

# 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.



**Beverly Police Take Care Only  
Elect Get Inside \$250,000  
Steel Fence.**

**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, Pride's Crossing, the most magnificent of the shore's show places.

If any proletarian passed the great gate of the \$250,000 steel fence he must have been a friend of the Beverly police, a large delegation of whom inspected the guests' credentials, handing 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. These officers profess to know "The" people by sight.

## An Exclusive Party.

Mr. Frick was incensed by reports that Lookout hill, with its beautiful terraces, loggia, sunken gardens and other features was to be overrun with common people. Reports that sundry notables, including President Taft and Judge Moore, had refused to attend stirred him also. To the curious beyond the great gate, with eagles on its columns, there was no doubt that the party was an exclusive one.

And Judge Moore was there. So was Miss Eleonora Sears, whom a society writer has put among Boston's 12 in Newport's 283, or the 400 minus 117. As for the President, he was in Washington, but in view of his official duties, the host did not regard his absence as a snub.

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. Many people who were not honored by being asked to the party own automobiles, handsome ones, too, but if any of them managed to dazzle the Beverly police by an Eagle Rock look, he would have not have passed muster beyond the gate, as the guests had to go through the mansion to reach the terraces on the water side of the estate, where the party took place.

Many of the more or less common people came as near the estate as pos-



**Miss Helen Frick, Who Was Said to Dis-  
approve Father's Plans for Fete.  
Henry Clay Frick.**

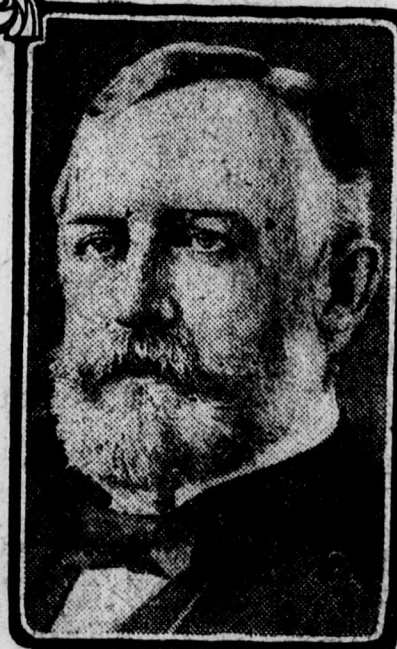
sible in automobiles, hoping to hear Sousa's band, brought from New York for the occasion. The nearest point they could get afforded them only a view of guests passing through the gate.

## Ocean Was Free.

It was out on the ocean, to which no tickets were required, that Mr. and Mrs. Anybody At All could enjoy the entertainment. Hundreds of motor boats from Salem, Beverly and Marblehead were there, and their occupants could hear the band and see the beautiful gowns on the terraces above them. So numerous were they that chug-chugs tended to drown some of the arpeggios and cadences of an expensive band, brought from New York in special cars and sent back the same way.

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 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 swallowtails.

When they returned strings of Japan-



ese 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 Nicolina 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 it cost \$50 per plate, but Mr. Frick put that report in the class with a story of a sum by President Taft.



## 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 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 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 trip 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.

*Allentown Morning Call.*

## 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 asquiesced 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 ostentatious show of them.

## 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 Schaich and Edward Fritz. Mr. Schaich 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.

## 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 to say the afternoon crowds were large and the evening music com-

an audience scorned 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.

ably 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.



## MATINEE CONCERT BY SOUSA'S BAND

Famous Musical Organization Is  
Heard at Skalla's Park.

## SOUSA MARCHES AS ENCORES

Concert Draws Many Visitors to  
Washington, But Attendance Still  
Falls Below Expectations.

Sousa and his band—the same John Philip Sousa and the same band that recently completed a tour of the world—gave a matinee performance at Skalla's Park on Tuesday afternoon. The visit of this famous organization was an honor to the town which, we fear, was not appreciated at its true worth. There were vacant seats, while on merit the order should have been "standing room only" signs. The attraction brought admirers of the distinguished bandman here from all neighboring towns, and it may be stated that the community patronized the affair better proportionately than the town did. Hackettstown people came in large number, practically all the automobiles in the town being utilized for this purpose.

This was Sousa's third concert since his tour of the world. On Sunday he gave concerts at Allentown, where the bandmen of the city tendered him a banquet and presented him with a loving cup. On Monday night he exhibited his band before 10,000 people at Ocean Grove. The trip from Ocean Grove to Washington was by special train, which conveyed his company to the Delaware Water Gap after the afternoon performance here. A concert was given at the Gap, Tuesday night, and yesterday two concerts were given at Island Park, Easton. His organization consists of about 50 musicians.

Many people in the Washington audience have heard Sousa and his band upon numerous occasions and he was recognized the minute he stepped upon the platform. He is aging perceptibly but still has all the old-time vim and grace as a conductor. The control that he exercises over his superb band of accomplished musicians is wonderful. He has had this band continually on the road since its organization in 1892. Prior to that time Sousa was director of the U. S. Marine Band at Washington, D. C.

Sousa deserves commendation for the manner in which he rendered his program here. In the face of an audience many times smaller than he is used to seeing, he showed the utmost liberality in his encores. He cut nothing out and put in extra numbers with the utmost willingness. Not only the excellence of his music but his disposition to please was fully appreciated and recognized in the form of applause.

One of the real hits of the performance was the encore feature. The encores comprised only popular airs, most of them being marches of Sousa's own composition, among which were included "El Capitan," "Hands Across the Sea," and "The Stars and Stripes Forever." The biggest hit in the line of encore was the rendition of "Everybody's Doing It." This was fantastical throughout and was especially arranged as a freak

In the classics, the overture Solonelle, "1812," by Tchaikowsky, a type of Russian music and Russian National airs, formed the opening number, and ranked for first place as a musical composition with Sullivan's prologue, "The Golden Legend," which was embellished with cathedral effects. Another pretentious number was a suite, "Tales of a Traveller," a Sousa composition.

Numbers of a lighter vein followed the intermission. These included the French Military, from "Les Algeriennes," "Preladium," "The Federal March," and the closing number, "Danza Piedmontese."

The work of the soloists was greatly enjoyed. The first was a cornet solo by Mr. Herbert L. Clarke—"Stars in a Velvety Sky." The next was a soprano solo by Miss Virginia Root—"Crossing the Bar." The last was a violin solo—"The Witches' Dance"—a difficult composition by Miss Nicoline Zedeler. All three soloists were encored—Miss Root twice—but Miss Zedeler was restrained from responding because of string troubles, due to the humidity.

It was a delightful affair and one that will live long in memory. The opportunity to hear Sousa under such favorable conditions—better than any of the listeners will ever again have—was so favorable that no music lover should have missed it.

This event demonstrated that Skalla's Park is an ideal place for an event of this kind, meeting practically every requirement that is usually provided in the large auditoriums of the city. Arrangements had been made to seat 1,050 persons, while standing room could have been provided for several hundred more.

Stroudsburg-Daily Record Aug. 21

## THE SOUSA CONCERT A GRAND SUCCESS

Music Hall Was Filled For  
Occasion

HOME PEOPLE ARE  
LOYAL TO GRAVES

Big End Of the Audience That En-  
joyed the Music Came From These  
Towns—Soloists Were of a High  
Order

John Philip Sousa, the eminent composer and director, and his band of musicians, visited Delaware Water Gap on Tuesday night and while it was a friendly mission, he took the town and the people by storm. It was the first visit of the great march king to the popular resort and it will long be remembered by those who had the privilege of hearing the remarkable program that was given for the pleasure and entertainment

of the 850 people who had gathered at Castle Inn Music Hall. And here it is but just to pass up a word or two of thanks to Joseph H. Graves, proprietor of Castle Inn, for the progressiveness and interest manifested by him for the people of this community by making it possible to hear this metropolitan attraction here at home. And the people of the Boroughs of Stroudsburg and East Stroudsburg proved their loyalty to Mr. Graves by the manner in which they attended the concert given. There were between 350 and 400 from these towns present and it is safe to say that every one of them was delighted with the evening of music.

Sousa is better known than possibly any other leader to the people of this section and he maintained the reputation. He controls the men under him perfectly and there is that sympathy between them that makes for success of the program. It was heralded that it was an organization of soloists and there is no doubt but that this is true. The program was arranged with the idea of bringing out the possibilities of the musicians and it certainly did this. There were many new numbers given which added to the pleasures of the evening.

In addition to having one of the best bands in the country, some declare that it is while others differ on that score, Mr. Sousa has secured soloists of the first order to assist him and the work of each was the signal for rapturous applause of appreciation on the part of the critical audience. Herbert L. Clarke, the cornetist, the peer of them all, was in the best form possible and he was given the encore he so well deserved and the success of the efforts of the gentleman to please seemed to be just as pleasing to his leader as to himself.

In Miss Virginia Root the people in the audience had an opportunity of hearing an artist such as is seldom the privilege of people here. The young singer has a pleasing personality and perfect enunciation and her tone effects are a delight to her hearers. Her two encores were gems and proved at once her versatility. She gave a perfect interpretation of her difficult selections.

Last, but not least, by any means, was the violiniste, Miss Nicoline

(Continued on 3rd page.)

## THE SOUSA CONCERT A GRAND SUCCESS

(Continued from 1st page.)

Zedeler, who captivated every one. This artist has a style peculiarly her own, but yet it is that engrossing that it can't help but please and every one of her numbers was given with precision and strength that stamped her in a class with the best. While all her numbers were pleasing, the Minuet from Beethoven with harp accompaniment was most enjoyed.

The program given follows:

Overture Solonelle, "1812," .....  
..... Tchaikowsky  
Encores—"El Capitan" and "In the  
Shadows," ..... Flinch  
Cornet Solo, "Stars in a Velvety  
Sky," ..... Clarke  
Encore—"The Pink Lady," .....  
..... 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."

Encores—"King Cotton" and "The  
Gliding Girl Tango," ..... Sousa  
Soprano Solo, "Crossing the Bar," .....  
..... Willeby  
Encores—"Goose Girl" and "Annie  
Laurie," ..... Miss Virginia Root  
Prologue, "The Golden Legend," .....  
..... Sullivan  
Encores—"Fairest of the Fair" with  
six slide trombones prominent in  
the finale.

### INTERMISSION.

The French Military, from "Les  
Algeriennes," ..... Saint-Saens  
Encores—"Everybody's Doing It"  
and "Temptation Rag." The ar-  
rangement of the former was  
novel and created no end of  
laughter.

(a) Praeludium, (New) Jahnfelt  
(b) March, "The Federal," (New)  
Sousa. Written for and  
dedicated to our friends,  
the Australians.

Encores—"Stars and Stripes For-  
ever," with picolas, cornets and  
slide trombones brought out  
prominently at the concluding por-  
tion of the rendition.

Violin Solo, "Witches Dance," .....  
..... Paganini  
Encores—"Minuet, Beethoven, with  
harp accompaniment, and "Dixie,"  
a very pretty arrangement, .....  
..... Miss Nicoline Zedeler  
Danza Piedmontese, (New) .....  
..... Sinigaglia



# 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.

Easton Free Press Aug 22

## 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 concerts 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 tuneless marches for encore purposes proved a most delicious treat to the audiences.

The Island Park management cannot be commended too highly for its enterprise in affording its patrons so rare a treat.

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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.

## Band Praised

Prof. Rothenberg and family have just returned from a ten days' vacation at Atlantic City, and while away Mr. Rothenberg was highly complimented by Sousa, the world's greatest bandmaster on an article on program building which he is about to publish. Mr. Sousa's opinion follows:

I. W. Rothenberg, Esq.

My Dear Sir:—Your very interesting article on program building was read with very much pleasure. I am sure your plan is worthy of very great consideration. The late P. S. Gilmore shared your views largely. You have not deceived yourself and deserve encouragement.

Very Sincerely,

(Signed) John Philip Sousa.

It goes without saying that the Gaskins' Band as well as Mr. Rothenberg's many friends are very proud of the distinction.

# JOHN PHILIP SOUSA PAYS COMPLIMENT TO BAND DIRECTOR

Gaskin's Band is especially proud of I. W. Rothenberg, its director, just now. Mr. Rothenberg is about to publish an article on program making—a very little understood subject—and the following is the opinion of John Philip Sousa on the work:

I. W. Rothenberg,

"My Dear Sir:—Your very interesting article on program building was read with very much pleasure. I am sure your plan is worthy of great consideration. The late P. S. Gilmore shared your views very largely. You have not deceived yourself and deserve encouragement.

Very sincerely

John Philip Sousa."

# 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 facile 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 Tuntingdon 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 had 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 tusks 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

trans 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 cabled 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 Dooin' It."

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 Wilbey'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, violiniste, who selected as her numbers Sarasate's "Zigunervelsen" 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.



## 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.

## 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 Piedmontese."

The soloists were Miss Virginia Root, soprano; Herbert L. Clarke, cornetist, and Miss Nicoline Zedeler, violinist. All were accorded receptions almost as en-

thusiastic 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 Fidelis' 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.

## Record Continued

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.

Phila. Record Aug. 26.

## 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, violinist, 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.



## 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 con-

tained 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 3.**  
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".....Caryll  
March, "El Capitán".....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).....Jahnfeldt  
(b) March, "The Federal" (new).....Sousa  
Written for and dedicated to our friends, the Australians.  
Excerpts from "The Rose Maid" (new).....Granichstaedten  
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

## 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.

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Scenes from "Lohengrin".....Wagner  
Violin Solo, "Zapateado".....Sarasate  
Miss Nicoline Zedeler.  
Scherzo Serenade.....Goldmark  
Airs from "The Pink Lady".....Caryll  
March, "El Capitán".....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  
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Cornet Solo, "From the Shores of the Mighty Pacific".....Clarke  
Herbert L. Clarke.  
Petite Suite, "L'En Bateau".....Debussy  
Valse, "Didi".....Strauss  
Violin Solo, "Romeo and Juliet".....Alard  
Miss Nicoline Zedeler.  
Characteristic Dances, "Henry VIII".....German

## SOUSA ARRANGES BAND PROGRAMS

Conductor Will Present New  
Numbers in the Exposition  
Concerts This Week.

### MUSICAL TREAT PROMISED

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.

### 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 Noma".....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".....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 Asqua  
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, "Phyrene".....De Zulueta  
(b) "Moonlight Dance".....Finck  
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

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.

The program for the Sousa concerts on Monday afternoon and evening are as follows:

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Andante Contabile, from String Quartet (Op. 11).....Tchaikowsky  
(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 and dedicated to our friends, the Australians).  
**4 TO 5.**  
Fantasia, Tales of Hoffman.....Offenbach  
Cornet Solo, The Debutante.....Clarke  
Mr. Herbert L. Clarke.  
Pide of the Valkyries.....Wagner  
Gems of Wals, Wlsh Airs.....Godfrey  
Violin Solo, Schrzo Tarantlle.....Wieniawski  
Miss Nicoline Zedler.  
Introduction to Third Act, Lohengrin.....Wagner  
**7:30 TO 8:30.**  
Procession of the Holy Grail, from Parsi-



Pittsburgh Dispatch Sept 15

Jenkintown Times Chronicle Aug 31

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## SOUSA AGAIN TO DELIGHT EXPOSITION AUDIENCES

New Features, Added Every  
Week, Give Fresh Interest  
to Big Point Show

### BUILDINGS CROWDED

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. 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. Sousa will unquestionably outdo last week's performances during the last week's engagement. Seventy-five thousand people heard and enjoyed his music during the past week. The soloists, Miss Virginia Root, Miss Nicoline Zedeler and Herbert M. Clarke, will appear during the week in a number of new and very delightful selections. 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.

#### Program for Monday

The programs for the Sousa concerts on Monday afternoon and evening are as follows:

##### AFTERNOON—2 TO 3.

Second Polonaise .....Liszt  
Andante Cantabile, from String Quartet  
(Op. 11) .....Tschalkowsky  
(Orchestrated for Sousa's Band by Herman  
Hand.)

##### 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  
Herbert L. Clarke.  
"Ride of the Valkyries" .....Wagner  
Gems of Wales, "Welsh Airs" .....Godfrey  
Violin Solo, "Scherzo Tarantelle".....Wienlawski  
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  
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" .....Flinck  
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

## AUF WIEDERSEHEN WILLOW GROVE PARK

### FINAL WEEK AT RESORT STARTS SUNDAY

Largest Crowd—More Than 100,000  
People Heard Sousa and His Band  
on Last Sunday—This Number  
Never Exceeded in Single Day in  
Seventeen Years of Park History.

Willow Grove Park on Sunday enters upon the final week of the 1912 season, with John Philip Sousa, the March King, and his band as the musical attraction. Basing the statement purely upon conditions as they have developed since the initial Sousa concert was played on last Sunday, the last week of the season will be a record-breaker in point of attendance, indicative simply of the fact that Sousa is still the musical idol of the people of Philadelphia and surrounding communities, and that the music of Sousa and his band of expert musicians is the music that is appreciated.

Figures during the first week of the Sousa engagement are the most forcible portrayal of this fact. On last Sunday, it was expected that a crowd of 70,000 would be a remarkable crowd. But, later and authentic figures compiled during the week show that the enormous number of more than 100,000 people were at the Park on last Sunday to give Sousa a royal welcome on his return to this section after his triumphant tour abroad, a tour that consumed two years, and in which Sousa played in many countries, and to emperors, kings and rulers. This was the largest crowd ever at Willow Grove on a single day, breaking all past records of attendance. The Sunday crowd was not the only notably large throng, for every day of the week has seen the largest week-day crowds of the entire season of 1912—a throng of 60,000 to 100,000 for an afternoon concert being the rule rather than the exception; and these figures were largely increased at the night concerts.

In view of the apparent interest, the management is prepared to entertain exceedingly large crowds on Sunday and again on Labor Day, Monday, September 2; while for the two final "big days," September 7 and 8, it is confidently expected that crowds as great as on the opening day of the Sousa engagement will visit Willow Grove for the closing concerts of this season. Especially attractive programs have been compiled for the final week of concerts by the March King.

In all the concerts of the Sousa Band, the work of the trio of soloists is as much a part of the programs as is the Sousa music. Every one of the soloists is known to music lovers of this section, having appeared at Willow Grove in former years; and every one of the three gained new and added laurels abroad on the Sousa tour. At the concerts on Sunday, September 1, Miss Nicoline Zedeler will be the soloist—a violin interpretation of Hubay's "Hejre Kati." At the late afternoon concert, both Mr. Clarke, cornet soloist, and Miss Virginia Root, soprano soloist, will be heard—Mr. Clarke in Carrington's "The Great Beyond," and Miss Root in Batten's "April Morn." During the first evening concert, Mr. Clarke will play one of his own compositions, "Showers of Gold," and Miss Root will sing the "Villanelle," by Dell Acqua. Miss Zedeler, at the final evening concert, will interpret Kreisler's "Old Vienna."

All of the new works by Sousa, so far interpreted for Willow Grove audiences, have been well received, and give every indication that the March King has lost none of his wonderful musical versatility and productive ability—a versatility that has given to America its most pleasing array of marches and music so well suited for interpretation by a concert band, and best of all, by Sousa's own selection of musicians.

These programs are announced for Sousa's second Sunday:

Part I—2.30 to 3.15  
Ballet Suite, "Coppelia" .....Delibes  
Five Leaves from the Hymnal  
Extracted by Sousa  
Violin Solo, "Hejre Kati" .....Hubay  
Miss Nicoline Zedeler  
Prelude, "The Bells of Moscow".....Rachmaninoff  
March, "The Invincible Eagle" .....Sousa  
Part II—4.30 to 5.30  
Gems from the Works of Chopin  
Cornet Solo, "The Great Beyond".....Carrington  
Mr. 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  
Overture, "Light Cavalry" .....Suppe  
Evening—Part I, 7.45 to 8.30  
"The 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  
"Mars and Venus" .....Sousa  
Part II—9.45 to 10.45  
Symphonic Poem, "Les Preludes" .....Liszt  
a. Valse, "Phryne" .....De Zulueta  
b. "Moonlight Dance" .....Flinck  
Violin Solo, "Old Vienna" .....Kreisler  
Miss Nicoline Zedeler  
Prelude and "Love's Death," from  
"Tristan and Isolde" .....Wagner  
Airs from "Robin Hood" .....De Koven

Pittsburgh Dispatch, Sept 13

## 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."



Asbury Park Press Aug. 20th

# GIVE SOUSA A GREAT OVATION

March King and His Band  
Heard in Two Concerts  
at Auditorium.

If anyone had a lingering doubt of the continued or even the increasing popularity of Sousa and his band, such a doubt must have been dispelled by the magnificent ovation given them by the cosmopolitan audience that braved the showers and filled the Ocean Grove Auditorium last evening. In this ovation, the soloists, renowned artists, who helped to vary the program, Miss Virginia Root, soprano, Miss Nicoline Zedeler, violiniste, and Herbert Clark, cornetist, had a great share.

The great band and its leader are too well known to need any praise. Miss Root was in superb voice, rendering "Crossing the Bar," by Willaby, which revealed her great range, then responded with two encores, "The Belle of Bayou Teche," and the "Goose Girl."

The wizard Paganini was represented on the program by the difficult, but witching, "Witches Dance," which showed the complete mastery of the violin possessed by Miss Zedeler. She responded to the hearty applause with the popular "Minuet," of Beethoven.

Herbert Clarke, always a favorite on the cornet, rendered one of his own compositions, "Stars in a Velvety Sky," and then in response to the demand played the "Lost Chord," with the organ, presided over by Clarence Reynolds. The vast audience could not wait for its conclusion, but burst out in the greatest enthusiasm of applause, and he was compelled to respond with another encore.

The selections played by the band were, "Overture Solonelle — 1812," Tschalkowski, a descriptive piece outlining the attack of Napoleon on Moscow, and his retreat; suite, "Tales of a Traveller," (new) Sousa, consisting of three parts, "The Kaffir on the Karoo," "The Land of the Golden Fleece," and "Grand Promenade at the White House"; prologue, "The Golden Legend," Sullivan, depicting a legend of an attempt of Lucifer to tear down the Cross of the Cathedral of Strasburg; the French Military, from "Les Algeriennes," Saint-Saens; "Praeludium" (new), Jahnfelt; march, "The Federal" (new), Sousa; closing with Danza Piedmontese (new), "Singaglia."

Every one of these selections was enthusiastically applauded and Mr. Sousa was compelled to respond with two or three encores to each number. The favorite encores were Sousa's own marches. Among them were "El Capitan," "King Cotton," "Fairest of the Fair," "The Gliding Girl—Tango," "Manhattan Beach," "Stars and Stripes," the latter by special request. Probably the most popular of the encores was "Everybody's Doing It," with every conceivable variation as far as instrumental effects could produce, dialogues between bass horns and reed instruments, and such comical effects that the audience was just one big expansive smile, except when the laughter broke loose. A novel idea was the introduction of a few notes of "Here Comes the Bride,"—"Everybody's Doing It."

Pittsburg Post Sept 13.

## SOUSA TO PRESENT LOCAL MAN'S MARCH

A special treat has been provided for Exposition audiences this evening when Sousa and his band will present a Pittsburgh composer's work. It will be Ad. M. Foerster's "Dedication March." The march is regarded as one of the most pleasing of Foerster's compositions, and is a favorite wherever heard. In addition to this, Sousa has a splendid program for each concert this afternoon and evening.

Incidentally in discussing the work of his band, Sousa recently called attention to the fact that the organization has in the past 20 years traveled 600,000 miles and given more concerts than any other concert organization.

The people of Western Pennsylvania are interested in the special display being made in the main building jointly by the food commission and the Ohio river ship canal commission. Tonight's programs follow:

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 Cordons.  
Soprano Solo—"O, Come With Me in the Summer Night".....Vander Stucken  
Miss Virginia Root.  
Japo Nialserie, "Kestrel" (new).....Chaplin  
Idyll—"The Way to the Heart" (new).....Lincke  
"Clarinda," from "The Creek".....Brookhoven  
March—"The Glory of the Yankee Navy".....Sousa  
Mr. John Philip Sousa, conductor.  
Miss Virginia Root, soprano.  
Miss Nicoline Zedeler, violiniste.  
Mr. Herbert L. Clarke, cornetist.  
9:30 TO 10:30

"Dedication March".....Foerster  
Cornet solo—"Sounds from the Hudson".....Clarke  
Mr. Herbert L. Clarke.  
"Till Eulenspiegel's Merry Pranks".....Strauss  
Violin solo—"Overtures".....Wieniawski  
Miss Nicoline Zedeler.  
Valse—"Morning Journal".....Strauss  
Introduction and Chorus, "Lohengrin".....Wagner



JOHN PHILIP SOUSA  
The March King, World Famous Band Master, says:

"TUXEDO gives an absolutely satisfying smoke, fragrant, mild and pleasant."

J. L. Hill, 3000

Pittsburg Post Sept 14.

## 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 Zedler.  
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 Gipsy'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, "Espana".....Waldteufel  
March, "The Rifle Requirement".....Sousa  
EVENING—9:30 TO 10:30  
Suite, "Peer Gynt".....Grieg  
(a) "In the Morning."  
(b) "Death of Asha."  
(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

## 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.



## Sousa and His Band At Expo All Next Week

Musical Programs for This Afternoon 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. Rumping 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 Sanno, Piccolo.

### AFTERNOON—2 TO 3.

Scenes from "La Boheme".....Puccini  
Piccolo Solo, "The Skylark".....Cox  
Paul Sanno.

(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 Sanno, 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

John Philip Sousa, Conductor.  
Miss Virginia Root, Soprano.  
Miss Nicoline Zedeler, Violiniste.  
Herbert L. Clarke, Cornetist.  
J. J. Perfetto, Euphonium.

### 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 Karoo."  
(b) "The Land of the Golden Fleece."  
(c) "Grand Promenade at the White House."

Violin Solo, "Gipsy Dances".....Sarasate  
Miss Nicoline Zedeler.

Valse, "Espagnole".....Waldteufel  
March, "The Rifle Regiment".....Sousa

John Philip Sousa, Conductor.  
Miss Virginia Root, Soprano.  
Miss Nicoline Zedeler, Violiniste.  
Herbert L. Clarke, Cornetist.  
J. J. Perfetto, Euphonium.

### 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."

Solo, "Rondo Capriccioso".....Clarke  
Herbert L. Clarke.

em, "Visions in a Dream".....Lumbye  
Soprano Solo, "Because I Love You."  
Dear".....Hawley  
Miss Virginia Root.

Grand March, "The Silver Trumpets".....Sousa

## SOUSA PLEASES CROWDS AT EXPO

Attendance continues to increase at the Exposition at the opening of the last week of the engagement of Sousa's famous band. Today, besides the usual number of school pupils, there is a good sized crowd from out of town. Sousa's band has played to the largest number of people in a single day, and it has played to the largest number in Pittsburgh, 25,000 one day a few years ago at the Expo.

The program for this evening's concerts are sure to please. They are rich with special selections that are pleasing and refreshing.

The programs follow:

### 7:30 TO 8:30.

Procession of the Holy Grail, from "Parisfall".....Wagner  
Cornet Solo, "Showers of Gold".....Clarke  
Herbert L. Clarke, cornetist.

Invitation a la Valse.....Weber  
Soprano Solo, "Villanelle".....Dell Acqua  
Miss Virginia Root, soprano.

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".....Flinck  
Violin Solo, "Old Vienna".....Kreisler

Miss Nicoline Zedeler, violiniste.  
Prelude and Love's Death, "Tristan and Isolde".....Wagner

Airs from "Robin Hood".....De Koven  
March, "On to Victory".....Sousa

## 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."

4. (a) Japo Nialserie, "Kesako" (new).....Chapius  
(b) Idyll, "The Way to the Heart" (new).....Lincke

5. Clarinda, from "The Creole".....Broekhoven  
6. March, "The Glory of the Yankee Navy".....Sousa

John Philip Sousa, Conductor.  
Miss Virginia Root, Soprano.  
Miss Nicoline Zedeler, Violiniste.  
Herbert L. Clarke, Cornetist.

EVENING—9:30 TO 10:30.  
1. Dedication March.....Foerster  
2. Cornet Solo, "Sounds from the Hudson".....Clarke

Herbert L. Clarke.  
3. Till Eulenspiegel's Merry Pranks, R. Strauss  
4. Violin Solo, "Obertass".....Wienlawski

Miss Nicoline Zedeler.  
5. Valse, "Morning Journals".....Strauss  
6. Introduction and Bridal Chorus, "Lohengrin".....Wagner

## Sousa's Band Draws Thousands to the 'Expo'

Great Conductor Tells How He Built Up His Popular Organization.

Evidently there is something more than a mere band concert 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 woodwind instruments place a new estimate on the ability of the organization as a whole and put within its reach higher ideals in the musical world than would be possible for bands merely known and measured by the name.

Sousa's own view of this matter 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."

This tells the secret of the power of this great band now at The Point. It is wonderfully harmonious as an organization and is working under a closer understanding of the individual member than any other organization known. Yesterday afternoon and evening, the programs were superbly given and the great audiences were very enthusiastic. Today there will be a repetition of the scenes of yesterday, for the programs are fully equal if not better than those already presented.

In addition to this treat for the Exposition audiences, the various displays include a feature that is making much for the progress of Pittsburgh. It is the display of the Flood Commission which has a booth in the main building containing more information of what is to be done to combat the evils of years past than ever known before. Together with this information are maps and profiles of the new Lake Erie and Ohio River ship canal, a relief map being shown that presents the canal idea in a clear, concise manner and answers all questions practically possible of asking. The Titanic disaster is repeated at The Point each day to thousands of wondering people. The program for this afternoon and evening concerts follow:

### AFTERNOON—2 TO 3.

1. Scenes from "Mignon".....Thomas  
2. Tone Picture, "Finlandia".....Sibelius  
3. Soprano Solo, "April Morn".....Batten  
Miss Virginia Root.

4. Fantasia, "The Meistersinger of Nuremberg".....Wagner  
5. Gems from "Il Trovatore".....Verdi  
6. Grand March, "Slav".....Tchaikowsky

John Philip Sousa, Conductor.  
Miss Virginia Root, Soprano.  
Miss Nicoline Zedeler, Violiniste.  
Herbert L. Clarke, Cornetist.

### AFTERNOON—4 TO 5.

1. Military Scene, "Pomp and Circumstance".....Elgar  
2. Suite, "Looking Upward".....Sousa  
(a) "By the Light of the Polar Star."  
(b) "Under the Southern Cross."  
(c) "Mars and Venus."

3. Valse, "Kroll's Ballroom Sounds".....Kela Bela  
4. Violin Solo, "Concert Mazurka".....Zarzycki  
Miss Nicoline Zedeler.

5. "Home, Sweet Home, the World Over" (new).....J. Bodewaldt Lampe  
(Dedicated to John Philip Sousa, in commemoration of his tour around the world).

6. Airs from "The Red Widow".....Gebest  
John Philip Sousa, Conductor.  
Miss Virginia Root, Soprano.  
Miss Nicoline Zedeler, Violiniste.  
Herbert L. Clarke, Cornetist.

### EVENING—7:30 TO 8:30.

1. Excerpts from "Madame Butterfly".....Puccini  
2. 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.  
3. Soprano Solo, "O, Come With Me in the Summer Night".....Van der Stucken  
Miss Virginia Root.



10 American Musician  
Sept. 14.

## 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 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 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.

## 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.

The suffrage booth of the Equal Franchise Federation in the balcony of the main building has been a center of growing interest. The number of persons who voted the first week of the season was 915 and for the next week 1,397 and the increase is just as great since then. The programs for this afternoon and evening concerts follow:

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  
AFTERNOON—4 TO 5.  
Fantasia, "Tales of Hoffman".....Offenbach  
Cornet Solo, "The Debutante".....Clarke  
Herbert E. Clarke.  
Ride of the Valkyries.....Wagner  
Gems of Wales, "Welsh Airs".....Godfrey  
Violin Solo, "Scherzo Tarantelle".....Wienlawski  
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  
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

## LAST WEEK OF SOUSA AND BAND OPENS TODAY AT THE EXPOSITION

Noted Composer Will Have  
Members of Credit Association Hear Him Friday

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. Standing room only was a feature of the Saturday concerts, especially in the afternoon.

The Sousa Band holds two records in the history of musical organizations. It has played to the largest audience of people in any single day, and it has played to the largest number in the Pittsburgh Exposition. The former occasion was last Sunday, 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 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 thereby have a "Credit Men's Night." It has 1,200 members. The programs for this afternoon and evening concerts follow:

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  
Herbert L. Clarke.  
Ride of the Valkyries.....Wagner  
Gems of Wales, "Welsh Airs".....Godfrey  
Violin solo, "Scherzo Tarantelle".....Wienlawski  
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  
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



## 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 brings out fresh 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 schools were at the Point yesterday afternoon. The thousands of Pittsburgh school children made the big buildings resound with their merriment. There are more visitors from out of town appearing each day, and what is more pleasing to the Exposition Society is the steady increase in the interest in the educational and industrial exhibits throughout the buildings. The season is an exceptional one in this respect and it is believed that never before has so much of value been displayed before. The Titanic disaster has been shown to larger crowds than was any former attraction in Machinery hall.

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".....Dellbes  
Five Leaves from the Hymnal, extracted  
by .....Sousa  
Violin Solo, "Hejre Kati".....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".....

(a) "The Wine Shop".....Massenet

(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" (new).....Clarke  
Herbert L. Clarke.

Spanish Dances.....Moszkowski  
Scenes from "Gottterdammerung".....Wagner  
Soprano Solo, Aria, from "Romeo and Juliet".....Gounod  
Miss Virginia Root.

Suite, "Americans".....Thurban

## 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 Suffrage booth of the Equal Franchise Federation in the balcony of the main building has been a center of growing interest. The number of persons who have voted as their personal views of the issue at this booth the first week of the season was 915, and for the next week 1,397, and the increase is just as great since then.

The Flood Commission booth is growing in interest. The Chamber of Commerce display is also surrounded all day. The embroidery machine, the school displays, the War Department and showing of the Titanic disaster continue to absorb interest and attention. 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).....Tschalkowsky  
(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".....Wienlawski  
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".....Dellacqua  
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 Zuleta  
(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

## ATTENDANCE RECORDS BROKEN AT EXPOSITION

Thousands Hear Excellent Concert  
Programs Rendered by Sousa and  
His Famous Band.

The season's records for attendance were broken at the Exposition Saturday, the crowds of visitors to the big Point buildings being the largest since the opening day. Sousa and his great band charmed and delighted the thousands at the four concerts and hundreds stood throughout the programs.

This week, the series of programs prepared is one of the best presented by Sousa and his organization during his visit to Pittsburgh.

Thousands of Pittsburgh school children made the big buildings resound with their merriment yesterday. There are more visitors from out of town appearing each day and what is more pleasing to the Exposition society is the steady increase in interest in the educational and industrial exhibits.

The programs for this afternoon and evening follow:

AFTERNOON—2 TO 3.

Ballet Suite, "Coppelia".....Denbes  
Five Leaves from the Hymnal, extracted  
by .....Sousa  
Violin solo, "Hejre Kati".....Hubay  
Miss Nicoline Zedeler.

Prelude, "The Bells of Moscow".....Rachmaninoff  
Valse, "Toujours Fidele".....Waldteufel  
March, "The Invincible Eagle".....Sousa

AFTERNOON—4 TO 5.

Gems from the works of Chopin.  
Cornet solo, "The Great Beyond".....Carrington  
Herbert L. Clarke.

Two movements from "Les Alsaciennes".....

(a) "The Wine Shop".....Massenet

(b) "A Sunday Evening".....

Soprano solo, "April Morn".....Batten  
Miss Virginia Root.

Valse, "Mabel".....Godfrey  
Overture, "Light Cavalry".....Suppe

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

EVENING—9:30 TO 10:30.  
Gems from the works of Mendelssohn.  
Cornet solo, "Stars in a Velvety Sky".....Clarke  
Herbert L. Clarke.

Spanish Dances.....Moszkowski



Pittsburgh Post  
Sept 18

## 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.

Special attractions, the Titanic disaster, war department display, working of the Reiner embroidery machine, the Pittsburgh exhibit, the flood commission, the chamber of commerce display of model workingmen's homes, the workshop for the blind, the school, college and other educational institutions, present unusual and instructive features never before found at The Point.

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  
(Piccolo 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.)  
Piccolo 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

Pittsburgh Dispatch  
Sept 18

## SOUSA PROGRAMS FOR TODAY ARE OF EXCEPTIONAL MERIT

Famous Leader Apparently Attempts 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  
(Piccolo 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.)  
Piccolo 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

Pittsburgh Chronicle Times  
Sept 18

## 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 N. 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.

On Friday evening of this week the Credit Men's Association will attend the Exposition in a body, the night having been designated "Credit Men's Night" of the season, and special efforts are being made to make it an occasion to be remembered. 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  
(Piccolo Obligato by Mr. 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  
Mr. 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 Mr. Herman Hand.)  
Piccolo Solo, "Little Sweetheart".....Le Thiere  
Mr. 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



## BUT THREE MORE DAYS

### Sousa's Engagement at Exposition Drawing to Close

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  
March, "The Crusader" ..... 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 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 at the Point in a body. It will be "Credit Men's Night." This great organization of Pittsburgh business men will make the occasion a delightful one, not only for the concert lovers, but for all the exhibits and attractions and entertainment offered. The Titanic disaster, the municipal display, the schools, colleges, electrical and industrial exhibits and the great Reiner embroidery machine are of absorbing interest to the active Pittsburgher. 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  
March, "The Crusader" ..... 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  
6. (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  
4. Songs for soprano—  
(a) "Les Silhouettes" (new) ..... Kuehne  
(b) "Dedication" (new) ..... Kuehne  
Miss Virginia Root.  
5. Suite, "At a Spanish Fair" ..... Lacome  
6. 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  
6. March, "The Crusader" ..... Sousa



## Extra Seats Installed In "Expo" Music Hall

Provisions Made for Record  
Crowds Attracted by Sousa.  
Credit Men's Night.

With but today and tomorrow remaining of the engagement of Sousa and his band at the Exposition there is an ever increasing attendance of visitors. The concerts seem to grow in brilliancy and charm as they near the end of the series, and the enthusiasm is greater than at any time. The increasing attendance has necessitated an increase in the seating capacity of the big Exposition Music hall and yesterday seats were placed on the stage to accommodate several hundred persons. Were a balcony possible in the hall at this time it too would be comfortably filled, indicating how widespread is the interest in the musical offerings at The Point this season. Yesterday and last evening the programs by Sousa were full of fire and masterful in their rendition. Many encores were responded to in Sousa's characteristic manner.

This evening will be the special occasion of the visit of the 1,200 members of the Pittsburgh Credit Men's Association and the evening will be a gala one. Some delightful surprises are assured the audiences in the big buildings as a special tribute from Sousa's band. Workmen are engaged in installing a new exhibit in Machinery hall which will be ready soon. It will be a display of the Welfare Work of the H. C. Frick Coke Company and will contain photographs showing the sanitary condition of the mines and about the miners' homes, including the gardening development and prize gardens of flowers and vegetables, while the various great plants of the company will be shown. This exhibit will be of special interest at this time.

Many of the other displays have been changed and improved and new features added throughout the great buildings, all of which are worthy of close study. The Titanic Disaster grows in favor as the season advances and retains all of its absorbing features. The Reiner embroidery machine operates steadily and successfully and is making a record production of material and the city and war department displays are coming in for renewed interest each day.

The programs for this afternoon and evening concerts follow:

FRIDAY, SEPTEMBER 20.

AFTERNOON—2 TO 3.

Overture, "Oberon".....Weber  
Movements from "Unfinished Symphony".....Schubert  
Three pieces, "Barcarolle," "Reverie," "Dance".....Tschalkowsky  
Soprano solo, "Phyllis Is My Joy".....Whelpley  
Miss Virginia Root.  
Idyll, "An Evening in Toledo".....Schmeling  
Minuet and March from "Divertimento".....Mozart

AFTERNOON—4 TO 5.

