he finds hopeless—always the honest business woman, either a department store girl, hotel telephone operator or cashier, defying a clique of corrupt speculators or politicians and thereupon getting married to the only idealist in the bunch. And our music is in just as bad a way. "Ragtime is the rhythm appropriate to the man under a strain, through whose head seven different matters which he must attend to at once are coursing. The clog dance has accentuated this rhythm, the rhythm of the impatient, irregular, irritated American life-pulse. * * * The only American musical genius is John Philip Sousa—a National genius, if any one in the world is—one who can do better than simply write down counterpoint. In his 'Stars and Stripes Forever' march one hears the whirling of Hearst's presses, the whistles of the Pittsburgh steel mills, the howls of the strikers outside them, the firing of cannon, the thunder of Niagara Falls, and the steam-drill in the caissons under the Woolworth Building, the Sunday bustle of Coney Island and the roaring of the sea lions on the rocks of San Francisco Bay at the other end of the continent."

Eastern Argus, Portland, Me 12/13/12

Everyone has heard the story about John Philip Sousa, of course, in connection with a street piano. He was walking along a street one day when he heard one of these machines grinding out one of his own marches. He detected a fault in the tempo at once and stepping up to the man at the crank he said "I beg pardon. I am Sousa. You do not play that right. Allow me." And he took hold of the crank and proceeded to grind it out in the proper cadence and time. The organ man was very profuse in his thanks and bowed low when the March King went along. But the next day and forever after his machine bore a sign which stated that he was "Pupil of John Philip Sousa."

Newark Evening Star, 12/10/12

Sousa Music 3-Hour Riot of Ecstasy

Many in Audiences at "March King's" Concerts Here Had Taken Advantage of the Star's Coupons.

John Philip Sousa and his band were at the Symphony Auditorium yesterday afternoon and last night, which is equivalent to saying, that local admirers of the "March King" had an opportunity to hear a concert of the sort that only he can give; that they filled the hall to the doors; that they were thrilled for three hours, and that their method of demonstrating their pleasure at what the famous band leader offered resounded through the streets as the closing chords of each number were heard.

There's nothing quite like a Sousa concert. He is the one bandmaster who can draw from the sonorous brass instruments of his musicians not only the inspiring strains of martial music which one expects to hear from a uniformed band, but can guide his band through the intricacies of a Wagner overture or a Debussy symphony, or excite laughter by his playful rendering of a ragtime humoresque with equal facility.

Sousa's old walking-beam method of directing one of his own marches and his old trick of seeming to pick a note out of the air, cast it at one of his musicians and catch it again when it rebounds, are just as popular as they ever were.

Then, too, he has his usual galaxy of soloists. Herbert L. Clarke, who has been Sousa's cornet soloist for ever so many years, is still with him, and as well liked as ever. Three encores were demanded of him by the audience before he was permitted to sit down. Miss Virginia Root, soprano, changed in several numbers, and Miss Nicoline Zedeler played her violin with good effect.

A good portion of the audiences which heard the concerts took advantage of the Star's offer of tickets at a one-third reduction.

The program at the afternoon concert was devised particularly to please the children who attended. The bandmaster interspersed lively airs that made hundreds of little feet decidedly nervous with the more heavy numbers, and the result was most gratifying to audience, bandmaster and band alike.

Buffalo Times, 12/8/12

Herman E. Schultz, conductor of the new Buffalo Orchestra, takes great pleasure in announcing that, at the close of the present concert season of John Philip Sousa and his band, on December 8th, several of the members of that famous organization will come to Buffalo to join the local orchestra. Prominent among these will be Paul Senno, flute soloist of Sousa's Band. The advance sale of seats for the concert on Sunday evening, January 5th, has been unusually large which is most encouraging to the new organization. However, the name of Herman E. Schultz at the head of the orchestra assures an excellent program.

Buffalo Eagle, 12/7/12

SOUSA OPERETTA SOON.

John Philip Sousa's lyrical play, "The Glass Blowers," was put into rehearsal yesterday, under the stage direction of George Marion with the following cast: Edna Showalter, Dorothy Maynard, Ethel Gordon, Louise Forde, John Parks, Gilbert Gregory, Charles Brown, Edward Wade, George O'Donnell and Tony Walsh. John Cort will send the company on a short preliminary tour, beginning at the Hypocrite Theater, New Haven, on January 12, and will give the play its Broadway production the first week in February.

Musical America, 12/4/12

N.Y. Herald, 1/6/13

N.Y. Sun. 1/6/13 246

SOUSA PLAYS FAREWELL

Given Vociferous Greeting in Final New York Concert of Season

John Philip Sousa and his band gave the last New York concert of their season last Sunday night at the Hippodrome before an audience which gave a vociferous greeting to the stirring marches of the bandmaster and to his soloists, Virginia Root, soprano; Nicoline Zedeler, violinist, and Herbert L. Clarke, cornetist. For the more serious portion of his program Mr. Sousa had included the "Tannhäuser" Overture, which was made of educational value by the addition of a comprehensive program note, and the "Cortege of the Sirdar," from Ippolitow-Ivanow's "The Caucasian Steppes," which proved to be well suited to the capacities of the organization.

In the March King's many encores his hearers were not to be satisfied until the conductor had brought his piccolos, cornets and trombones to the front of the platform for that most inspiring of marches, "Stars and Stripes Forever." His historical character studies, "Dwellers in Western World," and a movement from his "Looking Upward" Suite also won a large share of appreciation.

Miss Root added her tribute to the memory of Massenet by singing an aria from his lyric drama, "Esclarmonde," which was so effectively delivered as to call forth an encore, "The Goose Girl," from Mr. Sousa's light opera, "The Free Lance," and the soprano made this so attractive that she was forced to add "Annie Laurie," to the huge delight of the audience.

Following the virtuosity displayed by Miss Zedeler in Sarasate's "Jota Aragonesa," the young violinist was greeted with such enthusiasm as to warrant the addition of two encores which displayed contrasting sides of her talents, Saint-Saëns's "The Swan" and "The Dance of the Sylphs," by Goldblatt. While Mr. Clarke was not quite in his usual splendid form he won the audience with his own "Showers of Gold," the "Carnival of Venice" and a popular encore. K. S. C.

Call, Newark, N.J. 12/15/12

There is only one Sousa. And a Sousa program is like Sousa himself, unique. The two concerts of Sousa's band, in the Symphony Auditorium, on Monday afternoon and evening, presented entertaining programs which were enjoyed by large audiences. Each program consisted of nine published numbers, which were more than doubled by the numerous encores. The Sousa numbers on the published program were these: Afternoon, "Dwellers in the Western World," three character studies of the Red Man, the White Man and the Black Man; "Mars and Venus," from the suite "Looking Upward," "The Federal," march, and "Dance of the Cordials." Evening, "Tales of a Traveler," a new suite, including "The Kaffir on the Karoo," the Land of the Golden Fleece, and Grand Promenade at the White House, and "The Federal," but the encore Sousa numbers were numerous and included many of the old favorites. Other numbers were Wagner's "Tannhäuser" overture, Cortege of the Sirdar, from "The Caucasian Steppes," by Ippolitow-Ivanow, "Chinese Wedding Procession," by Hosmer; cornet solo, "Showers of Gold," by Herbert L. Clarke, played by the composer, a soprano aria, from Massenet's "Esclarmonde," sung by Miss Virginia Root, and a violin solo, "Jota Aragonesa," by Sarasate, played by Miss Nicoline Zedeler, in the afternoon; and Liszt's first Hungarian rhapsody, cornet solo "The Southern Cross," by Clarke, played by the composer; the Largo from Dvorak's "New World" symphony; entire act from Wolf-Ferrari's "The Jewels of the Madonna," "Parade of the Tin Soldiers," by Jessel; Fletcher's caprice, "Folle Berbere," a soprano solo, "The Voice of Spring," by Strauss, sung by Miss Root, and Sarasate's violin solo "Faust Fantasy," played by Miss Zedeler. All these were performed in the characteristic Sousa style, arousing lively applause, but when the Sousa marches and two steps were heard as encores, the tapping of feet could be heard all through the hall. Can anything new be said about a Sousa concert? Hardly. There is a snap, an excitement, a lifting up, that nothing else gives. The emotions are stirred but the critical faculty is overwhelmed. We can only listen and enjoy, and we forget all else. Of course this band is inimitable. That was recognized long ago. All over the world there is only one Sousa and one Sousa's Band.

MR. VICTOR HERBERT IS GUEST OF DRAMATISTS AT ANNUAL DINNER

One Hundred and Fifty Playwrights and Composers Gather at Delmonico's, and Any Idea of Ill-Feeling Among Theatrical Authors Is Quickly Dispelled.

On the word of Mr. Augustus Thomas the statement is made that it is not an unusual thing for theatrical folk to pay tribute to Mr. Victor Herbert. Mr. Thomas is president of the Society of American Dramatists and Composers, and he might be supposed to know. Authors and composers pay tribute, and managers pay royalties, and, judging from his face, Mr. Herbert was perfectly content last night at Delmonico's, where he sat at table with Mr. and Mrs. Thomas, Mrs. Herbert and Miss Herbert, and listened to the cheers of about a hundred and fifty dramatists and composers and those who know authors and composers to speak to.

The occasion was the twenty-fourth annual dinner of the Society of American Dramatists and Composers, and Mr. Herbert was the person to whom all toasts were addressed. It was his night, just as the opening nights of "The Wizard of the Nile," "Mile. Modiste," "The Red Mill" and about two dozen other nights now famous along Broadway were his nights. He wasn't a bit nervous, but sat patiently through every course, remembered his manners and didn't fail to thank Mr. Thomas when he (Mr. Thomas) said how much they (the dramatists, &c.) appreciated having him (Mr. Herbert) among their (the dramatists, &c.) numbers on this auspicious occasion, and he (Mr. Thomas) hoped that for many years to come there would be the same outpouring of mutual and genial feeling, and that he (Mr. Herbert) need never fear that they (dramatists) would ever fail to be shoulder to

shoulder and side by side and table to table, and he was a good fellow and everybody knew it, and let nobody say nay.

Nobody said "nay." There was plenty of chance, too, for Mrs. Kate Douglas Wiggin and Mrs. Martha Morton Conheim and Mrs. Rida Johnson Young and Mr. J. I. C. Clarke and Mrs. Margaret Mayo Selwyn and Mr. Channing Pollock and Mr. Marshall P. Wilder and Mr. John Philip Sousa and Miss Rachel Crothers also spoke, and if they were sincere they hold Mr. Herbert in high esteem.

If Mr. Herbert spoke truly—and all his work has the hall mark of sincerity—he reciprocates the sentiments of all these, and one could not but be impressed with the idea that a very happy state of circumstances exists among the producers of plays and operas. Some one said about three hundred and ten years ago that professional men and women were the most envious in the world and could never be reconciled to each other. How foolish! One needed only to be on the second floor of Delmonico's last night to see men and women whose names are on four sheets on every stand in the country literally fall on Mr. Herbert's neck and weep.

Among the diners were Mr. and Mrs. Joseph Brooks, Mr. and Mrs. John Philip Sousa and Miss Sousa, Mr. and Mrs. J. I. C. Clarke, Mr. Edgar Selwyn and Mrs. Selwyn, Mr. Bayard Veller, Mr. and Mrs. Channing Pollock, Mr. and Mrs. Manuel Klein, Mrs. Mary Rider Mechtold, Mr. Jay Witmark, Mr. and Mrs. Charles Klein, Mrs. Emma Beatrice Brunner and Miss Geraldine Bonner.

DRAMATISTS HOSTS TO VICTOR HERBERT

Augustus Thomas Presides and Directs the Chorus of Praise.

BORE ON, SAYS COMPOSER

Then He Hears From Mrs. Martha M. Conheim That He's a Good Looking Man.

Augustus Thomas presided at the dinner given last night at Delmonico's to Victor Herbert by the Society of American Dramatists and Composers on the occasion of its twenty-first birthday. It was attended by 125 members of the society, who came with their own wives, and went all the way from huitres de Coute to coffee with the same enthusiasm that they accorded Mr. Herbert when it came time to speak at him.

There were very famous persons present to do honor to Mr. Herbert. J. I. C. Clarke, publicity agent of the Standard Oil with a reverse English on the publicity, was present, but even with this handicap glimpses could be caught of Mrs. Rida Johnson Young, Mrs. Kate Jordan Vermilye, John Philip Sousa, Marshall P. Wilder, Mrs. Kate Douglas Wiggin, Edgar Selwyn, Mrs. Margaret Mayo Selwyn, John W. Alexander, Mrs. Martha Morton Conheim, Miss Rachel Crothers, Charles Klein and Miss Geraldine Bonner.

If a reporter took a peek under Mr. Clarke's arm, he could also see Sydney Rosenfeld, Roi Cooper Megrue, Mrs. Emma Beatrice Brunner, Mrs. Mary Rider Mechtold, Norman MacKinnell, Channing Pollock, Daniel Frohman, Arthur Voegtlin, Joseph Brooks, Alfred Klein.

Others who paid tribute to Mr. Herbert were Mr. Clarke, Mr. Alexander, Mrs. Margaret Mayo Selwyn, Marshall P. Wilder, John Philip Sousa and Sydney Rosenfeld.

Theaters Packed, While Zoo and Chester Entertain Big Sunday Crowds; Sousa Concerts Fill the Grand

PLAYS AND STARS OF THE PRESENT WEEK.



John Philip Sousa
Grand

Sousa in New Zealand

The Freemasons of Wellington tendered a welcome to the Masonic members of the Sousa Band at the Masonic Hall, on Thursday, 17th July. Bro. Sousa, the Conductor, and quite an array of bandmen brethren were present. The W.M. of N. Z. Pacific—the oldest working Lodge in the Dominion—(Bro. Herbert Seaton) offered a warm welcome to the visitors, and then asked the Grand Secretary to say a few words. M.W. Bro. M. Niccol, in his usual happy manner, referred to some important points in connection with American Freemasonry, and explained the "Benevolence" system of the G.L. of New Zealand, concluding by proposing as a sentiment, "Freemasonry Universal." He was followed by M.W. Bro. Williams, who concluded a few brief remarks by proposing the toast of "The Visitors," coupled with the name of Bro. Sousa. Needless to say, the toast was very heartily received. Bro. Sousa, in reply, proved himself a fellow of infinite jest, and literally "entertained" the brethren for some fifteen minutes in a most original and very humorous manner. Each of the visitors was asked to accept a copy of the Proceedings of the G.L. of New Zealand, and W. Bro. Seaton presented each with a small silver spoon, surmounted with a Maori "tiki." The proceedings were of a very cordial and fraternal character, and the visitors were intensely pleased with their reception. Owing to the necessities of the evening performance, the enjoyable gathering terminated shortly after 6 p.m.—New Zealand Craftsman.

A Fable Composer, or Performers, or with a Moral Conductor, or Audience ??? by Sousa.

WHILE attending a theatrical performance or an orchestral concert did you ever watch the musical conductor and wonder why he took himself so seriously? The orchestra seemed to get along very well without taking much notice of him and his little baton, yet there he sat, or stood, gesticulating wildly, swinging his arms, imploring, threatening, cutting, slashing—first to the right, now to the left. And after it was all over it was the conductor who accepted the applause as if it belonged to him—to him who hadn't played one note throughout the entire symphony, suite, two-step or whatever the selection may have been.

If you have wondered why the orchestra seemed content to let all the playing and then let some other individual accept all the plaudits you should read the following fable written by John Philip Sousa, the bandmaster, for "M. A. P." a London periodical. The idea of the fable is to show that the conductor is really very important—quite as important, in fact, as the composer of the music, as the musicians who play it, or as the audience that hears it.