Suite, "Characteristic Pieces".....Fletcher  
(a) "La Nega."  
(b) "Fifnette."  
(c) "Folle Bergere."  
Cornet solo, "Alice, Where Art Thou".....Ascher  
Mr. Herbert L. Clarke.  
Rhapsody, "The First".....Liszt  
Violin solo, "Bacchanal".....Severn  
Miss Nicoline Zedeler.  
Dances, "Hungarian".....Brahms  
March, "Corcoran Cadets".....Sousa

EVENING—7:30 TO 8:30.

Scherzo 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 "Meister-singer".....Wagner  
Miss Nicoline Zedeler.  
"Siegfried's Death," from "The Gotterdammerung".....Wagner  
Suite, "La Korrigane".....Widor

EVENING—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

## CREDIT ASSOCIATION MEN GOING TO HEAR SOUSA AND BAND TONIGHT

New Display Added of H. C.  
Frick Coke Company's Wel-  
fare Work

Only today and tomorrow remain of the engagement of Sousa and his band at the Exposition. This evening will be the occasion of the visit of the 1,200 members of the Pittsburgh Credit Men's Association. Some delightful surprises are assured the audiences in the big buildings as a special tribute from Sousa's band.

Workmen are engaged in installing a new exhibit in Machinery Hall, which will be ready soon. It will be a display of the welfare work of the H. C. Frick Coke Company and will contain photographs showing the sanitary condition of the mines and about the miners' homes, including the gardening development and prize gardens of flowers and vegetables. The programs for this afternoon and evening concerts follow:

AFTERNOON—2 TO 3.

Overture, "Oberon".....Weber  
Movements from "Unfinished Symphony".....Schubert  
Three pieces, "Barcarolle," "Reverie," "Dance".....Tschalkowsky  
Soprano solo, "Phyllis Is My Joy".....Whelpley  
Miss Virginia Root.  
Idyll, "An Evening in Toledo".....Schmeling  
Minuet and March from "Divertimento".....Mozart

AFTERNOON—4 TO 5.

Suite, "Characteristic Pieces".....Fletcher  
(a) "La Nega."  
(b) "Fifnette."  
(c) "Folle Bergere."  
Cornet solo, "Alice, Where Art Thou".....Ascher  
Herbert L. Clarke.  
Rhapsody, "The First".....Liszt  
Violin solo, "Bacchanal".....Severn  
Miss Nicoline Zedeler.  
Dances, "Hungarian".....Brahms  
March, "Corcoran Cadets".....Sousa

EVENING—7:30 TO 8:30.

Scherzo and Finale from "Fourth Symphony".....Tschalkowsky  
Clarinet solo, "Rigoletto Fantasia".....Norrito  
Joseph Norrito.  
Tone Poem, "The Sorcerer's Apprentice".....Dukas  
Violin solo, "Prize Song" from "Meister-singer".....Wagner  
Suite, "La Korrigane".....Widor

EVENING—9:30 TO 10:30.

Prelude, "Hansel and Gretel".....Humperdinck  
Cornet solo, "Stars in a Velvety Sky" (new).....Clarke  
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

## Sousa's Delightful Engagement to Close This Evening With Fine Programs.

Ovations were the rule last evening at Exposition Music Hall. Sousa and his 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 there, too. This afternoon and evening, Sousa and his band will complete their notable engagement at the Exposition. It has been one of the most delightful in years and hosts of Sousa's friends have been added to the long list here.

With the stirring music of Sousa still ringing in the hearts of the great audiences who gathered nightly at the Point, the pleasing announcement is made that Innes' Band will appear with the opening concerts next week. Innes is an old friend of Pittsburgh music lovers, and his band has been a familiar one at the Exposition for years. The opening of the week will witness many pleasing changes and improvements in the exhibits and in the attractions offered. The display of the Frick Coke Company will be one sure to appeal to those interested in the development of the welfare work among the great armies of coke workers and miners in the Connellsville region, for it will give a comprehensive illustration of this feature of Pittsburgh industrial activity.

The future is full of promise in better things, and the closing of the Sousa engagement today is expected to be one of the record breaking events of this season. The programs for this afternoon and evening concerts follow:

AFTERNOON—2 TO 3.

Overture, "Thuringia".....Lassen  
Trombone Solo, "Love's Enchantment".....Pryor  
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.

Valse, "Moonlight on the Alster".....Fetras  
March, "Beau Ideal".....Sousa

AFTERNOON—4 TO 5.

Character Studies, "Dwellers in the Western World".....Sousa  
(a) "The Red Man."  
(b) "The White Man."  
(c) "The Black Man."  
Cornet Solo, "Rondo Capriccioso".....Clarke  
Herbert L. Clarke.  
Scenes Historical, "Sheridan's Ride".....Sousa  
(a) "Waiting for the Bugle."  
(b) "The Attack."  
(c) "The Death of Thorburn."  
(d) "The Coming of Sheridan."  
(e) "The Apotheosis."

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  
Paul Senno.

Suite, "In Foreign Lands".....Moskowski  
(a) "In Spain."  
(b) "In Germany."  
(c) "In Hungary."

Soprano Solo, Prayer from "La Tosca".....Puccini

Miss Virginia Root.

(a) Mohammedan Serenade, "Imam" (new).....Mann  
(b) Intermezzo, "Heartease" (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 Kaffir on the Karoo."  
(b) "In the Land of the Golden Fleece."  
(c) "Grand Promenade at the White House."

Violin Solo, "Ziguerweisen".....Saraté

Miss Nicoline Zedeler.

Valse, "On the Banks of the Beautiful Blue Danube".....Strauss

March, "The Stars and Stripes Forever".....Sousa



## SOUSA ENGAGEMENT ENDS AT EXPOSITION TONIGHT

Concerts This Afternoon and Evening  
to Be Followed by Innes and  
His Players.

Ovations were the rule last evening in Exposition music hall. Sousa and his band were forced to acknowledge the applause with encores and much bowing and smiling. Members of the Pittsburgh Credit Men's association were in the audience.

The programs presented were strongly characteristic of the leader and composer who directed the program. This afternoon and evening Sousa and his band will complete their notable engagement at the Pittsburgh exposition.

Innes' band will appear with the opening concerts next week. The opening of the week, too, will witness many changes and improvements in the exhibits and in the attractions offered.

Programs for the afternoon and evening concerts today follow:

**AFTERNOON—2 TO 3.**  
Overture, "Thuringia".....Lassen  
Trombone Solo, "Love's Enchantment".....Pryor  
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.  
Valse, "Moonlight on the Alster".....Petras  
March, "Beau Ideal".....Sousa  
**AFTERNOON—4 TO 5.**  
Character Studies, "Dwellers in the Western World".....Sousa  
(a) "The Red Man."  
(b) "The White Man."  
(c) "The Black Man."  
Cornet Solo, "Rondo Capriccioso".....Clarke  
Herbert L. Clarke.  
Scenes Historical, "Sheridan's Ride".....Sousa  
(a) "Waiting for the Bugle."  
(b) "The Attack."  
(c) "The Death of Thorburn."  
(d) "The coming of Sheridan."  
(e) "The Apotheosis."  
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  
Paul Senno.  
Suite, "In Foreign Lands".....Moskowski  
(a) "In Spain."  
(b) "In Germany."  
(c) "In Hungary."  
Soprano Solo, Prayer from "La Tosca".....Puccini  
Miss Virginia Root.  
(a) Mohammedan Serenade, "Imam" (new).....Mann  
(b) Intermezzo, "Heartease" (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, "Ziguerweisen".....Sarat  
Miss Nicoline Zedeler.  
Valse, "On the Banks of the Beautiful Blue Danube".....Strauss  
March, "The Stars and Stripes Forever".....Sousa

## LAST DAY OF SOUSA AND BAND COMES SADLY AT EXPOSITION

Credit Men's Association Members 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 big production of the Titanic disaster is proving one of the most prominent features of entertainment at the Exposition, and daily draws large crowds at every performance. Besides the instruction it gives on the greatest marine disaster of the world, its many mechanical devices claim the interest of the hundreds who daily witness the show. Particularly is this so in the case of the wireless, for the production teaches a practical lesson of the great value of wireless telegraphy, by illustrating its work at the time when it accomplished so much.

The Innes Band will appear next week. Innes is an old friend of Pittsburgh music lovers. 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.  
Valse, "Moonlight on the Alster".....Petras  
March, "Beau Ideal".....Sousa  
**AFTERNOON—4 TO 5.**  
Character Studies, "Dwellers in the Western World".....Sousa  
(a) "The Red Man."  
(b) "The White Man."  
(c) "The Black Man."  
Cornet solo, "Rondo Capriccioso".....Clarke  
Mr. Herbert L. Clarke.  
Scenes Historical, "Sheridan's Ride".....Sousa  
(a) "Waiting for the Bugle."  
(b) "The Attack."  
(c) "The Death of Thorburn."  
(d) "The Coming of Sheridan."  
(e) "The Apotheosis."  
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".....Moskowski  
(a) "In Spain."  
(b) "In Germany."  
(c) "In Hungary."  
Soprano solo, Prayer from "La Tosca".....Puccini  
Miss Virginia Root.  
(a) Mohammedan Serenade, "Imam" (new).....Mann  
(b) Intermezzo, "Heartease" (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  
Mr. 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, "Ziguerweisen".....Sarat  
Miss Nicoline Zedeler.  
Valse, "On the Banks of the Beautiful Blue Danube".....Strauss  
March, "The Stars and Stripes Forever".....Sousa



**S** OUSA'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 Seigfried'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 acte 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 SPEAKS.



Columbus Dispatch  
Sept 22.

Newark Ohio  
Advocate Sept 24

Columbus Ohio  
Dispatch Sept 23



Newark Ohio Tribune  
Sept 24.

## AMUSEMENTS

### SOUSA CONCERT.

The concert given by John Philip Sousa, the March King, at the Auditorium theater Monday afternoon, was a musical feast in every sense of the world, thoroughly enjoyed by a large audience, that filled practically every seat in the house. Mr. Sousa is the same delightful director as of old. His ease and grace is as pronounced as ever, and totally devoid of that fantastic maneuvering that is so characteristic of many leaders. His band is thoroughly up to the high standard that has won for it a place in the highest circles of the music world. The soloists are especially capable. Herbert Clarke, the cornetist, was especially pleasing in his rendition of "The Southern Cross," followed by several pleasing selections as encores. Miss Virginia Root, the soprano, is a bright, vivacious woman, with an exceptional voice, which she uses in a splendid manner. The "Voice of Spring," her first number, was captivating, as were her two encores. Miss Nicolene Zedeler, the violinist, played herself into the hearts of her listeners by the rendition of an exceptionally difficult piece, "Faust Fantasie." Her response was "Humoresque," a delightful breezy composition that proved a most fitting finale for a splendid number. Following the last selection by the band, "Galop Bravura," the audience applauded long and loud, forcing Mr. Sousa to bow his acknowledgments a number of times.

### Monday's Concert.

John Philip Sousa spent about three hours in Newark Friday afternoon, enroute from Columbus, where he gave two concerts Sunday, to Zanesville, where he appeared Monday evening. But those were "golden hours" for lovers of good band music and a large audience took advantage of his short stay and the Auditorium theatre was comfortably filled.

Mr. Sousa's reputation as a director is world wide, and he has a band of great merit. The program for yesterday's concert presented variety, ranging from the renowned numbers of the old masters and many of Sousa's own compositions to the ragtime "Everybody's Doin' It," played for an encore.

The concert's initial number was a rustic dance, "A Country Wedding," by Goldmark, and it was then made up of a descriptive number, "Tales of a Traveler," composed by Sousa. The big number of the program, however, was the large movement from "The New World Symphony," by Dvorak. In this more than any other was shown the beautiful tone shading and exquisite expression.

Mr. Sousa's "Tales of a Traveler" is divided into three parts, (a) "The Kaffir on the Karoo," (b) "The Land of the Golden Fleece," and (c) "Grand Promenade at the White House." Another number of his composition which possessed merit and was new to local people was a march, "The Federal."

Three soloists are carried, Mr. Her-

bert L. Clarke, cornetist; Miss Virginia Root, soprano, and Miss Nicolene Zedeler, violiniste. Mr. Clark selected for his solo, "The Southern Cross," of his own composition, and responded to the hearty applause with a bright encore number. Miss Root's "The Voice of Spring," by Strauss, was a delightful treat, showing to great advantage her wonderful control and beautiful, clear, sweet tones. As equally pleasing was her "Annie Laurie" and the snapping, clever little "Goose Girl." "Faust Fantasie," by Sarasate, was selected for the violin, and in its rendition Miss Nicolene Zedeler displayed wonderful technique and a master of expression. So greatly did she please that she was forced to respond with two encores.

Many of the encores by the band were the brilliant marches that have brought fame to Sousa, and the concluding number was "The Dance of the Cordials," by Sousa.

### 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, "Jewellers 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 kargo 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 large from Dvorak's "New World" symphony and a funeral march from Ippolitow-Ivansky'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 Nicolene Zedeler, an alert little violinist with a bow-arm of dexterity and a singing tone, played Sarasate's "Faust Fantasie" in admirable fashion.

H. E. CHERRINGTON.

## SOUSA DREW TOO BIG A CROWD MONDAY EVE

### Fully 75 People Refused Admission to Gallery Because of Fire Law

Strict observance of the fire laws was seen at the Schultz theater Monday evening, and about 75 gallery patrons who were willing to stand to hear the Sousa band concert were ordered from the house by the police.

The gallery capacity of the house was sold early and when the firemen made their inspection of the crowd about 75 were found standing. The patrons refused to leave and it was necessary to call Fire Chief Tanner and the police to the scene to enforce the law. The admission fee was returned to those who were required to leave.

Zanesville Review  
Sept 24



Zanesville Times  
Sept 26

## GREAT MUSICAL TREAT BY SOUSA

Schultz House Packed from Pit to  
Dome Last Even-  
ing

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 Karoo" 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 Sidar," "Parade of the Tin Soldiers" and his "Federal March," with encores of "The Stars and Stripes Forever" and other popular pieces, including a comedy version of "Everybody's Doing It."

The real treat of the evening was the young Hungarian violiniste, Miss Nicoline Zedeler, who played "Faust Fantasie" with responses of "Humoresque" and "Schon Rosmarin." She is a wonderful artiste, 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 Cordeliers," and the vast audience departed thoroughly pleased with the evening's entertainment.

Manassas News  
Sept 26

Sousa and his band were at their best at the Opera House last night where an audience completely filling the balcony and gallery and occupying all but a few rows of seats at the front of the orchestra section

was entertained with the splendid concert in which classical selections and popular music were about equally commingled. And that is a prime cause of the favor of the Sousa concerts with people of all tastes for music. Several new compositions of the famous conductor were given and well received, but the old favorites, which were given as encores, were rapturously applauded. El Capitan and The Stars and Stripes still have a strong hold on the public and the stirring music of the "March King" was never better given here than last night. As an example of what can be accomplished in tone and pitch and time, the band played something of an oddity in music in giving with various instrumentation, from piccolo solo to full band, the non-classical, but surely popular, Everybody's Doing It. Not only were the selections of the entire band pleasing, but the soloists, Herbert L. Clarke, cornet, Miss Nicoline Zedeler, violin, and Miss Virginia Root, soprano, delighted their audience. Miss Root has a sweet soprano voice and following Strauss' The Voice of Spring, she responded to the encore with Annie Laurie and still again with The Goose Girl. Miss Zedeler played the Faust Fantasie (Sarasate) and to insistent encore gave Dvorak's Humoresque and Beethoven's minuet. Conductor, band and soloists were evidently pleased at the warmth of their reception and gave splendid work in return.

++++  
Dance of the Cordeliers

Lima Republic  
Sept 27

## GREAT AUDIENCE APPLAUDS SOUSA'S FAMOUS MARCHES

Memorial Hall is Filled as World  
Renowned Bandmaster Brilliantly  
Opens Musical Season  
of 1912-13

Measures That Have Moved Two  
Generations of Americans are  
Played Again as Only Sousa  
and His Band Can Play Them  
—Soloists Enrich Night of  
Music.

Lima's musical season was brilliantly opened last night in Memorial hall by John Philip Sousa and his band, augmented by three soloists.

The great auditorium contained an audience notable both in size and quality. Standing room only was to be had when the concert opened, which means that upwards of 1,800 seats had been sold. Admirers of Sousa came from far and near. A cordon of 50 automobiles was drawn around Memorial hall.

Sousa belongs to two generations in America. His is a name more widely known as bandmaster than any in him famous, for Sousa is composer the world. His marches have made as well as director.

The program last night was not all

Sousa and Sousa music, but nearly so. The programmed numbers were of a character to show the resources of the band in music requiring ability in interpretation and execution, but it may be said that the chief enjoyment of the audience was found in the encores. Most of the audience was there to hear Sousa marches. They came in profusion—"El Capitan," "Stars and Stripes Forever," "Manhattan Beach," and so on through the long and familiar list.

Sousa himself has lost some of the port of former years and the energy of days gone by has waned in a degree, but at 58 Sousa is still a great man. His band of 46 men is a finely trained group of musicians. No band can play Sousa music as can Sousa's band. It is a means of musical interpretation equal to an orchestra, the highest form, in all respects except the strings.

The three soloists added to the interest of the program. They were artists of ability.



Upper Sandusky  
Chief Sept 27.

Bellevue Sept 27.

## SOUSA AND HIS BAND

**Gives Program of Masterful Skill and Beauty.**

Surely one of the greatest blessings of life is music and indubitably the greatest human attribute is the ability and talent to produce music. At least, one becomes of this persuasion after hearing a musical organization like Sousa's band render selections with such masterful skill and beauty that even the passive are moved.

John Philip Sousa, with his band of fifty instruments and soloists of exceptional capability, rendered a program in McConnell's auditorium Thursday afternoon that was sublimely excellent. An enraptured audience, that should have been really larger than it was, heard music that was impassioned, inspiring and beautiful. There were selections for every taste, making the program universally pleasing.

The entertainment was featured by a cornet solo by Herbert L. Clarke, a vocal solo by Miss Virginia Root, and a violin solo by Miss Nicoline Zedeler. All three artists responded to popular encores.

Before the program commenced, it was announced that two changes would be made in the program for the benefit of local musicians, who requested the substitution of two other selections. The band arrived from Mansfield Thursday morning and in the time intervening between their arrival and the opening of the concert, many of the members became acquainted with several of the local musicians and other citizens. They proved themselves quite sociable.

There were a large number of people from out of the city, who came expressly to hear the concert. The public schools of Upper Sandusky were dismissed in ample time to admit of the students attending the concert. A large number took advantage of the opportunity.

Manager A. G. Hagenmaier deserves every praise for securing the band, which is an example that he is endeavoring to give the theatre-goers of this city and vicinity the best obtainable. The box office receipts were close onto \$300.

The band left on west-bound 5:42 Pennsylvania passenger train for Lima, where they delivered a concert Thursday evening to a packed house.

## HORSEBACK RIDING AND SHOOTING JOYS OF SOUSA.

**EXAMINER REPORTER CAUGHT  
THE FAMOUS CONDUCTOR AS  
HE WAS SITTING ON A  
TRUNK.**

**Pleasant Interview Accorded—Sou-  
sa's Scrap Books—He is a Much  
Interviewed Musician and  
Very Interesting.**

John Philip Sousa, America's premier band master, is spending this beautiful September afternoon in Bellevue with his party of 55 mu-



JOHN PHILIP SOUSA.

sicians, two of them women soloists, giving a concert at the Grand.

Seated on a trunk at the rear of the Grand Opera House this afternoon he talked to an Examiner reporter about music, his ancestors and the weather. All safe topics for a while.

"I suppose I have been the most interviewed man in this country," said the musical conductor, "and in my office in New York City I have some 40 scrap books filled with press notices about my goings, comings and short-comings."

"Yes, I have some pursuits other than music, and I believe that I may say I like horse back riding and trap shooting the best of any sports. I have a stable of fine saddle horses and a collection of shot guns that is superior to any I know elsewhere."

John Philip Sousa was born in Washington, D. C., in the shadow of the Capitol, he said, and his home is in New York City. He and his wife have three children, one daughter now traveling in Europe.

"Yes, we have a double rehearsal each day. We leave nothing to chance and take as much pains as a man about to depart on his wedding tour. Every city has any number of excellent musicians and we always know what we are going to present."

"Yes, the name of Sousa is probably one of the oldest ones in this country. Once there was the letter D. before it but my father changed that and made the name very Democratic."

"Miss Zedeler, who is with us, is a Swedish-American. Miss Virginia Root, our soprano, won the Metropolitan scholarship some years ago and we were very much attracted to her. Both were with us on our trip around the world."

Sousa and his company came here from Lima. They go to Piqua for a concert to-night.

"You will be at the concert this afternoon?" asked the famous man, and being answered affirmatively smiled sweetly as though he really meant it, and said, "Thank you. I will be very glad."

The company carries 110 trunks.



*Dayton Journal Sept. 28*

## 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 yesteryear, 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, cornist; 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 sackcloth 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 Fantasia 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 Doing 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.

*Cincinnati Enquirer  
Sept 30*

### 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 Slegried death music with a bouncing march and the movement from the "Rustic" wedding with a fantastic arrangement of "Everybody's Doing 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.

*Cincinnati Enquirer  
Sept 30*

## Sousa Concerts Fill the Grand

OF THE PRESENT WEEK.



John Philip Sousa  
Grand

### Music and Drama

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.



## 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.

Indianapolis Star  
Oct 2nd.

## Sousa Returns With His Band

Varied Program Is Enjoyed by  
Large Audience.

BY PAUL R. MARTIN.

With a program which embraced all classes of music from Liszt's "First Hungarian Rhapsody" and the largo from Dvorak's "New World Symphony" to "Everybody's Doin' It Now," John Philip Sousa and his band entertained a large audience at English's Theater last evening. There was a regular program, of course, but this, from the standpoint of the audience, at least, was a secondary consideration compared to the encores, which outnumbered the regular numbers three to one. Naturally, they were Sousa numbers, too, and what American is there whose blood doesn't run a bit faster when a Sousa march is played? And when the great bandmaster himself holds the baton over his own body of musicians feet go tapping time to the stirring strains and folded program are turned into batons in the hands of the audience. Such is a Sousa concert, and a music editor would be sacrificing honesty to art who would say that it is not enjoyable.

It has been several years since Mr. Sousa visited Indianapolis. He was always a great favorite here, but for some reason or other, it matters not what, he has been unable to arrange satisfactory bookings. That all this has been properly adjusted and that Indianapolis music lovers are glad was demonstrated by the size of the audience that heard him last evening.

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 Miss Virginia Root, soprano, and Miss 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.

Miss Root sang "The Voice of Spring" (Strauss), which did not fit her vocal quality and which is an unfair test of her ability. On her encores, however, she redeemed herself admirably and sang "Annie Laurie" and "The Goose Girl," in a manner which proves that she is a singer of more than passing ability. Her presence is easy and her performance is not marred by the affected mannerisms which are seen all too often on the concert stage. Violin numbers are always welcome on any program, and Miss Zedeler was given a cordial reception even before she drew her bow across the strings. Her first number, "Faust Fantasia" (Sarasate), was handled in excellent style, and the Dvorak "Humoresque" and "Beautiful Rosemary" were pleasing encores. Her technique is good, especially as to bowing, and her tone quality is as good as can be expected when the performer has a band accompaniment.

One of the most pleasing numbers on the program was Mr. Sousa's new suite, "Tales of a Traveler." It is arranged in three parts of varying interest. The first and second parts are descriptive, and the third part, which also makes the popular appeal, is a regular Sousa march, which he calls "Grand Promenade at the White House." His arrangement of the Dvorak largo, from "The New World Symphony," offered as the piece de resistance of the first part of the program, was excellent, but even the artistry of Sousa falls when it comes to filling the want of strings with brass and reeds. Use of the reeds helped and the number was enjoyable, but a few violins and cellos would have made a lot of difference.

After all, it was the Sousa marches that made the real appeal, and Mr. Sousa is in his happiest vein when conducting his own music. He played all the old favorites, "The Washington Post," "Manhattan Beach," "The Stars and Stripes Forever" and a lot more not so well known. Several novelties were offered, including a piccolo trio and a trombone sextet.



Deater Star Oct 8

Springfield Ill  
Herald Oct 8

St Louis Star Oct 7

21

## AIMED THE HORNS AT THE AUDIENCE

**Sousa's Band Makes Big Hit  
at the Powers.**

If John Philip Sousa had not become a bandmaster he could have made of himself a thoroughly successful newspaper man. Last night as in his former appearance here he showed his thorough understanding of his audience and how to please them. Though a comparatively small house turned out to hear him and his famous band he was just as gracious and generous with his encores as if he were playing for 2,000 people instead of 400 or 500.

### PROGRAM EXCELLENT.

The program was an excellent one, affording great pleasure. It was given as published with two exceptions, that the first "Hungarian Rhapsody" (Liszt) was substituted for the "Rustic Dance" from Goldmarks "A Country Wedding," and that Strauss' "Blue Danube Waltzes" was substituted for the "Cortage of the Sirdar" (Ippolitow-Ivanow).

And then, there were the encores. They were myriad, running from two to three for every regular number on the program. And the encores were Sousa's old successes for a large part, with all the swing and rhythm that made them so popular fifteen and twenty years ago.

### THREE SOLOISTS.

The soloists were Miss Virginia Root, soprano; Miss Nicoline Zedeler, violinist, and Herbert J. Clarke, cornetist. Miss Zedeler, who is just a young girl, played Sarasate's "Faust Fantasia" in remarkable style and gave for her encore Dvorak's "Humoresque" with brilliancy. Those who undertook to compare her's with the performance of Mrs. Carl Block, then Miss Jeannette Powers, when she appeared here as soloist with Sousa, said that Mrs. Block was very much better but that Miss Zedeler would undoubtedly make great strides. Miss Root sang very well, much to the pleasure of the audience. Her encore was "Annie Laurie". Mr. Clarke was as popular as ever. He looked like Roosevelt ten years younger and played the cornet with his usual vigor and brilliancy. His encore was the Hawaiian song "Aloha."

### "TALES OF TRAVELER."

Sousa's "Tales of a Traveler" interested everybody. They started out remarkably well and ended up well enough though they did not carry out early indications. The Largo movement from Dvorak's "New World" Symphony was beautifully played by the band, the wood and reeds being substituted for the orchestral strings.

This year the comedy performance was "Everybody's Doing It." It threw the house into fits of laughter. In playing "The Stars and Stripes Forever" Mr. Sousa had his fives and cornets and trombones lined up against the stage and blew just as vigorously at the audience as they could. It nearly blew the house off but it was thoroughly enjoyable.

## 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 Zedeler with great expression and delicacy of fingering. Miss Zedeler gave for an encore "Humoresque" by Dvorak, and in response to the applause which greeted her rendition of this selection she played "Schon Rosemarin."

The programme was as follows:

1. Rhapsodie Hongroise (Liszt).
2. Cornet solo, "The Southern Cross" (Clarke)—Herbert L. Clarke (new).
3. Suite, "Tales of a Traveler" (Sousa)—New.
4. Soprano solo, "The Voice of Spring" (Strauss)—Miss Virginia Root.
5. Largo, from "The New World" symphony (Dvorak).

### Intermission.

6. "Beautiful Blue Danube" waltz (Strauss).
7. (a) Parade of the Tin Soldiers (Jessel) new; (b) March, "The Federal" (Sousa), new. (Written for, and dedicated to our friends, the Australians.)
8. Violin solo, "Faust Fantasia" (Sarasate)—Miss Nicoline Zedeler.
9. Galop Bravura, "Dance of the Cordials" (Sousa).

### Sousa and His Band.

John Philip Sousa and his splendid band gave a splendid concert at the Chatterton 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 Kafir 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 break it gently—the very bold, brazen and altogether rude lilt, "Everybody's Doing It." Sousa imparted a humorous tinge by having it whimpered by the oboe, tapped by the tympanum, guttured 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.

Bloomington  
Paula's Star Oct 10

### 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.



*Peoria Herald  
Oct 11*

## 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 Cortège 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.

*Peoria Herald Oct. 11th*

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 or otherwise) as the fellow who discovered the slide trombone. This weapon had remained for centuries in a sort of innocuous desuetude, when Sousa happened along and loaded it up with crash notes and blatty arpeggios. Since 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.

*Rockford Star  
Oct 12*

order.

## 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 Western World." This was easily the finest of his classical pieces and was greatly enjoyed by all.

*Chicago Inter Ocean  
Oct. 14*

Liszt once wrote a First Rhapsody, Dvorak a "New World" symphony and Wolf-Ferrari "The Jewels of the Madonna." But the audience that filled the seats in the Auditorium yesterday afternoon to hear Sousa and his band showed a decided preference for the bandmaster's own compositions. Sousa's new suite, "Tales of Traveler," who did South Africa and Australia, was well received, but it was the old marches that brought down the house—the "Stars and Stripes" causing an uproar. It is to be regretted—but truth compels the statement that "Everybody's Doing It," with Sousa's own interruptions and interpretations, was the supreme moment of the program.

But the bandmaster's the thing at a Sousa concert, and John Philip was all the heart could desire. Dressed in his best Sunday suit, with a back that betokened the soul of an artistic tailor, he caught the fancy of the house before the first note was sounded. And when he faced about to acknowledge the ap-

plause, the lines of his coat were unbroken, save by the decoration of the Victorian order which the late King Edward bestowed upon him. Telling how Sousa conducted is unnecessary. This year, however, he seems to have made great strides in his left arm and hand movements. Gertrude Hoffman at last has a rival.

Numerous encores lengthened the program until the shades of night were falling, and it seemed certain that the sands of the desert would grow cold before they again played their part in the "Garden of Allah."

One of the happiest memories of the afternoon is the playing of Nicoline Zedeler, a young violinist, whose student days were spent in this city. Her playing of the Sarasate "Faust" fantasia made a deep impression upon the audience. She has splendid technical skill and a fine sense of interpretation. The band gave her a vigorous accompaniment, but she rose above it remarkably without losing beauty of tone. Miss Zedeler is worth watching. With such charm and talent the years should hold much for her.

Another soloist of the afternoon was Herbert L. Clarke, cornetist, who responded to encores until he was breathless. Virginia Root, soprano, was also a favorite.

LOIS WILLOUGHBY.

*Chicago Herald  
Oct 14*

A concert given by Sousa and his band at the Auditorium yesterday drew to that theater a large and applause 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" Fantasia upon the violin.

FELIX BOROWSKI.

*Chicago Tribune  
Oct 14*

### 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 Fantasia," 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.



Madison Star  
Oct 15

#### Sousa Wins Approval.

Patrons of music in Madison were given a treat last night when Sousa's band gave a concert at the Fuller opera house before a fair-sized audience of music lovers. All of his numbers were well received and freely applauded.

The variety of the repertoire of the band was well exhibited last night, the selections which were played ranging from grand opera to weird, light Spanish airs, and including a number of the latest and prettiest popular songs. The great leader scored a hit at the end of the first half of his program, when he played On Wisconsin with variations. For this, he was rewarded with a skyrocket from the gallery.

The soloists who are with Sousa's band are of the very highest class, as well shown by the performance last night. The three, Miss Virginia Root, soprano; Miss Nicoline Zedeler, violinist, and Herbert Clark, cornetist, each responded to several encores and were roundly applauded.

This is the "coming of age" year of what is generally admitted to be the greatest band of them all. It is just twenty-one years since Sousa first organized his band, and began to travel. Madison is very lucky to have the opportunity to hear the greatest of the world's bands and those who attended the concert last night were indeed highly rewarded. Not only in the regular program, but in the matter of encores also, Sousa was very liberal last night, and the entertainment was long, but there was no one

who heard it but was sorry to have the last note die away and the concert end.

Band music is usually so unbalanced as to its different instrumental divisions that 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, "Cris 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 programme.

Winona Independent  
Oct 16

#### AMUSEMENTS.

John Philip Sousa and his band were heard at the Winona Opera house last evening by a delighted audience, and large installments of harmony from classical to rag time were delivered and received in good order.

There is something about the instrumentation and the leadership of Sousa's band that catches the fancy of the hearer and holds him enthralled until the instruments are being enclosed in their cases and the standards folded for the night. It's not so much the infinite grace of Sousa's beating of the time as his easy command of the musicians that strikes one with the most force when viewing his work. Sousa is a natural leader. It isn't necessary for him to tear his hair or throw his baton to get results.

The program last night was as follows:

1. Rhapsody—"First"—.....Liszt
2. Cornet solo, "The Southern Cross".....Clarke
3. Suite, "Tales of a Traveler"  
.....Sousa
4. Soprano solo, "The Voice of Spring".....Strauss
5. Miss Virginia Root.
6. Large, from "The New World" Symphony.....Dvorak
7. Entre Act, "The Jewels of the Madonna".....Wolf-Ferrari
8. (a) Parade of the Tin Soldiers  
.....Jessel
9. (b) The Federal March.....Sousa
10. Violin solo, "Faust Fantasie"  
.....Sarasate
11. Miss Nicoline Zedeler.
12. Caprice, "Folie Bergere"  
.....Fletcher

Encores were generously given—for the band a number of old favorites of Mr. Sousa's own composition, and a few others, as follows: "El Capitan," "Girls Who Have Loved," "The Gliding Girl," "Fairest of the Fair," "Everybody's Doing it Now," "With Pleasure," "Stars and Stripes Forever," and "Manhattan Beach." The score for "Everybody's Doing it Now" was fantastically written and occasioned much merriment.

Mr. Clarke's encores were "Moonlight Bay" and "Silver Threads Among the Gold." The former number contained a harp accompaniment that was much admired. Miss Root's encore number was entitled "Sweet Miss Industry," and Miss Zedeler's were Dvorak's "Humoresque," and "Schon Rosmarin." The work of the soloists was appreciated to the full.

Minneapolis Tribune  
Oct 18 23

#### 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 Schoenfelt 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 Tschalkowsky 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 Fache" 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 Fantasie" 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," Entre-act from Wolf-Ferrari's "Jewels of the Madonna," a novelty by Jessel called "Parade of the Tin Soldiers" and Caprice, "Folie Bergere" by Fletcher.



## "PUT 'SHUDS' IN THE MUSIC," SAYS SOUSA, TELLING HOW TO WRITE JUNGLE TUNES

"Shud" Is a Small Shudder,  
 Bandmaster Explains on  
 Leaving City.

With his whiskers out just as "sassy" as ever, his bald spot nearly covered, and his head full of Kaffir harmonies, John Philip Sousa, who, after his return from a world tour announced just a year ago in Minneapolis that he was going to give the world a Hottentot Hotstep, left Minneapolis today after two concerts yesterday.

Sturdily he denied that to get the South African sound and rhythm into his new music he had pounded on an empty pork barrel with a baseball bat with his left hand while setting down the notes with the right.

"Nothing of the sort," he said. "Not like that at all."

"Shuds and shivers are concealed in all the savage music. What? Don't know what a shud is. Well a shud is just a little shudder. It starts out to be a shudder, but the savage music moves so fast that another emotion overtakes and half crushes it, and it becomes a shud instead."

"The way to compose South African music is like this: first evolve harmonious syncopation, then introduce the wierd, hollow, persistent, time beating of the savage. Last year after I had studied the Indian and South African tribal music, I set to work upon a suite to embrace the impressions I had received. In it I have introduced the Kaffir music."

### Guards Technical Secret.

Mr. Sousa courteously declined to say how he produced the effect of the music that would be appropriate to the occasion of the eating of an American missionary by a hungry tribe. But he said it was great and original music.

"Minneapolis is the place where the idea first got into working form in my head," said the bandmaster. "When I was in the savage lands I studied the savage music, and tried to learn if there was basic form to it. Just a year ago in Minneapolis, at the Radisson, I met two theatrical people whom I had not seen since leaving South Africa and when we got talking over old times I decided to put some of the South African music into my next composition."

The march maker carefully guarded a satchel, entrusting it to a porter with a look of admonition and an expression of solicitude. Could it be diamonds? No. Sousa wears whiskers, not diamonds.

Someone in the Sousa party said it was the band leader's latest composition, in the making process.

Was it full of shuds?

Mr. Sousa smiled, but would not



*St Paul Pioneer Press  
 Oct 19.*

### 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 Tschaiikowsky, 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 Afrie 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.

J. McC. B.



Phila Bulletin  
about Oct 10

Red Wing Union Press Oct 17.

25

aving.

### Hoo's Hoo

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 minions rend the air to smithereens and bits? Who lays your Alexander low as leader of the band? John Philip Sousa, E-S-Q. ye King of Music-land.

## SOUSA'S BAND A RARE TREAT

WORLD-FAMOUS MUSICAL ORGANIZATION GIVES A BRILLIANT ENTERTAINMENT.

### EXCELLENT SOLOISTS

The Audience Delighted and Charmed with the Popular Program Spiritedly Executed—Cornetist, Soprano and Violinist Add Much to Joy of the Evening.

A capacity house greeted John Phillip Sousa and his wonderful band, last evening, at the Red Wing Auditorium.

There is only one Sousa in all the world. Any audience which has the pleasure of sitting under the magic spell of his most brilliant band of trained musicians which fascinates, and charms and delights, all kinds and all ages of people, as no other band of modern times has been able to do, is indeed fortunate.

Even the thought of criticism is utterly dispelled in the presence of this great organization which, wherever it goes, by whoever heard, gains but the one verdict: "It is simply delightful."

#### Audience Delighted.

The audience last evening from the first clear notes which rang out with such melodious clearness in Liszt's Rhapsody to the last glad echoes that died away from Fletcher's "Caprice," enjoyed every moment of the great entertainment.

To the musicians perhaps the "Largo," from "The New World," symphony and the new number, "The Tales of a Traveler," composed by Sousa himself, were of the most interest but to the audience at large the attraction was in the more vigorous marches, Sousa has well been called "The March King." Every number was enchored and when "The Gliding Girl," "The Girl That Loved," "Manhattan Beach," "El Capitan," and other old favorites were given in response to the appreciation of the audience the joy and swing of the music was intensified. "Everybody's Doing It," was given in such a rollicking and merry manner as to encourage the contagion of enthusiasm which was prevalent and the climax was reached when "The Stars and Stripes Forever" reverberated through the hall with a swing and harmony that was magnificent. After the whole band had played it, a trio of band players came to the center of the stage and played parts of it

again. They were reinforced by cornets and trombones until the whole ended in a forte finale that stirred the patriotic impulses of every listener to the utmost.

#### Splendid Solo Work.

Miss Virginia Root, the soloist, in rendering "The Voice of Spring," from Strauss, evidenced a soprano voice of remarkable range and beauty, fine cultivation and splendid expression. In response to an encore she gave "Annie Laurie," and in this old and never failing favorite she demonstrated again her capacity for rarely excellent work.

Herbert L. Clarke in his solo work on the cornet was superb in his mastery of his instrument and is so fully recognized as one of the world's greatest cornetists that comment is superfluous.

Miss Nicoline Zedeler, in her violin solo, "Faust Fantasie," from Sarasate, captured the audience with the great feeling and harmony with which it was interpreted and when she gave in response to the hearty appreciation which the audience gave her first effort that universal favorite "Humoresque," from Dvorack, she charmed all by the wealth of tenderness and emotion which was expressed.

Not only in the rich volume of music, so spiritedly and beautifully rendered by all who participated, but in the grace and precision of the movements of the great band master himself as well as by every member of the organization was there fascination. Sousa moves about with such elegant grace and masterfulness that the charm and power of his personality pervades everything, every moment of the time. One of the most noted members of his band is Mr. Norrito, the clarinet soloist, to whom Sousa looks to give the keynote of all the music rendered. It is Norrito who leads every other instrument and his individuality and artistic interpretation has done much to make the organization achieve its great success.