BY JOHN PHILIP SOUSA.

THE power that forces inspiration out of you and me once sent a composer an idea, and from this idea he composed a beautiful symphony. The composer knew it was a beautiful symphony, a work of inspiration, and he was proud of it and wanted the public to hear it.

So he arranged to have the symphony performed by a fine orchestra. The orchestra played the symphony and they admitted that it was a very beautiful work, but they were annoyed when they saw the composer taking all the credit to himself. They pointed out that any success the symphony might have would be due entirely to their performance of it, and that the composer ought to give them some of the praise. The composer was very angry. "The orchestra," he said, "had nothing whatever to do with it," and he refused to share the praise with them.

"Very well," said the orchestra, "we shall not play your symphony unless we get the credit for it." The composer replied by refusing to let the orchestra have anything to do with his symphony, and it was put away on a shelf.

After some time the orchestra found that they had nothing to play, and at the same time the composer found that the public could not hear his work.

He discussed the matter with the orchestra, and it was finally agreed that the orchestra should perform the symphony and that composer and orchestra should share the applause.

But here another difficulty arose. The conductor of the orchestra complained that under this arrangement he would not get his fair share of praise. It required, he said, his genius for conducting to bring out the beauties of the symphony, and unless he was to receive some recognition for this he would not conduct the orchestra. The composer and the orchestra told him that he had nothing to do with the success of the symphony and that his request for a share in the applause was absurd.

"Then I shall have nothing more to do with the symphony," the conductor replied, and he laid down his baton.

The composer asked the orchestra if they could play his symphony without a conductor. "Of course we can," replied the orchestra; "the conductor does not matter much," and the performance began. Everything went smoothly for the first few bars. Then the first violin said to himself: "They are taking this movement too slowly; I will play it quicker." The cornet thought the violins were playing too loudly, and he began to blow with all the power of his lungs. Each began to play according to his own individual ideas, and in a few minutes the beautiful symphony had become a horrible chaos of noise.

The composer stopped them, angrily declaring that they were spoiling his beautiful symphony. After some argument they began to recognize the fact that they must have a conductor, so they asked the conductor to come back and begged him to take up his baton again. They knew now, they said, that he ought to have his share in the public applause. When the time came to commence, however, they were surprised to find that there was no audience.

The composer, the orchestra and the conductor thought there must be some mistake, and after they had waited for some time and the hall still remained empty, they began to ask each other where their applause—and their money—were to come from if nobody came to hear them play the symphony.

They discovered then that the public had heard of all this quarrelling, and of how it had been decided that all the credit for the success of the symphony was to be shared by the three. The public said that as they were to get no credit for being intelligent enough to listen to and appreciate the symphony they would stay away from the concert.

Then it was that the composer, the orchestra and the conductor recognized that unless they shared the credit with the financier they would have to spell their work of art with a very small "a."



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ALBERT A. KNECHT

LOCAL BOY MAKES 48,000 MILE TOUR WITH SOUSA

ALBERT A. KNECHT, A SAXOPHONE SOLOIST OF SOUSA'S FAMOUS BAND, WRITES OF THE 48,000 MILE TOUR WITH THE BAND THROUGH EUROPE, AFRICA, AUSTRALIA AND THE SOUTH PACIFIC.

To the Recorder:

On the day before Christmas, 1910, John Philip Sousa, the March King, and his band of sixty picked musicians, accompanied by Miss Virginia Root, soprano, Miss Nicoline Zedeler, violinist, manager Edwin G. Clarke, and Mrs. Clark and Mrs. Sousa, and the Misses Helen and Priscilla Sousa, and Coronet soloist and assistant conductor, Herbert L. Clarke, and Mrs. Clarke, sailed away from New York, on the Steamer Baltic starting the greatest and longest trip ever attempted by a musical organization of this kind. After a very pleasant passage across the Atlantic, we landed in Liverpool, at noon, on Sunday, January first. The organization immediately upon landing boarded a train for London and at five o'clock the same afternoon, we arrived at the British capital. The next day, the Band opened its week's engagement at Queen's hall, and every concert was played to packed houses. The English people and press paid glowing compliments to Mr. Sousa and his band and to-day his marches are much enjoyed and played by all the leading bands in the Kingdom.

At the conclusion of the London engagement we left for a tour of the provinces and of Ireland, Scotland and Wales. Everywhere we went we were received with the utmost hospitality and every concert was played to large audiences.

During our stops at the various places we had ample time for sight seeing and of course we took in all the points of historical interest. At Cork, Ireland, a party of us engaged several jaunting cars and accompanied by Miss Root and Miss Zedeler, set out for Blarney Castle. Of course we kissed the Blarney stone! That is all of us but the ladies. To kiss the stone, one must be held by the feet while you let yourself down the side of the wall, head first.

We Americans must not be so constituted as to believe that all the humor is on this side of the ocean. It is not, as our experience taught us at

Merthyr Tydfil, Wales. We were scheduled to play a concert there and the manager saw that the stage of the opera house was too small to accommodate the band. He gave orders to have an addition built, which was done. With an addition, the stage looked to be very comfortable and roomy and our program was begun with its usual regularity. Everything was progressing nicely, until we reached the middle of a composition, the third number on the program, when there was a great crash and when the smoke cleared away, Mr. Sousa and a number of the musicians were found on the floor of the house covered with the new addition to the stage. A little accident like this, however, could not stop the world's greatest band and the program was continued after a little delay. When the bill came in for the stage addition it was found the work had been done by a carpenter who is also an undertaker. He denied, however, of trying to get business both ways.

At Scarborough, Eng., we had another amusing experience. We arrived at the station on a special train one afternoon at 1.30 o'clock. The station master and other employees had left the station and gone for their lunch. They locked the gates and doors so that no one could enter or leave the station. One of our boys found an unfastened window, and one by one the whole organization left the station. When the station master found out what had happened he was much chagrined—not that we had left in such a manner but that he had not secured the window so that we could not leave.

Our trip through the British Isles was a very pleasant and most successful one but we were all anxious to start on the next lap of our trip as all had a deep interest in the wonders of the "Dark Continent," and the morning of March 4th saw us on board the good ship "Tainui" bound from Plymouth for Cape Town, South Africa. After five days out, we made a stop at Santa Cruz, Canary Islands, and spent a pleasant day sight seeing. Resuming our voyage, the weather continued fine, the air was balmy and we lived on deck most of the time. While the trip was a long one every hour of it was enjoyed. We played cricket, base ball, push ball and other out door games but the feature of the trip was the crossing of the equator. We crossed the line at 4 o'clock on Wednesday morning, March 15th. The usual initiation ceremon-

ies were performed. Ed. Wall, in costume, represented King Neptune and George Cunningham as his prime minister, welcomed Mr. Sousa and Capt. Moffatt to his watery realm. The ceremony was very amusing and was worth while getting out of bed to witness. During the voyage, Capt. Moffatt and the officers of the ship did all in their power to make things pleasant but as well as we liked the "Tainui" we were thrilled with joy on the night of the 23d when the light of Cape Town was sighted.

Cape Town has a beautiful harbor and the mountains surrounding the city make a picture so impressive that one can never forget it. We entered the city on the morning of the 24th, being 20 days at sea and fifteen days from the time we last sighted land.

Cape Town is a tropical city and is very interesting to the tourist. Its population is a cosmopolitan one. Here you see representatives of all the races of the earth, some good and some bad. During the day, the sun is very hot but the nights are so cool that blankets are necessary bed clothes. While here, we went to the famous estate of the late Cecil Rhodes. The grounds are laid out in a wonderful manner. There is a zoological garden in which is exhibited the wild animals native to Africa. The grounds are for the use of the public and are located in a beautiful spot about a mile from the city.

The next part of our trip was most interesting. We were going to the treasure house of the world! We were filled with joy and anticipation when we boarded the train of the Cape Government Railway, at Cape Town and heard the guard shout "All aboard for Kimberly!" We settled down in our seats and prepared ourselves to witness the much heralded scenery on the route to Kimberly. We were not disappointed. The railroad runs through a mountainous country affording a view of some of the most rugged and picturesque scenery of the world. The country much resembles the American Rockies. At every little station along the way Kaffirs stood in groups to see the train. Children were naked and the women wore nothing but a gaudy blanket, while the men clothed themselves in gaudy rags. The Kaffirs sold huge bunches of the most luscious grapes to us for a penny (2 cents) a pound. Along the route we saw many ostrich farms. The birds were in herds and it was amusing to see one or two birds run over to the side of the track and race for a mile or more. The train could not outdistance them. While we were discussing the ostrich, an ostrich farmer, who was on the train told us of many traits of the birds. He said one of the most vicious things a man can meet in his life is a bull ostrich when it is angry. It will attack a man with such quickness and force that a man has no chance in fighting for his life. The ostrich always attacks a standing man and will rush at him and tear him to shreds with its long and powerful claws. If a man lies down flat on the earth, the ostrich cannot harm him as it cannot use its claws, but in its anger will tramp upon the prostrate body and dance up and down. If the person will keep quiet for about ten minutes, the ostrich will leave in disgust.

We also saw many landmarks of the Boer war. Along the line, in the mountains were many block houses used as forts. And, after seeing this rugged country it is understandable how the handful of Boers kept up the war so long against the great nation of Great Britain.

The dining car service on this line, away out in the wilderness, was superb. No railroad at home has service to surpass it, but the sleeping cars were, in the aesthetic language of Bernard Shaw, "rotten!"

We were due in Kimberly on the afternoon of the 27th and a few hours before arriving you could see small groups of the bandmen with their heads together and their purses out calculating how many carats of diamonds they could buy in the rough and bring them home to make a fortune. The close observer could also see those who owned a few diamonds weighing a karat or two quietly concealing them, when at other times, when they were not so near, the big, real goods, they kept their "lamps" shining before all eyes.

We arrived at Kimberly after a pleasant trip—except the night in the sleeping cars—in joyful anticipation of seeing men digging diamonds out of the earth. Imagine our surprise when we were introduced to the general manager of the largest mine of the DeBeers Company and found that he was a Pennsylvanian. He was a Mr. Adams from Wilkes Barre, Pa. Mr. Adams was overjoyed to see people from "God's Country" especially from Pennsylvania and he made our stay very pleasant and showed us through the mines. The mining of diamonds is a very interesting process. Mr. Adams fitted us out in a suit of overalls, jumper and cap and then we went down a shaft 850 feet deep. Here the miners, were digging and loading earth laden with diamonds and other minerals on cars. The earth is drawn to the surface of the ground and spread out to dry. It is left in this condition for a year. This is done that the stones and earth may become separated and loose. The material is then passed through a washing machine. The loose dirt is washed away and the heavy minerals are passed into a "pulsator" in which machine the stones and minerals are further freed from dirt and then they are passed into a shoot where the stones drop from the shoot and are caught in crude vaseline. It is interesting to note that all the machinery used is of American manufacture.

After returning from the mines, we registered at the office of the DeBeers Company and saw the result of the previous days work. There spread out on a large table was a pile full of diamonds ready to be weighed and shipped. This company owns the largest mines in Africa and own 15000 acres of the best mining land so far developed.

The town of Kimberly is not what one would expect being so close to great wealth. The shops are very mediocre. The town has not the air of prosperity and of all the towns of South Africa which I have seen, I would prefer to reside in any of them other than Kimberly.

Our next visit was to the city of Johannesburg, the metropolis of South Africa. The city is a beautiful one with fine streets and magnificent buildings. It is more like the best of

our American cities than we have seen so far in our trip. The band was given a magnificent reception there. The concerts were attended by very large audiences. The concerts were played on the grounds of the Wanderers Athletic Club, which is the big club of the city. Here we had a fine time. We got up a baseball team of members of the band and played three games with members of the Wanderers club. The team of the Wanderers was composed of Americans and they knew the game better than we did for our team was defeated in 3 straight games.

Living in Johannesburg is very high. The hotels have no limit to their price and their service is not to be compared with that of American hotels. The city does all the business for the diamond and gold districts and is a thriving place.

After leaving Johannesburg we went to Boksburg to visit the famous "Cinderella" gold mine. Here we witnessed a great sight. The miners are all Kaffirs and Zulus and are kept by the company in what is known as the "compound." The managers of the mine arranged for us to witness a Kaffir war dance. Fifteen hundred big black Kaffirs under the leadership of a big black, participated in the dance. The 1500 half naked men entered into a wierd dance singing a song to crazy music,—if music it can be called—and working themselves into a frenzy. The movements of so many big, black bodies with gaudy colored rags streaming from them and the wierd chants left an impression on one that can never be forgotten. As a reward for their dance, the company furnished the Kaffirs with a feast of roast oxen and "Kaffir" beer which is a liquid which looks like soap suds and contains a high per centage of alcohol.

The miners are all Kaffirs and Zulus and are paid from a shilling and 6 pence to three shillings per day (36 to 72 cents). The company houses them in the "compound" and feeds them. The little luxuries the blacks want, they buy at the "compound" store. The miners are secured from the interior of the country and brought to the mines under a six months contract. At the end of their contracts they are paid and many of them return to the interior, from whence they came, and buy five or six wives and spend the rest of their lives in idleness.

The Kaffirs and Zulus are very quarrelsome and the keeper of the "compound" constantly carries a .44 calibre revolver which he has found necessary to use on more than one occasion. In the camp there is a hospital and it is always well filled with blacks who have received injuries in fights.

We also paid a visit to Pretoria, the home of the late Paul Kruger, the president of the Boer Republic. The town is a very ordinary one and offers no attractions to the visitor outside of its historical interest.

Durban, the pride of South Africa, is a beautiful town situated on the East Coast. It is built on a level plain overlooking the ocean. It contains many fine residences and has beautiful streets. The harbor is a magnificent one and has a splendid bathing beach. The only draw back to this Atlantic City of the Dark Continent, is that schools of man eating sharks infest the bathing grounds. To make the grounds safe, the author-

ities have erected a bathing cage of iron which extends several hundred feet into the ocean. The bathing is delightful but the fear of a shark getting through the cage always tends to give a little excitement to the bathers.

Port Elizabeth, the ostrich raising centre of Africa, afforded some interesting sights. Here, the native African was seen in his true state. The boys were running about entirely nude and would beg pennies and bread from the passengers on the train. We returned to Cape Town and on April 22d sailed on the steamer "Ionie" for Hobart, Tasmania. The voyage was a very rough one and many of the passengers suffered greatly from seasickness. The voyage lasted nineteen days and the monotony became so appalling that it was decided to get up a minstrel show. The boys delegated me to gather the talent and run the show. Our plans were so ambitious that there was not room enough in the cabin to give the show and it was decided to have it on deck. We got a few hours of fine weather and every one worked to get the open air stage in readiness but before the time for the show came the weather again became bad. After several disappointments, the show was given and every one pronounced it the "best ever." We had Dumont's done to a "frazzle." At this show the "Washy Hose" march was first played. The march was especially composed for the show and was dedicated to the Washington Fire Company, of Conshohocken.

On May 11th, we arrived at Hobart and land was never more welcome to any one than to our band of musicians. We saw much of Tasmania, which is a beautiful island in the South Pacific Ocean and ate many of the apples for which the island is noted. This fruit is most luscious and is exported to all parts of the world.

We left Tasmania from the port of Lounceston for Melbourne, Australia. The band received a great reception here. The newspapers devoted columns of space to not only favorable criticism but to high praise of Mr. Sousa and the band.