26 Duluth Tribune Oct. 21.

# 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," "Fairiest 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 largo from the "New World" symphony by Dvorak. The original selection was a Bohemian's view of America—the new world. Sousafied, it is 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, violiniste, 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 selection "Faust Fantasie," 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. Clarke, 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," "Fairiest of the Fair," "Everybody's Doing It Now," "With Pleasure," "The Stars and Stripes Forever" and "Manhattan Beach" were given as encores.

Attractions at the theater may come and go but every time we have one like Sousa's great band the educational advantage that the people of the copper country receive is enough to call for commendation. We have some mighty good bands right here at home. There are, however, none in the wide world, that compare with Sousa's and there is no director whose work is quite up to the class of John Phillip Sousa. His own music is the best the band does, too. And it is a joy and a happiness and a real pleasure to have the opportunity to listen to the delightful concert programs which his magnificent organization brings to our copper country. It is the same incomparable Sousa.

Duluth Herald Oct 21

# HUNGRY FOR SOUSA MARCHES

## Big Audience at Lyceum Gives Band Leader an Ovation.

Every number on the John Phillip 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 tuneful "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.

House Oct 22  
Duluth



Hancock Mercury  
Nov. 22

Menominee Herald Oct. 25

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#### CHASSELL BAND BOYS HAPPY.

Youngsters Meet Greatest Bandmaster and Hear Good Advice.

The members of Professor Mitchell's Chassell Boys' band are about the happiest youngsters in the copper country at this minute. The boys have a good band, one that is improving steadily because all of the members, for the most part Chassell school boys, are interested in their work. Professor Mitchell and some of the business men of Chassell made it possible for the boys to come up to Hancock yesterday to hear the Sousa's band matinee.

This alone would fill the cup of happiness of most juvenile band men, but the Chassell boys' cup overflowed when it was made possible for them to go on the stage at the close of the matinee and personally meet John Philip Sousa, the march king. Mr. Sousa greeted the boys pleasantly and gave them a short discourse on the matter of making a success of the profession of music. He is now enshrined in the hearts of the Chassell boys as a greater man than ever before.

Calendar Mercury Herald  
Oct. 24

John Philip Sousa, his band and his soloists were given an inspiring welcome at the Marquette Opera House last evening by an audience that filled the theater from the front rows in the lower floor to the top tier in the gallery. It listened to one of Sousa's characteristic semi-classical programs, in which popular music predominated largely because of the numerous popular old Sousa marches played as encores. Of the band numbers the Largo from Dvorak's "The New World" symphony and Jessel's "Parade of the Tin Soldiers" were received with the most marked signs of approval, though, to be sure, the house was in a continual state of applause from first to last number. A fantastic arrangement of "Everybody's Doing It," in which the resources of the entire instrumentation of the band were exhausted, was another unique number that met with unbounded approval. The soloists, Miss Virginia Root, soprano, Nicoline Zedeler, violinist, and Mr. Herbert L. Clarke, cornetist, were cordially received. Miss Zedeler's playing of Dvorak's "Humoresque" as an encore to her principal number, a brilliant performance of Sarasate's technically exacting "Faust Fantasie," was one of the most satisfying numbers of the entire program.

And the copper country will gladly welcome John Phillip Sousa and his wonderful band just as often as they visit us.

## SOUSA TALKS OF TRAVELS

Bandmaster Has Covered Six Thousand Miles in Last Fourteen Months.

### AMERICAN IS UBIQUITOUS

Says "Star Spangled Banner" Is National Anthem by Preference of People.

Astounding success—it can hardly be called less than that—which has met the presentation of Sousa and his musical organization at all points the globe, is due in large part to Sousa's magnetic personality! that if we may judge the man from the way in which he receives callers at from the statements of the musician in his band. The master leader is favorite with his men from the man who plays the smallest piccolo to the German who works at the big drum. All unite in words of the highest and this in fact is evidenced of his man and, in fact is evidenced, when it is known that a large number of the men who played here six years ago, were still with the band last night.

During the short intermission last evening, after the world famous director had bowed his appreciation to his audience, he came into the wings smiling and treading his way through a maze of open trunks at stage properties, made his way across the back of the stage to his dressing room stopping on the way to speak a word of cheer to the women soloists of the company. As he entered his room he was hailed and asked for a word two for the Herald-Leader.

"Certainly, come into my room," he said, opening the door.

#### Countrymen Everywhere.

He took a chair and asked the reporter to do likewise.

"I hardly know how to begin," he said with a pleasant smile, "as every day brings its new experience. During the last fourteen months, we have covered over 60,000 miles, and in that time we have played in the jungles of Africa, the volcanic regions of New Zealand, and, in fact practically every city or place of importance in the world.

"One thing which particularly impressed me during our trip in South Africa where we played at all the points of interest which were made prominent by the Boer war, was the number of young Americans, graduates of our home institutions, who are holding high and responsible positions in the large business enterprises there. The chief engineer in the diamond mines at Kimberly, is a California boy, and, at all points, the American is seen at the head of large undertakings.

"That we have been so successfully received, I attribute in large measure to my compositions which had preceded me. These marches were like the white winged couriers, and wherever we went we found the people well acquainted with 'El Capitan' and 'Stars and Stripes' which they called for in the most out of the way places on the earth.

#### Is Confirmed Traveler.

"Do you feel the 'Wanderlust' strongly?" he was asked.

Sousa smiled—it had hit him in a vital spot. He is a confirmed traveler. He proceeded to explain.

"I believe that every man with an ambition has the Wanderlust; he will not be confined to geographical lines. Twenty years ago the statement had been made that an American band would make five successful tours of Europe, he would have been derided and yet we have made that number."

Musical Courier  
Oct. 23

#### SOUSA BAND AT HIPPODROME.

Since their famous tour of the world, Sousa and his band have been heard in New York but once, last December, nearly a year ago. The mere announcement of a Sousa concert always is hailed with delight, and because of the fact that so many months have elapsed since New Yorkers have been privileged to enjoy a Sousa band concert, the knowledge that the great band with eminent soloists will be heard in a concert at the Hippodrome, Sunday evening, November 10, is certain to create a wave of enthusiasm in advance among lovers of Sousa's music and of his performances of the scores of other composers. His new suite, "Tales of a Traveler" (first time in New York), besides many other novelties, will be on the November 10 program. The soloists are to be Virginia Root, soprano; Nicoline Zedeler, violinist, and Herbert L. Clarke, cornetist. These artists accompanied the band on its famous tour around the world.



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Essexville Press  
Oct 25

Fond du Lac Commonwealth  
Oct 26

Milwaukee Free Press  
Oct 27

# SOUSA WAS MOST PLEASING

Probably one of the most enthusiastic and appreciative audiences to gather at the local opera house this season was that of yesterday afternoon, when Sousa and his band made their appearance here.

The entire organization played with the same feeling and inspiration which has for years been so clearly manifested. The band, to show their appreciation of the applause given them by the audience, responded with several encores.

The grace and feeling with which Sousa directed his band was especially noticeable by the audience.

Miss Virginia Root the soloist who accompanies the band and appears in vocal numbers possesses a voice of wide range and of unusual clearness and was repeatedly called back by the audience.

Miss Nicoline Zedeler, the violin soloist who accompanied the band, made an especially big hit and was called back three consecutive times, and each time was greeted with much applause.

Although the announcement had been made that the program would begin at 3 o'clock, it was found necessary after Sousa arrived to begin at 2:15, and consequently a number of people missed about half of the program.

Milwaukee Journal  
Oct 27

## 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.

## NOTED BAND PLEASES

John Philip Sousa Interprets Delightful Program at Henry Boyle Theater Friday Evening.

John Philip Sousa, assisted by Miss Virginia Root, soprano, Miss Nicoline Zedeler, violinist, and Herbert L. Clarke, cornetist, won new favor Friday evening when his splendid musical organization appeared at the Henry Boyle theater and gave a program of unusual excellence. John Philip Sousa handled the baton as effectively as on previous visits in Fond du Lac. The program was opened with a Rhapsody "First" by Liszt, which was followed by a well executed cornet solo by Herbert L. Clarke. An encore was demanded. Miss Root appeared to good advantage, and being encored responded with a rendition of "The Faithless Knight." Miss Zedeler's assistance with the violin was one of the delightful features on the program. Her encore "Humoresque" by Dvorak with harp accompaniment was sweet and pretty. The largo from the "New World Symphony" brought out the reed instruments with plaintive sympathy. As an encore the band played "Everybody's Doing It" much to the amusement and entertainment of the audience. The program was as follows:

- Rhapsody, "First" ..... Liszt
- Cornet solo, "The Southern Cross" (new) ..... Clarke
- Mr. Herbert L. Clarke.
- Suite, "Tales of a Traveler" (new) ..... Sousa
- (a) The Kifir 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 Terra
- (a) Parade of the Tin Soldiers (new) ..... Jessel
- (b) March, "The Federal" (new) ..... Sousa
- Violin Solo, "Faust Fantasia" ..... Sarasate
- Miss Nicoline Zedeler
- Caprice, "Folie Bergere" ..... Fletcher

## 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 Fantasia," her selection, she followed as an encore with an admirable rendition of Dvorak's "Humoresque."

J. MAC.



Milwaukee Sentinel  
Oct 27

## BIG HOUSES GREET SOUSA

Plays to Capacity Saturday Matinee and Night.

Sousa—John Philip—his band, "Stars and Stripes Forever," with trombones and piccolos to the front—all these and then some sojourned with two capacity houses at the Pabst Saturday matinee and night.

Erect and lithe as ever, with all those inimitable Sousaisms spontaneous as though conceived on the instant, Sousa carried his auditors across Afric veldts, over Australian harbors and through a grand promenade at the White house, the vehicle being his own latest suite, "Tales of a Traveler."

Liszt's first rhapsody, the Largo from Dvorak's "New World" symphony, with its wonderfully mystic theme on the cor Anglais, and an entr'acte from Wolf-Ferrari's "Jewels of the Madonna," were the heavier numbers of the night program.

Herbert Clarke electrified his hearers with cornet pyrotechnics as well as melodies, displaying his wonderful tone. Triple tongue, wizardly, astonishing arpeggio progressions and marvelously velvetlike pianissimos, sometimes aided by muted bell, won salvos of applause.

Other solos interspersing the strictly band numbers were by Miss Virginia Root, soprano, and Miss Nicoline Zedeler, both being recalled emphatically.

Chicago Tribune  
Oct 28

### 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.

Chicago Tribune  
Oct 28

## From Sousa to Brahms at Sunday's Concerts.

BY GLENN DILLARD GUNN.

**A** MUSICAL "Pilgrim's Progress" was the portion of the professional concert-goer Sunday afternoon. His duties began cheerfully with the syncopic peccadillos of Sousa and his accomplices at the Auditorium, where the listeners were few and enthusiastic; they ended depressingly with the questionable examples of American song selected by Mme. Rappold to close her recital in the Studebaker, where there were fewer empty seats and where the applause was as generous; and they included the debut of Mrs. Sybil Owen-Hartley at the Whitney Opera house, where the audience was small but equally appreciative.

As usual, Sousa's program was most valued by the audience for those numbers which did not appear upon the printed list. This began with an overture entitled "Robespierre," by Litoff. Its creator achieved fame among composers as the publisher of cheap editions of the classics. Also he became rich. The noisy banality of this composition constitutes its especial recommendation to a place in the repertory of the brass band. But its unpleasant impression speedily was dissipated when Sousa plunged joyously into the rhythmical tangles of the "King Cotton" march, to which, it must be confessed, the old Adam in us all is irresistibly drawn, despite years of chastening discipline. It remains only to be regretted that Sousa has permitted his band to deteriorate, both as to the quality of the tone and the precision of the ensemble.

South Bend News.  
Oct 29.

### 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 Fantasia 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, "Folies Berger," closed the program.

Kalamazoo Press  
Oct 30

## SOUSA'S BAND MAKES ANOTHER HIT HERE

John Phillip Sousa of national fame and his wonderful organization of musicians, arrived in this city this afternoon at 1:15, delighted a good sized audience at the Fuller theater, and left immediately for Battle Creek where they will give a concert this evening. As is usual, when Sousa and his band appear in this city there was a large audience, and there was the usual amount of enthusiasm over the work of this band master of his splendid musicians.

Elkhart Press  
Oct 30.

## SOUSA AND FAMOUS BAND DELIGHT BIG AUDIENCE

Total of Twenty Numbers Heard With Infinite Pleasure—Director Himself in Charge.

Sousa and his wonderful band delighted a big audience at the Bucklent last night. The balcony was crowded, and most of the lower floor's empty seats were those nearest the stage.

The program as published in Tuesday Review was rendered in full—nine numbers—and the enthusiastic applause evoked a total of eleven encores during the evening. Mr. Sousa himself wielded the baton and displayed that marvelous control over his big organization which has made him and it world-famous.

Most of the encores were popular Sousa successes, such as "El Capitan," "The Gliding Girl," and "The Stars and the Stripes Forever." The vigorous opening of the last named prompted a storm of handclapping, and the patriotic fervor of the audience was stirred to a remarkable degree before the finale.

The soloists—Miss Virginia Root, soprano; Miss Nicoline Zedeler, violinist; and Herbert Clarke, cornetist, were accorded receptions that must have convinced them of the thorough appreciation of their genius.

Large as was the patronage, it was far from adequate to meet the average daily expenses of the band—capacity business would not have done that, at the prices charged here. It costs an average of \$800 per day to keep this magnificent band on the road. Two performances were given yesterday—at Benton Harbor in the afternoon and here in the evening. Rain at Benton Harbor prevented may prospective patrons from attending.



Grand Rapids  
Herald Nov. 1

#### 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 Tschalkowsky 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 is 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, violiniste, 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.

Battle Creek  
Oct 31

#### SOUSA'S BAND JUST AS POPULAR AS EVER HERE

Late Train Detained Great Musical Organization, But Appreciative Audience Was Well Repaid.

A late train on the Michigan Central marred the pleasure of the Sousa concert at the Post theater last evening, and an appreciative audience was compelled to wait until after 9 o'clock for the concert to begin. But it was worth waiting for. Sousa and his band have always been Battle Creek favorites, and they retained their hold by their performance of last night.

Sousa's band is typically American. By this it is not meant that a partiality is shown for American composers, but the band does not fear to mix popular music, as distinguished from the classic, in its programs, sufficiently to make them enjoyable to an entire audience. The Sousa arrangement of "Everybody's Doing It" was as tuneful as it was amusing, and affords a fair illustration of the Sousa skill in appealing to the popular taste. The program contained quite enough of the more pretentious music to make up for the lapses into the lighter airs.

The soloists of the organization delighted the audience quite as much as the band itself. Herbert L. Clarke, whose reputation as a cornetist is quite as great as the band with which he has so long been associated, delighted the audience with a new composition of his own, "The Southern Cross," responding to an encore. Miss

Virginia Root was the soprano, and her singing was one of the most pleasing features of the concert. Equally enjoyable was the work of Miss Nicoline Zedeler, violiniste, whose interpretation of "The Faust Fantasia" was enthusiastically received, necessitating an additional selection.

The band as a whole maintained its reputation and caused the audience to quite forget its early disappointment at its late arrival.

Charland Leader  
Nov 4

#### 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, Tschalkowsky'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.



# 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 sniffers 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 Litolf, 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'Hoffman" 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 encores 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 Tschalkowsky'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.



# John Philip Sousa Made a Fizzle of His First Performance He Has Reformed Into Colossal International Money

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 al-

though 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 until the next day."

National Figure.

But Sousa's failure seems to have been soon overlooked, because he soon became leader of the school orchestra. The orchestra went for a brief tour and he was the proud little chap who stood before the other boys with baton in hand. Then he got a position as leader of other orchestras, after he left school, and finally he became bandmaster of the United States Marine band, the "national band of America." He conducted this band at the White House under five presidents—Hayes, Garfield, Arthur, Cleveland and Harrison, and soon became a great favorite with officials around the capital. For example, old Sir Julian Pauncefoot used to have him come to the British embassy on Victoria's birthday and play "God Save the Queen." Other governmental representatives paid him similar tribute, and he rapidly gained an international reputation, before he had ventured far from the American capital city.

Famous Marches.

About this time, however, his fame was greatly increased by the publication of "The Washington Post" and the "High School Cadets," which struck the country as "the right thing at the right moment," and rapidly became "household words" around the earth. It is interesting to hear Sousa tell what he received for these compositions. He signed away the sole rights of publication for \$35, and although a fortune has been made from them in the years that have passed, he never got another cent. But while he didn't get any royalties, he did receive the inspiration for what has made him a famous character, a rich man, and a public benefactor. Then and there he founded "the world's best band," which nowadays individually and severally shakes hands with friends at the railway station and starts away on a half-million-mile tour of the globe, without thinking of it as anything remarkable.

Sousa has probably traveled further than any musician who ever lived. One who keeps track of his dates will be surprised to glance at his itinerary. Tasmania, South Africa, Australia, Siberia, London and Chicago. He is a sort of traveling publicity agent for America, as Sarah Bernhardt is for France, because where he goes, his music becomes a fixture of programs—or rather, nowadays, he finds when he lands in some outlandish point of the earth that his compositions are well known and have been played before enthusiastic multitudes before his coming.

An Institution.

Sousa is more than a band master, more than a composer of popular music—he is an American institution. He is the best friend that homesick



# ce Before the Inmates of an Asylum; Now, Though y Maker and 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.**

the first time he was presented to the King of England, King Edward. "Not in the least," he replied, "I had met gentlemen before."

Sousa has a nice fund of anecdotes concerning his habit, which he has now partially outgrown, of permitting the audience to send requests for certain selections. He says there was more than a surface meaning in the note from a man in the audience out west who wrote: "Damn Wagner; play 'Liberty Bell'." In New Orleans he received a note: "Dear professor, please play 'Love's Own Sweet Song'; I've got my girl to almost the sticking point and that will fetch her, I'm sure." Another note said: "The young lady with me requests me to ask you to play the 'Ice Cold Cadets,'" and Sousa suspects that he and she meant the "High School Cadets."

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.

## Is After Variety.

"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."

Sousa is a dynamo of energy. He has conducted over 9,000 concerts, always appearing personally with his band whenever it appears. This perhaps entitles him to his claim that he has conducted more concerts than any man in the history of music. He has literally brought music to millions of people. Once he scored the extraordinary figure of 100,000 people in his audience in one day. People who didn't usually like music, like Sousa's band. It is the same under tropical palm and in snow-banked concert hall, in the plazas where black-eyed girls twirl the hibiscus flower in the black mantilla, or where smart society eats raw herring for supper. Sousa is about the most universal and international thing that America has produced, excepting the cocktail, and to paraphrase a smart remark of George Ade, Sousa not only follows the flag but sometimes precedes it.

Americans ever had. Americans sit around the band stands in the Philippines, hear the Sousa marches played by native or military bands, and feel the way the old chap did in the song when he "sighed for his old Kentucky home." There's something Yankee about the music that brings a mental picture of everything that is good and pleasant in American life. When the band at Panama City plays Spanish airs, the natives are pleased and promenade in step to lilting airs; but when the band plays the Sousa marches, the natives applaud wildly, the Americans come on the train from all across the isthmus. It gives them a pretty mental picture of home life in America. Sailors in the American navy prefer Sousa marches when they are on long world cruises. "The Stars and Stripes Forever" became almost a national melody during the Spanish-American war. British people like Sousa's marches better than anything else with the Yankee ring to it, excepting Yankee gold. You hear these compositions in the public gardens of Copenhagen, Naples, Calcutta, Tokio and Shanghai.

## He is Modest.

And yet the man who is responsible for this international acclaim, is a somewhat retiring individual, although you wouldn't suspect it to observe him before his band, where he stands like a peacock with its tail spread before a mirror. Even in this day of grace and when journalism seems to seek out the minutest detail in the private lives of the celebrated, little is known of the private life of Sousa. Without a doubt Sousa isn't his real name at all, and as for his age, well, it's safe to venture a guess that he's the youngest man of his years on the American continent. He has written three successful comic operas, "The Charlatan," "El Capitán" and "The Bride Elect." Rumor says that he is writing another, but at the rate he travels across the world, giving matinee and evening performances, usually in two cities in the same day, not much time is left to him for composition.

And he is a novelist. Pin him down and ask him if he'd rather be a successful novelist, as I did once, than a famous band master, and you strike his "weakest link." But I didn't think of the consequences of the question. "Have you read my books?" he asked, which brought an answer in the negative. Not even "The Fifth String" which the stores reported for a long time as one of the "six best sellers." "Scandalous," he replied, and seemed really agitated. He called a bell boy from the hotel, placed a bill in his hand, gave him instructions to go to the nearest book store, purchase a copy of each John Philip Sousa book in stock, and be quick about it. After he had scribbled an autograph, he said: "There, never say again that you haven't read Sousa's novels."

But the shoemaker should stick to his last. Sousa is a better composer and band master than novelist.

## Lucky Traveler.

Although he is constantly traveling, he seems to be the best life insurance risk in the world. In something like fourteen years of going up and down and across the world, he has had one accident, which he refers to as "one of the striking events of his career." And it wasn't anything more than a shaking up, so that he was quickly about inquiring after the safety of his men.

I asked him if he wasn't frightened





JOHN  
PHILIP  
SOUSA.



Canton Ohio Repository Nov. 5

## 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 "Liebesfreud," by Kreisl.

Only two of the numbers on the program were classical. These numbers were "First Rhapsody," by Liszt, and "The New World," a largo symphony, by Dvorak. Many of the selections were compositions lately published.

Rome Sentinel  
Nov. 6.

## SOUSA'S BAND AT THE LYRIC

LARGE AUDIENCE ENJOYED ARTISTIC CONCERT.

A Diversified Program That Met the Tastes of All—High Class Music Interspersed With More Popular Forms—Many Encores Responded to

John Philip Sousa and his world-famed band gave an excellent concert in the Lyric Theater on Thursday evening before a large and responsive audience. That great director, who has appeared before so many of the crowned heads of Europe and who has been received in many of the foreign countries with all the honors that can be bestowed upon a talented man of music, is making many new friends on this tour through the United States. He added largely to his number of admirers in this city on this visit.

Of the band, it has been truthfully stated by musicians who know, that Sousa's is a mark in musical perfection for all other bands in the country to strive to attain, and until now not one has succeeded in reaching the goal. Mr. Sousa selects the most talented men that can be obtained and then under his masterful direction and inspiration they are welded into a body of musicians who for perfect technique, harmony and accuracy of rendition have no equals.

The program was sufficiently diversified to please all the large music loving audience. For those who preferred the difficult and higher class music there was a rhapsody, First, Largo, from the New World Symphony, The Jewels of the Madonna, Folie Bergere and several others of recognized merit.

For those who preferred the more popular forms such numbers as El Capitan, Moonlight Bay, Manhattan Beach, Girls Who Have Loved, The Gliding Girl, The Philosophic Maid, Everybody's Doin' It, The Federal March, The Dance of the Sylphs, The Stars and Stripes Forever and the Carnival of Venice more than pleased. Mr. Sousa was extremely generous with encores and nearly all of them were compositions of his own which had been known as popular successes the country over.

Aside from the band Mr. Sousa has three soloists of high rank in their respective lines of music. Herbert L. Clark, the cornetist, is rated as one of the finest in the world and it was a pleasure to hear him on Thursday evening. The Southern Cross was his first selection and for encores he gave Moonlight Bay and the Carnival of Venice. His toning seemed absolutely faultless and the manner in which the band sustained him during his renditions brought out all the possibilities of the cornet.

Miss Virginia Root, soprano soloist, sang The Voice of Spring and The Fairest of the Fair in a finished manner. She has a remarkable voice and showed it in all its wonderful range and power in those numbers.

Miss Nicoline Zedeler, the violiniste, is the most gifted young woman who has appeared in Rome in a long time. She is a wonderful performer on the violin and proved it in the rendition of Faust Fantasie, The Dance of the Sylphs and Humoreske, Dvorak.

Every number was liberally applauded and although the program seemed unduly long to many, it was due to the great generosity of the director, who showed that he desired to please his audience in every way and gave it an encore nearly every time that there was an indication that one was desired.

The band travels in three large special cars and the members are provided with all the comforts and even luxuries that the best hotels could offer. The cars were taken to Utica at 9:51 this forenoon and this evening the band will give a concert in the Majestic Theater in that city.

Buffalo Express  
Nov. 7

35

## BIG CROWDS HEAR SOUSA

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 Goetterdaemmerung; the Largo, from Dvorak's New World Symphony, and, notably, in Tchaikowsky'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.



36 Buffalo Courier Nov. 7.

## 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 this 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 Schoenfeldt, 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 Gotterdammerung," 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 Fantasy," received a flattering tribute from the audience and was recalled. The programme closed with Fletcher's Caprice, "Folle Bergere."

Utica Star, Nov. 8.

## UTICAN LED 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 Zedler 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 solos 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.

Syracuse Herald Nov. 10.

## SOUSA'S BAND IN TWO PERFORMANCES

Sousa's band gave two concerts at the Wieting yesterday which were greatly enjoyed by the admirers of the noted band leader. Sousa's band is to-day more attractive than ever, owing to the uncomparable skill of its great conductor. The selections rendered yesterday were in the highest degree impressive and attractive. Sousa was assisted by Miss Virginia Root, soprano, and Miss Nicoline Zedler, violinist.

Miss Root, who possesses a dainty and pleasing personality, is a delightful singer. Her vocalization is brilliant and her artistry is much in evidence. Miss Zedler, violinist, produced some beautiful tonal effects and her selections were rendered with charming simplicity.

Sousa's band programme was replete with selections of a varied and interesting character. His most pretentious number was Siegfried's Death from "Gotterdammerung," which was played with notable skill and finesse and was to a very notable degree impressive and artistic.

Besides the selections of a classic character, popular arias were rendered which elicited much applause. The band played for an encore "The Gliding Girl," which was greeted with great applause, and Miss Root sang a selection from "The Goose Girl," which delighted the audience. The programme contained many new and popular selections, and Mr. Sousa was generously applauded after each.



*N.Y. Herald Nov. 11.*

## 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 a-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.

*N.Y. Times Nov. 11*

## 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. Clark, 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 Traveler"; 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 Jewels of the Madonna," and Fletcher's "Folies Bergères" caprice.

*Berkshire Eagle Nov. 11*

## 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 necessitates a sale of practically every seat in order that any profit may be realized.

*New Haven Register Journal Nov. 11 37*

## SOUSA'S BAND

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 Ell 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 Fantasy 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.



Pattsville Nov. 14



Clarence J. Russell, cornet player in Sousa's band who played a solo at the matinee concert yesterday afternoon, which was one of the most enjoyable numbers on the program.

# 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, "Folle Bergere."

For encores which were enjoyed as much as the regular program Mr. Sousa played: "El Capitan," "Silver Threads Among the Gold," "The Gliding 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 of 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 clarinetists, 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 24 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.

Schenectady Gazette  
Nov. 15

A big audience, including a lot of standees heard Sousa's concert at the Van Curler last night and was just as delighted as Sousa's audiences always are. The big stage was quite filled by the many members of the big band and the Van Curler proved a very appropriate place for this sort of music though it is meant for outdoors. Mr. Sousa was his usual graceful and charming self, leading his band through their many excellent performances. The opening number, Liszt's first rhapsody, showed what the band could do with the more classical sort of music.

Herbert L. Clark's wonderful cornet playing was heard with the greatest pleasure in his solo numbers. A truly Sousa number was the "Tales of a Traveler," by the great leader and composer himself. There was an air in that number, carried mostly by the soft sounding oboes that returns pleasantly to the memory. Sousa is very generous with encores and gives the popular numbers that everybody knows and likes. Good old "El Capitan" was the first encore and among the others were "Moonlight Bay," the "Gliding Girl" and many more.

The soloists of the company were very well received. Miss Virginia Root, soprano, sang "The Voice of Spring," Strauss, in which she pleased her audience very much and a charming little encore, "The Goose Girl," by John Philip Sousa. The violinist, Miss Nicoline Zedeler, was received with much enthusiasm. After giving a charming rendition of the "Faust Fantasia," by Sarasate, she returned and played delightfully Dvorak's "Humoresque" and when called back again played "Liebe's Freud," Kreisler. The band played so many fine numbers that it would be quite impossible to choose the favorites. Enough to say that Sousa's band played with its usual success.



Albany Knickerbocker  
Nov 16

## SOUSA CAPTIVATES ALBANY AUDIENCES

King of Band Masters Gives  
Two Concerts at Har-  
manus Bleeker 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 Bleeker 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 calisthenic 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 "Faustic 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."

Fitchburg Sentinel  
Nov. 18

## SOUSA'S BAND IN CITY HALL

Large Audience Enjoys Program  
Presented by the March King  
and His Organization

Lovers of a concert band were deeply gratified, Saturday evening, when John Philip Sousa and his band, assisted by Miss Virginia Root, soprano; Miss Nicoline Zedeler, violinist, and Herbert L. Clarke, cornetist, appeared in city hall for a brief stop in their whirlwind tour of the country. The railroad wreck near the depot caused a delay of nearly an hour in commencing the concert, as the baggage was held up by the smash-up. Despite the long wait the fair-sized audience sat patiently and then rewarded the musicians by enthusiastic applause at the conclusion of every number.

The program was a typical Sousa arrangement and naturally the band proved perfect in every detail. The talented leader is still as impressive, magnetic and commanding as ever and the large body of musicians responded to his every demand with perfect precision. The organization has occupied an enviable position among the leading bands of the country for years and its concert of Saturday was fully up to the standard of the past.

A well-balanced organization, familiar with all the compositions, responsive to every demand of an exceptional leader, the band succeeded in delighting every auditor. The accompanying artists were most capable and aided in making the concert one of the most enjoyable of the many given here by the band. Miss Root had an opportunity to display the wide range of her soprano voice in "The voice of spring," which called for unusual ability. Her encore number, "The goose girl," by Sousa, was a delightful, dainty little gem and pleased fully as well as the opening selection. Miss Zedeler proved to be a most skilful violinist, playing the "Faustic Fantasia" by Sarasate in a most commendable manner, while her "Humoresque," by Dvorak proved a most pleasing encore selection.

Herbert L. Clarke, the cornetist, proved just as big a favorite with the audience as in the past and received a most enthusiastic greeting. He played a new and original selection, "The Southern Cross," during which he displayed his wonderful and complete control over the cornet.

The band numbers contained many new selections such as "The tales of a traveler," by Sousa, "The Jewels of Madonna," by Wolf-Ferrari, "Parade of the tin soldiers," by Jessel and "The Federal march," by Sousa. Other numbers included a rhapsody, "First," by Liszt, the largo from "The new world" symphony by Dvorak, and the caprice "Folie Bergere," by Fletcher. As usual the audience demanded encores after every selection and, as in the past, the band responded with the favorite Sousa marches and selections. In addition to the "El Capitan," "The Stars and Stripes forever," and other well known marches, some new Sousa selections such as "The gliding girl," "The fairest of the fair," and "The girls who have loved," all selections of unusual sweetness. One of the novelties was the rendition of "Every-

body's doing it," which was given in many different ways, showing the possibilities of the tune when played by such a superb organization.

Although the concert wasn't over till nearly 11 o'clock it held the attention of the audience till the end. They played in Gardner in the afternoon, went to Lowell Sunday afternoon, and in Boston at night.

Fitchburg Daily News  
Nov. 18

## MR. SOUSA'S BAND PLEASES AUDITORS

Although their baggage was delayed nearly an hour by the Boston & Maine wreck Saturday night, John Philip Sousa and his band finally were enabled to give a concert at City Hall, which was thoroughly enjoyed by about 600 auditors.

The program in itself was not long, but with an exceedingly liberal number of encores, it was eleven o'clock before the concert was over. In addition to the band, Miss Virginia Root, soprano, and Miss Nicoline Zedeler, violinist, appeared in pleasing selections.

But the band's the thing. Mr. Sousa was given a hearty welcome and fully lived up to his title, the "March King." His own compositions, mostly rendered as encore numbers, evoked great enthusiasm, especially "El Capitan" and "Stars and Stripes Forever" marches. No more finished musical organization has ever appeared in Fitchburg than Mr. Sousa's players and it is to be hoped that he will visit us again under more auspicious circumstances. The concert was given under the direction of Mr. Harry Katzes, of the Auditorium Theatre.

Fitchburg Daily News  
Nov. 18

## SOUSA AND MILES MEET AT FAY CLUB

John Philip Sousa was a guest of members of the Fay Club, Saturday night after the concert in City Hall. Lieutenant General Nelson A. Miles, who attended the concert, met Mr. Sousa at the club afterward, for the first time in many years.

When Mr. Sousa was director of the Washington Military band from 1873 and years afterward, he was under orders from General Miles, so the two distinguished men had many things in common to discuss.

The reminiscences of the famous soldier and equally famous musician, listened to with rare delight by the members of the Fay club who were fortunate enough to be present at the reunion.



# 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, 500 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. 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 violiniste, 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.

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 remarkable 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 become 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 Fantasia." 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.

# SOUSA'S BAND.

Large and Enthusiastic Audience Enjoys Fine Program at Savoy Theatre—30th Anniversary of O. Elton Borden's Concert Management.

The Fall River music-loving public surely accorded John Philip Sousa and his famous band a splendid reception, Monday night, at the Savoy theater, when an audience that completely filled the house warmly applauded the airs that they had heard in bygone days, and also new compositions. The occasion had a double significance. In addition to being Mr. Sousa's first appearance here after a prolonged absence, Monday evening's entertainment was also in commemoration of the 30th anniversary of concert management in this city for O. Elton Borden, who, on more than one occasion in his long career as a provider of musical treats, has given local music lovers an opportunity of hearing the finest artists living today.

Accompanying Mr. Sousa as soloists were Miss Virginia Root, soprano; Miss Nicoline Zedeler, violiniste, and Herbert L. Clarke, cornetist, the latter needing no introduction to a Fall River audience.

The familiar "El Capitan March," "Stars and Stripes Forever," "Manhattan Beach March," and "Fairest of the Fair," were played with fully as much zest and certainly to just as appreciative an audience as in days gone by. "Liberty Bell March" was conspicuous by its absence, but the way that "Everybody's Doin' It" was played, especially with the artistic touches furnished by the famous bandmaster, would dissipate any grievances that might have been held along that line. That stirring air would hardly have been recognizable to its composer had he happened to hear it, but you had to be there to appreciate just what it really was.

That the concert was much appreciated was evidenced by the applause which greeted each number, and Mr. Sousa was exceedingly liberal with encores. The program in full was:

- Rhapsody, "First".....Liszt
- (Encores) "El Capitan," march,
- and "Girls Who Have Loved."
- Cornet solo, "The Southern Cross,"
- (new) ..... Clarke
- Herbert L. Clarke.
- (Encores) "Moonlight Bay," and
- "Carnival of Venice."
- Suits, "Tales of a Traveler," (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) "Fairest of the Fair,"
- and "King Cotton."
- Entire act, "The Jewels of Madon-
- na," (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 Fantaisie,"
- ..... Sarasate
- Miss Nicoline Zedeler.
- (Encores) "Humoresque," and
- "Liebesfreud."
- Caprice, "Folie Bergere,"....Fletcher

Needless to say that each of the soloists came fully up to expectations and especially Miss Zedeler, who looks youthful for her accomplishments. When the band struck up "El Capitan" march for the first encore



# FINE CONCERT GIVEN BY SOUSA'S BAND

## Fair Sized Audience Pleased With Excellent Music.

John Philip Sousa and his world famous band was the offering of Messers Corson and King at the City Opera House last evening. There was a good sized and very appreciative audience present and they were given the rarest kind of a musical treat such as a Dover audience seldom has the opportunity to enjoy. The audience fairly revelled in the music and the famous band master was enthusiastically applauded throughout the entire program.

There is only one John Philip Sousa and he is famous the world over as a master musician and when he passes beyond the great divide he will leave a gap in the world of music which no one can possibly fill. Many have tried to imitate his methods but none as yet have succeeded. His methods of conducting are original and he has made a stronghold upon the music loving public. He has a very artistic manner in waving the baton and a magnetic personality which has made him popular wherever he has appeared. Sousa has a most wonderful band and a complete understanding exists between the conductor and players that gives a charm to these performances.

There were only nine numbers on the program but they responded to encore after encore so that the numbers rendered were more than double the ones on the bill.

When the famous band master made his appearance on the stage to take up his baton he was greeted with a fine outburst of applause. The opening number on the program was a high class selection by Liszt and at its conclusion they responded with a march and in response to the second encore they rendered "Girls Who Have Loved."

The cornet solo "The Southern Cross" by Herbert L. Clark was a gem. Mr. Clark has been heard here in the past but never to better advantage than on this occasion. He received a beautiful encore and responded with "Moonlight Bay" which was a gilt edged effort and

he was obliged to respond to the second encore.

The band rendered "Tales of A Traveller" (a) "The Kaffir on the Karoo" (b) "The Land of the Golden Fleece," (c) "Grand Promenade at the White House." They received a fine encore and responded with "The Gliding Girl" which also met with popular favor.

In her solos Miss Virginia Root was wonderfully artistic. She has a beautiful clear soprano voice of wide range and all found immense pleasure in listening to her renditions. "The Voice of Spring" was sung with a particularly fine sense of tone values and expressions. In response to a beautiful encore she sang, "The Goose Girl" with much grace and refinement well in keeping with the mood of the song.

The band played a Largo from "The New World" and in response to a fine encore rendered "Fairest of the Fair" which was also very popular.

The entire act "The Jewels of the Madonna" including, (a) "Parade of the Tin Soldiers," (b) march, "The Federal," They responded to encores playing "Everybody's Doing It," "With Pleasure," "Stars and Stripes Forever."

Miss Nicoline Zedeler's violin solo was also an important factor in the artistic success of the concert and was given in an admirable style. She made a most favorable impression her work being clean cut and interesting throughout. "Fairest Fantasie" was delightfully played with a smoothness and firmness that allowed the expressive measures to come forth with assurance and power. That the audience liked Miss Zedeler's work was shown in the cordial expressions of appreciation which followed it. She responded with Dvorak "Humoresque" with grace and charm.

The concert was brought to a close with the band playing "Folie Bergere."

John Frazier of Athol, Mass., spent a part of the day in this city.

### SOUSA IN DOVER.

#### Appreciative Audience Greeted Famous Band at Opera House.

Sousa pleased in Dover last night as Sousa always pleases.

Sousa knows exactly what his audience wants and gives it to them. They want music to stir them up, to rouse their flagging energies. They want a ringing march, a quaint musical curio, or a novelty, something to brighten them up, and Sousa's Band fills the need.

Over all Sousa reigns with his quaint yet sound method of conducting. A move of the baton, a motion of the left forefinger, both hands and arms leading his men to a desired effect.

The program last night was arranged with that charm of variety that always characterizes a Sousa concert and included Liszt's Rhapsody "First," Sousa's "Tales of a Traveler," Dvorak's largo from the "New World," "The Jewels of Madonna," Jessel's "Parade of the Tin Soldiers," Sousa's latest march, "The Federal," and Fletcher's caprice, "Folie Bergere."

For encores Sousa's famous "El Capitan," and "Stars and Stripes Forever," marches were played, as well as some of his later compositions and a humorous rendition of "Everybody's Doing It."

Herbert L. Clarke played his latest composition, "The Southern Cross," as a cornet solo, with "Moonlight Bay" and "Carnival of Venice" as encores. Miss Virginia Root sang Strauss' "The Voice of Spring," and Sousa's "Goose Girl," and Miss Nicoline Zedeler, the accomplished violinist, rendered Sarasate's "Faust Fantasie," and Dvorak's "Humoresque."



## 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.

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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 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.

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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."

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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.

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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



others. Needless to say, this kind of a bandmaster has a good deal to learn.

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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.

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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.

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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

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 mezzo-forte 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.

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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.

Montpelier Vt.  
Nov. 29.