As it was in Melbourne, so it was in Sydney and other Australian cities which we visited. The two principal cities, Melbourne and Sydney are magnificent ones. The streets and buildings are beautiful and the harbor of Sydney is unequalled anywhere. The Australians are prosperous and are fine people. They have a warm spot for Americans and still talk of the visit of the American Battleship fleet when it made its tour around the world.

On July 31st we arrived at Bluff, New Zealand. Bluff is the most southern railway station in the world and is not much to look at, at that. New Zealand is a socialistic country. Its people are thrifty and happy. New Zealand is no place for the laggard and loafer. Every one, who is able, works. Those who are able and do not work are banished from the island. Prosperity reigns all over the island. There are many fine cities and towns and is a good place to live. The people turned out in large numbers to the band concerts. We regretted to leave the pretty little island but we, to keep to schedule, had to leave and on September 1st, we sailed from Auckland, on the steamer "Maura" for Honolulu, Hawaii

During the trip we made one interesting stop at Suva, which is one of the Fiji islands. Our ship took on many tons of sugar and while this cargo was being loaded, we had time for a little sight-seeing. Some of these islands are inhabited by canibal tribes but Suva is free of them. The population of this island is nearly all blacks there being but 1200 white persons. Every one takes life easy and the blacks are never bothered about the change of styles in clothing.

On September 12th we arrived at Honolulu and as we entered the pretty harbor and saw the American flag flying on the buildings on shore, we gave a mighty cheer. The flag was the prettiest thing we saw on our whole trip. It looked like home and made us feel that we were not so far from home after all. Honolulu is the prettiest city we visited. The streets are wide and finely kept. The houses are nice and comfortable and the whole city is clean. The streets are shaded by cocoanut, banana and palm trees. The people were very hospitable and greatly enjoyed the concerts by the band. There is a large Chinese and Japanese population but the Orientals live apart from the natives and Americans in a separate settlement. Americans have cause to bme proud of the Pacific Ocean territory. It is a great, beautiful country. The people are happy, sociable and prosperous.

Upon leaving the city the Hawaiian Band, under the leadership of Mr. Berger paid a fine compliment to Mr. Sousa and his band. The Hawaiians came to the dock and as our ship was pulling out, played a number of patriotic airs. We sailed direct to Victoria B. C., arriving there September 19th, we left for Vancouver, B. C., as soon as we landed and played a concert in that city. Then we began our tour of the states and home. We played in Chicago and Cleveland, and then finished our tour with a concert at the hippodrome, New York.

A thing that impressed all our party greatly, was the town halls which was found in every town in England and Australia. Nearly all the halls contained a fine pipe organ and in every town you will find a good choral society. It would be a fine thing for American towns to establish such an institution.

While the trip has been the event of my life I was glad to get back to dear, old Conshohocken, and in all my travels, I saw nothing so pretty as the dear old Schuylkill and pretty green hills of the old town.

I append herewith the names of the steamers we sailed in with the length of the voyages and also the rail trips we made and the distances covered.

	U. S. miles
Steamer Baltic	3309
English Tour	4360
Steamer Tauini	3118
South African Tour	3118
Steamer Ionic	6314
Australian and Tasmania tour including trips by Steamer	
Rothamahana	6215
Steamer Ulimaroa	997
New Zealand Tour	1064
Steamer Maura	6823
American Tour	8514
Total	47,213
Consho. to New York return...	204
Total	47,457

ALBERT A. KNECHT

Mr. Knecht is a son of Prof. and Mrs. Oscar Knecht, of Spring Mill avenue. He is an accomplished musician being an artist on the cornet, saxophone and piano. He was trained by his father. William Schensley, who before his illness was a saxophone soloist with the Sousa band,

was to have taken the trip with the band but became ill about the time the tour was being arranged.

Dec. 12, 1912

GLOBE-TROTTING INCIDENTS

By John Philip Sousa

ON arriving at Honolulu I found numerous invitations awaiting to lunch, dine and sup during my stay.

At the first luncheon I sat beside a very pretty matron of perhaps thirty, a California woman, visiting on the Islands. Her married name was a most unusual one, and I had never heard it before. The baptismal cognomen was Maud. That evening I dined at another house, and sitting opposite was a handsome blonde of the stately variety, and she also bore the same surname as the lady I had met at luncheon. She was christened Lillian. After the concert I went to still another house for supper. At my right sat a vivacious brunette, very fascinating and an unusually good talker. Strange to relate, she also had the same name.

I said: "I have been nearly everywhere, but I cannot recall ever having heard your name before I came to Honolulu, and only within the last twelve hours you are the third bit of femininity with that appellation I have met; of course, you must be related to the others."

"Yes, and no; and no and yes," replied the vivacious one; "there is a relationship, but it would be rather difficult to define, for, you see, Maud's second husband was Lillian's first, and is my third."

It has been said that one is never so patriotic as when under a foreign flag; so it was a logical sequence that on the Fourth of July, in Australia, I should prepare a program bristling with Americanisms in the melodic line. I added, I fear me, a spread-eagle, though highly spectacular, touch to the occasion by engaging a very tall, Uncle-Sam-looking individual to display our flag whenever such pieces as the "Star Spangled Banner," the "Red, White and Blue" and my own "Stars and Stripes Forever" were played.

I instructed the elongated individual, who was intensely ignorant of our patriotic music, when I signaled him during the sixth item on the program he should quickly come to the footlights and wave the flag until we had ended the selection, which finished with "Yankee Doodle."

While we were playing the fifth number a note was handed me from the Lord Mayor of Melbourne, who was present with a large party, requesting a performance of Chopin's "Funeral March." I sent word that the piece would be incorporated in the program following the selection now being played—but I forgot to notify the flag-bearer of the change.

As we began the dirge I noticed in the wings the attenuated one

watching me intently. With great solemnity the band rounded into the trio of this most beautiful and impressive of funeral marches. I turned to the cornets to give them their entrance cue, when, evidently mistaking it for his signal, out rushed the man with the flag, swept majestically to the footlights, waving wildly and vigorously the starry banner and, through my inability to catch his eye, continued until a bandsman led him off!

There was no more flag waving that evening.

As the day follows the night, so the cocktail follows the Star Spangled Banner and the five-o'clock tea the Union Jack.

We were in Johannesburg, the New York-Paris combination of South Africa. Johannesburg, since the late unpleasantness between Briton and Boer, has become intensely English.

It was five o'clock, therefore everybody was drinking tea. The lounge at the Carlton was packed with a cosmopolitan crowd, all sipping either Bohea, Oolong, Souchong, Ceylon, Orange Pekoe, or what not, but nary a drop of English Breakfast; for, be it known, no one in all Great Britain or "her possessions beyond the seas" ever heard of English Breakfast tea. It's a purely American designation, which reminds me—you may hunt in vain for a Hamburg steak in the city by the Elbe, and they know not the sizzling frankfurter on the Main; chop suey is a stranger in the ex-Empire of the Manchus. I appealed without effect for an Irish stew at the Shelburne in Dublin; Chili con carne is more prominent on the menus of San Antonio, Tex., than San Luis Potosi, Mexico. At Windsor Castle they know not chicken à la king, and though I have found a French fried potato in France I have never found them so French-fried as in Philadelphia. Beyond these heart-rending disappointments there is a silver lining to one's cloudy hopes, for Bombay duck is at home in Bombay, only it's not a duck but a fish, and Neapolitan spaghetti is Neapolitan spaghetti in Naples, although it is molded into tubular paste and not solid stems, as in America.

But let's return to our muttons, or, rather, the five-o'clock tea: Our party consisted of some seven or eight English men and women "doing Africa," and myself. One of the men was a former Captain in the British Army, a citizen of the world, who knew his London, Paris, New York, Constantinople and Cairo perfectly. He had been a castaway on the "tunks of the Southern Pole"; had watched nature spread her tablecloth at Capetown; had trekked from Kimberley to

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Delagoa Bay; had "humped the blues" through the Australian bush; stewed in the pools of Rotarua; trailed in the Rockies; frozen in Iceland and burned in the Soudan. The roar of Niagara and the mists of Victoria Falls were equally familiar to him. He was fond of talking. Today his subject was American plays in London and why they fail. He did not believe that it was insular indifference, for he cited the success of such musical pieces as "The Belle of New York," "El Capitan," and the ever-recurring interest of the British public in my band and compositions. Though an American play may be clever in construction and characterization, if the dialogue is dependable upon slang, jargon, cant, idiom or dialect for its interest, it is unintelligible to the English mind and lends itself to failure.

"The English," said the Captain, "are good listeners and have a keen appreciation of wit and humor as any people on earth," and cited such famous writers as Thackeray, Gilbert, Carroll, Calverly and others to prove his contention. "The Jabberwock" has been parodied oftener in America than any poem in the English language, and the 'Bab Ballads' bring equal laughter in both countries. Mark Twain's humor and philosophy are as delightful to the English as to the Americans. Understandable cleverness in playwriting has the same chance for success in London as in New York or Boston. I will," he continued, "illustrate my point by telling a well-known postprandial anecdote of American origin and humor. If one of you English men or women show the slightest appreciation of the point of the story, the dinner is on me:

The locale—Fiji Islands.
The time—Just before luncheon.
The characters—The Cannibal King,
His Prime Minister,
The Chef to the King,
A Missionary.

The Scene—Lawn in front of palace.

In centre large kettle from which arises steam, fire burning brightly underneath.

As curtain rises missionary discovered, bound to tree; the royal chef is adding salt and other seasonings to the bubbling water in the kettle.

Enter Cannibal King with his Prime Minister. They jerk their thumbs towards Missionary and laugh long and hilariously.

CANNIBAL KING—Methinks (pointing at the Missionary), Most Worthy Prime Minister, that that sucker is a clam.

PRIME MINISTER—If it pleases your most gracious Majesty it is my belief that he is a lobster.

They exeunt chortling.

ROYAL CHEF (prodding his fingers into the ribs of the Missionary

as if he were a prize porker at a country cure)—The King says you are a clam; the Prime Minister says you are a lobster! Which is it to be, a chowder or a Newburg?

"Well, what do you think of the story?" asked the Captain.

"Is that all of it?" said one of the ladies.

"The entire story."

"I suppose," said another of the party, "Newburg and chowder are some sort of torture the savages were to inflict on the missionary, and that's where the point of the story comes in!"

I made an attempt to change the subject, but the Captain would not have it. He said to the group: "I'm going to give you another chance. Remember, I am English, just as you are, but my many years in America have made me familiar with that country's slang and style of humor. This is a sectional story, and if you laugh you owe me two dinners, and if you do not I owe you one. Listen."

"A Southerner was invited to Washington to a banquet. On his return he was asked what celebrities were present at the dinner."

"Well," he said, "there was a very elegant gentleman from Virginia, an elegant gentleman from Kentucky, a gentleman from Louisiana, a man from New York, a fellow from Chicago, and a damn Yankee from Bangor, Maine!"

Not a sign of a smile or a look of the least enlightenment came into the faces of the English.

"The dinner is on me," said the Captain.

After my concert the Captain and myself were in my sitting-room, swapping yarns, when the telephone rang. I answered.

"Is that you, Sousa?" It was the Englishman of the tea-drinking crowd.

"Yes."

"Is the Captain with you?"

"Yes."

"Will you tell him that the point of that story has just dawned on me, and it's deucedly clever."

"To which story do you refer?"

"The one about the very elegant gentleman from Virginia."

"Oh, yes, I'm glad you liked it. It goes big in America."

"It should. It's deucedly clever, you know."

"What's your solution?" I asked.

"Why, it's perfectly plain. The fun of the thing is in the various kinds of gentlemen mentioned in the joke."

"Well?" I quizzed.

"As there are no gentlemen in America, that shows the absurdity of the story. Deucedly clever, old top. Ha! ha!"

I hung up the receiver.

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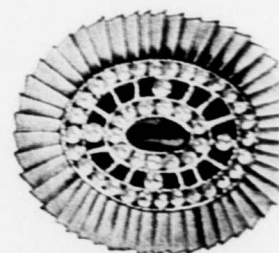
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The faker, like the indigent, we have always with us. Of the myriad forms of fakerism, there is probably none worked more successfully than that of music composition and painting. A smear of paint on a canvas or an assortment of pin-head blots on a music sheet have often excited the interest and opened the pocketbook of the credulous and the philanthropic.

We were at Teneriffe, in the Canary Islands. Teneriffe is interesting to Americans, if for no other reason than that it was the original home of the mustang and the broncho. Columbus and others, on their voyages of discovery, added to their ship's cargo and brought to the Western world the ancestors of our tough little, rough little horses of the plain and ranch.

Our stay in Teneriffe was to be of short duration, and after a hurried journey to the principal parts of interest we stopped at the Quisisana, the leading hotel, for lunch. A stroll in the gardens adjoining the hotel brought to view a man, with palette, brush and easel, apparently working on a canvas. Curiosity drew me nearer, and I observed the picture to be a crude daub of green and gray, evidently painted some time before, and not a counterfeit presentment of anything in the surrounding landscape. I was about to move away when the man with the palette said:

"Are you interested in art, monsieur?"

"Slightly," I replied.

"Do you paint?" he asked.

"No; I am a musician."

"Ah," he said, "music! It is a glorious profession!" And, looking at me very intently: "If I mistake not, I recognize in you the great Sousa?"

As there was no argument possible, I agreed with him.

"Often I have been electrified by the grandeur of your music," he exclaimed.

I coldly admitted the possibility of such a contingency.

We conversed a few moments, and suddenly with great impressiveness he whispered: "I must confide in you. This canvas is all there is between me and poverty, and, though I am loath to do it, I must part with this, my master work. Will you buy it?"

"I do not want it," I replied, backing off.

"Ah, monsieur, it is a great canvas. It is a painting of the highest peak of the Canaries—the peak of the greatest mountain of the lost Atlantis. This treasure should be in America, the storehouse of the art world."

"That sounds all right," I said, absolutely unmoved. "But please remember that we are sometimes accused in America of being the junk shop of the universe."

This was intended to be funny, but when a man thinks he is funny he is lost. The faker's practiced eye noticed it, and he said:

"Now, monsieur, tell me that you will buy my canvas."

I weakened and said, "What do you want for it?"

"Only five thousand francs, monsieur."

"Five thousand francs!" I gasped. "Why, man alive, five francs—you understand—five francs would be a princely sum for the blamed thing!"

He looked at me long and sorrowfully, and, putting his hand gently on my shoulder, said in a voice that carried the conviction of a tear: "While the thought that you hold my work in such contempt fills me with anguish, still, between artists, money should have no consideration; therefore I will amend my figure—five thousand is my price, but the canvas is yours for five francs!"

I dropped it overboard when we crossed the Equator.

The "North Country" is famed for its brass bands. They are an indispensable factor in the make-up of the social, political, fraternal and pugnacious character of the people. The brass band fits in somewhere in the musical scheme of the Northern Shires, but where I have not sufficient data to speak with any exactitude. No self-respecting "North Country" village would go to bed in the dark if it had not its brass band as a protecting consolidated gas angel, to be turned on at the slightest provocation. Heaven, to the average North Country man, is a place phalanxed and platformed with brass bands indulging in perpetual contests.

The loyalty to its brass band in a "North Country" village is only equalled by that of a "fan" for his baseball club in a Class D town in our own little bailiwick. The great holiday time of the "North Country" is when the band contests are on, and "Kill the judge" is as familiar to "North Country" ears as "Kill de 'empire!" is to ours. "Butchered to make a Yorkshire holiday" is carved on many a tombstone in the "North Country," and it is said that the position of umpire in our own peaceful land is a perpetual picnic compared to that of the judge in a brass band Lancashire contest.