#### GREETED BY LARGE AUDIENCE

#### Sousa's Band Gives Enjoyable Concert In City Hall

In the City hall yesterday afternoon a large audience gathered to listen to the concert given by Sousa's band. The work of this organization and its talented leader has been made familiar to Montpelier music lovers on several previous visits and its efforts yesterday were as successful in affording unalloyed enjoyment as those of the past have been.

The soloists who appeared acquitted themselves admirably and won generous and hearty applause. The following attractive program was given:

Rhapsody, "First, Last; cornet solo, "The Southern Cross," Clarke, Herbert L. Clarke; suite, "Tales of a Traveler," Sousa; soprano solo, "The Voice of Spring," Strauss, Miss Virginia Root; largo, from "The New World," symphony, Dvorak; entre act, "The Jewels of the Madonna," Wolf-Ferrari; "Parade of the Tin Soldiers," Jessel; march, "The Federal," Sousa; violin solo, "Faust Fantasie," Sarasate, Miss Nicoline Zedeler; caprice, "Folie Bedgere," Fletcher.



# SOUSA BACK.

And Weren't We Glad to Hear  
His Band Again!

## TWO SPLENDID PROGRAMS

Miss Root and Mr. Clarke De-  
lighted Everybody.

Sousa and his band gave two splendid programs in the Jefferson theatre yesterday afternoon and evening which found immense favor with the audiences. Those who assisted were Miss Virginia Root, soprano; Miss Nicoline Zedeler, violinist; Herbert L. Clarke, cornetist. The numbers were as follows:

### AFTERNOON PROGRAM.

Overture—"Robespierre" ..... Litolf  
Cornet solo—"Caprice Brilliant" ..  
..... Herbert L. Clarke.  
Character Studies—"The Dwellers  
in the Western World" .... Sousa  
(a) "The Red Man."  
(b) "The White Man."  
(c) "The Black Man."  
Soprano solo—"Will You Love  
When the Lilies Are Dead" ..  
..... Miss Virginia Root.  
"King Manfred—"Remake," ar-  
ranged especially for Sousa's  
band by ..... F. W. Stimson  
(Intermission)  
Caprice—"In the Spinning Rooms"  
(from "The Bohemian Woods") ..... Dvorak  
(a) Idyl—"Heartase" (new) ..... Macbeth  
(b) March—"The Federal" (new),  
..... Sousa  
Violin solo—"Romeo and Juliette,"  
..... Alard  
Miss Nicoline Zedeler.  
Galop Bravura—"Dance of the  
Cordials" ..... Sousa

### EVENING PROGRAM.

Rhapsody—"First" ..... Liszt  
Cornet solo—"The Southern Cross"  
(new) ..... Herbert L. Clarke.  
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."  
Soprano solo—"The Voice of Spring"  
..... Strauss  
Miss Virginia Root.  
Largo, from "The New World"  
symphony ..... Dvorak  
(Intermission.)  
Entre act—"The Jewels of the  
Madonna" (new) ..... Wolf-Ferrari  
(a) "Parade of the Tin Soldiers"  
(new) ..... Jessel  
(b) March—"The Federal" (new),  
..... Sousa  
Violin solo—"Faust Fantasie" ..... Sarasate  
Miss Nicoline Zedeler.

Caprice—"Folie Bergere" .... Fletcher  
If there is anybody who does not  
like the music John Philip Sousa gives  
out with such generous measure then  
he hasn't much good red blood in his  
veins, more's the pity. It was all so  
gay and rollicking, pulsing with  
rhythm and as gorgeous and colorful  
as a July sunset.

That is most of the time.

But Sousa and his band while play-  
ing so inimitably such pieces as "El  
Capitaine," "Stars and Stripes," "The

Gliding Girl" and such favorites,  
makes a far deeper appeal as may be  
seen by the list, and his musicians, un-  
der the guidance of his clever baton,  
gave the "Robespierre" overture with  
a magnificent sweep and abandon that  
made it wonderfully telling, while the  
expressive phrasing and delicate gra-  
dation of tone were rarely effective and  
artistic.

At the matinee one of the most in-  
teresting features was the "Character  
Studies" composed by Sousa. This be-  
gan with a movement of Indian type,  
its odd phrases and strange accent be-  
ing singularly weird, while the contin-  
ual beat of the tom-toms or drum  
could be heard throughout as relent-  
less and unyielding as fate. For the  
white man the theme was charmingly  
contrasted, the theme, flowing and  
sweet, finally is worked to a dramatic  
climax, that is distinctive and beauti-  
ful. Then came the black man and  
this study was in plaintive mood, with  
a hint of the tumming of the banjo  
that brightened it on the closing ca-  
dence.

Of the evening program the Liszt  
"Rhapsody" and the beautiful "Largo"  
of Dvorak with which Portlanders  
have become familiar through its ren-  
ditions at the festival and Will C.  
Macfarlane, the municipal organist,  
were notable numbers and well de-  
served the enthusiastic applause they  
received.

Miss Virginia Root has a brilliant  
soprano which she uses delightfully. It  
is flexible and sweet throughout its  
wide range and her solos were very  
finished and satisfying. For her en-  
core in the afternoon she sang "The  
Girl of Industry" with charming effect.  
In his cornet solos Herbert L. Clarke  
showed how thoroughly he understood  
his instrument, playing his own com-  
positions in masterly style and with  
prodigious technique that captivated  
balcony and floor, the applause com-  
pelling a response.

Miss Zedeler in her violin solos was  
very pleasing. She played for a sec-  
ond number Saint-Saens "La Cygne,"  
with harp accompaniment, and played  
it with the beauty of phrase and tone  
for which it calls.

Portlanders consider it an occasion  
of occasions when Sousa's band ap-  
pears here and that he makes a par-  
ticularly strong appeal to the mascu-

line element was conspicuous by the  
unusually large number of men pres-  
ent at both concerts.

## 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 in-  
stantaneous. The rapport between  
leader and players is perfect; the re-  
sult is an artistic completeness of im-  
pression without a flaw. Last even-  
ing 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 instru-

mentals are equally effective in the  
great music of the masters. In wealth  
of color, beauty of phrasing, contrast-  
ing 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 Rhapsodie No.  
1 was delivered with a nobility of  
phrasing in the first part, a brif-  
liancy and elan in the second that  
were irresistible. But it was in the  
Largo from Dvorak's great "New  
World Symphony" that the fine artis-  
tic 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 al-  
most to forget the loss of strings,  
while the brilliance of the brass ef-  
fects 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 Ka-  
roo"; 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 strik-  
ing. The "Kaffir" piece with its shrill  
pipings and bizarre effects, and the  
Australian scene with its flowing  
dance rhythms and insinuating Sousa-  
esque touches and turns, were both  
thoroughly interesting and enjoyable.  
The Wolf-Ferrari Entre act was  
daintily and delightfully played, and  
the Jessel "Parade of the Tin Sol-  
diers," 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 cor-  
nets, six trombones and three piccolos  
in front of the band, filling the thea-  
tre 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 brillian-  
cy 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 en-  
core 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 Nicoline Zedeler fairly shone  
in her violin solo, Sarasate's "Faust  
Fantasie." The composition is a vir-  
tuous piece of countless difficulties  
and innumerable triumphs of tech-  
nique, as well as a melodious weav-



Eastern Argus Concluded Worcester Telegraph Nov. 24

ing 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.

Boston Globe, Nov 25

## 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 28 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 Nicoline 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 Aragonese," 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 Doing 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.

Boston Journal Nov 25

Sousa and his band last evening terminated a long tour with a concert in Mechanics' Building, which was filled with music lovers, despite the storm.

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.

## AT WORCESTER THEATER.

Sousa's Band Plays and Audience Sees Curtain Go Down With Regret.

Sousa's band played at Worcester theater, last night. One would hardly believe that "Everybody's doing it" contains the harmony America's most famous band was able to bring forth. True there were interlopations that made the selection distinctly a rag, but there were other measures in which the harmony was most alluring.

John Philip Sousa is a unique figure in the musical world. It is a rare treat to watch his work with the baton, and note the smooth manner in which he directs the players.

The program last night opened with a rhapsody, "First," by Liszt. It evoked a storm of applause, and the band responded with several encores.

Herbert L. Clarke, claimed to be the world's foremost cornetist, played a new selection, "The southern cross." With perfect intonation and equal quality of tone, the cornetist moved from the lowest notes to the highest with ease and sureness. The encore was received with enthusiastic applause.

"Tales of a traveler," by Sousa, is divided into three parts: (a) "The Kaffir on the Karoo," (b) "The land of the golden fleece," (c) "Grand promenade at the White house." It was played by the band as only Sousa's band could play it.

Miss Virginia Root, soprano soloist, sang "The voice of spring." Miss Root has a good soprano voice, of resonance and clarity. She responded to an encore.

Other selections by the band were: "Largo," from "The new world" symphony, Dvorak; "The jewels of Madonna," Wolf-Ferrari; "Parade of the tin soldiers," Jessel; march, "The federal," Sousa, and "Caprice, Folie Bergere," Fletcher. As encores Mr. Sousa gave several of his popular marches, among them "Stars and stripes forever," and "Manhattan beach."

Miss Nicoline Zedeler, violinist, gave the solo, "Faust fantasia," Sarasate. Her technique was excellent and she merited the insistent demand for an encore.

The small audience saw the curtain go down on the concert with sincere regret.

Boston Herald Nov 25

## SOUSA'S OLD MARCHES

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. Clarke 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 Nicoline Zedeler, violinist, played "Jota Aragonese."

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 Doing 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.

Boston Post Nov 25

## SOUSA DELIGHTS IMMENSE AUDIENCE

An appreciative and at times enthusiastic audience filled Mechanics' Hall last night to hear John Philip Sousa's famous band in one of the largest concerts ever held here. A number of the popular leader's own compositions were on the programme, including his latest march, "The Federalist." In addition to the band, the soloists were Miss Virginia Root, soprano; Miss Nicoline Zedeler, violinist, and Herbert L. Clarke, cornetist, all of whom shared in the generous applause.

## Sousa's Band Last Night.

Sousa and his band made their second appearance before a Randolph audience in Chandler Music hall last night. A special train over the White River railroad brought a goodly number from that valley. One of the reasons why Sousa's band is so well enjoyed is because it plays to please everyone. Its music last night had a charm for all—a medley of music, classical and catchy. Nearly everybody has a weakness for popular songs and certainly there were few present last evening who would not admit that they enjoyed Sousa's rendition of "Everybody's Doing It."

The soloists, Mr. Herbert L. Clark, cornet; Miss Virginia Root, soprano; and Miss Nicoline Zedeler, violin, were above adverse criticism and greatly appreciated and warmly applauded by all.

The program was as follows:—

Rhapsody, "First,"	Liszt
Cornet solo, "The Southern Cross,"	Clarke
Suite, "Tales of a Traveler,"	Sousa
Soprano solo, "The Voice of Spring,"	Jessel
Largo, from "The New World,"	Strauss
symphony, Dvorak	
Entre Act, "The Jewels of the Madonna,"	Wolf Ferrari
Parade of the Tin Soldiers,"	Jessel
March, "The Federal,"	Sousa
Violin solo, "Faust Fantasia,"	Sarasate
Caprice, "Folie Bergere,"	Fletcher

Barre Times Nov 29

## CONCERT WAS EXCELLENT.

Sousa's Band Pleased Over 1,000 People Last Evening.

Fully as enjoyable as ever was the concert of Sousa's band under the leadership of John Philip Sousa at the Barre opera house last evening, and an audience of over 1,000 people applauded the performers for encores time after time. It is only necessary to state that the program of nine numbers was lengthened to twenty to show how much the efforts of the musicians were appreciated. Miss Virginia Root, soprano, Miss Nicoline Zedeler, violinist, and Herbert L. Clarke, cornetist, in solo work furnished rare features, and Mr. Clarke was given especial approbation because many of the audience remembered him for his work last year in leading the band on account of the enforced absence of Mr. Sousa because of illness.

It was a busy day yesterday for the band as in the afternoon it gave a concert in the Montpelier city hall before a large and enthusiastic audience, the members having just time to get to Barre with their equipment, a special train being chartered.



# 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,

demanding 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 capitably. 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.

## HEAR SOUSA'S BAND WITH STAR COUPON

Here's An Offer You Can't Afford to Miss.  
One-Third the Price Off on All  
Tickets at The Star Office.

**A** CHILDREN'S concert by Sousa's Band! And the Newark Star pays one-third of the cost! Are your children going to miss it? Are you going to let them hear about it from the luckier youngsters after it's all over? Not if you remember what it meant to hear a band when you were their age! Not if you recall how your little backbone used to thrill with sheer delight when the crash of the brass and the roar of the drums came pulsating down the street.

For children of 8 or 80 there's nothing like a band—even a bad one is better than most other brands of music, and Sousa's Band is by far the best concert organization of the sort that has ever been assembled. The child who hears Sousa next Monday will never forget it. Long after, when he's forgotten most of his youthful joys, that one red-letter day will stand out in his recollection, to set his feet tapping and his brain echoing to the swing of one of the March King's inimitable compositions.

This is Sousa's only concert here this year. If your children don't hear him this time they will have to wait a good while for another chance. Don't let them miss him. See that they get down to the Auditorium somehow at 3:30 next Monday, December 9. If you can't possibly bring them yourself—and you'll miss a lot of fun if you can't, for there will be hundreds of children there getting their first taste of Sousa—get some one to take them. Perhaps their teacher will make up a party. Perhaps some neighbor is going. Manage it somehow, but don't let them miss this chance.

The Star wants to do its share toward having every possible youngster hear Sousa, and so it is offering to pay one-third of the cost of any reserved seat in the house. Just bring a coupon. They are printed every day this week, and bring them in. Instead of paying 75 cents, \$1 or \$1.50 for your seat, you can get it for 50 cents, 67 cents or \$1, according to your preference. Of course the seats won't last long, so you'd better not postpone getting them. If the 50 cent seats give out The Star will undertake to seat every child at no more than 50 cents a seat, even though The Star has to defray more than one-third of the expense, so bring all you have!

Let your children enjoy The Star treat and hear the best music, played by the best band, under the leadership of the best bandmaster in the world.

Coupons exchanged for seat tickets at The Star office.



*N.Y. World Dec. 9.*

## 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.

*N.Y. Times Dec. 9.*

## 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 "Tannhäuser," 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. Herald Dec. 9.*

## SOUSA'S MARCHES CONTINUE POPULAR

If the towers 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 "Tannhäuser." 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.

## American Musician

### 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 Dvorák'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 Dvorák's "Humoresque."

*Min. News. Chicago 12/11/17 47*

### Herbert L. Clarke, Cornetist, Retires

Mr. Herbert L. Clarke of Reading, cornetist of Sousa's Band for twenty years having made fifteen trans-continental tours of the United States and Canada, played before nearly all the crowned heads of Europe during his four tours through Great Britain and Europe, called by Mr. Sousa the finest cornetist in the world, gives up his profession to engage in the manufacture of musical instruments in Elkhart, Ind.

When he had finished his final solo at the Hippodrome, New York, recently, he said, "I shall never touch the cornet again," his friends, however, believe that it will be impossible for him to let the instrument alone.

Before joining the Sousa Band he was the soloist for other famous organizations, led by Victor Herbert, F. N. Innes, P. S. Gilmore. He was with the Seventh Regiment Band of New York, and the Queen's Own Band of Canada, and at the time of the death of P. S. Gilmore he was the soloist of that famous band.

He was the band soloist at the World's Fair in Chicago in 1893, World's Fair in Paris in 1900, World's Fair in St. Louis in 1904, several seasons at Manhattan Beach, Pan-American Exposition in Buffalo in 1901, St. Louis Expositions of 1892, '93, '96, '99, 1900, '01, '04, '05, and '06; Atlanta Exposition in 1895, Eldorado-on-Hudson 1894, Willow Grove Park, N. Y., 1897. It is said that he has a record unequalled by any cornetist in this country or in Europe.

His family is noted for its musicians. His brother, Edwin G. Clarke, is business manager of Sousa's Band, was formerly a musician in it; Ernest H. Clarke, secretary of the Damrosch Orchestra, known in business as the New York Symphony Orchestra; William E. and Lynn W. Clarke, interested in music, are his brothers. His father, William Horatio Clarke, Reading, a noted organist, composer and music author, was organist of Tremont Temple while the late Dr. Lorimer was pastor. He has written about thirty books.



Salt Lake Oct 3.

**T**HE most important musical event for some time past is the McClellan testimonial scheduled for the tabernacle this evening. The popularity of the recipient, and the imposing array of names appearing on the program will doubtless insure one of the biggest demonstrations seen here in many years. For the past three months a large committee of representative musicians and professional people has been engaged in preparing for the testimonial and all indications point to a very successful termination of their labors. In an appeal to the public for support the general committee points out the great amount of good that Prof. McClellan has done, not only in giving thousands of people who have heard him play a better impression of Utah and her people, but also the benefits which have come to the local musical cause from his labors.

John D. Spencer, chairman of the general committee, will be master of ceremonies and the program will begin promptly at 8:15.

The local theater managements are doing the courteous thing in extending aid to the McClellan testimonial, by allowing members of their orchestras to leave early so as to participate in the performance of the closing number the "Ode to Irrigation." The Salt Lake theater sends its entire orchestra of nine, the Orpheum five, the Maxira three, Colonial two, and the Rex, Isis, and Liberty, one each. There are 14 or 15 other members of the Philharmonic orchestra, not thus employed, so that the aggregate will make a strong showing.

## HONORS FOR IRRIGATION QUEEN ARE MULTIPLIED

Lucile I and Maids to Attend  
Testimonial as Guests  
of Bandmaster.

Honors are multiplying for Lucile I, queen of irrigation. Tomorrow evening she and the members of her royal party are to attend the testimonial in the Tabernacle in honor of Professor J. J. McClellan as guests of John Philip Sousa, the noted bandmaster. John D. Spencer, chairman of the general committee in charge of the testimonial, has received a letter from Sousa enclosing a check for \$10 with which he asks that a ticket be purchased for "the prettiest girl in Salt Lake City." The committee in making the selection decided that it would be highly proper for Queen Lucile and her maids to be tendered the invitation and her highness has graciously accepted.

With but two days left for the ticket selling, the various organizations that are competing for the prizes are making extra efforts. Several of the city ward organizations are running very closely and the work of the next two days may determine the winner. The reports must be in by 6 o'clock tomorrow night.

As many of the conference people are just arriving and have not had an opportunity of hearing the now famous "Ode to Irrigation," this number is counted upon to draw heavily. The leaders of the various orchestras in the city are assisting very materially in the production of the ode by releasing the necessary men in time for the rendition, which comes at the end of the program.

Salt Lake Oct 3.

## QUEEN LUCILE WILL BE SOUSA'S GUEST

Famous Bandmaster Shows  
Appreciation of Beauty and  
Organist McClellan.

That the honors of Queen Lucile I. will not cease with the adjournment of the Irrigation congress was decided yesterday when the committee in charge of the McClellan testimonial tendered the queen and her honor maids an invitation to attend the concert as the guests of John Philip Sousa, the famous American bandmaster. Sousa has written the committee a letter complimenting the idea of a testimonial to Professor McClellan, and after paying a high tribute to the local organist, proceeds to ask the committee to use a check of \$10 which was inclosed to purchase a ticket for the "prettiest girl in Salt Lake." The committee decided that under the circumstances it would be fitting and proper to invite the queen of the Irrigation congress and such of her maids as are in the city to be the guests of the big bandmaster.

The ticket selling contest ends tomorrow at 6 o'clock and the winning organization will be announced in the concert. Several of the city organizations are running closely in the contest. The arrival of thousands of conference visitors yesterday and today is expected to increase the attendance at the concert as the visitors who are arriving now have not had an opportunity of hearing the "Ode to Irrigation," which will be a feature of the programme.

1912 Editorial  
Eug. Yelgmann  
N.Y.

THE

## THEY'RE AFTER THE BALL

Learn from Washington there is a proposition afloat to abolish the inaugural ball as a useless extravagance, the matter to come up for discussion in the House when the resolution to make an appropriation is introduced.

Maybe it's a good idea, but let's hear what the country thinks about it.

It recalls the proposition to abolish the Marine Band, in President Grant's time in the early '70's, which was so eloquently fought by the elder Carter H. Harrison, then a Representative. The member from Illinois wanted to know why, in the event of a democratic President being elected in the future, he should be denied the privilege enjoyed by his republican predecessors of listening to the band? Why at the close of a hard day's work he should not, in the dusk of the evening, light a cigar and elevating his feet on the front porch be soothed by the sweet strains of music?

Well, Mr. Harrison saved the band and incidentally gave us Sousa and his famous marches.

Who will save the inauguration ball?

Harrisburg Pa. Ideograph 11/4/13

## Mount Union Band Will Have Famous Instructor Peter Beys, Late With John Phillip Sousa, Has Been Secured

By Special Correspondence

Mount Union, Pa., Jan. 11. — Through the efforts of the manager of the Mount Union Band, Peter Beys, famous theorist, composer and violinist, has been engaged to conduct the Mount Union Band. Mr. Beys has been recommended by John Phillip Sousa. As a band director prior to his services with Sousa, he has conducted a number of bands, including seven years in charge of the military band at West Point and the United States Marine Band. Karl Sylvester, who has been conducting the band and brought it to its present proficiency, will assist Mr. Beys. Special meetings are being held in the Presbyterian Church by the Rev. Chester W. Todd. They will continue for two weeks. — Mr. and Mrs. Harry Fields

and little son, Joseph, have returned to their home in Ohio, after a very pleasant visit with Mr. Fields' parents, Mr. and Mrs. Joseph Fields. — Mrs. Carl Tiffany, Philadelphia, has come to Mount Union to spend the winter with her father, T. A. Appleby, in Water street. Mr. Tiffany has gone to Michigan, where he will be employed. — Miss Mary Isenberg, a nurse in the Huntingdon Hospital, is home for a week's vacation. — Mr. and Mrs. W. O. Fields have returned home from their wedding trip to Harrisburg, Philadelphia, Chester, Washington and Baltimore and are at home to their friends in East Milford street. — Mr. and Mrs. Herman Landis entertained at their home, Tuesday evening, the members of her sewing club and their husbands. The occasion was a pleasant event, as Mrs. W. O. Fields, formerly Miss Lola Eberman, a member of the club, was given a linen shower.



N. Y. American 12/15/12

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# SOUSA TO APPEAR IN CHRISTMAS FUND BENEFIT ON DEC. 22

Peerless Bandmaster Volunteers to  
Lead as Orchestra Plays "The  
Stars and Stripes."

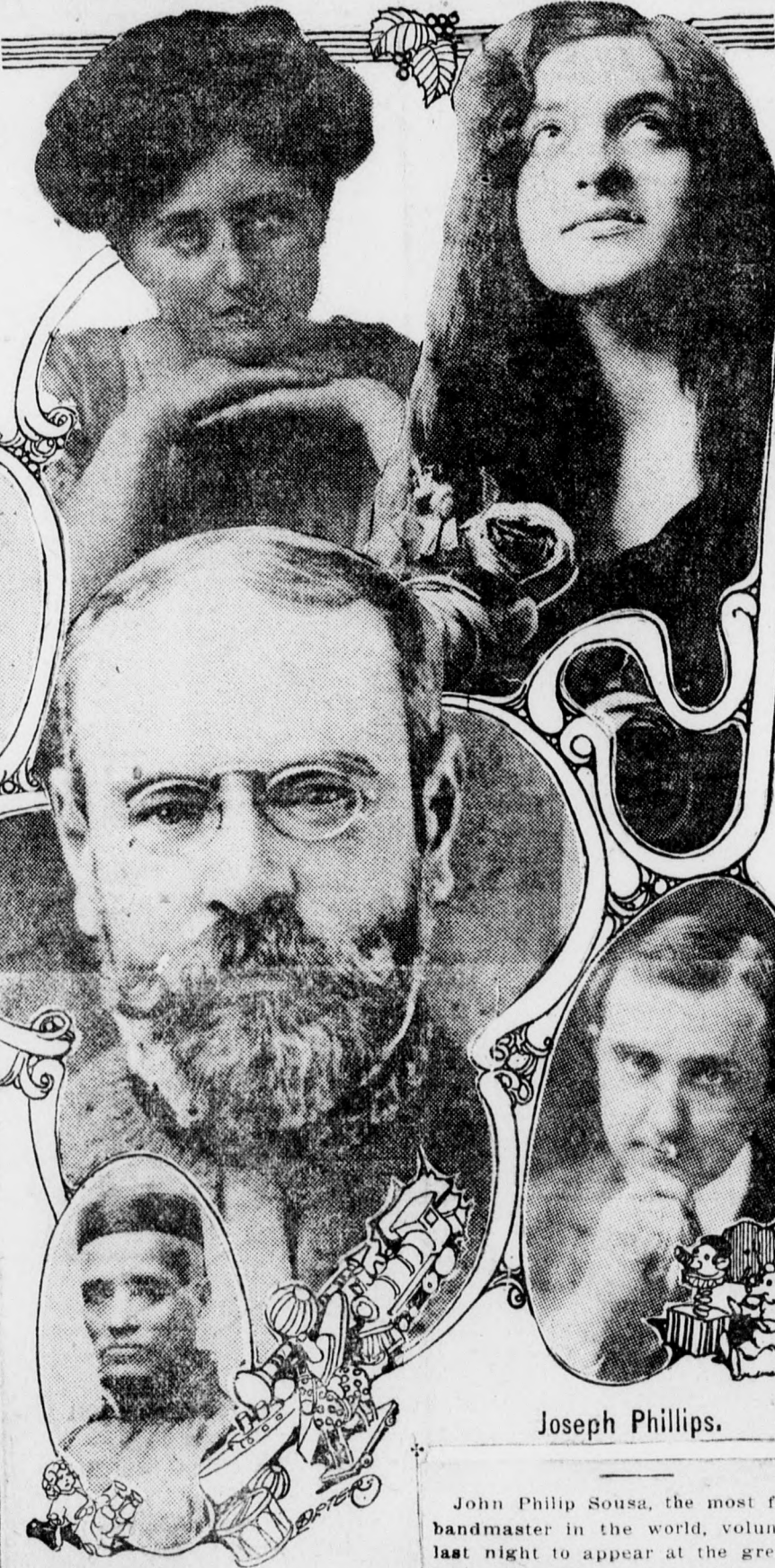
Some of the stars who have volunteered to appear at the N.  
Y. American's Christmas Fund Benefit at the Hippodrome.

Lillian Shaw.

Carmela Ponzella.



Louise Dresser.



Joseph Phillips.

Ching Ling Foo, and above, John  
Philip Sousa.

## Another Chance to Buy Christmas Benefit Seats

NOTICE.—The first supply of  
seats for the great Christmas Fund  
Benefit at the Hippodrome, Sun-  
day night, December 22, is now  
exhausted.

To-morrow (Monday morning),  
at 10 o'clock, the second batch of  
seats to be sold in advance will be  
placed on sale. If you want to see  
the greatest of the Christmas Fund  
Benefits, go to the box office of  
the Hippodrome to-morrow (Mon-  
day) and get your seats for next  
Sunday night.

BE SURE THEY ARE DATED  
OND.

## VICTOR HERBERT HONORED.

Composer Guest at Dinner of Dra-  
matists' Society.

The Society of American Composers  
and Dramatists gave a dinner in honor  
of Victor Herbert, the composer, at Del-  
monico's last night on the occasion of  
the twenty-first birthday of the society.  
The dinner was attended by 125 mem-  
bers of the society, among them many  
well known writers and composers.

Augustus Thomas was the toastmas-  
ter and sat between Mrs. Herbert and  
Ethel Herbert, the composer's daughter.  
Among those present were J. I. C.  
Clarke, 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. Alex-  
ander, Mrs. Martha Morton Conhelm,  
Miss Rachel Crothers, Charles Klein,  
Canning Pollock and Daniel Frohman.

In response to the many laudatory  
speeches Mr. Herbert said:

"I have a bad memory, which, by the  
way, is a good thing for a composer to  
have," he said, "but I know that  
memory, as bad as it is, will retain for  
the rest of my life the debt of gratitude  
I owe you for doing me this great  
honor."

Those who paid tribute to Mr. Her-  
bert were Mr. Clarke, Mr. Alexander,  
Mrs. Margaret Mayo Selwyn, Marshall  
P. Wilder, John Philip Sousa and Syd-  
ney Rosenfeld.

Wash. Eq. Star 12/13

## Funeral of George W. Sousa.

Funeral services for George W. Sousa,  
for thirty years a member of the Marine  
Band and brother of John Philip Sousa,  
the bandmaster, who died yesterday at  
his home at Hampton, Va., were held at  
2 o'clock this afternoon at Newport News,  
Va., where burial was made. Until five  
years ago Mr. Sousa was a resident of  
Washington.

Roanoke Va. Pilot 1/21/13

## GEORGE W. SOUSA DIES IN NEWPORT NEWS

Newport News, Va., Jan. 20.—George  
W. Sousa, aged 53 years, brother of  
Phillip W. Sousa, the famous band-  
master, died at his home here today  
after a long illness. Mr. Sousa or-  
ganized two bands in this city and was

master of the largest, "the city concert  
band," for a number of months. He is  
survived by his widow and five chil-  
dren, Mrs. Burns and G. R. Sousa of  
Portsmouth, and Margaret, Jessie and  
Charles Sousa of this city.

Billboard 1/1/13

## SOUSA'S BROTHER DEAD.

Newport, Va., Jan. 23 (Special to The Bill-  
board).—George W. Sousa, aged 53 years,  
brother of Philip W. Sousa, the bandmaster,  
died at his home here last Monday after a  
long illness.

John Philip Sousa, the most famous  
bandmaster in the world, volunteered  
last night to appear at the great an-  
nual Christmas Fund benefit concert,  
to be given at the Hippodrome Sunday  
night, December 22.

This peerless conductor will appear  
during the evening and lead the great  
orchestra in playing one of his most  
popular compositions, "The Stars and  
Stripes Forever." Surely this an-  
nouncement will arouse every lover  
of music. The March King discussed  
the charitable purpose of the Christmas  
Fund with great interest and expressed  
pleasure at this opportunity to aid in  
sustaining dinners for the poor.



Musical America 1/4/13

## SOUSA'S DEBUT

### It Gave the Inmates of an Insane Asylum the Best Laugh of Their Lives

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, which the New York *Telegraph* relates, occurred in an insane asylum at Washington, D. C. Sousa, then eleven 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 program 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."

Phila. Exp. Telegraph 1/20/13

### That Ended the Deal

WHEN it came John Philip Sousa's turn to bat one out he told of the poor old German who had stacked up against a lump of hard luck.

The German Mr. Sousa said, was taken sick, and before he could get on his feet again he owed the doctor a wad of coin about the size of fifty dollars. Unfortunately his bank account was depleted, and it was with the hope of adjusting the matter that he one day called at the office of the physician.



"I am ferry sorry, doctor," said Hans with a long-drawn sigh, "but I haf no mooneys to bay der pill. Would you be villing to take him out in trade?"

"I might be able to do it," replied the doctor in a kind and gentle tone. "What business are you in?"

"I am der leader of der Cherman band," was the startling rejoinder of Hans. "Ve vill come aroundt mit der front of your house und play efery efening for one mondt."

Musical America 1/11/13

Mary Garden is at it again! She has just been interviewed in Chicago and has made a number of drastic declarations which will no doubt excite just that amount of publicity, which is her delight.

According to our Mary America never produced an artist of the first class; it never has produced a singer of international reputation. This great country never has given birth to a composer whose works are worth serious consideration.

From which our dear Mary concludes that it can never produce a dressmaker whose creations will compare with those of Worth, Paquin and other designers of feminine apparel whose homes are in Paris.

It is significant that at the very time that our Mary is making these radical statements Mme. Nordica, who certainly is one of the best dressed women, as well as one of the finest artists we have ever had, announced, through the press, that she does all her shopping in New York City, that all her gowns are of American make, because in her opinion nowhere are such beautiful clothes for women made as right here at home.

Furthermore, Mme. Nordica takes these gowns to Europe with her every year, and when she comes out in them in Paris she astonishes the people with the beauty and charm and especially the originality of her costumes.

I will not dispute with our Mary with regard to the question of clothes, because, as we all know, she loves those parts most where the thinnest and the smallest amount of draperies are required.

I will, however, briefly take up her charge that America has never produced an artist of the first class.

To disprove her statement I will point to herself as a most distinguished instance of a singer who is unrivaled in such rôles as *Le Jongleur*, *Louise*, *Thais*, *Mélanie* and *Salomé*, which make such demands upon the artist histrionically, as well as vocally, that anybody who can shine in all five is unquestionably an artiste of the first rank.

Will Mary Garden please tell me what singer, and for that matter, what actress, in any part of Europe, could sing or play these parts as she does?

With regard to singers of international reputation, what a long list there is of them! Patti was an American, Clara Louise Kellogg and Louise Cary were Americans, to name some of those of the past.

Geraldine Farrar of to-day is an American. Mme. Nordica, great in her prime, is an American. Gatti-Casazza considers Mme. Homer one of the greatest, if not the greatest contralto living—and so do I.

What singer, in her particular rôles, can we compare to Olive Fremstad? And

while we may not have produced as many tenors, Riccardo Martin ranks with the best, and when we come to the basses we have Clarence Whitehill—and Putnam Griswold.

With regard to composers we are only just coming into the field. I will not bring out the *cheval de bataille* MacDowell, but there are, in what might be called the "minor fields," men who already have won international reputation.

The bands all over the world are playing Sousa's marches. That is more than they are doing for any European composer of such music, that I know of!

With regard to popular songs we have composers whose melodic inspiration is of the first order.

We are young yet! We have not developed conditions where men can profitably devote themselves to musical composition, but they are doing it, and there are those who will live to see the day when the American composer will take rank with the best.

And why should he not? Here we have the admixture of the best in brawn and in brain of all races. Just as we have won out not only in invention and in practical things, just as we have already produced writers, thinkers and statesmen who can compare with the best that the world has ever had, so in the near future we shall produce composers who will rank with the best.

Altos Gazette 1/18/13

## Big Musical Feast by Tyrone Band in the City

The musical treat of the season is promised Altoonans on next Tuesday evening, when the Tyrone P. R. A. Shop Band will render a grand concert in the Mishler theatre. In the ranks of this band are some of the most eminent bansmen in the whole country, and ones who have been associated with the celebrated bands of Sousa, Pryor and Indian and Italian organizations, they having been picked when the Tyrone band was organized because of their particular fitness for places among the fifty men who comprise. Nearly every man is a soloist and the results they have achieved have already made them famous.

The soloists for Tuesday nights concert will be Miss Dorothy Wilson, soprano, and Mr. LeRoy Hildebrand, trombone. Mr. J. P. Potteiger is conductor of the band. The program to be rendered here is as follows:

Los Angeles Times 1/20/13

### AN OPEN FIELD.

Every time we hear Sousa's "Stars and Stripes Forever" we are reminded that the really great American air is yet to be written. Nothing in American music quite grips the heart as irresistibly as it should. These United States are entitled to some musical anthem which will set the heart aflame. Sousa's piece has the stir in it but lacks something in feeling.



# Critics Unfair and Hurt Drama, Mr. Savage Says

Manager, Speaking Before National  
Press Club in Washington, At-  
tacks New York Writers.

HERALD BUREAU,  
No. 1,502 H STREET, N. W.,  
WASHINGTON, D. C., Thursday.

Five eminent men madly rode their hob-  
bies at the annual "hobby night" of the  
National Press Club. Mr. Meyer, Secre-  
tary of the Navy, cried aloud "More bat-  
tle ships." Henry W. Savage, the thea-  
trical manager, insisted that the New  
York dramatic critics wrote for their own  
self exploitation rather than for the bene-  
fit of the drama. Mr. John Philip Sousa,  
the bandmaster, told of his trips around  
the world. William W. White, superin-  
tendent of the Government Hospital for  
the Insane, declared that mental medicine  
had made more progress than any other  
branch of the science, and Edward B.  
Moore, Commissioner of Patents, ex-  
plained the need of a new patent office.

Mr. Savage said in part:

"For years two theatrical camps have  
occupied themselves in outmanoeuvring  
each other, and the result has been prac-  
tically a doubling of the theatres through-  
out the country. The daily cry is that there  
are too many theatres. In Paris, with a  
population of 2,800,000, there are thirty-  
eight theatres, while in New York, with a  
population of 4,700,000, there are but forty-  
nine.

"Two conditions confront the business.  
One is the lack of definite co-operation be-  
tween the producing manager and the  
house manager. The other is the almost  
total absence of intelligent and helpful  
criticism in the producing centres, and  
that is a matter that must concern you  
gentlemen very much.

## Most Risky of Businesses.

"Our business is the most risky in the  
world. The chances are ten to one against  
us. There is a saying that 'there is only  
one night in a new production and that is  
the first night in New York.' The story  
goes by telegram, by weekly and Sunday  
letters and by magazines and books all  
over America, so that the verdict in New  
York decides not only the fate of a par-  
ticular piece for the country but it also  
decides the fate of the drama of which  
that piece is a type.

"We have a set of critics in New York  
who write largely, if not entirely, from  
the point of view of self-exploitation.  
They are not concerned with the play,  
with an analysis of the play, with com-  
ment on the cast, with a verdict of the  
public, but are simply concerned in an  
effort to find a nail on which to hang  
some sharp saying or some clever im-  
pression which shall add to the personal  
popularity of their column and not to the  
dignity of the performance.

"When we gamble, as we do, \$40,000 on a  
single production which makes or fails  
every night we are entitled to a jury  
which shall be competent, reliable, un-  
trammelled, and, I may say, sympa-  
thetic.

## Treated Like Accused Man.

"Instead of that we are treated from the  
standpoint of one who is being prosecuted  
by a district attorney, a man who desires  
to convict. I submit it is not fair. It is  
not good, for art, it is not good for drama,  
it is not good for the development of  
dramatic interest and talent in America.  
The result is that the producer cannot  
maintain his house against these repeated  
attacks.

"Mind you, we welcome the critic who  
gives us straight criticism. To be con-  
stantly attacked as we are is discouraging  
to the producer, it cuts the ground from  
under the feet of the young dramatist and  
the result is that the manager is compelled  
to go elsewhere for his plays. The public  
also becomes discouraged with the so-  
called trained and expert opinion.

"The public usually has liked the play.  
It sits until eleven o'clock and then a man  
wakes up the next morning and reads a  
half dozen condemnations of the perform-  
ance and says to his wife, 'I guess we are  
boobs after all. We will go to the moving  
pictures,' and they go to 'the movies,'  
which seem to get along very well without  
critics.

"That is where a large portion of our  
public has gone. Automobiles take from  
our orchestra, vaudeville takes from our  
balcony and 'the movies' take from the  
gallery."

## WASHINGTON HAS ITS HOBBY RACE

Prominent "Jockeys" Participate in  
Annual Canter Event at the  
National Press Club.

HENRY W. SAVAGE RIDES WELL

So Does John Philip Sousa and  
Others After Alfred Henry Lewis  
"Springs the Barrier."

(Special Dispatch to The Morning Telegraph.)

WASHINGTON, Jan. 30.

The National Press Club held its an-  
nual banquet, better known as the an-  
nual "hobby riding event," to-night, at  
which Starter Alfred Henry Lewis  
"sprang the barrier" on some of the best  
known selling platers in the country.

The race was described as a "ten min-  
ute catch-as-catch-can canter," and the  
jockeys, or speakers, were Secretary of  
the Navy George von L. Meyer, Henry  
W. Savage, Commissioner of Patents  
Edward B. Moore, Dr. William A.  
Waite and John Philip Sousa.

The dinner was attended by virtually  
every person of prominence in the po-  
litical and journalistic life of the Na-  
tional Capital and much good natured  
fun was indulged in at the expense of  
the "jockeys." The speeches scintillated  
with rare wit and humor, and several  
unique entertainment features were in-  
troduced during the course of the even-  
ing. Those present declared the affair  
was the most novel and entertaining of  
any of the similar "events" held in re-  
cent years.