The legend reads that the conquering Roman legions were finally driven from Britannia's shore through the actions of a Roman warrior at a brass band contest. He, the warrior, had just received a consignment of lemons from his home in sunny Italy, and, filling his pockets with the fruit, went forth to take his daily constitutional. Suddenly he heard, issuing from a Druidical grove, the clarion tones of a brass band. He hastened to get in the proximity of the music and soon arrived in front of the stand where sat the twenty-four perspiring musicians.

There had been a tie between Lancaster and York, and they were playing it off for the pennant. It was a melodic War of the Roses. Thousands were there listening in breathless suspense. York had had its innings and Lancaster was at the bat. The con-

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test piece was the Poet and Peasant Overture of its day. The Roman warrior gazed with curiosity at the band and its leader, and sniffed with contempt at the populace. But they heeded not. The contest was of greater moment to them than the sniff, aye, even the spiked pressure of the iron heel of the ruthless invader.

All was still.

The Roman warrior slowly abstracted a lemon from his pocket, placed it between his capacious jaws and with action of mouth and tongue extracted the liquid joy from the citrous fruit.

The bandsmen, with their instruments pressed to their lips, caught sight of the warrior, and each individual contestant suddenly found his salivary glands working overtime, lips twitching and eyes glued on the man with the lemon. He continued sucking. The musicians emitted a few squeaks and grunts from their horns, and to a man went completely to pieces. With lips puckered and saliva wetting the grass like a sprinkler in August, they fled, and Yorkshire won.

Rising in their wrath, Lancashire made a rush upon the usurping Romans and drove them out of the country. A lemon and a brass band did for England what all her armies before could not accomplish—and Britannia was herself again!

We were in the "North Country." It was a small town and not over-prosperous. The outlook for our concert was anything but promising. I was preparing to go to the hall when I heard the sound of music beneath my window. It was a brass band! It was a Yorkshire brass band! A hotel page came in and said the serenade was intended for me. I listened for half an hour and then sent for the bandmaster, complimenting him on the excellent performance and invited the band and himself to my concert. I regretted I hadn't any tickets with me, but telephoned my manager that the instruments the bandsmen played would be sufficient to pass them in the hall.

A moment before I was to make my entrance on the stage I received a hurry call from my manager.

"Sousa," he said, "for the love of Mike, what was the size of that band that serenaded you?"

"Why, I should say twenty-five men at the most."

"Twenty-five!" he shouted. "Why, I have already passed in two hundred men with horns, and they are coming stronger than ever."

We investigated and found that as each bandsman came into the hall he surreptitiously passed his horn through a window to a friend, and he in turn would pass it to another outside; and if we had not closed the window and stationed a policeman to guard it I have no doubt we would have had the entire population of the town in the hall.

The "house" was not a horn of plenty for us, but there were plenty of horns in the house!

Scotland was included in my tour around the world, and when we inaugurated our concerts in Glasgow I renewed friendships that had been formed in the days when I played at the great exposition in Kelvin Grove.

A banquet was tendered me by a number of the leading citizens, and the speakers dwelt upon the good feeling existing between America and the "Mother Country," which to the Scotchman is always "British," never "England." After a particularly complimentary speech from an ex-Lord Provost, in which he spoke of the pleasure their people had derived from my performances at the Exposition, he offered a toast to American music and American musicians, and I was called on to respond.

I replied with becoming modesty, spoke briefly upon the achievements of America in the arts, and then, launching into a panegyric on Scotland in Song and Story, I affirmed as my belief, pleasing to Scotch ears, that the land of haggis and the oatcake had given the world the finest example of the ballad in its simplicity, its purity and its melodic charm, and that ballad, "Annie Laurie," would live as long as music lived. Continuing, I said one of our greatest poets has immortalized himself by the inspiration he drew from that song—an inspiration that grew out of an incident of the Crimea, an inspiration that created one of the most beautiful poems in the English language.

The Lord Provost requested the poem.

"With pleasure," I replied. "It was written by Bayard Taylor, and it is entitled 'The Song of the Camp':"

"Give us a song," the soldiers cried,
The outer trenches guarding
When the heated guns of the camps allied
Grew weary of bombarding.

The dark Redan, in silent scoff,
Lay grim and threatening under;
And the tawny mound of the Malakoff
No longer belched its thunder.

There was a pause. A guardsman said,
"We storm the forts tomorrow;
Sing while we may, another day
Will bring enough of sorrow."

They lay along the battery's side,
Below the smoking cannon;
Brave hearts, from Severn and from Clyde,
And from the banks of Shannon.

They sang of love, and not of fame;
Forgot was our Britain's glory;
Each heart recalled a different name
But all sang "Annie Laurie."

Voice after voice caught up the song,
Until its tender passion
Rose like an anthem, rich and strong,—
Their battle-eve confession.

Dear girl, her name he dared not speak.
But, as the song grew louder,
Something upon the soldier's cheek
Washed off the stains of powder.

Beyond the darkening ocean burned
The bloody sunset's embers.
While the Crimean valleys learned
How English love remembers.

And once again a fire of hell
Rained on the Russian quarters
With scream of shot, and burst of shell,
And bellowing of the mortars!

With all the rhetorical, oratorical, metrical and inflective ability at my command, I concluded with the next verse:

And Irish Nora's eyes are dim
For a singer, dumb and gory;
And English Mary mourns for him
Who sang of "Annie Laurie."

As I repeated the last words the Lord Provost sprang to his feet, his eyes flashing, his face flushed with suppressed excitement. Banging the table with great force, he exclaimed:

"Nae! nae! Not English Mary; Hieland Mary! Hieland Mary!"
And then from the entire assembly, men and women alike, came the cry, "Nae! nae! Not English Mary; Hieland Mary! Hieland Mary!"

I waited until the buzz and protesting voices had fully subsided, and then very quietly said: "Ladies and gentlemen, Bayard Taylor, the author of the poem, has gone to his long home, but I am sure, were he with you tonight, he would alter his poem to read:

And Irish Nora's eyes are dim
For a singer dumb and gory;
And Hieland Mary mourns for him
Who sang of "Annie Laurie."

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American Musician 2/25/11



SOUSA STIRRING UP EUROPE

Sousa Delights Big Hippodrome Audience.

The "March King" and his great band, assisted by Herbert L. Clarke, cornetist; Virginia Root, soprano, and Nicoline Zedeler, violinist, returned to New York last Sunday evening, appearing at the huge Hippodrome, which was filled with a vast audience ready to offer applaudive tribute to the Sousa organization, and the fact that the people were pleased was proved eloquently by the joyous attitude manifested toward each and every offering, numerous encores included, discoursed by the popular body of instrumentalists and its great conductor.

There is something so captivating, wholly different and refreshing about a Sousa concert that it is not to be wondered at that capacity houses are the rule wherever and whenever the genial bandmaster-composer and his players appear. Sousa gives the people what they want, always designing his unique programs so as to include all the musical schools from the standard classics to clever and satirical travesties on popular jingles of the day. Thus the appeal is made to all classes, which accounts for the record attendance always noted at a Sousa seance.

Whether it be the "Tannhäuser" overture, Liszt's "Les Préludes," "Stars and Stripes" or "Everybody's Doing It," each receives due care on the part of the fascinating "March King" and his matchless band.

Sousa was in his usual happy mood last Sunday evening, and enthralled his vast audience by his inimitable and graceful baton movements, not to mention his liberal quota of added numbers as peace offerings to the almost riotous demands for encores. Those 5,000 auditors were gathered together to bask in the radiance of a typical Sousa concert, and he gave them a full meed of melodic fare in the form of sixteen added selections to the regular program, which was as follows:

Overture, Tannhäuser	Wagner
Cornet solo, Showers of Gold	Clarke
Herbert L. Clarke.	