## Henry W. Savage's Hobby.

Henry W. Savage, theatrical man-  
ager, appeared in a new role. Mr. Sav-  
age was the most interesting of the five  
jockeys starting, and the hobby he rode  
was "the dramatic critic."

He appealed for better criticism and  
less abuse from the dramatic critics of  
New York and other large cities. Others  
parading their hobbies were John Philip  
Sousa, Secretary of the Navy Meyer,  
Dr. Wm. H. White, of the Government  
Hospital for the Insane, and Clarence E.  
Moore, Commissioner of Patents.

The result was a scintillating jumble  
of critics, battleships, bands, lunatics  
and patents.

Mr. Savage said in part:

"The present theatrical situation,"  
said Mr. Savage, "can easily stand a  
little explanation from the men who are  
engaged in it, as well as some serious  
attention from those upon whom it  
largely depends for maintenance.

"This week the producing managers of  
the United States are paying out for 71  
musical productions, 138 dramatic pro-  
ductions, 67 burlesque organizations, 5  
minstrel companies a total of \$1,027,-  
000; of this \$100,000 goes to the rail-  
roads, \$650,000 in salaries, \$100,000 in  
royalties and \$150,000 in advertising.  
Enterprise that calls for a weekly ex-  
penditure of \$1,000,000 in cold cash is  
entitled to respect.

## Critics Emulate District Attorney.

"The real trouble is there has not been  
a corresponding increase in the number  
of plays required to attract, nor the num-  
ber of regular theatregoers to fill the  
new theatres. Two conditions have pre-  
vented a development to meet this situ-  
ation. A lack of definite policy and co-  
operation in the direction of the thea-  
trical enterprises and the almost total  
absence of intelligent and helpful criti-  
cism in the producing centers."

"It is essential that those who  
act as jurors should be alive to their  
responsibility, conscientious, sincere and  
appreciative of any effort. But instead  
we find half a dozen men who emulate  
the District Attorney seeking for con-  
viction, where every utterance is a con-  
centrated ego who sometimes descends  
to violence in order to attract attention  
to themselves and who discourage the  
theatregoing public as to the value of  
expert opinion.

"In this we managers are largely at  
fault, for on occasions when good  
notices have been given, we have played  
up the names of their critics in electric  
lights, posters and display headlines  
where it is no wonder that their heads  
are turned like an actor under similar  
circumstances.

"Some of the critics are capable and  
kindly and in the smaller cities they  
are broader and more human, but then  
later we must review two or three  
shows a week while the New York critic  
has six or eight productions a week.  
Such a critic is like a girl in a candy  
shop.

## No Critics at Movies.

"The movies, you know, get along  
very well without the critics. During  
the last two seasons in New York bet-  
ter material has been offered than ever  
before and the seasons have been the  
most disastrous of our history. We do  
not ask for less criticism, but for less  
abuse, and I trust you will not find this  
unreasonable.

"A criticism should give the story, an  
analysis of its good points as well as  
its defects, comments on the cast and  
a statement how the show was re-  
ceived."

A number of those who comprise the  
following distinguished list of "former  
riders" were present:

Ambassador James Bryce, Champ  
Clark, Franklin MacVeagh, President-  
elect Woodrow Wilson, Major General  
Leonard Wood, Dr. William H. Welch,  
Thomas Nelson Page, Joseph G. Can-  
non, Rear Admiral Robert E. Peary,  
Dr. Harvey W. Wiley, Gifford Pinchot,  
Professor Willis L. Moore, Philander C.  
Knox, Count Johann Heinrich Berns-  
torff, Victor Herbert, Dr. S. W. Strat-  
ton, William J. Burris and John Temple  
Graves.



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Washington Herald 4/31/13

## Americans Ride Their "Hobbies" at Press Club

Henry W. Savage, Secretary of Navy Meyer, Dr. W. A. White, Commissioner of Patents Moore, and John Philip Sousa Aid the Jockeys. Alfred Henry Lewis, Starter.



Left to right—John Philip Sousa, Dr. William A. White, Secretary of the Navy Meyer, Hon. Edward B. Moore, Henry W. Savage, and Alfred Henry Lewis (starter).

Five noted Americans rode the bucking hobby horse at the annual "hobby night" of the National Press Club last night, and when the ten-minute "heats" were over Starter Alfred Henry Lewis awarded the race to Henry W. Savage, the dramatic producer. Mr. Savage said his hobby pertained to the attitude of New York dramatic critics. These gentry he virtually accused of unfairness.

The others in the race were Secretary of the Navy Meyer, who rode the battleship hobby; Commissioner of Patents Moore, who told of the "fascination of inventions;" Supt. William A. White, of the Government Hospital for the Insane, who said "lunatics" were his hobby, and John Philip Sousa, who admitted that the Sousa marches were his favorite in the hobby line.

The clubrooms were crowded, "hobby night" being the annual classic of the Press Club. At hobby night celebrations some of the most noted men in the country, and distinguished representatives of foreign nations have ridden the rocking steed, for the amusement and edification of the club members.

The "starter" was introduced by John T. Suter, president of the club. Ten-minute heats were run by the riders, under direction of Alfred Henry Lewis, the noted author.

John Philip Sousa rode a musical hobby. He told about his travels, and how everywhere he went he heard Sousa marches.

He wound up by emitting large gobs of poetry.

Commissioner Moore introduced politics in his speech. He admitted he was a Democrat. Said he had been one about three months, but that he was a warm convert. Then he talked about the Patent Office, and Congress. Said Congress ought to treat the Patent Office most liberally.

Dr. White went into the history of hobby horses, and branched off into lunatics—said a lot of nice things about those physicians who had made a specialty of mental diseases. Hobbies, he said, are the only thing that make life worth living.

Secretary Meyer regretted that he couldn't get Congress to ride his hobby with him—said it was big battleships, with big guns. He declared that he wants a lot of big battleships to play with, and won't be happy till he gets 'em.

Mr. Savage poured vitriol on the heads of New York dramatic critics. Theatrical productions, he said, were his hobby, and then he commenced to tell all about them. He said the theatrical business was attaining such proportions that the enterprise was entitled to consideration.

Whereupon Starter Lewis, saying that inasmuch as Mr. Savage was the only New York producer he ever saw that could talk English, awarded him the race.

Chicago Examiner 4/31/13

## U.S. OFFICIALS RIDE THEIR HOBBIES AT PRESS CLUB FEAST

Secretary Meyer in the Race With Battleship and Big Gun Entry.

WASHINGTON, Jan. 30.—Hobbies were ridden at the National Press Club to-night and riders forced to defend them under the guidance of Alfred Henry Lewis, starter in the hobby race.

Here are some of them:

Secretary of the Navy Meyer—Battleships and big guns from men who served under Cannon. Hostility to caucus when placed versus patriotism.

Dr. William A. White, Superintendent of the Government Hospital for the Insane—Study of the other man's hobbies which leads the psychiatrist to know the other man, though he fails to know himself. Greater liberality in law for borderland cases that institutions may reach out to give relief to the suffering. Great interest means a hobby and that means full living and the full expression of the individual. Public health laws have increased the span of years by ten and these years should be worth living.

Sousa Hobby Credited to Others.

John Philip Sousa—"The Washington Post March," which is played in all foreign countries and credited to other authors.

Edward B. Moore, Commissioner of Patents—Better patent laws and a new patent office building wherein hobby patents could be stored for exhibition.

"Oh, for a Lodge in a wilderness!" said Alfred Henry Lewis, introducing Secretary Meyer to ride his hobby horse on a battlefield.

Then Mr. Meyer spoke:

"My hobby for the last four years has been big battleships and big guns and one would have supposed it would not be difficult to get the members of the House of Representatives to make sufficient appropriation for battleships and for big guns, particularly when they have served so many years under Cannon.

Patriotism Gauged by Caucus.

"There was a tendency and a design by some of the leaders in the House to gauge patriotism by the caucus, or to caucus on patriotism.

"Governor Sulzer was one of the men who took the bull by the horns, or the donkey by the ears, and refused to stand by the caucus rule or to gauge patriotism by the caucus, and I have no doubt that through his efforts in this direction, as well as in others, he received the nomination and election to the Governorship of New York.

"I am convinced also that the fact that Senator-elect Weeks of Massachusetts was a good supporter of the navy helped to turn some votes for him in the final days of the struggle between himself and Mr. McCall."



# GALLOP ON HOBBIES

Secretary Meyer and Others  
Address Press Club.

## GREATER NAVY IS URGED

Spirit of Nation Shown in Victory of  
Sulzer and Weeks.

Commissioner of Patents Moore Pleads  
for Big Home for His Bureau Here—Dr.  
William White Describes Advance in  
Treatment of Insanity—Sousa Says  
Russians Like the American Anthem.  
Venetians Like "Post" March.

Five well-groomed hobbies were hard ridden last night over the course of the National Press Club. Secretary of the Navy George von L. Meyer had the mount on his favorite hobby, "A Greater Navy;" Dr. William A. White, superintendent of the Government Hospital for the Insane, rode "A Broader Field for the Psychiatrist;" Edward B. Moore, commissioner of patents, had the stirrup on "A Larger Patent Office"—a nag which he has been entering unsuccessfully at every congressional meet for many years, but which he believes has a very good chance for some of the money at the present meeting; John Philip Sousa, the well-known musician, galloped "Travel Experiences," and Henry W. Savage, riding "The New York Dramatic Critics," with whip and spur, made a game finish.

### Remarks at the Start.

Exceeding even the best efforts of such well-known starters as H. J. Dade, to the sporting fraternity well known, Alfred Henry Lewis, the man who put "Wolfville" on the map, sent each rider away in a flying start. He informed his audience that he had intended to deliver a 24,000-word address, which he prepared several years ago for the Massachusetts Historical Society, and had never had an opportunity to deliver, for the mere reason that the society never invited him to do so. His voice, he added, would not permit him to undertake the task.

When brought to face the barrier with the introduction that, though he would soon leave the cabinet, inside information pointed to his return to Washington as a senator, Secretary Meyer said:

### Helped by Their Hobbies.

"My hobby for the last four years has been big battleships and big guns, and one would have supposed it would not be difficult to get the members of the House of Representatives to make sufficient appropriation for battleships and

for big guns, particularly when they have served so many years under Cannon.

"Gov. Sulzer was one of the men who took the bull by the horns, or the donkey by the ears, and refused to stand by the caucus rule or to gauge patriotism by the caucus, and I have no doubt that through his efforts in this direction, as well as in others, he received the nomination and election to the governorship of New York.

### Cites Success of Weeks.

"I am convinced also that the fact that Senator-elect Weeks, of Massachusetts, was a good supporter of the navy helped to turn some votes for him in the final days of the struggle between himself and Mr. McCall."

Secretary Meyer hinted that he might receive the same treatment, and closed with a plea for a larger navy.

### Traces the Hobby Horse.

Dr. White traced the origin of the hobby horse, stating that it was an inheritance of medieval times, having been used to symbolize the pagan "corn" god, and then asked why the members of the Press Club had selected the corn god for their night of mirth? Studying hobbies, he added, was his vocation, and he remarked that he felt very much at home in his audience. Leaving the facetious vein, the speaker then said:

"You may perhaps not appreciate what the work of the psychiatrist is, but I desire to say a few words on that matter. He is really dealing with the problem of human life and the problem of right living. If I may defend my hobby, I should say it was other peoples' hobbies, because by other peoples' hobbies we know them. I think that the work of mental hygiene and ministering to the insane and to the mentally disordered is a work that ought to reach out into the public. It ought to reach all manner of people that the institutions as now constituted do not reach.

"The institutions as now constituted are trammelled by narrow laws and interfered with in all sorts of ways, so that they can help only the people who are pronounced failures. Yet there is no department of medicine which has advanced more rapidly than the department of mental medicine. Surgery is more dramatic.

### Calls Hobbies a Necessity.

"It is always dramatic to see a lot of blood, and the young student always wants to operate, but the real scientific progress has been more rapid in the department of mental medicine than in any other department of medicine, relatively speaking. Only a generation ago we were absolutely in darkness as to the problems of the human mind."

Turning again to hobbies, he said:

"The man who has not a hobby is a sick man; he is an unfortunate man. Full living is the full expression of the individual, and he can have that only by

having some great interest, and the hobby is the thing which fills the want."

### Bureau Supports Itself.

Mr. Moore was introduced as one of those lifelong Democrats who had been worshipping at the shrines of Jefferson and Jackson ever since November 5 last. Mr. Lewis, however, declared that the commissioner of patents had endeavored to convince him that he had been a Democrat out in Ohio "when the Republicans of that State hunted Democrats with dogs."

Mr. Moore said that never since the establishment of the patent office had a single dollar been appropriated from the general tax revenues for its support, and that department of the government, he added, now has a surplus in the Treasury amounting to between \$7,000,000 and \$8,000,000. The surplus for this year, he said, would be about \$96,000.

There is nothing in the history of the United States, except the laws which established the Union, Mr. Moore declared, which has done more for the development of the country than its patent laws. He reviewed the development of these laws, and concluded with a plea for a larger office building in which to care for the patents of the country.

### Russians Like Our Anthem.

After relating the strong appeal which Mr. Sousa had made to be allowed to discuss his poetic efforts, and advising the followers of the riders that the musician laid claim to the authorship of such well-known ballads as "Woodman, Spare That Tree" and the "Old Oaken Bucket," Starter Lewis announced that he "would take the blankets off" of Mr. Sousa and permit him to ride as he saw fit.

Mr. Sousa related many of his experiences in his travels around the world, stating that at no place, not even excepting this country, had he heard such acclaim given the national anthem of America as in Russia. While playing in St. Petersburg on the czar's birthday, he said, he had been called upon to repeat this selection five times, once more than the Russian anthem, which had just preceded it on the program.

### "Post" March in Venice.

While in Italy, the speaker continued, he was present at a concert given by the municipal band of Venice, and heard his own composition, "The Washington Post March," played. Surprised, and curious to know if the people of the city knew the air, he said, that he and his wife went to a nearby music store and asked the merchant what the band was playing. The latter, Mr. Sousa said, replied, "The Washington Post March." Asking for a copy of the music, he continued, the merchant produced one, and he found that the composer's name was given as Giovanni Phillippo Sousa. When asked who Giovanni Phillippo Sousa was, the merchant replied that he was one of their most famous Italian composers.

### Dramatic Critics His Target.

Mr. Savage, the theatrical producer, delivered a round attack upon New York dramatic critics. Development of art and the drama in America, he said, was hampered by these men, who wrote from the standpoint of personal opinion. "Rather than an honest criticism, which we welcome," he said, "the critic too often searches for a nail upon which to hang some clever sentence by which he expects to enhance his own popularity. When managers are producing the drama with odds of ten to one against success they are entitled to intelligent criticism."

"The automobiles are taking theatergoers from the orchestra seats, vaudeville takes them from the balcony, and the 'movies' take them from the gallery. And the 'movies' are thriving without the critic."

### Caught on the Fly.

John Philip Sousa has written a new opera. To be really Sousaesque it should have a boiler explosion at the end of every measure.

*Recome, Min. Times 1/31/13*



# SOUSA TO SHOOT WITH GUN CLUB

Bandmaster out of Practice, but  
He May Surprise 'Em.

IT'S ONE OF HIS HOBBIES

Uses Rifle as Well as Baton, but Has  
Given up Both for Pen of Late—  
Brings New Opera.

Sousa scores are familiar to many musicians—the kind of scores which mean marches and other music. Another brand of Sousa scores are known to the marksmen of the world, the men who know more about the mechanism of a Krag-Jorgensen or a Springfield than they do about a cello or a sliding trombone; and it is said by the world's gunners that the Sousa scores at the ranges are just as good in their way as the ones which his musicians shoot across the footlights, although they may not be as widely known. For John Phillip is a crack shot. Rifleman, bandmaster, composer, author of novels—he's a versatile man, is Sousa, and with all of those accomplishments left out, he's a jolly good fellow.

For that last quality, the members of the Rochester Gun Club were glad to know that the "March King" was again coming to Rochester. They have kept green the memory of a number of times in the past when he has foregathered with them, accepted their hospitality and beaten their best shots with the rifle. It is hoped that he will do it again; that is, all but the beating.

Manager Elmer Walters of the Shubert Theater, where Sousa will bring his new opera, "The Glassblowers," learned of the desire of the members of the gun club to be hosts to the famous composer, so he wrote Sousa in New York City and told him. A telegram came back from the bandmaster, to the effect that he would be glad to meet his friends and rivals again. He said that he had held a pen until he had nearly forgotten the feel of a rifle in his hands—that he had not touched a gun in a month—but that he would be glad to take a try on the range in Rochester.

Sousa a Noted Shot.

So it was that when the train which brought the bandmaster to Rochester came into the New York Central Station at 7.30 o'clock last night, a number of the members of the Rochester Gun Club were there to bid him welcome. They took an automobile with them and drove Mr. and Mrs. Sousa and their daughter to the Hotel Seneca. On the way the details of a shoot were discussed, and the musician

showed a lively interest. The shoot will be held some time to-morrow.

Although he has excused himself in advance by saying that he has not practiced with a gun for a month, the club will send its best men against him at the shoot, for he is known of old for a keen eye and a steady hand with a rifle, and it is suspected that, practice or no practice, he will make the best of the Rochester gunners' hustle to keep up with his score.

Melodramatic Club.

Mr. Sousa is distinctly American. This is reflected in the music which he has composed, but it is expected that in the "Glassblowers," which is to be given publicly for the first time at the Shubert Theater this evening, that a new type of music will be developed. In talking on the subject to a reporter for The Herald last night Mr. Sousa said that the production could best be described as being a melodramatic opera. He said the thing that was uppermost in his mind at present was the success or failure of the new opera.

The march king was frank to admit that he believes this the best of the six operas which he has written, and declared that no pains had been spared in building for success. Mr. Sousa said that the opera was not builded in a hurry and that in writing the music he waited for inspiration. This distinctive American leader will be the conductor for the overture and for the big march number, "From Maine to Oregon," an inspirational march, which, in his opinion, is the best of the hundred or more marches that he has composed.

In talking of the merits of the opera, Mr. Sousa said that he had tried to write a distinctive American piece and that the cast is made up of a distinctive type of people, selected with care for their particular parts. He asserted that the company is one of the best that could be gotten together, with an unsurpassed beauty chorus, the members of which, besides possessing good looks, have exceptionally fine voices. Mr. Sousa is of the opinion that should the opera prove a success, that it will be widely imitated.

## REATA WINFIELD ILL.

Violin Soloist Leaves for the Pacific  
Coast on Health Quest.

Reata Winfield, violin soloist, known in private life as Mrs. Alfred H. Magee, left yesterday for the Pacific Coast, to which she had been ordered by her physician because of an attack of tuberculosis. She was accompanied by her adopted daughter.

Miss Winfield was at one time a protegee of Sousa, the noted bandmaster, and achieved great distinction because of her expert playing. She is the wife of a former Councilman of Atlantic Highlands. Her first husband was Lionel Lawrence, the theatrical manager, from whom she obtained a divorce in Reno. She next married John S. Woodruff, but also divorced him.

Observations of Old Cap Whipple.  
One of the most dangerous things to do for a man is a favor.

Ellery Watkins, who used to live in Hoppertown forty years ago, has returned to visit relatives. He says he notices many changes about our village, including a new tin cup on the town pump and seventeen picture shows.

Rev. Hudnutt of the Hoppertown Hard Shell church expects to take a vacation from his pastoral duties next month and earn some real money by doing some lathing and plastering.

Hank Tumms and Hod Peters are purty thick nowadays, but Hod weighs 257 pounds and is a little thicker'n Hank is.

Miss Amy Stubbs says a girl has to be up and doing to land a man at the matrimonial altar these days. She has got to have the beauty of a Maxine Elliott, the charm of a Bernhardt, the cunning of a Madam du Barry, the culinary proficiency of a Sarah T. Rorer, the artistic soul of Rosa Bonheur, the conversational ability of a Carrie Chapman Catt, the strength of mind of a Queen Elizabeth and the figger of a Venus. When a man pays a dollar for a marriage license nowadays, he wants a whole lot for his money.

Elihu Purdy, our gentlemanly and genial druggist, expects to put in a full line of automobile accessories as they are about the only things he does not keep at present, excepting drugs.

One of the few fellers in this world who have made a success of whiskers is John Phillip Sousa.

## "HOBBY NIGHT" AT THE NATIONAL PRESS CLUB

WASHINGTON, Jan. 30—Henry W. Savage, the theatrical producer, delivered a round attack tonight upon New York dramatic critics at the annual "hobby night" of the National Press club.

Development of art and the drama in America, he said, was hampered by metropolitan critics, who wrote from the standpoint of personal opinion.

"Rather than an honest criticism, which we welcome," he said, "the critic too often searches for a nail upon which to hang some clever sentence by which he expects to enhance his own popularity. When managers are producing the drama with odds of ten to one against success they are entitled to intelligent criticism. The automobiles are taking theatergoers from the orchestra seats, vaudeville takes them from the balcony and the movies take them from the gallery. And the movies are thriving without the critic."

Dr. William A. White, superintendent of the government hospital for the insane, made a plea for the extension of facilities of such institutions to reach cases in "the borderland."

"The public health service," he said, "with its quarantine laws and campaign for health, has increased the span of this generation's life at least 10 years. Now we should learn how to live those 10 years well."

Secretary Meyer commended the American newspapers for their attitude in favor of maintaining the strength of the navy.

Edward B. Moore, commissioner of patents, and John Phillip Sousa were the other speakers.

John Philip Sousa is in training for a hike on horseback (his third) from the Hot Springs of Virginia to the national capital. Does he ever hear the Marine Band play nowadays.



Wilmington Free Press 3/31/13

Col. Spring Telegram 3/30/13

St. Paul Pioneer Press 3/30/13 53

## HOBBIES ARE RIDDEN AT PRESS CONCLAVE

NATIONAL CLUB OF NEWS-  
PAPER MEN HOLDS MERRY  
SESSION.

ALFRED HENRY LEWIS  
SERVES AS "STARTER"

Secretary Meyer, Dr. William A.  
White, John Philip Sousa and  
Other Notables Figure in  
Proceedings.

WASHINGTON, Jan. 30.—Hobbies were ridden at the National Press club tonight and riders forced to defend them under the guidance of Alfred Henry Lewis, starter in the hobby race.

Here are some of them:

Secretary of the Navy Meyer, battleships and big guns from men who served under Cannon. Hostility to caucus when placed versus patriotism.

Dr. William A. White, superintendent of the government hospital for the insane, study of the other man's hobbies which he says the psychiatrist must know the other man, though he fails to know himself. Greater liberty in law for borderland cases that institutions may reach out to give relief to the suffering. Great interest means a hobby and that means full living and the full expression of the individual. Public health laws increased the span of years by ten and these years should be worth living.

John Philip Sousa, the Washington Post march, which is played in all foreign countries and credited to other authors.

Edward B. Moore, commissioner of patents, better patent laws and a new patent office building wherein hobby patents could be stored for exhibition.

"Oh, for a lodge in a wilderness," said Alfred Henry Lewis, introducing Secretary Meyer to ride his hobby horse on a battleship.

Then Mr. Meyer spoke:

"My hobby for the last four years has been big battleships and big guns and one would have supposed it would not be difficult to get the members of the house of representatives to make sufficient appropriations for battleships and for big guns, particularly when they have served so many years under Cannon.

"There was a tendency and a design by some of the leaders in the house to gauge patriotism by the caucus, or to caucus on patriotism.

"Gov. Sulzer was one of the men who took the bull by the horns, or the donkey by the ears and refused to stand by the caucus rule or to gauge patriotism by the caucus and I have no doubt that through his efforts in this direction, as well as in others, he received the nomination and election to the governorship of New York.

## WHY THE WALTZ WILL ENDURE

The mere announcement that Donald Brian is to be seen here at the Grand Opera house, Monday, February 3, brings to mind thoughts on the waltz, which, after all, is really the most popular of dances. Every once in a

while some new terpsichorean idea comes along and for a time supplants the waltz. We might say that these intermittent dances supplement the waltz, for it is the undisputed champion among dances and is always capable of "coming back."

Donald Brian is distinctly a waltzer, although this nimble young man can dance pretty nearly every kind of figure. He is without a peer as a clog dancer, and in the third act of his piece, "The Siren," gives an example of genuine art in this regard by executing an old-fashioned Lancashire clog, finishing up the number on a cabaret table about a foot in diameter.

Brian is credited with having danced the waltz back into public favor when he whirled through the mazes of his

famous three-step in the original production of "The Merry Widow." Now in "The Siren," he waltzes a caprice that even puts the famous "Merry Widow" affair in the background. He says that any talk that he brought the waltz back is all foolishness; that the waltz was due to come back, and that he was fortunate to be the one to hit upon it at the psychological time.

As long as Brian is given credit for rejuvenating the dance and is considered "some" waltzer, it might be well to listen to his remarks on the subject. Here is what he has to say:

"The waltz is unquestionably the greatest of all popular dances. It will always endure, for the reason that it is by far the most graceful of dances. Previous to the production of 'The Merry Widow' the reign of the waltz was dimmed for a time by the two-

step, the vogue which was due in part to the popularity and unusual swing of the Sousa marches. Right now the waltz is threatened by the polka, which is the big thing at the present on the European continent.

"It may interest some folks who are today decrying certain dances, such as the 'turkey trot' and others, to know that the waltz, when introduced into England just 100 years ago, was assailed as most indecent. The waltz originated in Germany, and when introduced to the gay courts of Austria and France during the latter part of the old regime, it quickly put to the rout the minuet and other stately dances of the Eighteenth century, through which pig-tailed beaux and powdered and patched belles had bowed and scraped."

"AT THE"

Portland Ore Telegram 3/14/13

## Sousa on Music.

In a recent interview, John Philip Sousa declared that ragtime never came—that it has been in existence since music was born. He also said that the only thing that worries him is that music is becoming too popular and that he would hate to see it kill baseball. Sousa, in conclusion, announced that the great composers refuse to cater to the popular clamor for comic opera, musical comedy and other demands of the masses. The interviewer, by the way, sought Sousa because the composer of marches has recently produced a new comic opera.

## ENTIRE AUDITORIUM FOR PUBLIC CONCERT TONIGHT

Seats Will Be Provided for Nearly  
12,000 Persons—Old Songs  
on the Program.

### PROGRAM.

March—"Semper Fidelis".....Sousa  
Overture—"Calif of Bagdad".....Boieldieu  
(a) "The Red Men."  
(b) "The Black Men."  
From the Suite "The Dwellers of the  
Western World".....Sousa  
Grand Selection—"Echoes From the Met-  
ropolitan Opera House".....Moses-Tobaini  
Popular Two-Step—"When the Midnight  
Choo Choo Leaves for Alabam."  
The Columbian quartet in a repertoire of  
"Songs of Other Days."  
Miss Marie McCormick.....Soprano  
Miss Clara Murphy.....Alto  
Mr. Alfred Southeray.....Tenor  
Mr. Francis Rosenthal.....Barytone  
Mrs. Henry Southeray.....Accompanist  
Presented by Mrs. Katherine B. Hensler.  
Grand selection from "Il Trovatore".....Verdi  
(a) "Spring Blossoms".....Capone  
(a) "Caprice Gavotte".....Capone  
Idylle—"The Mill in the Forest".....Ellenberg  
Medley Overture—"War Songs of the  
Boys in Blue".....Laurendeau

There will be seats for nearly 12,000 at the second free municipal concert in the Auditorium this evening—the whole building will be thrown open.

The pieces which the First infantry Battalion band will play will be by Sousa, or will have "the Sousa go" in them. The songs which will be sung by the Columbian quartet will be mainly "old stand-bys," and will include "My Old Kentucky Home," "Love's Old Sweet Song" and the Lucia sextet, arranged for quartet. All four members of the quartet will sing solos, as follows: "Believe Me With All Those Endearing Young Charms," Miss Marie McCormick, soprano; "Silver Threads Among the Gold," Alfred Southeray, tenor; "When You and I Were Young, Maggie," Miss Clara Murphy, alto, and "Captain Jinks," Francis Rosenthal, bass. Mrs. Henry Southeray will be the accompanist.

"The program," said Mayor Keller yesterday, "will be as delightful as the one given at the Auditorium on Monday evening of last week, when more than 3,000 persons were admitted and a larger number turned away because of lack of seats. The city officials feel much gratified by the common and generous praise we have heard about the first concert, and believe that Thursday evening's concert will be as much better as the crowd is bigger. There is no charge whatever and no seats will be reserved."

The doors will be opened at 7:30 o'clock tonight and the concert will begin at 8:15.

N. Y. Herald 3/25/13

Mr. John Philip Sousa was joined to-day by his son-in-law and daughter, Mr. and Mrs. Hamilton Abert, of New York, who were married in St. Thomas' Chapel the latter part of the winter, and who recently returned from Panama.



Brooklyn Citizen 7/5/13

Columbia S.C. States 4/29/13

## WAGNER OPERA IS FINELY SUNG

"Die Meistersinger" at the  
Academy.

WILLY BUERS PLEASURES  
AT HIS AMERICAN DEBUT

Splendid Conducting by Alfred  
Hertz—Gadski, Mattfeld, Goritz  
and Jorn Sing and Act Well—  
Interpretation Contrasts.

Wagner's "Die Meistersinger" was sung at the Academy of Music last evening and sung in excellent style.

The curtain rose at 7:30 o'clock upon Eva at her devotions in St. Catherine's Church, and the attempts of the handsome knight to attract her willing attention under the watchful eyes of Chaperone Magdalena, who is an ideal chaperone for the success of such efforts, having a little affair of her own in hand, and it finally fell at 11:55 p. m., upon the brilliant pageantry of the scene of gorgeous and shifting color of the crowds of holiday makers at the Trial of Song.

In the long interval the drama of real human interest had moved to its lengthy conclusion, through all the complexities of Wagner's great score, which is at once a marvel of complexity of detail and simplicity of form and structure.

This is not the place to plead for the value of cuts to an overburdened musical public, but Sam Weller was near the truth of the matter when he recognized the importance of brevity in his valentine, "because she'd wish there were more on it," which could hardly be said of the performance last evening, admirable as it was in every particular.

The principals in the cast were Mme. Gadski, whose interpretation of the part of Eva is too well known to demand comment; Mme. Marie Mattfeld, as Magdalena, who sang with much spirit and beautiful quality of voice; Carl Jorn, the Knight of Song, and the Meistersinger were Herbert Witherspoon, William Hinshaw, Lambert Murphy and Otto Goritz, who repeated his inimitable impersonation of Beckmease.

And here, surely, is a concrete argument in support of the theory of Bergeson, now lecturing at Columbia, of the cause of laughter—that we laugh when living beings give us the impression of mechanism, as if laughter were invented for the benefit of correcting blunders made by man.

There is a type of countenance which embodies the spirit of the comic, and the Greeks were, as always, right in conventionalizing it in a mask, though their particular reason for its use was the distance of the actor from his audience. Goritz has this type of face; so had the elder Coquelin and Joe Jefferson, of beloved memory, and old Burton and many others, if we are to believe our forefathers, and humor is writ large upon it. Nothing could excel the art of pose and gesture of this admirable artist in this role.

Reiss was again the David, and sang and acted with his accustomed sprightly humor.

Willy Buers made his first appearance in America last evening as Hans Sachs. In the earlier scenes he was somewhat nervous, and the "Voice of the (Prompter) was heard in the land," but he soon recovered his assurance. He has an excellent voice, of wide range of feeling, and in his dignity of conception and sincerity of artistic purpose made a good impression.

Mr. Hertz conducted. It is interesting to compare the methods of an interpretative genius with those of others, and that Mr. Hertz is such a genius is beyond question.

Anton Seidel's conducting brought into prominence the romantic element. It was a brief of protest by the younger generation for a freer and more spontaneous interpretation of an art form which had become conventionalized and dead to all live purposes, but an interpretation informed and guided by the sure instinct of a genius in the recognition of beauty in line and form. Mr. Toscanini's reading is scholarly, masterly, sympathetic and replete with beauty and dramatic instinct.

Mr. Hertz is moved by the human drama as such drama is unfolded and reflected in the music. He wheedles, coaxes, cajoles, implores, commands, threatens and well-nigh excommunicates his orchestra, and the singers do his bidding and enter into his spirit of the matter in hand. He calls his players "his children," and we imagine that at times they catch it as children do. He is master of every detail, of score and dramatic situation.

He crooks his little finger and an unexpected and significant note of oboe or clarinet voices into prominence where no such note was known to be, and he threatens with his fists and the trumpets blare defiance of his gesture. He carries conviction by reason of such mastery and his evident belief in and enthusiasm for the score readily communicates itself to his audience. He has often been charged with too much enthusiasm, which has resulted in an overbalancing by the orchestra of the voice parts, but both were finely and admirably adjusted last evening.

Every detail was developed with great clarity. The humor of the score has seldom been so finely presented, especially in the pianissimo staccato passages, and the orchestral overtures, with their decisive rhythms, powerful climaxes and wealth of gorgeous coloring were stirring and tremendously moving. And, furthermore, we have no less an authority on the subject of brass than John Philip Sousa, who claims in justification of his "readings" of these scores that "Wagner was a brass band man, anyway."

The performance last evening was one which reflected high credit on all concerned in its presentation.

Detroit Times 7/5/13

John Philip Sousa, the well-known band conductor and march king, whose latest work in the musical composition field is "The Glass Blowers," now in the Garrick theater, was asked his opinion of equal suffrage, when he landed from Great Britain a short time ago. "I am strongly in favor of suffrage to women," said he. "Women have more courage than men, possess just as efficient brains and, this quibbling over giving them the right to vote is tommyrot, to my notion. As it is now, the men only pretend to make laws, although undoubtedly the petticoat molds their judgment, and so, why not have the petticoats right up in line with the trousers?"

## Exposition Music

Music in abundance is one of the attractive features of the daily programme at the fifth National Corn exposition. Concerts during the morning, afternoon and evening are given by the Second regiment band of Anderson. This is one of the best known bands in South Carolina, and visitors to the exposition have been especially pleased with the performance of these musicians.

Athol John Garing, until recently with Sousa's band, is also one of the musical attractions of the exposition. Mr. Garing performs in the afternoons and evenings at the exposition on the slidetrombone and the double-bell euphonium. On both of these instruments, Mr. Garing is a master. He made the tour around the world with Sousa in 1910 and 1911, and was connected with that famous band for four years.

Announcement was made last night that beginning today, most of the musical performances by both the band and Mr. Garing, will take place in the main educational building, instead of in the auditorium, as has been the custom during the past two days of the exposition. The band was given a try-out in the main building last night, and the effect was found to be most pleasing. During the morning hours, while the visitors are studying the educational exhibits, and conversing with the demonstrators, this band will make things lively with some of its most catchy strains, and another highly attractive element will be added to the hall, beautified by the elaborate pictorial and floral decorative effects.

Mr. Garing will also perform in the main educational hall. A stand is to be constructed for his piano near the centre of the great steel building, and from this position, the luring strains of his instruments will fill the entire structure.

The great beauty of the building, with its elaborate decorative effects, and the artistic arrangement of the numerous exhibits, has been a subject of remark with every one of the many visitors who have passed into the exposition.

## HOBBY NIGHT AT THE NATIONAL

Distinguished Guests Furnish a Lively Entertainment.

Hobby night at the National Press Club of Washington, D. C., was an event of unusual interest this year. Last Thursday night the hobbies of five of America's most prominent citizens were ridden before one of the largest gatherings of the season at the club. Henry W. Savage, of dramatic fame; Edward B. Moore, commissioner of patents; George von L. Meyer, secretary of the navy; William A. White, superintendent of the Government Hospital for the Insane, and John Philip Sousa, the famous bandmaster, told of the hobbies dearest to them before a very attentive audience. John Philip Sousa did not perform on any instrument, as one might suppose, but kept his listeners in an uproar with some amusing anecdotes regarding musical composition.

Secretary Meyer spoke on battleships, and the others told of the hobbies nearest to them. Alfred Henry Lewis was the starter, and kept each speaker within the ten minute limit. Hobby night is an annual event with the Press Club, and some of the greatest men of the country have ridden their hobbies there.

N.Y. Editor & Publisher 7/5/13



Cincinnati Times-Star 2/3/13

## MANY BLESSINGS FORESEEN IN THE IDEA OF SILENT CITY

With the Deprivation of the Ability to Hear Musical Sounds  
Would Come the Nullification Also of Discords.

"Hiram Percy Maxim, jr., the inventor of the noiseless gun, and the most famous of his family of inventors, has announced that in a few years all cities will be absolutely silent," said the philosopher. "He goes so far as to say that if a footpad attacked a person the cry for help would not be heard. When Maxim says anything he generally knows what he is talking about, but if Cincinnati became absolutely silent all of us would have to learn the sign language, for, if a cry for help could not be heard, how could anyone converse. The Symphony or-

chestra, if Maxim's theory comes true, might just as well be playing on dummy instruments and the grand opera companies could not be heard. It wouldn't do Sousa's band a bit of good to try to give a concert in a silent city and what fun would there be in going to Redland Field to witness a ball game without the cheering, howling bleachers? But a silent city would be a blessing, especially if one's next door neighbor is one who is learning to play a cornet or a trombone. And just think of being able to sleep peacefully while the neighborhood cats have a howl-less fight on the back

Cleveland Plain Dealer 2/25/13

### John Philip Sousa.

John Philip Sousa is working industriously on a new opera. One day the past week the writer luncheoned at the Beaus Arts cafe in New York. Seated at an adjoining table were the March King and a man and three women. The writer was told that they had just completed a morning at collaborating with the March King on his new work. It is to be the joint work of five persons, three women and two men. What the theme of the new work is has not been made public; however, rumor has it that it will surpass anything to which the liting Philip has ever attached his name.

Grand Rapids Press 2/10/13

## THE SOCIAL SIDE

### Free Concert by High School Orchestra.

The Central High school orchestra, J. W. Beattie director, will give a concert free to the public tomorrow at 4 o'clock in the high school auditorium. The orchestra will be assisted by H. O. Igelman, baritone, and Miss Roberta Bernays, violinist, a member of the orchestra, who is a niece of the celebrated bandmaster and composer, John Phillip Sousa. She will play the meditation from "Thais," Massenet, and "Tan Stuck," by Hans Sitt. The orchestra numbers will be "Federal March," by Sousa; "Feast of Lanterns," overture, by C. W. Bennett; "Beautiful Blue Danube" waltz, Strauss; "Hungarian Dance," No. 2, Brahms, and by special request the orchestra will play the "Day in Venice" suite by Nevin.

N.Y. Club Fellow 3/19/13

WHEN John Philip Sousa first was denominated "the march King," I dare say the coiner of the phrase little dreamt of the full significance of the term. Sousa undoubtedly has caused more humans to hammer the floor with their heels in unison with his melodies than any other genius who ever lived. You will find John Philip at his best in "The American Maid," at the Broadway right now.

Detroit News 2/5/13

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## 'MARCH KING' IS IRRITATION-PROOF

SOUSA GOOD HUMORED DESPITE  
DAMAGED RADIATOR AND  
TARDY PLUMBER.

Jingles, "Small Change" and Com-  
ments on World's Unfailing  
Adoration of His Music.

John Philip Sousa, the march king, was in good humor this morning, considering that the radiator froze last night and burst; the engineer and the plumber had not yet appeared to remedy the difficulty, and the radiator was suffering from hemorrhages.

And in spite of all this Mr. Sousa was in good spirits.

"I like a cold room anyway," he said, "but I didn't know one could get quite so cold."