Character studies, Dwellers in the Western World.....	Sousa
The Red Man.	
The White Man.	
The Black Man.	
Soprano solo, aria from Esclarmonde	Massenet
Virginia Root.	
Mars and Venus, from suite Looking Upward	Sousa
Cortege of the Sirdar, from The Caucasian Steppes.	
Ippolitow-Ivanow	
Chinese Wedding Procession (new)	Hosmer
March, The Federal (new)	Sousa
Violin solo, Jota Aragonese	Sarasate
Nicoline Zedeler.	
Dance of the Cordials	Sousa

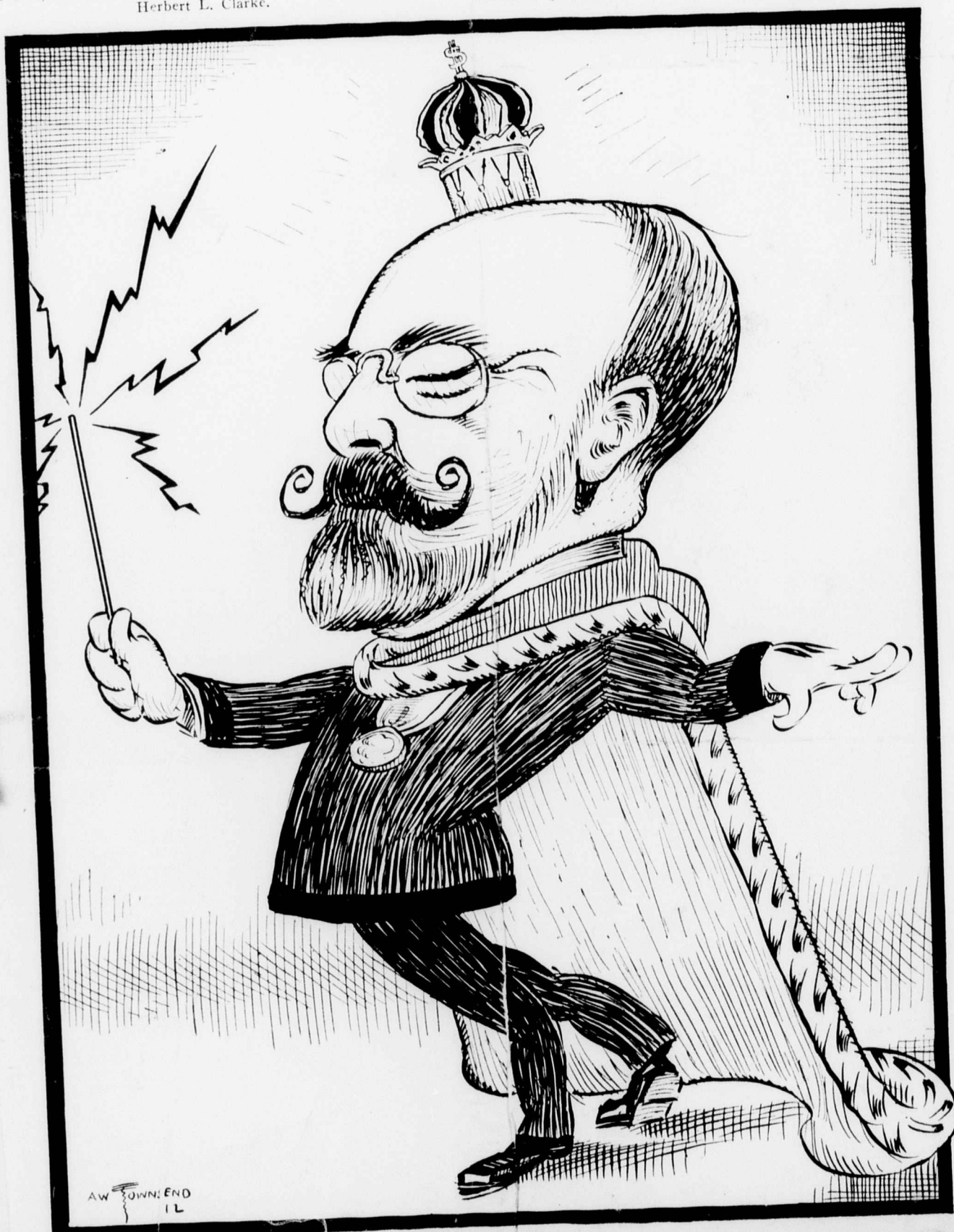
The extras played by the band were: "El Capitan" march, "Girls Who Have Loved," "The Gliding Girl," "The Free Lance" march, "King Cotton" march, "Everybody's Doing It," "With Pleasure," "Stars and Stripes Forever" march, "Manhattan Beach" march, "The Parade of the Tin Soldiers."

Herbert Clarke's added cornet numbers were "Moonlight Bay" and "Carneval of Venice."

Miss Root, in fine voice and splendid interpretative mood, was heard in "The Goose Girl," by Sousa, and "Annie Laurie," as two extra songs.

Miss Zedeler also was obliged to perform twice after her programed selection, her encores being "The Swan," by Saint-Saëns, and "The Dance of the Sylphs," by Goldblatt, both to harp accompaniment. Her lovely tone and accurate technic made her numbers a true artistic treat.

Altogether it was a festive occasion, and at 10.45 o'clock the list of twenty-six magnificently discoursed pieces terminated amidst a thunderous volley of applause for Sousa, who throughout the evening had displayed his traditional mastery of tonal and dynamic effects, his unfailing taste and musicianship, his power of picturesque conception, and his ability to bring his men to a state of the highest attainable perfection in balance, ensemble and execution.



SCINTILLANT SOUSA.

Mr. Sousa Back; Tells of Trip in New Music

He and His Band Please Big Audience in the Hippodrome After Going Around World.

Back from his tour of the world came Mr. John Philip Sousa leading his famous band last night. They unpacked their instruments in the Hippodrome and some five thousand and odd persons gathered to hear them.

The concert opened with a new composition, "American Rhapsody," working in "Dixie" and "The Old Folks at Home" and other familiar tune, but when the band played "El Capitan" as the first encore, every one felt at home. The demonstration was such that the bandmaster added a dainty piece, "Chrysanthemums."

Echoes of the big trip were heard in "From the Shores of the Mighty Pacific," played by the cornetist, Mr. Herbert L. Clarke, and still more when he added "Aloha," a Hawaiian song. More travel music came in "The Dwellers of the Western World," treating the red, the white and the black man in turn. This was responsible for a great horseshoe of roses and chrysanthemums being deposited on the stage, chaperoned by two husky attendants. It was so big that half the audience couldn't see the band and it "got the gate."

By this time every one was waiting for a Sousa march, and they got it in "King Cotton." Then everybody felt at home.

"The Golden Legend" prologue was applauded generously, and for an encore came "Fairest of the Fair," and when the trombone sextet ranged alongside of Mr. Manuel Klein's piano and played chills ran up and down a spine or two. Mr. Josef Stransky looked interested from a box and was said to be wondering what the Philharmonic would do with that composition. Forgot to mention in the proper place that Miss Virginia Root, soprano, sang "Will You Love When the Lilies Are Dead?" so prettily that she had to add two encores, "Annie Laurie" and a lilting darky melody, "Belle of Bayou Teche."

Second half:—Mr. Brookhaven's new composition, "The Creole," was well liked, and when the band got ready for the encore they hung up the card with the legend "Has Anybody Here Seen Kelly?" Mr. Sousa asked the question of all the instruments in turn, but the answer of the horn with the low bass voice got the biggest laugh. "Casey Jones" and "Temptation Rag" amused and set the feet a-tapping in turn, and then came the new Sousa Federal March. It is a characteristic piece, with the trombones and clarinets working a good part of the time. It was dedicated to "Our Friends the Australasians." "Man Behind the Gun" was the encore.

Miss Nicoline Zedeler, violinist, is Mr. Sousa's other pretty soloist. She played "Souvenir de Moscow" and the audience wasn't satisfied until she had added Beethoven's minuet and Bach's gavotte. A movement from Fletcher's new "Folies Bergere" suite sent the audience out into the night. It was a great concert.