Of medium stature, but almost heavily built, Mr. Sousa is as brisk as the movement of his music. He kept his hands thrust in the pockets of the brown trousers, and frequently jingled what sounded like four dollars and eighty cents. At times he would sit down in his chair to talk, only to get up in a few minutes and walk about the room, still discussing his new opera, the theater in America, the British idea of humor, which he says is really keen and has been sadly traduced by Americans, talking of his recent trip abroad with his band, touching on the "movies" and vaudeville, which he likes, and declaring that any man who talked about "brass bands" when an organization of real musicians was the topic of conversation was an ass. The reporter hadn't said a dog-goned word about any brass band.

### Too Many Theaters.

Mr. Sousa pointed to a table where lay new music which he had written for "The Glassblowers," and which will be rehearsed this week during the engagement at the Garrick. The opera is to be produced in New York, March 2.

In speaking of the over-supply of theaters in America, Mr. Sousa said: "The public will attend the theaters when there is something worth while being produced. Nowadays, though, a man will say, 'Well, I guess I'll put up a theater, that's a good investment.' So he goes out and hires a man, hires a carpenter, hires a structural iron worker, and builds a theater. He does all this without having an idea what he is going to put into it. So he says, 'I'll have to look around a little and find someone to write something for this theater.' So he puts in about anything that he gets hold of. The philosophers have given man credit for having at the most not more than 40 emotions, and if there are 60 theaters to write attractions for it can be seen that someone has a big job on his hands." And Mr. Sousa looked at the reporter sharply through his nose glasses and his dark brown eyes narrowed into a smile and wrinkled the skin at the corners.

"Are you interviewing me?" he asked suddenly.

The reporter allowed that possibly he might be garnering a few facts and ideas to be jotted down later and subsequently given circulation in the newspaper. So Mr. Sousa got up out of his chair, just brushed slightly the hair on the top of his head (there isn't a great deal of it) and stroked his vandyke, now iron gray. He walked around the chair, jingled that four dollars and 89 cents and sat down again.

### Everybody Likes It.

The reporter sighted a possible avenue of escape to the corridor and mentally chose his route of flight and asked Mr. Sousa if the American public was showing any indication that band music is losing its attractiveness.

"On the contrary," said Mr. Sousa, firmly and with belief, "the people like it better all the time. The world tour I made showed that the love of band music is almost universal."

"And your most popular march?" "The Stars and Stripes," by far. It was peculiar to see how that was received when my band made its recent tour of the world. No matter if we were in Africa, France, Japan or England, when we started 'The Stars and Stripes' the people would begin to applaud before we had played two bars of it. They like it everywhere."

Salt Lake Tribune 2/11/13

## NIGHT SESSION OF HOUSE FRUITLESS

WASHINGTON, Feb. 10.—Beginning a series of night meetings to wrestle with an almost hopeless congestion of business, the house was in session for two hours and seven minutes tonight, but accomplished nothing save the passage of a bill to pay a pension claim of \$1431.25 to the estate of Antonio Sousa, late a marine corps musician. Forty-four other bills on the private calendar were called and objected to. Members interested in measures to which objections were made refused to allow any business to be transacted, and finally insisted upon the presence of a quorum. While the sergeant-at-arms and his assistants were scouring the city for absentees, a motion to adjourn was carried.

Chicago Examiner 2/28/13

The first American appearance of Amato's Italian Military Band will be made at the midnight cabaret performance at the American Music Hall on Saturday, March 8. This band is under the direction of Senor A. Amato, who is known as the "John Philip Sousa of Italy." Senor Amato and his band arrived in America last week. At the urgent invitation of several prominent Chicago Italians a private concert was given by the spouses of the organization this week, but their appearance at the American Music Hall will be their first public concert in this country.



## Notes of Music

From the symposium of view of expert organists and musicians the opening organ recital at the new Church of the Good Shepherd, Scranton, was in many respects disappointing. It was another instance of a concert organist, who in the light of the best progress in organ recital work had not kept going with the advance guard, taking too much for granted in depending on the reputation of the past. The younger generation of organists is developing with its generous opportunity for development. And this opportunity has long since arrived in the electric actions which present the same condition as to lightness of touch with one stop or with all—with one manual in use or all manuals coupled. This had made possible much greater clearness in finger work. Another opportunity is in the greater tonal opulence and tonal variety as well as tonal strength; in the orchestral values which make orchestral and other transcriptions easy

of accomplishment. Years ago a school of purists stood for organ literature pure and simple and that perhaps was natural enough, considering the poor tonal resources of the instruments of their day.

There has been wonderful musical progress, or advance in musical perception, these past ten or fifteen years. An organist who stood preeminent a decade ago will be among the "has-beens" to-day unless in repertory, color sensitiveness, manual and pedal technique and temperamental fluency he has been eager for work and keen in perception. In the case noted the performer who has had large exploitation in the past, the technique was far from exact, and there was also a notable weakness in registrative ability. This according to the judgment of those best capable of judging is putting the case mildly. In fine the recital, in terms of the expectancy that had been aroused was a disappointment. The instrument which has been largely advertised was so eager to perform that it spoke when speech was not wanted. In other words it developed an unwelcome ability at mathematics in the department of "ciphering." There were varieties of tonal values, of course, and certain good features, but one weakness seemed to be the lack of adequate wind supply. So apparent was this at times of large tonal use that the tone was unsteady and so wavering the wind pressure that the actual pitch was affected.

In these days it is as futile and ridiculous to confine one's organ playing to merely organ literature as to confine any solo instrument to its own literature. Who does not remember with a quickened and grateful memory Moermanns, the great saxophone player, in melodies written and associated with the voice? Who does not recall as a thing that seems now almost unattainable, the resourceful and artistic Fritz Helle in such melodies as Walter's Farewell Song from the Trumpeter? Much organ literature of the past ten years is of that dainty character that we expect and look for in transcriptions and thus the very idea of transcriptions is made vital. There is a song of almost classic beauty by Sullivan, The Lost Chord. That, played with the pipe organ and brought to climax, is as much greater and more sweeping than the song would be, as a Cor Anglais is more fertile than a swamp reed blown by a barefoot boy.

Now the fact that the recital mentioned was not a completer ministry to the artistic sense of the experts is not

because the player has retrograded. It is rather because the ability of younger organists has flashed up so brilliantly and that their comprehension of organ possibility has widened, and also because audiences have grown intelligent, discriminating, sensitive to tonal blends, and demanding in their tastes.

In this connection of organ recitals I am reminded of a quirk of our human nature, and human nature is either excusable or funny depending on the point of view. When Kreisler was here some time ago there strayed into the concert a man from the suburbs who took in at least some of the musical enjoyment

and departed saying confidentially to his friend that he thought his little Jimmy "could fiddle as fur as he could see 'bout as well for some things as that there Kreisler." Also, after a Sousa Band concert in the Temple a couple of years ago when the band, starting for its world circuit, was at its highest point of superb efficiency, there came to the concert a chap who in the fastnesses of a northern county had blatted the cornet in the village band. And he remarked with apparent sincerity that "fur's he could see there wan't so much 'bout Susie's Band to git crazy 'bout—cause the silver cornet band up in Dushore (that wasn't the

place) cud play mighty near as well as Susie's Band," and he thought himself that "with a little more practice he cud blow that there cornet 'bout as well as Herbert Clarke." Which shows that there are all sorts of angles of vision in the world and that there are both those who can see, and those who cannot.

## ATLANTIC BOATMEN PREPARE FOR SEASON

Correspondence of The Evening Mail.

Atlantic City, Feb. 21.—John Philip Sousa is down by the waves for a rest, and as he strides along the boardwalk he is recognized by thousands who have watched him wield the baton. He was in the great music room of the Steel Pier in an obscure corner to listen to, and watch, Vessella and his band.

He was soon recognized, however, and the corner that had been practically deserted soon became crowded, every one anxious to be seated near the march king during the concert.

The Inlet boatmen are busy getting their fleet of sail and power boats into shape for the approach of spring, and the invasion of the resort by the East-ertide throngs. There is much hauling of rope and creaking of pulleys and slinging of paint at the shipyards along the thoroughfare.

The old merry-go-round that has wheezed out "tunes" at the boardwalk and South Carolina avenue for year is gone. The ancient amusement maker stayed long, but now has given way to the vaudeville house.

Two cream-colored French poodles, one in pink and one in blue, led by two girls, one in pink and the other in blue, attracted attention on the boardwalk promenade last Sunday.

Musical America 2/15/13

Hans Kronold, the veteran musician and cellist, who, years ago, won a warm place in the hearts of music-loving New Yorkers, in a recent interview expressed his conviction that the San Francisco Exposition, to be held in 1915 to commemorate the opening of the Panama Canal, offered an ideal opportunity for a special congress of musicians to bring out the best of American music, and so inaugurate an era of encouragement for our composers and artists, especially the performer.

He also thought that such a congress would go far to further the aims of those who desired to bring about opera in English.

Kronold's suggestion is excellent. No doubt it will bear fruit.

(Continued on next page)

Those who, like myself, can go back half a century can remember the time when if any one suggested that a play by an American author or music by an American composer could be produced with success, or that a picture by an American artist could command the price of the frame, he would have been laughed at.

I can recall when the late A. M. Palmer was manager of the Union Square Theater, that he publicly stated that he would not dare to produce a play by an American author. The public would not accept it. He did, however, finally produce Bartley Campbell's "My Partner," which was followed by other plays by American authors, and with them made more money than he did with the translated productions of even the most eminent foreign playwrights.

At that time no music publisher would have dared to bring out music by an American composer, except Moody & Sankey's Hymns. Later Sousa broke the spell with his marches.

Since then we have seen great changes. American pictures command good prices, American composers are getting a hearing, though American singers are more thought of in Berlin than they are in New York—which is not a conspicuous testimonial either to our patriotism or good judgment; but there is an uplift, to which nothing testifies so much as the remarkable growth and success of your own publication, which is still in its infancy.

As Kronold says, the exposition at San Francisco will be a great opportunity, particularly if it is wisely used, to demonstrate what Americans, in the broad sense, have done in the way of original musical composition of unquestioned value.

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## SOUSA HERE

John Philip Sousa, the famous bandmaster, is visiting relatives in Atlantic City. He was recognized by many on the Boardwalk today.

## Sousa's Brother Dead.

Special Dispatch to The American.

Newport, Va., January 20.—George W. Sousa, aged 53 years, brother of Philip W. Sousa, the famous bandmaster, died at his home here today after a long illness. Mr. Sousa organized two bands in this city and was master of the largest, the City Concert Band, for a number of months. He is survived by his widow and five children (Mrs. Burns and G. R. Sousa, of Portsmouth, and Margaret, Jessie and Charles Sousa, of this city).

(?)



Phila. Item 2/16/13

Clinton, Ga. Herald 2/15/13

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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, difficult, 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 life 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 pomap 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.—John Philip Sousa.

Charlotte N.C. Observer 2/24/13

The University Society of New York has recently presented the library with three volumes of "Music and Musicians." The work contains contributions by DeKoven, Sousa, Krehbiel, Kobbe and other well-known composers and critics and interesting chapters on "History of Music," "Theory of Music" and "The Opera."

Two studio recitals will be given this week in Memorial Hall by the pupils of Miss Eula Ivey and Miss Lilla Mallard of the music faculty.

The athletic event of the week will be the basketball contest Saturday night in the gymnasium between the college team and a representative five from the Winston-Salem (Y. W. C. A.

Grand Rapids Press 2/10/13

A very talented young violinist made her first appearance at the Happy Hour. She was Miss Roberta Bermays, who is first violin in Central High school orchestra. She is a pupil of a member of the Theodore Thomas orchestra of Chicago and a niece of John Philip Sousa. Miss Bermays played a "Romance" by Sitt, accompanied at the piano by Miss Irene Hunt. She has a beautiful musical tone and plays with taste and style for so young a musician. In response to the encore they played "Tanzstuck" by Sitt.

## A Coliseum for Clinton

By Publicity Committee Clinton Commercial Club.

The Minneapolis Symphony orchestra, with eighty-five artists and Emil Oberhoffer conductor, is making its annual mid-winter tour, playing concerts in the cities where proper provisions can be made for them. Cedar Rapids, Des Moines, Sioux City, Kansas City, St. Joseph, etc., can all enjoy such concerts, but Clinton cannot. The new coliseum would give Clinton a splendid place for such attractions. Not

only is the Minneapolis Symphony orchestra available annually, but there are other great musical organizations, such as Thomas' Orchestra, Sousa's and Pryor's Band, United States Marine Band, etc., all of which make annual tours. Such musical attractions would be a great treat and education to Clinton people of all walks of life, and would draw large crowds from nearby towns and rural communities.

Phila. Enquirer 2/23/13

## ATLANTIC CITY IS NOW A BUSY SPOT

Even the Inlet Boatmen Are Making Big Preparations for Easter Crowds

Familiar Faces Making Appearance on Boardwalk After Winter's Absence

Special to The Inquirer. ATLANTIC CITY, N. J., Feb. 22.—

Stolidly familiar faces that were once familiar to Boardwalk strollers are coming back again after a winter's absence. These faces belong to the Hindoo, the Turk, the Japanese and the Armenian who deal in bric-a-brac, curios, embroidery and needlework, and who find trade a trifle dull during the months of January and February. But with the ascent of the sun the hopes of these traders ascend, and they are coming back from their cold month haunts in New York, Philadelphia, Pittsburgh and Chicago. They are getting ready, as all Atlantic City folks are, for the invasion of the summer hordes. Those and many other signs are indicative of spring time by the waves.

John Philip Sousa is down by the waves for a rest, and as he strides along the Boardwalk he is recognized by thousands who have watched him wield the baton while his musical organization crashed out one of his own famous marches. He entered the great music-room of the Steel Pier Sunday afternoon, and took a seat in an obscure corner to listen to, and watch, Vessella and his band. He was soon recognized, however, and the corner that had been practically deserted, soon became well crowded, everyone seemingly anxious to be seated near the march king during the concert. At the conclusion of the performance he arose and left the building just as the other humans did.

Phila. Enquirer 2/20/13

## OPERATIC STARS FURNISH NEW RECORDS FOR VICTOR

Farrar, Hempel, Sembrich, Ruffo, Magrini, Homer and Alda Among Those Who Contribute.

That it is not necessary to enter a grand opera house to hear grand opera and that the resident of the most remote village may enjoy the best in music at any time is again evident by the list of March records for the Victor.

The owner of a Victor can keep step with the progress of grand opera production and never leave his house, so that he is not obliged to wait until the chain of grand opera houses is a reality and not a rumor.

Geraldine Farrar contributes three solos to the new list—two operatic arias and a song from Chadwick's cycle, "Haroun al Raschid." Miss Farrar also takes part in a duet with Caruso—the "Letter Duet," from "Manon."

Frieda Hempel, the new German coloratura soprano of the Metropolitan Opera House, gives a rendition of Dell' Acqua's song, "The Swallows."

Marcella Sembrich adds another vocal waltz, a version of the "Waltz Dream." Tita Ruffo and Mme. Magrini give the well-known "Rigoletto" duet, "Recall Not the Past."

Some of the other vocal performers include John McCormack, Louise Homer, Frances Alda and Clara Butt. Paderewski, the New Symphony Orchestra of London and Sousa's Band also are represented.

The Victor Light Opera Company gives medleys from "Oh, Oh, Delphine" and the "Lady of the Slipper." But this does not exhaust the long list. There are a number of records for the use of Masons and Modern Woodmen of America.

Wash. Eve. Star 4/20/13

## FORMER DISTRICT MAN DIES.

Brother of Bandmaster Sousa Expires at Hampton, Va.

Word was received in this city today of the death in Hampton, Va., of George W. Sousa, brother of John Philip Sousa, the bandmaster, who resided in Washington up to five years ago, when he was placed on the retired list, after serving thirty years as a member of the Marine Band, of which his brother was formerly director.

During the last ten years of his service he was librarian for the band. Mr. Sousa was fifty-two years old. He is survived by a widow and five children.

Relatives in this city have not yet learned whether his body will be brought here for burial or whether interment will be in Hampton.



Louisville Ex 9 mins 7/19/13

Pittsburgh Dispatch 7/19/13

## SOME MEMORIES OF SOUSA

Truly our old and esteemed friend, John Philip Sousa, who journeyed all the way here from Washington and New York to direct a few performances of "The Glassblowers" at the Masonic Theater, owns a powerful and influential baton—a very Excalibur of a baton, as one might say. He waved it gently before us last night; and what memories of happy days in the years gone by might gratify a bandmaster, composer and director even already satiated with years of pronounced successes. Just a little grayer; just a trifle more rotund; a bit more studious, and perhaps a trifle more conservative in method; but when all's said, the same. And he was graciously welcomed as befits his standing in our midst.

Of course, his present and important work held the more engrossing interest of the evening, still, in lulls and after the piece, folks' minds harked back a decade and more to times when the rising star of the Sousa was setting the big cities and the county towns by the ears—when dancing parties forsook the staid beauties of the waltz to prance in joyous abandon to the rollicking two-step—and all to the tune of some Sousa march or other. In fact, were memory to permit us a bit of frivolity, one might remark that Sousa is the man who put the step in two-step. Rather a thin jest, but true just the same.

### Sat Very Close.

We used to troop out to the old Auditorium—alas that it is no more—and despite all that brass and those resounding tympani, we couldn't get close enough, because we all wanted to get a flash of the Sousa smile when some particularly well-designed and well-executed Sousa production had brought forth the applause which was given to him alone, of all the bandmasters. That smile and that twirl of the moustache were two elements of the Sousa concerts which all the youngsters and lots of the older folk looked eager forward to.

Most of us in those days gone by were musical low-brows and a lot of us are still so. Not quite so low, perhaps, as to alarm anyone, but the fact remains that the big brasses, the giant wood-winds and the booming tympani were what was wanted in the old days; and we love 'em still. The higher forms of composition which Sousa produced here, however, were guiding lights to many a struggler for higher musical enjoyment, and for the good which he had done and the pleasure given, Louisville, as represented by last night's big audience at the Masonic gave him a very gracious welcome, showing that the luster of his renown here and the affection in which he is held by a large section of the Louisville public cannot be dimmed by the mere passage of the years.

### Memories.

We were reminded of a lot of things by the march feature "From Maine to Oregon." Principally we were reminded of the old "High School Cadets," and this memory in return brought back a flock of other memories to bear it company. The waltz and the old lancers were about the proper caper at dancing parties of those days—eighteen years ago or more—and then the two-step came along to confuse the young idea just beginning awkwardly to ask an occasional Gracious Lady to step a measure or twain. And the Gracious Lady generally was about five or six years senior, at that.

Our gang got away with the occasional waltz, and as to the lancers, we all were right there. Didn't step on more than four or five little feet in a set, and seldom carried away more than half a flounce. Remembering that in that day short dancing frocks or gowns were not the vogue, that was doing pretty tolerably well. But that two-step! The gang had a tough time with that. The older men in our little town despised we brats with a fervor not surprising when some consummations are recollected, and we got no aid or countenance of them. The younger girls giggled at the thought of bestowing dancing lessons upon a lot of louts, and the older ones laughed at us so much they had us hacked.

### Self-Reliance.

Finally we decided to learn amongst ourselves. This was a laudable manifestation of self-reliance, but not so wise as laudable. We congregated once in a while in a big old country dining room, and to the mournful wails of one of these abominable "French harps," tenderly embracing the family chairs, the struggle went forward. We had a distaste for dancing with men, hence the chairs. Moreover, we were afraid that our leading or guiding would suffer if any submitted to the leadership of another. It is only reasonable to remark, however, that we were unduly exercised over this phase of the matter—nothing could have injured the technique thus acquired.

But 'tis a long lane, etc. One day we inveigled in a big black man, by name Skissem Grundy, roped a couple of real dancers, and Skissem treated us to a very spirited rendition of "High School Cadets," following this up with the "Washington Post," if memory serves, and with those swinging periods to help we really accomplished something. After that Skissem, who had long been a valued friend and ally, had to share that high honor with John Philip Sousa.

So for many years. We always went in a gang—used advisedly—to hear him and we'd do it again. When he came here last night we were glad, and so were lots of other folk, and they showed it.

J. R. K.

John Philip Sousa is in training for a hike on horseback (his third) from the Hot Springs of Virginia to the national capital. Does he ever hear the Marine Band play now—

## TO OPEN WITH A BANG!

### Expo Auto Show Will Start Off With Features Saturday

Governor Tener and State Highway Commissioner Bigelow have been invited to speak at the formal opening of the big Expo Auto Show Saturday evening. If they get here they will talk about good roads in Pennsylvania, good roads being one of the principal aims of the Pittsburgh Auto Show Association, which directs the coming big Expo show.

A battery of starry bombs will be fired off from Exposition Hall immediately after the speaking to signal the formal opening of the show. The management also contemplates firing off bombs simultaneously in other parts of the city. A vari-colored electrical creation on the steeple of Expo Hall will be switched on at the same time. Director Danny Nirella will have his Fourteenth Regiment Band crash into one of Sousa's marches when the bombs are done, and the show will then be in full swing. About 20,000 persons are expected to visit the Expo show Saturday.

McCreery's announce a display of spring fancies in motor garments, bonnets, gauntlets, goggles and articles of interest to the feminine motorist. Their bazaar will be in the southeast corner of the balcony. The floral display will be suggestive of early spring motoring pleasures.

## G. W. SOUSA IS DEAD AT HAMPTON HOME

### Brother of Musical Leader Had Been Member of Marine Band for Thirty Years.

George W. Sousa, brother of the famous leader of the Marine Band, and for thirty years a member of that organization, died at his home in Hampton, Va., early this morning. He was a native of Washington, and was educated here in the public schools.

He retired from the Marine Band about five years ago, and had since been engaged in the poultry business in Hampton. He was fifty-two years old. For ten years preceding his retirement he was librarian of the Marine Band, and was noted for his attention to this work. He arranged a system of indexing the music, and was unusually familiar with all the selections of the large library.

He is survived by his wife and five children in Hampton. Besides his brother, John Philip Sousa, he had two brothers, Anthony and Louis M. Sousa, and two sisters, Mrs. Alexander Varela and Mrs. Elise Bernays-Bowers.

Marine Band 3/13

Sousa, John Philip, compr., cond.; b. Washington, D. C., Nov. 6, 1856; vlt. and cond. of opera co. at early age; U. S. Marine Corps band, 1880-92; cond. his own band, successful concert trips; composed comic operas and military marches.



Jacksonville Times 2/2/13

Phila Record 2/2/13

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## MUSIC.

The London Times sees something attractive in what has been accepted as American music and solemnly declares its conversion:

Nor must the words of "rag-time" songs be forgotten; they must not be contemptuously dismissed as meaningless rubbish. They may not be anything as literature—indeed, they often cannot be said to be either sense or grammar—but for all that they are an interesting study in the fitting of a verbal to a musical pattern.

There are sincere sensitive musicians who hold that "rag-time" is decadent and deplore its popularity as an evil sign of the times. They see in it all the worst characteristics of the modern American (many of them, perhaps, caught from the despised negro race). "Rag-time" in fact leaves, they feel, an unpleasant taste in the mouths of healthy-minded people. Perhaps their objections are partly accounted for by the fact that many of the best and most popular "rag time" tunes are associated in their minds with certain repulsive ball-room dances or such abominations as the Gaby glide. But this connection is purely accidental. There is surely nothing unhealthy or lascivious in the music itself—indeed, its very vigor and rhythm must have a stimulating effect on the popular musical mind. The sloppy rhythmless amateur, the inefficient soprano who cannot leave her high notes, will be hard put to it to make anything of "ragtime"—they must set their house in order before it will have anything to say to them. To perform these songs properly, both singer and pianist must have a strong feeling for rhythm and an absolutely accurate sense of time. The American public have learned to appreciate rhythm at the feet of that really remarkable composer Sousa; he it is who has prepared the way for this peculiar specialization in rhythm which seems

istic, full of energy—purposeless energetic character.

Ragtime music has been popular in the United States for about twenty-five years, and started probably as a debased imitation of the genuine negro song (just as the popular Gelly favorites of the late eighties, Enniscorthy and Ballyhooley, were debased imitations of a certain class of Irish folksong.) It now represents not the lazy, sensuous, pleasure-loving "nigger" element, but the modern American at his most characteristic, full of energy—purposeless energy, perhaps, and without result, but never tiring and always alert.

Has "ragtime" anything to say to the musician? Is it a mere craze, or has it in itself the seeds of life? Will the American composer arrive who will be able to extract gold from the ore, who will add to the rhythmic basis of such music a noble sense of melody? It is not suggested that "ragtime" as such will develop into a great art. But "ragtime" represents the American nation; will it not probably suggest to some composer of the future other greater, more developed means which will also represent the American nation, out of which will grow up an art which will be really vital because it has its roots in its own soil? America has waited too long for her own music. Her serious musicians must cease to look abroad for their inspiration and turn their faces homeward.

## STAGE TOPICS OF THE MOMENT

Parker Hampered His Theatrical Effort by Selecting Historic Character as Hero.

THE MELODIES OF LEHAR

New Light Opera Star to Shine in Hammerstein Revival of "The Geisha."

Why Disraeli should have been chosen by Louis N. Parker as the central figure of a play does not appear in anything of dramatic or moral significance of the piece in which George Arliss is to be seen at the Broad. At least there does not seem to be any invincible reason for such selection of Lord Beaconsfield, Premier of England, as the hero of a modern drama for presentation in this country. Parker did not adhere closely to facts in the transfer of the man's life in one of its important relations to the nation, to a dramatic presentation, and, as the dramatic values of the resultant piece are due to the fictional incidents rather than to those of historic integrity, the purposes of the playhouse, it seems, could have been better served by the creation of a wholly fictitious character, say with the traits of a Disraeli, but not purporting in any way to represent him. Parker hampered himself by striving to represent the statesman in surroundings that would be typical, but that could not, because of the exigencies of the theatre, be made photographic. Much more stirring a drama would have been a play that merely had a leading character typified by Disraeli, but with a story of some suggestion, either moral or emotional.

But it should not be thought that Parker has been dull or uninteresting in his creation of "Disraeli." If he had been, there would at all events have been a most capable player to vitalize the piece in the present exponent of the title role—George Arliss. Apparently Arliss has given considerable study to the type of man that Disraeli was, and, as a stage portrait, the result is most interesting. The introduction of epigrammatic sayings culled from the novels of Lord Beaconsfield offers a touch of realism and his human side is cleverly shown in his solicitude for the two young lovers of fictional creation, intermingled in the plot. Too great liberty, however, could not be taken with history and some opportunities for accentuating the dramatic situations of the play had therefore to be ignored, of course, to the detriment of the piece itself.

Veneration for the English statesman created in drama by Parker will receive no shock in the witnessing of the play with Arliss as the protagonist. The masterly mind that could conceive the necessity for England's ownership of the Suez Canal and that could, with shrewdness, bring to a culmination plans that were unaided by the Government, has splendid exemplification in the Parker creation and in the Arliss presentment. So, too, is there excellent character-drawing, with the showing of a man who is of warm sympathies and of intense loyalty. Those who are stirred by contemplation of the sort of man that Disraeli was and by recognition of his services to the people of England and of Great Britain, will therefore find in the Parker play something apart from the acting of Arliss. However, for the most of those who see the piece, the opinion must be that "Disraeli" is notable for the opportunity given a fine player to create a part of sympathetic character rather than for compelling worth as

drama. Even the sentimental aspects of the play in relation to the love affair of two young people concerned in the action, is subsidiary to the character-study that Parker has made and that Arliss, with unerring skill, has realized.

Franz Lehar has just as distinctive a style in the composition of musical pieces as has Victor Herbert or John Philip Sousa. But Lehar is, of course, typically Viennese in his waltzes and in his other compositions, just as Herbert or Sousa may be regarded as American. The Lehar manner is plainly evident in the score of "The Count of Luxembourg," with its principal Valse, known to music-lovers long before the musical piece arrived in this city, but so hauntingly melodious as to please even to greater extent on frequent repetition. One almost imagines at times that this Valse will become the Melody of Love of "Gypsy Love," or that some other sparkling melody of the score of "The Count of Luxembourg" will revert to "The Merry Widow." It is merely the style of the composer that is noted and, as every one knows, there are few musicians or writers who are able to change their natures to such extent as to produce wholly different melodies or entirely different writings in any extended effort that is intended to be a new creation. It suffices that Lehar has written some most ingratiating melodies for the musical piece that is now at the Forrest, but it will not be betraying any secret to let it be known at the same time that the music has been taken from two distinct scores of Lehar in order to fill out an entertainment that should be to the liking of melody-loving Englishmen and Americans.

"The Count of Luxembourg," having a plot and a story, does not always scintillate, but it is an entertainment that is cohesive and that, through the music, at all events, is fully satisfying. Much has been said of "The Staircase Waltz" of the piece and that little dance really deserves special mention, for it is beautifully done by Ann Swinburne and George Leon Moore, and it is by no means an easy series of maneuvers, although it looks simple enough. Miss Swinburne is the "find" of the company, for she has magnetism and temperament—to use a much-abused term. Fred. Walton, who used to be the pantomimic Toy Soldier of musical comedy a few years ago and who afterward took his specialty into vaudeville, shows a new phase of his ability as an entertainer in a speaking role of comedy import. Walton, however, does not wholly desert pantomime and in the course of a song called "In Society" he does some very clever satirizing through mimicry. Perhaps he may return some day in something that will give him even greater opportunities to entertain.

Dominoes Regatta-Leader 3/2/13

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 melee 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.

Musical America 2/2/13

Sousa to Make Trip on Horseback from Hot Springs to Washington

HOT SPRINGS, VA., March 18.—John Philip Sousa, who is here for a few weeks of horseback riding, intends to ride to Washington at the close of his stay. This trip, which will take a week, the band-master has already accomplished twice.



N.Y. Review 3/8/13

N.Y. Times 3/9/13

N.Y. Times 3/12/13

## 'ZIT' GIVES SOUSA A BIG SURPRISE

Journal Dramatic Manager Greeted  
Composer with His True Name,  
"Philipso."

"Zit," the dramatic manager of the Evening Journal, almost took the breath away from John Philip Sousa, the composer of "The American Maid," when he accosted the famous bandmaster in the lobby of the Broadway Theatre last night by saying:

"Howdy Mr. Philipso."

It has been so many years since Mr. Sousa has heard his real name, he started as if someone had fired a shot at him, then seeing it was the ubiquitous Zit, he laughed.

Mr. Sousa is of Portuguese extraction and years ago when he first began his career in this country he signed his name "John Philipso, U. S. A." When he commenced to be famous he decided to sign his name John Philip Sousa, instead.

America En Post 3/12/13

"The Seventh Chord," by Ashley Miller, with incidental music by J. C. Briel, will be given its first performance March 24 at Syracuse, N. Y., instead of in Chicago. A feature of this play is the fact that only four players are engaged in its production. Mary Shaw will have the role of a boarding-house keeper, Vera Michelen and Dora DeFillippe parts in which they will have an opportunity to sing, and Cecil Ryan, the sole man in the cast, will be a southern poet and musician. Mr. Ryan is a barytone and came to the United States with John Philip Sousa from Australia.

Clipper 3/22/13

Broadway, New York, are closed this week. JIM HALL, the puglist, died March 15, at Neenah, Wis.

JOHN P. SOUSA is resting at Hot Springs, Va. His band will start on tour in August.

THE mother of Harry Pennypacker, the advance agent, died at Philadelphia, March 12.

N.Y. American 3/9/13

THIS is a true one. With several friends, among whom was an English gentleman, I attended the ceremonies incident to the placing of General Grant's remains in the tomb on Riverside Drive.

It was a most impressive ceremony. The Englishman took in the situation carefully, then drawled out:

"It is a most extraordinary thing to me, don't you know. There, in the river, are scores of battleships booming out a salute that threatens to crack our eardrums; on the one side is the Damrosch Choral Society of over a hundred voices singing patriotic songs; on the other side Sousa's band playing for dear life, and in the centre, where the body of Grant lies, is the inscription, seeming to speak to the multitude, 'Let Us Have Peace.'"

## AMERICA IN OPERA.

Sousa Believes Time Has Come for  
Use of Native Characters and Locale.

WITH a well established reputation as the American March King and the composer of many operas it is a curious fact that before "The American Maid" John Phillip Sousa had never written an opera with an American locale.

"It so happened," he said the other day, "that it became the custom in times past to set the scenes of action in some kingdom or principality where the postal service did not reach, and then to build a story about the mythical personages inhabiting such strange and unfamiliar locales. The seeming necessity for migrating no longer exists. Fifteen or twenty years ago an American character in opera would have been an impossibility. This was not because we were any less musical than other nations, but it seemed to be the custom to devote librettos to some foreign land of mythical sort, and then it mattered not what the chorus seemed to be, if only there was a suggestion of foreign environment in the character of dress. To-day that is changed.

"The American as a stage character in grand opera has received recognition in 'Madame Butterfly' and 'The Girl of the Golden West,' and he will continue to receive recognition.

"For some years I have had in mind the writing of a grand opera with the theme on an American subject. The times of Dolly Madison, or the Mexican War, seem to me to be the most inviting, and I have that period in mind in advance of any attempt at writing. Of course, I would endeavor to create something wholly original and distinctive. The American public is gaining in appreciation of music. The public demands good music because the people know music better. How quickly the cheap hits go out! That means that the public knows music better—they have finer attuned ears and keener appreciation. The popular music may win applause, but it will be found that there is needed the leaven of big music, and almost any programme will convince you that musical conductors recognize the cosmopolitan taste."

## BY A LADY

UPON THE ARBITRARY ABSENCE OF HER LOVER

"LOVE me little, love me long,"  
Is not the burden of my song.  
It leaves a lot of idle time  
That is not always filled with rhyme.

If lovers would their sweethearts keep,  
And always hold affections deep,  
They should not on a chance depend  
But rather close their rights defend.

Prolonged their absence must not be  
For many lend variety  
To life, in each and every phase,  
And full and plenty are the days.

So "love me little, love me long."  
Is not a wise or flattering song;  
For love is ardent, constant, strong  
To love but "little" means not "long."

MRS. JOHN PHILIP SOUSA.

N.Y. Sun 3/19/13

## SOUSA TO RIDE TO CAPITAL.

Bandmaster Training at Hot Springs  
for Horseback Trip.

HOT SPRINGS, Va., March 18.—John Philip Sousa, the bandmaster, has come to Hot Springs for a few weeks of horseback riding and intends at the close of his visit next month to ride to Washington, a week's jaunt, which he has accomplished twice before. Mrs. Sousa and Miss Priscilla Sousa, who were here with him last year, are in Panama.

Phila Item 3/12/13

## Willow Grove Park Musical Attractions = Season 1913

The 18th season of Willow Grove Park will be inaugurated on Saturday, May 24th. The management for its musical attractions has obtained the best bands and orchestras this country produces, and the music loving people of Philadelphia and vicinity have in store a rich treat for the coming Summer.

With the reengagement of the following conductors and organizations: Victor Herbert and his Orchestra; Arthur Pryor and Frederic N. Innes, with their bands, who have not played at the park for several seasons.

The opening musical attraction, on May 24th to June 7th, will be Arthur Pryor's American Band, Arthur Pryor, Conductor, his first appearance at Willow Grove Park since 1909. Arthur Pryor has always been a favorite with the patrons of this park.

On June 8th to June 21st, the Theodore Thomas Orchestra, of Chicago, with Mr. Frederick Stock as Conductor, and 50 trained men, most of whom are soloists, will play a return engagement at the Park. This organization needs no introduction to Philadelphia and the music-loving people are always found at the Park during this attraction.

This famous orchestra will be fol-

lowed on June 22d to July 5th, with Conway and his Ithaca Concert Brass Band. Conway will have his 50 well-trained musicians and Miss Josephine Dunfee, soprano soloist, who pleased large audiences at the Park the past year.

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The next attraction will be Innes Orchestral Band, Frederick N. Innes, Conductor, from July 20th to August 2d. Many residents of Philadelphia will remember Mr. Innes as the Conductor that first appeared at Willow Grove Park in 1896, the opening year, and played throughout the entire season.

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The season at the Park will close with John Philip Sousa and his Band, August 17th to September 7th. The Park's musical attractions would not be complete without this leader and his band, as the past season during his engagement the attendance was the largest in the history of the Park. Mr. Sousa will play his latest marches which he has recently composed, and all of the old favorites which have made him famous all over the world.



Buffalo Times 3/9/13

Printer Ink 3/12/13

Phila Press 3/16/13

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PAUL SENNO.

Popular Buffalo musician, recently with Sousa's Band, will be the flute soloist at the Sunday evening concert at the Broadway Auditorium. It will be "Italian Night" and the concert will be free to the general public.

Phila Record 3/16/13

## MUSIC FOR WILLOW GROVE

### Engagements of Famous Bands and Orchestras for the Coming Season.

The eighteenth season of Willow Grove Park will be inaugurated on Saturday, May 24. The management for its musical attractions has obtained the best bands and orchestras this country produces, and the music-loving people of Philadelphia and vicinity have in store a rich treat for the coming summer. The re-engagement is announced of Victor Herbert and his orchestra; Arthur Pryor and Frederick N. Innes, with their bands, who have not played at the Park for several seasons.

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The rule forbidding transfers of a trade-mark, apart from the business of which it is an adjunct, applies equally to licenses, as a general rule, and subject to the same exceptions as existed in the case of assignments. A trade-mark cannot be licensed and attempts to do so are usually void.

The historic attempt to separate Sousa from his band illustrates

the point now under discussion. Sousa made a contract with a man named Blakeley, whereby Blakeley was to act as manager and Sousa the director in the organization and touring of the band. The compensation to be paid to Sousa included a proportion of the annual net profits of the enterprise. Blakeley died. The question was, was this contract assignable? Blakeley's estate claimed the right to use Sousa's name in connection with musical organizations. It was contended that by virtue of the contract the name Sousa became the property of Blakeley and upon his death passed to his estate. It was held that the assignment of the name Sousa could not be enforced, for the reason that its enforcement would be against public policy and enable the assignee to impose upon and deceive the public by inducing them to attend concerts under the impression that they were to be given by Sousa, when in fact he would have nothing whatever to do with them.

Since a trade-mark is an adjunct to a business the converse of the proposition is also true. The sale of a business and good will carries with it as an incident the brands and marks, unless they are peculiarly and essentially personal to the original proprietor, and since the Supreme Court has held that a man's name and portrait as a trade-mark are included in the sale of his business, it must be conceded that very few trade-marks would not pass in a general sale of business and good will, even if no specific mention were made of them in the transfer.

In connection with attempted transfers of trade-marks it must be borne in mind that there is no magic in the words "business and good will"; the courts will analyze the situation and if it is clear that no business has been in fact transferred will hold the assignment void.

By Edward S. Rogers

Massachusetts 3/12/13

### How Sousa Became the "March King"

John Philip Sousa laughed at his title of "March King" when Charles Darnton, the New York Evening World's dramatic critic, referred to it in a recent interview.

"I'll give untold gold, priceless jewels and a mountain home," chuckled the composer-bandmaster, "to any one who has ever heard me apply those mighty words to myself. Curiously enough, the title was conferred on me by an obscure English brass band journal in 1886. It caught the eye of the publisher of my marches in Philadelphia, who was paying me the fabulous sum of \$30 for band, orchestra and piano arrangements, and he proudly announced to an amazed world: 'The March King Reigns Supreme! Match Him if You can.' I hardly dared take a dollar out of my pocket for fear some one should offer to match me! However, that's the story and incidentally this is the first time I've told it for publication."

### Music at Willow Grove

The eighteenth season of Willow Grove Park will be inaugurated on Saturday, May 24. The management, for its musical attractions, has obtained the best bands and orchestras this country produces, and the music-loving people of Philadelphia and vicinity have in store a rich treat for the coming Summer. The opening musical attraction, on May 24 to June 7, will be Arthur Pryor's American Band, Arthur Pryor, conductor, his first appearance at Willow Grove Park since 1909. Arthur Pryor has always been a favorite with the patrons of this park.

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Phila Public Ledger 3/16/13

### WILLOW GROVE MUSIC

The 18th season of Willow Grove Park will begin on Saturday, May 24. The management has obtained the best bands and orchestras of the country and music lovers of Philadelphia and its vicinity have a treat in store for them. The opening musical attraction, May 24 to June 7, will be Arthur Pryor's American Band; June 8 to June 21, the Theodore Thomas Orchestra of Chicago, Frederick Stock, conductor; June 22 to July 5, Conway and his Ithaca Concert Brass Band; July 6 to July 19, Victor Herbert and his Orchestra; July 20 to August 2, Innes Orchestral Band, Frederick N. Innes, conductor; August 3 to August 16, Wassili Leps, of Philadelphia, with his Symphony Orchestra; August 17 to September 7, John Philip Sousa and his band.

Phila Bulletin 3/16/13

The management of Willow Grove Park announces that the opening of the eighteenth season will take place on May 24 with Arthur Pryor's Band as the first attraction. The other musical organizations and the dates when they will open their engagements are as follows: Theodore Thomas Orchestra of Chicago, June 8; Conway and his Ithaca Concert Band, June 22; Victor Herbert and his Orchestra, July 6; Innes' Orchestral Band, July 20; Wassili Leps and his Symphony Orchestra, August 3, and Sousa and his Band August 17 to the close of the season on September 7. It will be recalled that Frederick N. Innes and his band was the first one engaged when the park was opened in 1896, remaining the whole season.



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## DIRECTOR OF EXPOSITION MUSIC IS A BOSTONIAN

George W. Stewart, Selected for Panama-Pacific Post, Formerly a Boston Symphony Player

Boston, March 10.—The appointment of George W. Stewart to the post of musical director at the Panama-Pacific Exposition, has been announced. Mr. Stewart is a widely known musician of Boston, having been a member of the Boston Symphony Orchestra, trombone section, from which he resigned in 1888 to organize the Boston Festival Orchestra.

The plans have not as yet been completed, but it is stated that a large festival hall will be erected, costing about \$500,000, in which will be installed an organ costing \$80,000. The sum of about \$500,000 will be appropriated from the exposition funds for musical performances.

During Mr. Stewart's recent visit to San Francisco the preliminaries were agreed upon, including the provision of musical performances for the forty weeks of the fair, from February 20 to December 4, 1915. Well-known organists from America and Europe will give recitals on the organ, which will be placed permanently in a municipal auditorium to be built in San Francisco after the exposition. The best musical organizations from many parts of the world will be invited to participate in concerts.

The whole enterprise will cost about \$50,000,000, of which \$10,000,000 has already been subscribed by the city of San Francisco and the State of California. Mr. Stewart was the director of the music at the St. Louis Exposition, this making the second high honor bestowed upon him.

E.

## MAYBE RAGTIME WILL GET SOUSA

Inspiration All He Needs, Composer Asserts.

### COMEDY STAR'S DAY PAST

March King Says Man Who Puts Putty on Nose to Create Fun Isn't Needed—Stage Needs More to Interest and Less to Laugh At

John Philip Sousa, celebrated the world over for his march music and known to Rochester gunners as a good fellow at the traps, is not deaf to the popular demand for ragtime.

"Moreover, if I get into a cabaret show some night on Broadway, who knows but what I'll write a shuffling rag?" he suggested, as he sat dining with his wife and daughter at the Hotel Seneca last night. An orchestra on the mezzanine floor was filling the ear with a catchy melody and the composer hummed the words indistinctly.

Anybody can write music, declares Mr. Sousa. The staggering task is to compose music that will live.

"And to compose lasting music one must have an inspiration," he said. "I have always been inspired to write marches—"

The orchestra now was playing the opening measures of Sousa's "Stars and Stripes," a composition that made an instant hit some ten years ago.

"Now that, for instance, came to me on a trip across the Atlantic," Mr. Sousa mused. "I was coming home from England; I was homesick, and well, there was my theme. I put into the music all the happiness and all the elation I felt over returning."

### Melodramatic Light Opera.

Mr. Sousa is to produce in Rochester to-night what he terms the "first melodramatic light opera ever written"—his first opera in which the characters are every-day Americans. Mr. Sousa wrote "Desiree" for DeWolf Hopper when that comedian made his debut in opera in 1882, but the scenes were laid abroad.

"Music is purely exotic," he went on. "Ten years ago the American imagination was so underdeveloped that, while you could realize that it was possible for a peasant to sing arias in the fields of France, you pooh-poohed the American who tried to do the same thing."

The opera of to-day, thinks Mr. Sousa, has gone beyond the comedy star who puts putty on his nose to make fun. The columns of "tremendously humorous stories," in the newspapers every day and the growth of vaudeville have made it imperative, he says, for the stage to offer a higher form of opera.

### Musical Comedy Trivial.

"When you pay \$2 for opera, I believe you want something to interest rather than something that will keep you in a painful roar of laughter for two hours," Mr. Sousa commented. "Musical comedy has become too trivial. I don't ask for Carusos or Melbas in my operas, but I do demand a cast that can act and dance and carry my notes over the footlights. There has been and is too much talking to music."

Mr. Sousa's maiden effort was "The Smugglers." It was a "splendid failure." He made his first ripple with "Resurrection." What he calls his "first real dent" was made with "The Gladiator."

"England superior to us?" he said. "Not a bit of it. Musical ears are the same all over. If it hits one, it hits another."

Mr. Sousa early espoused the cause of equal suffrage. He says women have more courage than men and just as efficient brains, and he believes that quibbling over allowing them the ballot is "tommyrot."

"As it is now, the men only pretend to make the laws," he said. "The petticoat molds their judgment, so why not have the petticoat right up in line with the trousers?"

A delegation from the Rochester Gun Club met Mr. Sousa when he arrived in the city last evening and escorted him to his hotel.

## Sousa Tells Things About "Popular" Music

Two Sundays ago the New York Herald gave the place of honor to a most interesting talk on music between Mme. Chaminade, the composer, and John Philip Sousa, the composer and band leader, reported by Rupert Hughes, a writer and author of distinction.

In the course of the conversation Sousa made some statements with regard to what is called "popular" music, which are of interest, especially as the ground he takes is sound and his plea that prejudice in this regard be removed is well taken.

"I get hot," said Sousa, "about that word 'popular.' 'Popular' doesn't mean bad, by a long shot. Technical rot is written by big men, and untechnical rot is written by little men. Popularity is the verdict of the public on the success of a work in its special field."

"A symphony conductor at a time my band was packing Queen's hall in London, said: 'He gets the mob because he gives them marches.' Now, marches are only a small part of my program. There is never more than one in the regular list; if the audience get others, it is because they demand them. A large part of my programs

is always devoted to music of the highest class. Just to answer this critic, however, I offered to give the most popular concert ever given in London, and to include only the works of the classic composers. I did, and it was a tremendous success."

Sousa is absolutely correct that "popularity" is the verdict of the public. We have, of course, popular music, which has not much merit and is not of a very high class, but even here it must not be forgotten that it is always better class. Love for the best music is often started by what is called "popular" music. Wagner's music is popular today—at least, a great deal of it. Let some big band or orchestra give portions of some of the better known works of Wagner, and see how the crowd appreciates it—something which the critics did not do when it was first brought out.



Phila Ledger 3/19/13

### HOT SPRINGS

HOT SPRINGS, Va., March 18.—Nearly six hundred visitors crowded the ballroom of the Homestead Hotel last night to watch a cakewalk given by the waiters in honor of St. Patrick's Day. After the judges had awarded the cake, H. C. Frichett, of New York, threw a handful of coins on the floor as consolation to the disappointed couples. Others followed, and the rain of silver, which lasted for nearly two minutes, was accompanied by a wild scramble.

Turkey-trotting in the Japanese room, which has grown to be the accepted wind-up of every evening, closed the festivities near midnight. Among the couples dancing were Miss Rachel Fittler, William Fittler, James Spear, H. H. Powell, Miss Charlotte Guye, Miss Dorothy Leary, Miss Willard, Miss Roberta Willard, William R. Chappell, Miss B. Spalding, Miss Ruth Robinson, Lucius Robinson, Jr., Miss Sylvia Wilder, Dr. Freeland, Miss Bishop and Miss A. Bishop, Mr. and Mrs. M. A. Hanna, Mr. and Mrs. Edward S. Moore, Mr. and Mrs. L. J. Knowles, Mr. and Mrs. W. J. Sewall, Jr., Miss Wharton and Miss Eliot.

After the closing for the season in New York last week of his new opera, "The American Maid," John Philip Sousa has come down for his annual visit. He ordered at once his favorite mount, El Capitan, named several years ago in compliment to him, and has been in the saddle most of the time since his arrival. He intends to ride to Washington next month—a week's jaunt—which he has accomplished twice before.

Mrs. Conner 3/19/13

JOHN PHILIP SOUSA says that he is fit to do a day's work on six hours' nightly slumber. There never was anything sleepy about the redoubtable John Philip.

Phila Post Ledger 3/23/13

### HOT SPRINGS

HOT SPRINGS, Va., March 22.

**M**ORE than 600 people have filled the ballroom and Japanese room of the Homestead Hotel every night this week, where there has been turkey trotting till after midnight, and nearly 300 golfers have made the rounds of the links daily. Never in the history of Hot Springs has the resort been so crowded for Easter. The Homestead and cottages are taxed to the utmost to accommodate the throngs which have poured in from resorts further south, and from Northern cities, and many who had hoped to spend tomorrow here have been obliged to postpone their visit for a week or two. Nearly a hundred students from the preparatory schools and colleges have arrived within the last few days and joined their families for the Easter vacation.

John Philip Sousa, after the closing for the season in New York of his new opera, "The American Maid," has come for several weeks of horseback riding. He has engaged his favorite mount, El Capitan, so named several years ago in compliment to the composer, and next month plans to ride to Washington, a week's jaunt, which he has accomplished twice in other years. Mrs. Sousa and Miss Priscilla Sousa, who were here last year, have gone to Panama.

Hampton, Va. Post 3/16/13

## SOUSA'S SETTINGS IN MYTHICAL LAND

**Noted Composer With One Exception Never Wrote Play With Theme or Locale American.**

With a well established reputation as the American March King and the composer of many operas it is a curious fact that before "The American Maid" John Phillip Sousa had never written an opera with an American locale.

"It so happened," he said the other day, "that it became the custom in times past to set the scenes of action in some kingdom or principality where the postal service did not reach, and then to build a story about the mythical personages inhabiting such strange and unfamiliar locales. The seeming necessity for migrating no longer exists. Fifteen or 20 years ago an American character in opera would have been an impossibility. This was not because we were any less musical than other nations, but it seemed to be the custom to devote librettos to some foreign land of mythical sort, and then it mattered not what the chorus seemed to be, if only there was a suggestion of foreign environment in the character of dress. Today that is changed.

"The American as a stage character in grand opera has received recognition in 'Madame Butterfly' and 'The Girl of the Golden West,' and he will continue to receive recognition.

"For some years I have had in mind the writing of a grand opera with the theme on an American subject. The times of Dolly Madison, or the Mexican war, seem to me to be the most inviting, and I have that period in mind in advance of any attempt at writing. Of course, I would endeavor to create something wholly original and distinctive. The American public is gaining in appreciation of music. The public demands good music because the people know music better. How quickly the cheap hits go out! That means that the public knows music better—they have finer attuned ears and keener appreciation. The popular music may win applause, but it will be found that there is needed the leaven of big music, and almost any program will convince you that musical conductors recognize the cosmopolitan taste."

Mrs. Conner 3/26/13

"RAG TIME" is the name of an essay in that staid journal, the London Times, issue of February 8, 1913. The writer declares rhythm to be the chief ingredient of our super-syncoated popular music and fastens part of the crime of rag-time upon no less a person than John Philip Sousa, to wit: "The American public have learned to appreciate rhythm at the feet of that really remarkable composer, Sousa: he it is who has prepared the way for this peculiar specialization in rhythm which seems to fit in so absolutely with the American character." As Sousa wields a ready pen, no doubt a spirited defense from him will smite the writer in the London Times. No man likes to be responsible, even remotely, for the prevalence of the rag-time plague.

Phila Star 3/15/13

## FINE MUSIC FOR WILLOW GROVE

Pryor, Conway, Innes, Sousa  
and the Thomas, Herbert  
and Leps Orchestras

### THE PARK OPENS MAY 24

The eighteenth season of Willow Grove Park will be inaugurated on Saturday, May 24. The management for its musical attractions has obtained the best bands and orchestras this country produces and the music loving people of Philadelphia and vicinity have in store a rich treat for the coming summer.

There will be a re-engagement of the following conductors and organizations: Victor Herbert and his orchestra; Arthur Pryor and Frederick N. Innes with their bands, who have not played at the park for several seasons.

The opening musical attraction, on May 24th to June 7th, will be Arthur Pryor's American Band, Arthur Pryor, conductor, his first appearance at Willow Grove since 1909. Arthur Pryor has always been a favorite with the patrons of this Park.

On June 8 to June 21st, the Theodore Thomas Orchestra of Chicago, with Mr. Frederick Stock as conductor, and fifty trained men most of whom are soloists, will play a return engagement at the Park. This organization needs no introduction to Philadelphia and the music loving people are always found at the Park during this attraction.

This famous orchestra will be followed on June 22d to July 5th, by Conway and his Ithaca Concert Brass Band. Conway will have his fifty well-trained musicians and Miss Josephine Dunfee, soprano soloist, who pleased large audiences at the Park the past year.

On July 6th to July 19th, Victor Herbert and his Orchestra. Victor Herbert will delight the public with his own compositions that have made him so well-known for his grand and light opera work.

The next attraction will be Innes Orchestral Band, Frederick N. Innes, conductor, from July 20th to August 2d. Many residents of Philadelphia will remember Mr. Innes as the conductor who first appeared at Willow Grove Park in 1896, the opening year, and played throughout the entire season.

Wassili Leps of Philadelphia with his Symphony Orchestra will occupy the music pavilion from August 3d to August 16th, and has secured the majority of the members of the Philadelphia Orchestra which has made itself famous.

The season at the Park will close with John Philip Sousa and his Band, August 17th to September 7th. The Park's musical attractions would not be complete without this leader and his band, as the past season during his engagement the attendance was the largest in the history of the Park. Mr. Sousa will play his latest marches which he has recently composed, and all of the old favorites which have made him famous all over the world.



66 Burlington, Ia. Harbinger 3/14/13

## JOHN PHILIP SOUSA IS STILL THE MARCH KING

The Master of Stirring Melody Shows That His Powers  
Are Undimmed in the American World

**N**EW YORK, March 15.—The March King is still a master of stirring melody and rhythm. If you doubt, go and see it demonstrated by "The American Maid," at the Broadway Theater, by means of which Mr. John Cort has brought John Phillip Sousa back to Broadway and success. If "The Gattling Gun March" is not a worthy companion piece to the famous "El Capitan" march or the "Stars and Stripes Forever," then some thousands of people are wrong, including your humble servant.

We have had not a few musical plays this season labeled "American comic opera," which smacked more of Vienna than even Lehar himself, but you may be sure that "The American Maid" is musically well worthy of the name. Old Glory is waving from the overture to finale, and as a fitting climax to this melodious festival of patriotism we are treated to some splendid motion pictures showing the charge of the Rough Riders up San Juan Hill.

Mr. Sousa has not only come back as a composer of inspiring marches, but he has written a comic opera score which for original musical ideas, quaint little duets, unique comic recitatives, burlesquing the grand opera style is really refreshingly novel and charming. "The American Maid" is comic opera in quite a new manner, and it shows that there are greater possibilities for the composer in this field than even the most sanguine of us expected.

The March King is as hale and handsome and genial as he was in the days when his celebrated Vandyke was not streaked with gray, for Father Time has dealt kindly with him and the nations of the earth have been good to him and his band on his long travels.

"Do you consider that ragtime has come to stay?"

"Ragtime never came, it has been

in existence since music was born. Beethoven's 'Leonore' overture is ragtime, and many other great composers used this form of tempo. The only fault I have to find with ragtime is its name. It deserves something better. The technical term 'syncopated time' is not satisfactory either, but not so vulgar as ragtime, which has nothing essentially vulgar about it, as music. On the contrary, ragtime is worthy of our profound regret as music. It is the first manifestation of a distinct musical form that we have produced in America, adopted and given our national approval to. As to the permanency of ragtime, it is certain to last just as long as any other form of music, but it may not continue to be as popular as it is to-day, because it is being rather overdone. In ten years from now I expect we shall be hearing quite a few ragtime symphonies."

Waverly N.Y. Free Press 3/28/13

### A Remarkable Collection.

An equal number of more interesting and instructive articles were never compiled than will crowd the 24 pages of the Magazine of next Sunday's New York World. Briefly, some of them are: "The Costliest Stamp in the World," "Dangers of the Fly," "New York's Real First-Nighters," "Marvels in the Realms of Science," "New Science of Lip Reading," "The U. S. Actor," by William Collier, "A Romance of the Jungle," articles about beauty, health and fashion, etc., etc. And don't forget the 16-page Joke Book, and there'll be the words and music of a great song march by Sousa. Order the Sunday World in advance.

United Star 3/21/13

### LYRIC HALL.

The management have secured a wonderful picture production for next week, Bunyan's "Pilgrim's Progress." It takes about one hour from beginning to end, and was produced at great expense by the Ambrosio Company of Italy. It is in four parts, and is realistic in every way.

As well as "Pilgrim's Progress," the regular programme of new pictures will be given, including some effective

Edison subjects, and Biograph, Pathe, Lubin, and other films.

The novelty part of the programme will be in the hands of Edward Fredericks, a remarkable musical impersonator, who makes up for the different characters on the stage in full view of the audience, and gives imitations of such characters as Liszt, Strauss, Sousa, Verdi and Suppe, and in his impersonations plays upon the piano selections from the music of the great artists he impersonates.

Johnstown Pa Tribune 3/12/13

### THE MUSIC MACHINE.

Probably the greatest factor in the education of the public along musical lines is the once despised phonograph, the talking machine that has passed through the devious processes of evolution and has come out "Victrola" and "Grafanola." Time was when the man who possessed the so-called musical temperament tore his hair and rushed wildly from the house when father put a record on the phonograph. The squawk of the village choir soprano and the "Gr-r-r-r-zxphst" of the brass band were enough to drive the truly artistic individual to the strong drink emporium.

But all that has been changed. The musician now remains at home to enjoy an evening with Caruso, Bonci, Nordica, Schuman-Heink, Wagner, Liszt, Sousa, Innes, Pryor, and all the other great masters of melody. The same is true of John Smith and Sam Sykes, who

probably wouldn't be able to identify a "b" flat from a "d" natural on a sheet of music.

"A few years ago, when I bought my graphophone, I didn't like the classical stuff," says a Johnstown man. "I felt that I didn't know anything about music and I spent most of the time playing the popular airs of the day. Occasionally I would put on one of the classical numbers, however, and presently there came a desire for that kind of music. Now I enjoy the so-called popular music as a diversion, but I get my greatest pleasure from the music I once thought was 'over my head.' My phonograph has taught me to appreciate the really great music, and I cannot begin to tell you how grateful I am."

The popular air that everybody is whistling today may be forgotten tomorrow. It has no real stability, no real charm, no real appeal to the heart and mind. The best of music—the music of Liszt, Schumann, Mozart, Wagner, Mendelssohn—may not appeal so strongly today, but association with it creates desire for further association until it finally becomes one of the fixed desires of life. And love of good music is one of the grandest passions mankind can experience.

New Bedford Mercury 3/20/13

John Philip Sousa, the bandmaster, is at Hot Springs for a few weeks of horseback riding and intends at the close of his visit next month to ride to Washington, a week's jaunt, which he has accomplished twice before. Mrs. Sousa and Miss Priscilla Sousa, who were with him last year, are in Panama.

Richmond Va Dispatch 3/23/13

Philadelphia colony.

John Philip Sousa, after the closing for the season in New York of his new opera, "The American Maid," has come for several weeks of horseback riding. He has engaged his favorite horse, El Capitan, so named several years ago in compliment to the composer, and next month plans to ride to Washington, a week's jaunt, which he has accomplished twice in other years. Mrs. Sousa and Miss Priscilla Sousa, who were here last year, have gone to Panama.

Mrs. Seth Arton French, who has spent the last year in Europe, has returned, and is at a Brton Lodge.



San Francisco Examiner 3/16/13

Miss Courier 7/26/12

New York Herald 4/1/13 67

## TELLS OF PROPOSALS IN TWELVE TONGUES

Miss Nicoline Zedeler, Violinist,  
Offered Kingdoms for Love,  
Still Heart Free.

CHICAGO, March 15.—It is a wonderful thing for a girl to have traveled in every country on the globe, but to have listened to burning avowals of love in a dozen tongues from men of highest degree is unique.

Miss Nicoline Zedeler, back after a world tour with Sousa's Band, refused an Italian villa, an Australian ranch, a chateau in Blois, a Moscow palace and a Russian Prince in a breath, an Eng-

lish estate and the attendant peer, a Zulu kingdom and the sceptre of a South African cannibal kraal, including the heart and the hand that went with them.

"There is only one kind of a man for me," she says. "That is an American, a man with a big body, a strong arm and a gentle hand. The others—well, you can have my share of palaces and South African kraals. I don't think they considered such an inconsequential thing as plumbing when they built them. Nevertheless, I do think there is something more in life for a girl than two rooms and a kitchenette.

"I shall always laugh when I think of the thirty-seven varieties of love that I have seen and heard told.

"My first was an Egyptian Prince. This happened to me in New York, mind you—they wouldn't let me alone even in my own country. But I don't count him at all.

"Then there was that cold, prim Englishman, with his hemming and hawing; it reminded you of something that begins with fish. He said something about an estate in Suffolk, and when I told him it was no use—well, he began to talk about the weather, just as easy!

"In France it was different. I must confess that I was almost swept off my feet. Comte de Laval, I think the name was. Anyway, I shall always remember that dear little man. He dashed into the room and, with a faint sigh, cast himself at my feet. It was just beautiful to hear him rave! He would do anything if I would only consent to be wed. Did I wish the world? Voila, it was mine! And so on, with a passionate lyric to every fifty words.

"The Spaniard is most odd, too. One—he was a wonderful bull fighter—offered to dedicate every bull that he killed to me if—well, if I would marry him.

"The Russian was fiery—impetuous as a fierce wind blowing fresh off the mighty steppes. He made a grab at my hand, missed, clasped the air and fell to his knees. His palace, his Cossacks, they were mine; would I go back with him? I said no, I was sorry, but he must return to all that grandeur alone.

"My Zulu friend was the most gentle of the lot. It is true he wore merely a pair of beads, a silk hat and a smile. But he was a jolly sort for all of that. He spoke good English, too. For he had been educated at Oxford.

"When I said it was impossible, my Zulu king gave me a spear. And so the list runs on; there were fighters, and writers, and composers, and Russian dynamiters. Who could take them seriously? Not I; for, after all, it was good fun while it lasted. I don't imagine that I broke many hearts. They just came and went, like little boys with an errand to do—and once one, perhaps, they were glad it was over."

### Sousa on American Opera.

[New York Times.]

With a well established reputation as the American March King and the composer of many operas it is a curious fact that before "The American Maid" John Philip Sousa had never written an opera with an American locale.

"It so happened," he said the other day, "that it became the custom in times past to set the scenes of action in some kingdom or principality where the postal service did not reach, and then to build a story about the mythical personages inhabiting such strange and unfamiliar locales. The seeming necessity for migrating no longer exists. Fifteen or twenty years ago an American character in opera would have been an impossibility. This was not because we were any less musical than other nations, but it seemed to be the custom to devote librettos to some foreign land of mythical sort, and then it mattered not what the chorus seemed to be, if only there was a suggestion of foreign environment in the character of dress. Today that is changed.

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Princeton Weekly 11/22/11

### WHERE TO AIM.

AMONG the names on the birthday list for this month is one that is familiar to all of us: John Philip Sousa. Appropriately enough, there comes from him this week a little note telling us that he has brought his round-the-world tour to a successful conclusion, and is holiday-making at Los Angeles, California.

Like all Americans, Mr. Sousa is a capital storyteller, and one can never hear his name mentioned without one or other of his stories coming to mind.

About this time last year he was telling us about a French workman who went into a second-hand clothier's shop and tried on several jackets. None of them pleased him, but when another customer entered the shop and the shopman turned away to serve him, the workman, wearing one of the jackets, suddenly darted out of the shop and made off down the street.

The shopman dashed after him.

"Stop thief!" he yelled. "Stop thief!"

A gendarme joined in the chase and pulled out his revolver.

"Shall I shoot?" he cried to the shopman as they raced along.

"Yes, shoot!" gasped the shopman. "But, for goodness' sake, aim at his trousers!"

### [SPECIAL CORRESPONDENCE OF THE HERALD.]

HOT SPRINGS, Va., March 29, 1913.—Hot Springs and its six hundred men and women of society have been forced back to primitive conditions so far as transportation and communication are concerned. Mail and passengers must be carried twenty miles across the mountains on horseback or by stage to and from Covington, Va., and messages other than those transmitted by mail must be telephoned to Covington and take their time being transmitted thence over the lone, overcrowded telegraph wire.

These conditions are results of a deluge which began on Wednesday morning and continued thirty-six hours, tearing down telegraph and telephone lines and washing away a mile of the railroad that connects this place with Covington. It will be Tuesday, perhaps Wednesday or Thursday, before convenient communication is restored.

Despite these circumstances society here has not been without diversions, nor has it forgotten those who are suffering more discomfort from the floods in Indiana, Ohio and Illinois. Under the direction and inspiration of Mr. George L. Cooper, of New York, men and women stopping at the Homestead Hotel arranged and tonight gave in the ballroom of the hotel an entertainment which yielded \$1,500 for the sufferers, including the sales of tickets, flowers and programmes and contributions.

Among contributors each of whom gave checks for one hundred dollars were Senator Theodore E. Burton, of Ohio; Senator William F. Flyn, of Pittsburgh; General E. A. McAlpin, of New York; Dr. J. Kearsley Mitchell and Mr. Edward deV. Morrell, of Philadelphia; Messrs. Lois B. Barstow and Henry Albert gave fifty dollars each.

Men and women, stopping at the hotel took part in the programme. Mr. John Philip Sousa conducted the orchestra of the hotel in several of his own marches and numbers from "Madama Butterfly." Mrs. Seth Barton French, wearing a costume of green and white and a wreath of laurel leaves, sang charmingly a group of French songs and a ditty describing the adventures of "Miss Brown, Who Went to Town."

The second part of the programme was made up of fancy dances, the tango, the hesitating waltz and others, done by Mrs. Hamilton Abert, Miss Edna Chase and Miss Margaret Wagstaff, of New York; Miss Vogel, of Tuxedo, and Mr. Carroll Robertson, of New York. There was no room in the ballroom for these, so the spectators went to the lobby, filling the seats along the sides while the dancers moved down its length.

Senator Burton was chairman of the evening. General McAlpin was treasurer, and on the Entertainment Committee were Messrs. Jay O'Brien, J. P. Rogers and Charles Burnham Squires, Colonel George B. M. Harvey, Mr. Hugh Inman and Mr. Sousa, of New York, and Mr. E. A. Perry, Jr., of Charlottesville. Mr. Cooper was on the programme as master of ceremonies.

As no trains are running yet between Hot Springs and Covington, a carriage service has been established and forty-five or fifty persons will leave Covington tomorrow night for New York and other points. The train due to arrive on Thursday from New York with sixty persons coming to the Homestead was stalled at Clifton Forge. Yesterday Colonel George B. M. Harvey, Mr. William O. Inglis, Dr. and Mrs. Newton Melman Scheffer and a few others from New York who were called home imperatively started in a road wagon for Clifton Forge, intending to find a northbound train there.

Messrs. William R. Chappell and Jay O'Brien, of New York, and Mr. Eugene A. Perry, Jr., of Charlottesville, rode to Clifton Forge on Thursday for the mail. They returned about midnight after a hard trip of nearly sixty miles. On an extra horse came Mr. Joseph Eddy, of Morristown, N. J., who was on a stalled train on his way to join his father, Mr. Jesse L. Eddy.



N.Y. World 3/23/13

John C. Freund, editor of Musical America and for years a conspicuous figure in the musical life of this country, holds that a condition that gives much to the composer and little to the librettist is ultimately to change, and discussing this very interesting matter, says: "We are beginning to realize that the time is not far distant when our native composers will set to operatic music dramas that deal of men and women of to-day and reveal phases of life as they really are. Nor need this exclude lofty sentiment or poetry."

Moussorgsky had that opinion in part when he chose Poushkin's historical drama as the basis for his music. It happened, however, that the libretto was remote from the degree of practicality required, and the shortcomings in it are unquestionably largely responsible for the failure of "Boris Godunoff" to have attained marked and continuous popularity. In its present form the work is little more than a series of tableaux in which episodes take place to musical accompaniment—scarcely what one may consider a proper foundation upon which to rear an orchestral and vocal superstructure.

Nevertheless, because of the value of the music—often of superlative quality—this Russian music drama will appeal to students. While there are few moments of brightness in the grim outlining of the tragic denouement, the work has an emotional content, a picturesque quality and certain spontaneous attributes of both grace and roughness that stir. And if it cannot be said to wholly please, the opera in its entirety is likely to arouse more discussion than any other produced in this city in a great many years.

Perce R. Key

Min Courier 3/26/13

Charles Harrison, tenor; Edward McNamara, baritone, and Gilbert Wilson, basso, are three singers of Paterson, N. J., who will appear at the coming musical festival, April 28, 29 and 30, when Metropolitan Opera stars are to be heard. On the first night, the program will consist mainly of Wagnerian numbers, in commemoration of the Wagner centennial. The principal artists for this night are Madame Gadske, Riccardo Martin and William Hinshaw, of the Metropolitan Opera Company, and Rosa Olitzka, formerly of the Metropolitan Opera Company. The Verdi centennial will be observed on the second night, and the singers for that evening will include Alice Nielsen, of the Boston Opera Company; John McCormack, the Irish tenor; Giuseppe Campanari, baritone, and Mary Desmond, contralto. The singers for the third night include Yvonne de Treville, soprano; Dan Beddoe, tenor, and Horatio Connell. On the first night the program consists of numbers from "The Flying Dutchman," "Meistersinger," "Rienzi," "Tristan and Isolde" and "Tannhauser." On the second night the excerpts are from "Aida," "Trovatore," "Don Carlos," "Rigoletto," "Ernani," and for good measure, there will be numbers from Rossini's "Barber of Seville," and McCormack will sing a group of Irish songs, to delight a large number of Irish-Americans who will attend the festival, which is to be held in the Fifth Regiment Armory. On the third evening, Massenet's "Eve" will be sung, with additional numbers from the works of Lacome, Delibes, Schumann, Sullivan, Prech and Sousa. The Metropolitan Opera Orchestra, the Paterson Symphony Orchestra and the large festival chorus are to assist the solo artists. C. Mortimer Wiske is the musical director.

## Train Service Resumed To-Day at Hot Springs

Road That Was Washed Away by Storm a Week Ago Is Repaired—Balmy Weather at Resort.

[SPECIAL DESPATCH TO THE HERALD.]  
HOT SPRINGS, Va., Wednesday.—Trains are promised on the branch railroad between Covington, Va., and Hot Springs to-morrow morning, just a week after service was discontinued because of the washout. The twenty mile carriage route over the mountains from Covington was used for the last time to-day when fifty persons came to the Homestead Hotel.

Mr. John Phillip Sousa will leave Hot Springs to-morrow for his annual ride to Washington, D. C., which he expects will be a week's jaunt. In the middle of the month he will go to Tennessee and Louisiana for trapshooting tournaments.

Mrs. Oscar Lasigi and Miss Nora Lasigi have returned to Stockbridge, Mass. Mr. and Mrs. George R. Ingalls and Mr. and

## PEOPLE OF THE STAGE

GREAT has been the slaughter among the heretofore successful American dramatists this season. Of all the established playwrights who contributed to the stage this season, George M. Cohan is the only one who escaped a failure. As the standard dramatists bit the dust, a new crowd of playwrights came to the fore, so that the producing managers are more completely at sea than ever, for they lack confidence in the recognized writers and do not know whether to try a new one or not. It is very disconcerting to the producers, which may be one reason why so many are arranging revivals.

Among the American dramatists who had failures were Charles Klein, George Broadhurst, Augustus Thomas, Edward Milton Royle, Rupert Hughes, Jules Eckert Goodman, Thompson Buchanan, Porter Emerson Browne and L. N. Parker. Laurette Taylor saved one play of J. Hartley Manners, after that dramatist landed a failure. Edward Sheldon had a failure with a play, but it is being pulled along by Mrs. Fiske, although last week he scored a success. Among English dramatists who fizzled were Arthur Wing Pinero and George Bernard Shaw, each of whom wrote a one-act play for Charles Frohman, and these contributions were failures. Among American musical show manufacturers Pixley & Laders had a failure, and so has John Phillip Sousa.

John Phillip Sousa laughed at his title of "March King" when Charles Darnton, the New York Evening World's dramatic critic, referred to it in a recent interview. "I'll give untold gold, priceless jewels and a mountain home," chuckled the composer-bandmaster, "to any one who has ever heard me apply those mighty words to myself. Curiously enough, the title was conferred on me by an obscure English brass band journal in 1886. It caught the eye of the publisher of my marches in Philadelphia, who was paying me the fabulous sum of \$30 for band, orchestra and piano arrangements and he proudly announced to an amazed world: 'The March King Reigns Supreme! Match Him if You can.' I hardly

dared take a dollar out of my pocket for fear some one should offer to match me. However, that's the story and incidentally this is the first time I've told it for publication."

Hammond Va.  
Rockingham Daily Record 4/7/13

## JOHN PHILLIP SOUSA TOURING ON HORSEBACK.

John Phillip Sousa, the world famous band leader and composer, was a guest at The Kavanaugh over Sunday. Mr. Sousa is on his way from Hot Springs, where he has been spending the winter, to New York and is making the trip on horseback, as has been his custom for the past four years, when going north from the resort. He leaves this morning and expects to reach Woodstock tonight. He is accompanied by O. M. Smith, of Hot Springs.

Am Musician 3/29/13

John Phillip Sousa is rustivating at Hot Springs, where he will remain a month.



N. Y. Theatre <sup>Sousa</sup> April 1913



Drucker & Co.

TWENTY-FIRST ANNUAL DINNER GIVEN BY THE SOCIETY OF AMERICAN DRAMATISTS AND COMPOSERS AT DELMONICO'S

Among those present are Victor Herbert, Mr. and Mrs. Norman McKinnel, John W. Alexander, Daniel Frohman, Charles Klein, John Foster Platt, Kate Douglas Wiggin, Roi Cooper Megrue, Rachel Crothers, Alice Harriman, Mary Carr Moore, Col. Harvey, Margaret Mayo, Edgar Selwyn, Mr. and Mrs. Channing Pollock, Nathan Burkan, Otto Hauerbach, Isabel Kaplan, E. Yancey Cohen, Maurice V. Samuels, Walter McDougal, Mr. and Mrs. Arnold Bruner, Augustus Thomas, Douglas J. Wood, J. I. C. Clarke, Norman L. Swartout, Mrs. Mechtold, Manuel Klein, F. W. Morrison, Julius Witmark, H. P. Mawson, Marshall P. Wilder, Rita Weyman, Rienzi de Cordova, Rida Johnson Young, Joseph Brooks, Mr. and Mrs. E. H. Voegtlin, John Philip Sousa.

4/7/13  
Harrisonburg Va Daily -

## SOUSA IN ROCKINGHAM

### Noted Bandmaster on Annual Trip Through Valley.

John Philip Sousa, the noted bandmaster, in a party of three, arrived in Harrisonburg late Saturday afternoon and registered at the Kavanaugh. They will leave today on their trip down the Valley. They are on horseback.

Bridgewater, April 6 — John Philip Sousa, one of the world's famous musicians, and his retinue, stopped here long enough yesterday to get dinner at the Irvin House while on his return north from Hot Springs. Naturally the great musician was recognized by only a few, but when his passing visit became known especially to music lovers of the town, it created much interest and the town felt honored in being a host for such a distinguished guest.

Shila. Item 4/6/13

The committee in charge of the mammoth concert in behalf of the flood sufferers, which will be given at the Metropolitan Opera House Saturday evening, April 12, have received the acceptance of Cecil Ryan, the famous Australian baritone, who will make his debut in this city on this occasion.

Mr. Ryan has long been the most brilliant young artist in the Antipodes. For many seasons he sang in every important musical event in that country, many times in association with the greatest artist that that country has ever produced, Nella Melba. It was while John Phillip Sousa, the American bandmaster, was on tour of the world that arrangements were made for Mr. Ryan to come to the United States. One evening Mr. Ryan was the soloist with the Sousa Band at a concert in Melbourne, and Mr. Sousa later confessed that he had never heard so brilliant a voice as was possessed by this handsome and talented young man. So favorably impressed was he that he invited Mr. Ryan to come to the United States, declaring that one so gifted would soon be made the idol of the music loving public especially as the young man is unusually attractive in presence.

When Mr. Sousa departed from Australia Mr. Ryan went to Italy, where he sang for several months, after which he came to the United States. He sang in a special concert in New York and was immediately engaged as a light opera singer by Grace La Rue, the musical star. Mr. Ryan thereupon made his debut in the musical play called "Betsy," which, however, was not successful, and after a brilliant concert season he was signed to sing the leading baritone role in "The Spring Maid," which he did for several months, returning to New York quite recently to prepare for the latest play from the tuneful pen of Victor Herbert, which is to be done very shortly in New York, and in which Mr. Ryan will, for the first time since his arrival in the United States, have a part that will be written for him.

Mr. Ryan is an unusually gifted artist, being a singer and pianist. He is also a remarkable dramatic actor, and has won quite as brilliant a success in heroic roles.

Staunton, Va. News 4/9/13

### MONTEREY, Va., April 8.—

April has evidently borrowed some days from March, and the small fruit of this section is "running the gauntlet." Opinions differ as to the fate of peaches, plums and like small fruits up to this time, but apples, by far the more important, are believed to have escaped damage, due to the fact that cool nights have had a tendency to hold them back. Saturday and Sunday were typical March days—cool and windy, and a little flurry of snow in the air and covering the mountain tops.

### Sousa a Visitor

Monterey had the honor of entertaining for one night the distinguished John Philip Sousa. He was en route from Hot Springs to Washington and made Hotel Monterey his stopping place on Friday night. He didn't do any "blowing" himself, and but few knew of his presence until he was gone. It is understood that several of the Hot Springs guests have resorted to an overland route through the mountains because of the interrupted service on the railroads caused by last week's flood. The noted bandman and musician was making his way to Washington via Harrisonburg, traveling horseback with several servants and a baggage wagon.

Ans. Monitor 4/2/13

John Phillip Sousa has been sojourning in Hot Springs, Va. He left there last week to go to other Southern cities. On his return to Hot Springs he will ride horseback from that place to Washington, D. C.



# STRING MUSIC FOR PARKS IN DISFAVOR

Manager for John Philip Sousa Tells Considerations Against It in the Open Air.

FOR MILITARY BAND

Wind, and Reed Instruments in Competent Hands Give the Best Satisfaction, He Says.

Referring to the controversy regarding concerts in Central Park, E. G. Clarke, manager for John Philip Sousa, yesterday declared that an orchestra was not fitted for outdoor concerts and said that his own band could not give satisfaction in the open air.

"Although Mr. Sousa has a band," said Mr. Clarke, "I will not accept an engagement for him to play in the open air. We are rejecting offers of time at expositions, fairs and resorts every day because we will not play out of doors. The reason is that our band comprises, to a certain extent, both the instruments of the military band and the symphony orchestra. We cannot do ourselves justice in the open air and rather than cheapen the quality of our music we will not play in parks. There are two exceptions to this rule, for we have played at Willow Grove and at Ravinia Park, but both are provided with shells for the band and a roof over the audience. In the open air our harps and other stringed instruments will not respond so readily and it would cheapen our concert.

## Better Music from Band.

"People get better music in the parks from a good military band than they could hope to get from an orchestra of equal ability. In the orchestra the wind instruments are only secondary to the stringed instruments and the wind parts are not entrusted to real artists for that reason, while in the military band the wind and reed instruments must take the place and give the effect of the strings, and for that reason are put in more competent hands. The result is that for outdoor work the band is far better than the orchestra. And now the first class military bands can give just as good a programme as the best orchestras.

"People are prejudiced against bands because if they hear a band of fifteen pieces playing ragtime on a pier they regard that as the standard of band music. Brass band is a misnomer. The military bands of to-day have reed instruments and others to duplicate the work of the strings, and these really predominate, while the brass is secondary. In our band of fifty pieces less than half are brass. The others are reed and string instruments. I am convinced that a high class military band is the only possible kind to give the best results in Central Park."

## Bands and Orchestras.

Alexander Bremer, one time president of the Musical Mutual Protective Association, said:—

"I should not advocate the employment of brass bands for our park concerts, nor do I believe that the writers favoring brass bands know or understand the technical term, but evidently intend to advocate the employment of a good military or reed band, which undoubtedly is preferable for outdoor concerts."

"Naturally the delicacy and fineness produced by a string orchestra are not obtainable by a military band and not desirable, but considering the differences of conditions of an out of door concert, with its unavoidable noises and interferences, and the quiet prevailing in a concert room, the effect of a military band is certainly more desirable, unless a string orchestra can be so placed as to be absolutely protected against out of door noises or climatic influences which affect all string instruments. The orchestra should be composed of at least sixty to seventy-five performers.

"When I speak of a military band I mean a band composed, as it should be, of about forty-five or fifty performers—such were the bands employed in other years before music in our public parks and piers was considered political patronage, as has been the case these last fifteen years.

"This state of affairs, politics in music, has been the damnation of our profession and deprived the public of good music, and not until music is taken out of politics again will the public have good music either by orchestras or military bands for which the city pays."

## Stock, Herbert, Sousa, Leps and Innes on Schedule of Willow Grove

PHILADELPHIA, March 25.—For the eighteenth season of Willow Grove Park, to open on May 24, the management has selected a formidable list of musical organizations. Arthur Pryor, who opens the season with his band, will be followed by the Chicago Symphony Orchestra, under Frederick Stock. After Conway's Ithaca Concert Band, Victor Herbert and his orchestra will occupy the band platform. Next in order are to come the Frederick Innes Orchestral Band and Wassili Leps, with members of the Philadelphia Orchestra. John Philip Sousa will close the season at the park, from August 17 to September 7.

## HOT SPRINGS HEARTS WARM

Concert for Relief of Flood Sufferers Realizes \$1500.

Special to "The Record."

Hot Springs, Va., April 5.—Throughout the week there has been no slackening in the round of entertainment, and gaiety reached its height, perhaps, when Homestead visitors gave a benefit concert in aid of the flood sufferers, making up the program from visiting talent, and contributing generously with private checks. At the close of the evening, the treasurer handed over \$1500 from the sale of tickets, programs, flowers and from private subscriptions for the relief work. Among those who contributed checks of \$100 were Colonel Edward deV. Morrell and Dr. J. Kearsley Mitchell, of Philadelphia. Senator William Flinn, of Pittsburgh, gave \$50.

Senator Burton, of Ohio, was chairman of the evening and made the opening address. The entertainment committee comprised Hugh Luman, John Philip Sousa, George B. M. Harvey, P. J. Rogers, Jay O'Brien, E. A. Perry, Jr., and Charles Burnham Squires. Mr. Sousa conducted the orchestra in several of his own marches and Mrs. Seth Barton French sang charmingly a group of French songs.

## FAVORS BAND FOR CONCERTS IN PARK

Lovers of music are agitated to-day over the question of whether music in the parks should be provided by an orchestra or a military band. There are many advocates of both. Neutral persons ask for a combination of the two. So far many of the best known musicians regard the band as the proper thing for the out of doors renditions. E. G. Clarke, manager for John Philip Sousa, declares an orchestra is not adapted for outdoor concerts.

"Although Mr. Sousa has a band," said Mr. Clarke, "I will not accept an engagement for him to play in the open air. We are rejecting offers of time at expositions, fairs and resorts every day because we will not play out of doors.

"People are prejudiced against bands because if they hear a band of fifteen pieces playing ragtime on a pier they regard that as the standard of band music. "Brass band" is a misnomer. The military bands of to-day have reed instruments and others to duplicate the work of the strings, and these really predominate, while the brass is secondary."

## Sousa Gets a Title.

John Philip Sousa laughed at his title of "March King" when Charles Darnton, the New York Evening World's dramatic critic, referred to it in a recent interview.

"I'll give untold gold, priceless jewels and a mountain home," chuckled the composer-bandmaster, "to any one who has ever heard me apply those mighty words to myself. Curiously enough, the title was conferred on me by an obscure English brass band journal in 1886. It caught the eye of the publisher of my marches in Philadelphia, who was paying me the fabulous sum of \$30 for band, orchestra and piano arrangements, and he proudly announced to an amazed world: 'The March King Reigns Supreme! Match Him if You Can.' I hardly dared take a dollar out of my pocket for fear some one should offer to match me! However, that's the story and incidentally this is the first time I've told it for publication."

## BANDS IN PHILADELPHIA.

TO THE EDITOR OF THE HERALD:—

I feel I must voice what has been the experience at Willow Grove Park, Philadelphia. There they have fourteen weeks of the best music obtainable, free except for ten cents car fare. They have such orchestras as the Theodore Thomas, Mr. Walter Damrosch has been there for seasons, Mr. Victor Herbert and bands like Mr. Sousa's and Mr. Pryor's.

The management found it suited the people best to alternate, several weeks bands and several weeks orchestras.

A PHILADELPHIA READER.  
PHILADELPHIA, Pa., April 8, 1913.

## BANDS AND EDUCATION.

TO THE EDITOR OF THE HERALD:—

It would seem that those who argue for band music have the best arguments. The Park Department is certainly not a part of our educational system. The concerts are given there for the people's recreation in the first place. Those who desire to hear good music well rendered can hear it from a military band with greater satisfaction than from an orchestra.

LOUISE MANDEL.  
NEW YORK, April 9, 1913.



K. H. World 4/6/13

## GUESTS MAROONED AT HOT SPRINGS, VA.

Amateur Talent Gives Benefit  
Performance for Sufferers  
and Realizes \$1,500.

(Special to The World.)  
HOT SPRINGS, Va., April 5.—The last week has been a unique one in the history of Hot Springs. The storm and flood conditions washed away so much of the branch road which connects the resort with the main line of the Chesapeake and Ohio Railway at Covington that for several days it was impossible to get away, and more than six hundred persons, many of whom had important business and social engagements elsewhere, were practically marooned till the twenty miles of mountain carriage road between here and Covington was passable for vehicles. Telegraph and telephone connections were also destroyed. It is expected that by to-night the branch railroad from here to Covington will be in working order.

Gayety reached its height perhaps a week ago, when Homestead visitors gave a benefit concert in aid of the flood sufferers, making up the programme from individual talent and contributing generously with private checks. At the close of the evening Gen. E. A. McAlpin of New York, who was made treasurer, handed over \$1,500 as the proceeds to the relief work. John Philip Sousa conducted the Homestead Orchestra in several of his own marches; Mrs. Seth Barton French sang charmingly a group of French songs; Lawrence Rea of New York, who before his stage career sang for several years in opera, sang his famous waltz song; Mrs. Hamilton Abert, Miss Edna Chase, Carroll Robertson, Miss Margaret Wagstaff and Miss Vogel took part in several fancy dances; Mrs. Abert and Miss Amy L. Phillips of New York sold programmes, and a number of young girls sold carnations, which often brought a dollar or more for a single flower.

Among those who contributed checks of one hundred dollars were Senators Theodore E. Burton and William W. Flinn, Gen. E. A. McAlpin, Dr. J. Kearsley Mitchell, Col Edward Morrell and Lois B. Barstow. Henry Albert gave his check for fifty dollars.

Mrs. Jeanne Wilkie and her daughter, Miss Marguerite Wilkie, have come from New York and are the guests of Mr. and Mrs. George Gunton.

Before the return this week of Miss Caroline R. Foster to Morristown Miss M. E. Rand gave a dinner at Boone Cabin at which Miss Foster, Miss Mildred Eddy, Joseph Eddy and others were among the guests.

John Philip Sousa gave a luncheon at Passerelli Farm for Mr. and Mrs. Hamilton Abert, Miss Phillips, Henry O'Brien and A. H. O'Brien and others. Mr. and Mrs. Wagstaff of New York gave a luncheon there for a large party of young people, some of whom rode over, and Mr. and Mrs. Rawson Wood of New York were among a number who entertained at luncheon at The Oaks.

Balto Era Star 4/6/13

### Sousa a Strenuous Horseman

Washington, April 12.—John Philip Sousa, the man who raised the United States Marine Band to international fame, has arrived here on horseback, having ridden the 300 miles from Hot Springs, Va., in less than eight days.

## Beggar Student' Musical Treat, Says Alan Dale

By Alan Dale



NEW YORK, March 29.—After all, you can't get away from the solid, substantial, price-of-your-ticket-worth charm of the old comic opera! It was not a mere string of rag-time ditties, assigned to voiceless people, and separated by cheap "vaudeville" specialties.

It had music; it called for people who could sing rather than chortle, and it had to be acted. Go and see the revival of "The Beggar Student" at the Casino, if you want to know what I mean. Also if you don't. Compare it with any modern musical comedy—the best of them—and you'll find it has 'em beaten in forty-nine ways. And you needn't be an "old fogey" to arrive at that conclusion. You can be a "young fogey" with taste.

"The Beggar Student" was invented in the days when the Tired Business Man didn't rule the roost, or at least when managers looked upon him as an intelligent being, not necessarily semi-imbecile. "The Beggar Student" used to attract, and "The Beggar Student" will attract. It can't miss, for if it had been the original production it could scarcely be more conscientiously produced than it was last night.

In the first place, there are three voices that every music-lover will revel in. These voices are owned by George Macfarlane, who sings the role of Symon Symonovitch, the Beggar Student; Arthur Aldridge, as Janitsky, and Blanche Duffield, as Laura. These three artists are alone worth the price of admission. They emit real music, musically. They sing as though singing counted for something. They are a delight to hear.

Macfarlane's rich, vibrant voice filled the Casino with melody. No faking, if you please. No slurring of important music. Macfarlane sang with all his being—not a wobble—not a tremolo—not a false note, and simply on the musical score he made a wonderful hit. So did Aldridge. The first time these two men sang together in Act I you realized that this was "it," and you lay back prepared to revel in the artistic interpretation of swooningly pretty music—the style that doesn't age.

Then there was Miss Duffield. Miss Duffield isn't the usual stage prima donna, who has to be bolstered up with a lot of fireworks. (I think my long-haired friends call it "coloratura"—it should be cholera-tura.) I always think that coloratura should be indulged in in private, just as certain exercises to reduce fat are indulged in. Miss Duffield has the manners of a gentlewoman—no airs, no frills, no furbelows—and she sings like a

little bird. Her voice is sweet, true and delicately qualified.

De Wolf Hopper in a very odd make-up tried hard to be De Wolf Hopper, but the occasion lacked. He was General Ollendorf, the Governor of Cracow, and it was up to him to make a silk purse of a sow's ear. Which is impossible, as our old friend Euclid used to remark.

Then, by way of good measure, we had a dancer in the shape of little Rozsika Dolly—the other Dolly sister. Dolly was really delightful and flew all over the stage in her flimsy skirts. She had a dancing partner. At first I thought he was Jake Shubert. But he wasn't. He was Emilie Agoust. All Mr. Agoust had to do was to wear accordion-pleated unmentionables and fling Dolly wherever there was a place to fling her to.

The role of the Countess Palmatica was sung by Kate Condon, who is getting quite a Metropolitan Opera House figure. Miss Condon acted and sang capitally. If she is very careful to build herself up a little more she'll be able to sing Marguerite in "Faust," or Juliet. Miss Anna Wheaton was dramatically efficient and vocally inefficient. Her voice was shrill and sounded shriller compared with the lovely, velvety tones of the others. Miss Louise Barthel as Eva was rather pleasure-giving, and there was a rattling chorus.

By-the-bye, the chorus sang. This is remarkable. They didn't bang and they didn't bang, and you didn't have to hang on to the arms of your chair to avoid the earthquake shock of the Sousa band. This chorus let its voice emerge, and the result was admirable.

Having thus paid my respects to the cast—very important, don't you know—let me say that the Millocker music sounded exquisite. What a relief! Was there ragtime in those days? Perchance no. Ragtime is a modern, neurasthenic disease, for the extirpation of which no one has as yet invented a serum. Ragtime is the syncopated indolence of music. In "The Beggar Student" you get the real, energetic thing—and it is good to hear. Bits of Millocker's "Poor Jonathan" had been injected, I think, but I don't think there will be any kick on that account. There was even a drinking song—good old drinking song—in which the chorus gets terribly merry over nice tin cups filled to overflowing with delicious nothing.

Even the story of "The Beggar Student" seemed almost human, and the close of the second act was actually dramatic. Fancy! The opera has been staged as though it had never been staged before. There are some admirable pictures and clothes galore. One can't resist the charms of "The Beggar Student." It begins in an old-timey manner, and you are on the verge of discontent when with its second scene it quickens and pulsates, after which it never lets go. It is a Pandora box of fascinating melodies.

Los Angeles Examiner 3/30/13



Wash Post 4/12/13

### Sousa Here on Long Ride.

John Phillip Sousa, former leader of the United States Marine Band, is at the Willard after a horseback ride of 200 miles from Hot Springs, Va.

"It is not a test ride, for it is the fifth time I have made the trip," said Mr. Sousa. "My companion and I made the trip in less than eight days. I can appreciate, after such a journey, how important it is for the officers of the army to make periodical rides of a like nature. There is nothing that can put a man in such good physical condition, and I can understand how it is that the men of the Western prairies are always fine specimens of manhood. The outing has done me great good. The roads as a rule were in fine condition, though we had all kinds of weather. Perhaps I may get an inspiration from my journey and write a horseman's march, but at present I am busy with my operas. The trip made me realize that there is much music in the very stillness of nature."

Am Musician 4/12/13

### MONSTER BENEFIT

To Be Given by the Cincinnati Musicians' Protective Association for the Benefit of the Musicians' Home Fund

On May 4 the Cincinnati (Ohio) Musicians' Protective Association No. 1 will give a monster entertainment for the benefit of the Musicians' Home Fund. Besides a military band of 250, there will also appear the Cincinnati Choral Society, 250 singers, with Antoinette Werner-West, soprano, and Herman Bellstedt, who will act as conductor. A feature will be the first appearance of two foreign bands—the Montenegrin Band, who will perform popular airs in their typical style, and the Turkish Band, who will render "Poet and Peasant" overture, by Suppe, in typical Turkish style and instruments. In preparing the different arrangements for these foreign bands, Mr. Bellstedt was kept busy the last few weeks, but now having finished the work, rehearsals have commenced. At the first rehearsal those present went wild over the comical and original get-up of the whole affair. Mr. Bellstedt says that he enjoys writing this humorous stuff, and many a good laugh he gets out of it when doping it out. Program follows:

Coronation March .....Svendsen  
Overture .....Not yet selected  
Kaleidoscope of American National Airs.....Herman Bellstedt  
Grand aria, Inflammatus (from Stabat Mater).....Rossini  
Mrs. Antoinette Werner-West.  
Waltz, On the Beautiful Blue Danube.....Strauss  
Cincinnati Choral Society.  
First appearance of the famous Montenegrin Band, performing popular airs in their typical style.  
First appearance of the famous Turkish Band rendering Poet and Peasant Overture by Suppe in typical Turkish style and instruments.  
An Itinerant Mexican Band in a humorous fantasia, Revolution and Interference of Uncle Sam.  
March finale, From Maine to Oregon.....John Philip Sousa Band, 250; Chorus, 250.

Am Musician 4/12/13

Sousa's march, "From Maine to Oregon," is a lively number, very catchy and a fine number for band. Published by the John Church Company.

Sousa's Band will start out the middle of August on a three months' tour.

Dr. Morris Reginald Leader 4/13



L. H. HUGHES  
Who plays the Sousaphone.

Everything is of the best that money can buy.

L. H. Hughes, a prominent young merchant, is business manager of the band

as well as one of its most important members. He plays the "Sousaphone"—the biggest bass horn in existence. This huge instrument is 5 feet 6 inches the longest way, has a bell 34 inches in diameter and weighs 56 pounds. Its notes correspond to the pedal bass of the pipe organ, yet it is as easily controlled as the smallest instrument. The "Sousaphone" has quite a history. It got its name from the fact that it was built to order for the famous bandmaster, John Philip Sousa, by C. G. Cohn. It was bought from Sousa at a cost of \$500. He later had another built like it, only not quite so large, as it was hard to find a player who would carry so massive a horn. However, its tones cannot be duplicated by any other instrument and it adds greatly to the splendid harmony produced by this great amateur band.

The Cedar Falls band is maintained by its own earnings and popular subscription. It expenses are for supplies, hall rent and director's salary. It is now planning on building a fine three-story club house for a home out of its surplus earnings.

The band furnishes entertainment and inspiration for the citizens of Cedar Falls by giving weekly open air concerts downtown during the summer and fall. These concerts draw people from towns within a radius of fifty miles, and on concert nights the business section is so congested with humanity that the street intersections have to be roped off to keep from stopping street railway traffic. The concerts are given on a portable platform which is erected in a different block each time.

Boston Globe 4/12/13

### Her Absent Lover.

(Mrs John Phillip Sousa, in Town Topics.)  
"Love me little, love me long,"  
Is not the burden of my song.  
It leaves a lot of idle time  
That is not always filled with rhyme.

If lovers would their sweethearts keep,  
And always hold affections deep,  
They should not on a chance depend  
But rather close their rights defend.

Prolonged their absence must not be  
For many lend variety  
To life, in each and every phase,  
And full and plenty are the days.

So "love me little, love me long,"  
Is not a wise or flattering song;  
For love is ardent, constant, strong  
To love but "little" means not "long."

Pennsylvania Rec

### Spends Day in Winchester.

Returning from his semi-annual horseback trip to Hot Springs and the Shenandoah Valley, John Phillip Sousa, the noted musician, spent Wednesday at Winchester, and left for Leesburg on his way to Washington.

N.Y. Eve Journal 4/16/13

Idelle Patterson, a soprano who has been the soloist here and on tour with Sousa's Band, will give a song recital at Aeolian Hall on Friday evening. She will have the assistance of Earl Cartwright, baritone.

Rockland Post Express 4/12/13

## GOSSIP FROM GOTHAM TOWN

Music in Parks and Horseback Riding Among City's Immediate Interests.

New York, April 11.—It is no affectation to say that the death of almost no other citizen of New York could have produced so wide a feeling of genuine regret as has been produced by Mr. Morgan's death. His public services were so signally effective, his charities so sane, his interests so various, embracing finance, literature, philanthropy, education and religion, that he will be sorely missed. The resolutions of church vestries and hospital boards deploring his loss and extolling his value as a citizen, are not merely official.

The debate as to music in the parks goes merrily on. Mr. E. G. Clarke, manager for John Philip Sousa, says: "People are prejudiced against bands because if they hear a band of fifteen pieces playing ragtime on a pier they regard that as the standard of band music. Brass band is a misnomer. The military bands of to-day have reed instruments and others to duplicate the work of the strings, and these really predominate, while the brass is secondary. In our band of fifty pieces less than half are brass. The others are reed and string instruments. I am convinced that a high class military band is the only possible kind to give the best results in Central Park."



Musical America 4/10/13

## ORCHESTRAL MUSIC FOR PARKS OPPOSED

Contended that Bands Are Best in  
Open Air—New York Musicians  
Argue

Whether band or orchestral music is to be preferred in the open air has been the subject of a controversy among musicians in New York for the last week or two, ever since Park Commissioner Charles B. Stover gave it as his opinion that the public preferred orchestra music in the Mall at Central Park to band music. Commissioner Stover found many supporters in this view, the immense success of the orchestra concerts there last Summer offering a powerful argument. On the other hand, many bandmasters contended that orchestra music in the open air was possible of appreciation only by those auditors seated very near the grandstand.

"If they insist upon orchestra music in Central Park," said one bandmaster, "then they should erect a suitable building to give it in. The sides could be left open, but there must be a roof to confine the melody. Of course, an orchestra makes better music than a band, but not for park concerts. Orchestras should never attempt to play in the open, because the music cannot be heard. Moreover, a band of fifteen pieces could make louder music than an orchestra of forty pieces, and in that connection the principle of economy enters in."

Walter Damrosch was inclined to agree with the champions of band music when a New York Herald man interviewed him. He said that while he had himself given orchestra concerts at such places as Willow Grove, Philadelphia, and Ravinia Park, Chicago, it was under a roof in both cases. Under such conditions orchestra music was far preferable, but in the open air it was a different matter. Richard Hageman, one of the Metropolitan Opera directors, agreed with Mr. Damrosch.

Arnold Volpe, conductor of the Volpe Symphony Orchestra, and leader at many of the orchestral concerts in Central Park

last Summer, is certain, on the other hand, that the public wants orchestral music.

"One violin solo last year," said Mr. Volpe, "was heard by ten thousand persons and encored. That would dispose of the statement that orchestras cannot be heard in the park. But here is another point—on Wednesday nights we gave symphony concerts and on Friday nights Wagnerian concerts. It was on those two nights that we had the largest audiences. The people came out to hear the best music, but on popular nights our crowds were smaller. That proves that the people want good music, a quality of music that a band cannot give. This year I understand there is to be a new \$40,000 stand at the Mall, with a shell for the orchestra and a sounding board. That will make conditions all that can be desired, and orchestral concerts in Central Park will be better than ever."

"I think the people should rise up and call Park Commissioner Stover blessed for having given them real music in Central Park."

E. G. Clarke, manager for John Philip Sousa, declared to the Herald that an orchestra was not fitted for outdoor concerts and said that his own band could not give satisfaction in the open air.

"I will not accept an engagement for Mr. Sousa's band to play in the open air," said Mr. Clarke. "We are rejecting offers of time at expositions, fairs and resorts every day because we will not play out of doors. The reason is that our band comprises, to a certain extent, both the instruments of the military band and the symphony orchestra. We cannot do ourselves justice in the open air and rather than cheapen the quality of our music we will not play in parks. There are two exceptions to this rule, for we have played at Willow Grove and at Ravinia Park, but both are provided with shells for the band and a roof over the audience."

"People get better music in the parks from a good military band than they could hope to get from an orchestra of equal ability. There is, perhaps, a prejudice against bands because if people hear a band of fifteen pieces playing ragtime on a pier they regard that as the standard of band music. Brass band is a misnomer. The military bands of to-day have reed instruments and others to duplicate the work of the strings, and these really predominate, while the brass is secondary. In our band of fifty pieces less than half are brass. The others are reed and string instruments. I am convinced that a high class military band is the only possible band to give the best results in Central Park."

New Haven Journal Conn. 4/10/13

### Sousa's Long Horseback Ride.

(Washington Post.)

John Philip Sousa, former leader of the United States marine band, is at the Willard, after a horseback ride of 300 miles from Hot Springs, Va.

"It is not a test ride, for it is the fifth time I have made the trip," said Mr. Sousa. "My companion and I made the trip in less than eight days. I can appreciate, after such a journey, how important it is for the officers of the army to make periodical rides of a like nature. There is nothing that can put a man in such good physical condition, and I can understand how it is that the men of the western prairies are always fine specimens of manhood. The outing has done me great good. The roads as a rule were in fine condition, though we had all kinds of weather. Perhaps I may get an inspiration from my journey and write a horseman's march, but at present I am busy with my operas. The trip made me realize that there is much music in the very stillness of nature."

STOCK, Herbert, Sousa, Innes and Wassili Leps lead the schedule of Philadelphia's eighteenth season of Willow Grove Park summer concerts, to open on May 24. Arthur Pryor starts the season with his band, the Chicago orchestra and Philadelphia's own will be heard while a newcomer is Conway's Ithaca Concert Band. Sousa will close the series in September.

W. B. CHASE.

Phila Item 4/10/13 73

The committee in charge of the mammoth concert in behalf of the flood sufferers, which will be given at the Metropolitan Opera House Saturday evening, April 12, have received the acceptance of Cecil Ryan, the famous Australian baritone, who will make his debut in this city on this occasion.

Mr. Ryan has long been the most brilliant young artist in the Antipodes. For many seasons he sang in every important musical event in that country, many times in association with the greatest artist that that country has ever produced, Nella Melba. It was while John Phillip Sousa, the American bandmaster, was on tour of the world that arrangements were made for Mr. Ryan to come to the United States. One evening Mr. Ryan was the soloist with the Sousa Band at a concert in Melbourne, and Mr. Sousa later confessed that he had never heard so brilliant a voice as was possessed by this handsome and talented young man. So favorably impressed was he that he invited Mr. Ryan to come to the United States, declaring that one so gifted would soon be made the idol of the music loving public especially as the young man is unusually attractive in presence.

When Mr. Sousa departed from Australia Mr. Ryan went to Italy, where he sang for several months, after which he came to the United States. He sang in a special concert in New York and was immediately engaged as a light opera singer by Grace La Rue, the musical star. Mr. Ryan thereupon made his debut in the musical play called "Betsy," which, however, was not successful, and after a brilliant concert season he was signed to sing the leading baritone role in "The Spring Maid," which he did for several months, returning to New York quite recently to prepare for the latest play from the tuneful pen of Victor Herbert, which is to be done very shortly in New York, and in which Mr. Ryan will, for the first time since his arrival in the United States, have a part that will be written for him.

Mr. Ryan is an unusually gifted artist, being a singer and pianist. He is also a remarkable dramatic actor, and has won quite as brilliant a success in heroic roles.

Newark Ind 4/12/13

Cecil Ryan, a young baritone of whom John Phillip Sousa spoke so highly, has been engaged for a vaudeville tour. He is the most famous of the younger singers to come to this country from Australia, where he won notable recognition. During the past season he was engaged to create the role of the young composer, in "The Seventh Chord," but retired from the cast to engage in concert work.

Tom Seabrooks, the musical comedy star of former years, recently died in Chicago soon after he was left a fortune. Seabrooks in his day was among the leading comedians of the stage. One of his biggest successes was "The Isle of Champagne," which had a long run. His wife was Jeanette Lowry, who appeared in Lynchburg as "The Goose Girl" in "The Free Lance," a musical comedy written by John Phillip Sousa, the bandmaster.



#### Sousa on a Long Ride

"John Philip Sousa, the famous band master, indulges in two forms of recreation—one is horseback riding and the other is shooting clay pigeons," said a member of the Athletic club.

"Sousa spent two or three weeks in Alabama—most of the time in Birmingham—a year ago. He came especially to shoot, and while here took many long horseback rides. I have known Sousa for many years, and he is as genial and entertaining personally as he is popular musically.

"In last Saturday's Washington Post is an account of the great bandmaster's horseback ride from Hot Springs, Va., to the national capital, 300 miles. In the lobby of the New Willard hotel Mr. Sousa said to a representative of The Post: 'It is not a test ride, for it is the fifth time I have made the trip. My companion and I made the journey in less than eight days. I can appreciate, after such a journey, how important it is for the officers of the army to make periodical rides of a like nature. There is nothing that can put a man in such good physical condition, and I can understand how it is that the men of the western prairies are always fine specimens of manhood. The outing has done me great good. The roads as a rule were in fine condition, though we had all kinds of weather. Perhaps I may get an inspiration from my journey and write a horseman's march, but at present I am busy with my operas. The trip made me realize that there is much music in the very stillness of nature.'"

#### March King is Also Some Trap Shooter

John Philip Sousa, renowned bandmaster and musical composer, is in Montgomery practicing for the Southern Handicap Trap Tournament which will be held here in May. The eminent author of America's greatest marches reached here this week from Washington following the closing of his winter engagement. His favorite sport is trap shooting. In fact, he is a fiend on the subject and is one of the best amateur shots in the country. He will remain in and around Montgomery until the tournament and, at odd times, will make several trips to points in this vicinity. He practices daily at the grounds of the Capital City Gun club, Pickett Springs.

On Monday, Mr. Sousa will go to Brantley, with a team of Montgomery shooters, to participate in a competitive trap shoot which will last through Tuesday. He is registered at the Gay-Teague Hotel.

Mr. Sousa was in Montgomery last spring and attended a tournament in this city. He is fond of Montgomery and its surroundings. However, on this trip, he admits having come to Montgomery by mistake.

Walter Huff, one of the greatest trap shooters in the world, is a personal friend of Mr. Sousa. A few days ago he wired Mr. Sousa to meet him in New Orleans. Mr. Sousa was in Washington at that time, but neglected to examine the telegram closely. He thought Mr. Huff telegraphed him to meet him in Montgomery, and the bandmaster took the next train out of the national capital for Montgomery. On reaching this city, he was disappointed not to find his friend. Mr. Huff, however has written Mr. Sousa that he will join him soon in Montgomery.

The Southern Handicap Tournament will be the biggest thing of its kind ever held in Montgomery. It will bring more than a hundred shooters from all parts of the United States to this city. The tournament takes place May 13-15.

#### SOUSA HERE FOR WEEK

#### Famous Bandmaster Does Some Clay-Pigeon Shooting.

Between Shoots He Finds Time to Compose Music, Write Books And Criticize the Operas.

John Philip Sousa, the famous bandmaster, has selected Macon for a week's stay, in which he may enjoy to the fullest extent his favorite "hobby," a clay-pigeon shooting. He has selected as his conductor on the trips to the range Walter Huff, a well-known sportsman of the city. Other sportsmen will enjoy the shoots with them during the week. Mr. Sousa arrived in Macon early yesterday morning and is staying at the Hotel Dempsey.

While coming to Macon primarily for pleasure, the bandmaster will not be idle between shoots. In his room can be found manuscript in course of preparation for the various publications of the country; music for his famous band and a schedule of his annual itinerary for the coming season.

Sousa is said to be one of the busiest men in the nation today. Besides spending considerable time in the early spring at shoots and tournaments in the south, he finds time to write books on music, books of travel, fiction, short stories for magazines and newspapers, music for his aggregation of musicians and criticisms of the operas.

#### Syracuse Night.

This will be Syracuse night at the show, in charge of a large committee of young business and professional men appointed by Frederick V. Bruns. This committee, together with the Exposition Committee and officers of the Chamber of Commerce, will escort Mayor Schoenck to the stage for the brief opening formalities.

Carl Edouarde and his band will arrive here from New York this afternoon. They will give their first concert at 8.15 o'clock this evening, following Mayor Schoenck's speech.

Beginning to-morrow, the bands will give two concerts daily, at 2 and 7.30 o'clock. Miss Anna Woodward of Chicago, prima donna soprano, will also reach Syracuse this afternoon. She is the soloist for the first week of the exposition, singing twice at each concert.

#### Musical Programme.

The musical programme for to-night follows:

PART I.  
March, Maine to Oregon.....Sousa  
Overture, Rhenz.....Wagner  
Excerpts from "The Rose of Algeria".....Herbert  
Solo, Exultation.....Owen  
Miss Anna Woodward.  
(a) Frühlingsrauschen.....Sinding  
(b) Under the Southern Cross.....Sousa  
Slavonic Rhapsodie.....Friedmann

PART II.  
The Broadway Review.....Lampe  
Invitation to Dance.....Weber-Welgarter  
Solo, Love's Rapture.....Kortheur  
Miss Anna Woodward.

Suite de Concert.....Sousa  
Fantasie American.....Herbert

L. E. Dare of New York, owner of the working model of the Panama canal which is to be shown in a large room of the balcony corridor, was busy yesterday installing the exhibit.

#### JOHN PHILIP SOUSA SHOOTS HERE TODAY

Celebrated Bandmaster and Walter Huff and H. D. Bibbes Will Be Guests of Augusta Gun Club—On Way to State Shoot.

Three noted marksmen will be present at the special shoot of the Augusta Gun Club today, which has been arranged for their presence and in their honor. John Philip Sousa, the celebrated bandmaster, but also a noted marksman in trap shooting all over the country, and H. D. Gibbes of Union City, Tenn., and Walter Huff of Macon, professionals, will be the visitors.

These gentlemen are on their way to the state shoot at Americus, Ga., which is to be held on May 7th and 8th.

It is expected that the gun club will tender their distinguished guests a reception after the shooting. The

public is cordially invited to attend the shoot this afternoon in North Augusta at the Augusta Gun Club's grounds.

A recent issue of the London Times contained an attack of the present-day musical evil, "rag time," which the writer declared, is made up principally of rhythm. In it, he not only took a rap at Americans, but upon an individual American John Phillip Sousa, who, the writer said, "has prepared the way for this peculiar specialization in rhythm which seems to fit in so absolutely with the American character." It will be interesting to note just what reply the spirited band leader will make to the accusation.

John Phillip Sousa, former leader of the United States marine band, is at the Willard, after a horseback ride of 300 miles from Hot Springs, Va. "It is not a test ride, for it is the fifth time I have made the trip," said Mr. Sousa. "My companion and I made the trip in less than eight days. I can appreciate, after such a journey, how important it is for the officers of the army to make periodical rides of a like nature."



Omaha Neb Bee 4/27/13

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"Sporting Life"  
April 5, 1913.

John Phillip Sousa

O. R. Dickey

### Pair of Famous Veteran Shooting Men

John Phillip Sousa, the bandmaster-sportsman, is one of the best known amateur shots in America. He is one of the most frequent contestants in registered tournaments in the country. O. R. Dickey has had many years of experience as a professional and is now representing the United States Cartridge Company.

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John Phillip Sousa some time ago, in "Norward-Ho," wrote an article entitled, "When a Man's Out of Tune." Some of this gives such a clear idea of the use and peculiarities of orchestral instruments that a few clippings from it will not be inappropos, in view of the approaching visit of the Theodore Thomas orchestra:

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 graduations of sound and pitch now sentimental, now brilliant, now coquettish, now breaking notes of passionate love. Look about you and you will find the violin's double among some you know; high sturmg, 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, ad finitum. He may be likened to the bass drum with its "thump, thump, thump," and again "thump, 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 rise 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 16 walk arm in arm. The pomp and circumstance of the emperor are exemplified in the nobleness of the 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.

Montgomery Ala Advertiser 4/27/13

### SNAKE-BITTEN, SHOOTS 98, OUT OF HUNDRED

Ed. Holt has made a new record for Montgomery marksmen. If he and John Phillip Sousa, who is resting in our midst a few days, should try their shotguns together, and on the same conditions as Mr. Holt performed the other day, the odds might be even the Montgomeryian. Saturday morning about 11 o'clock, while out at the Capital City Gun Club, he was bitten by a highland moccasin, the poisonous reptile drawing blood from two fingers of the young man. Immediately Mr. Holt extracted the poison from his hand with his mouth, bound the bitten fingers tightly and went his way.

That afternoon the trap shooter lifted his gun with his good hand and his swollen hand, and made a score of ninety-eight out of a possible 100, which in the immortal language of Marcus Aurelius, is "shootin' some."

Mr. Holt experienced no further trouble with his hand as a result of the snake bite.

Augusta Chronicle

### AUGUSTA GUN CLUB 4/30/13 HELD WEEKLY SHOOT

There were many spectators out yesterday to witness the shooting of the Augusta Gun Club, among them several ladies. John Phillip Sousa, the world-renowned bandmaster, was the principal drawing card. His score was second as he succeeded in breaking 97 targets out of a possible hundred.

Sousa is also a renowned trap shooter, and it was considered an honor by the Augusta Gun Club to have him shoot with them yesterday. He said the Augusta Gun Club was one of the strongest he had seen in this part of the country. He announced that he would use his utmost influence at the annual meeting of the Interstate Association in December to bring the annual shoot here next year.

John Phillip Sousa, together with D. H. Gibbes of Union City, Tenn., and Walter Huff of Macon, are on their way to the state shoot at Americus, Ga. Gibbes and Huff are professionals.

San Francisco Call 4/27/13

### SOUSA'S LONG HORSEBACK RIDE

John Phillip Sousa, former leader of the United States marine band, is at the Willard after a horseback ride of 300 miles from Hot Springs, Va.

"It is not a test ride, for it is the fifth time I have made the trip," said Mr. Sousa. "My companion and I made the trip in less than eight days. I can appreciate, after such a journey, how important it is for the officers of the army to make periodical rides of a like nature. There is nothing that can put a man in such good physical condition, and I can understand how it is that the men of the western prairies are always fine specimens of manhood. The outing has done me great good. The roads as a rule were in fine condition, though we had all kinds of weather. Perhaps I may get an inspiration from my journey and write a horseman's march, but at present I am busy with my operas. The trip made me realize that there is much music in the very stillness of nature."—Washington Post.



## CONFUSION OF STYLES.

There is a footnote in Chapter I of H. T. Peck's book on "Latin Pronunciation" which is curiously interesting in its bearing on American music and of a pathetic interest in that the author of the book, Prof. Harry Thurston Peck, is now lying at the point of death, a hopeless mental wreck from the ravages of brain disease.

The footnote refers only to the history of Latin pronunciation in America and has nothing whatever to do with music. But the parallel between the progress of music and the development of Latin pronunciation is so close in so far as America is concerned that it is striking.

H. T. Peck, for twenty-five years professor of Latin at Columbia University, says:

"It is natural that the Roman system should make its way more rapidly into use in this country than in Europe, not because Americans are more given to experiments, but because here in the United States the inconveniences of having no standard system have been more sharply felt. New England being wholly settled from old England, long continued the English system of pronouncing Latin. In the Middle States, the Germans and Dutch introduced their own methods; in the South and West, the French pronunciation came in quite frequently, and all over the Union the Catholic clergy in their schools and colleges have propagated the traditional usage of their Church. Hence a Babel of pronunciations and systems existing and practised side by side in picturesque confusion such as no European country ever knew; and hence the general willingness to accept a single method, especially one that is based upon historic truth."

It is almost unnecessary to point out the Babel of picturesque confusion in the musical styles of American composers.

The English ballad has had a tremendous vogue in the United States. Yet the greatest of American composers, Edward A. MacDowell, had a style that was for the most part a compound of the German and French manners. There are a piquancy and a pulse in much of his music which are not German. There is a depth of expression and sentiment which is not French. But the English influence is not to be found. His Scotch extraction may account for certain temperamental idiosyncrasies, though his German and French training had more to do with his manner of expression.

That extraordinary folksong composer, Stephen C. Foster, and that heaven born melodist, Ethelbert Nevin, have very little in common that is distinctively American. Foster might as well have lived in the Edinboro' of "Annie Laurie," and Nevin might as appropriately have taken up his abode in Schubert's Vienna for all the difference their musical styles would have made.

John Philip Sousa owes nothing to Europe except his parents. He is out and out an American by birth, by sympathies, by musical style.

But what shall we say concerning the American operas in English which have reared their mongrel heads among the German, Italian and French thoroughbred operas at the Metropolitan Opera House of late? Is there not a picturesque confusion of style "such as no European country ever knew"?

A glance at the organ works reveals a triple alliance of England, France and Germany in opposition to an American organ style. In the choral services the influence of the sentimental English school represented by Barnby is paramount rather than the noble and dignified style of the greater English church composers.

The songs of the present day fall easily into three groups. First comes the ubiquitous and energetic ragtime ditty, vulgar and vital, national, but unregenerated. Then there is the popular ballad, mostly of sentiment, but often semi or unofficially religious, which the amateur vocalist sings after

tea and the popular teacher uses by the thousand.

Last of all comes the fearful and frequently exaggerated imitation of Straussbrahmstschaikowskydebussyreger all jammed and jumbled and jostled and joined together in three or four pages, with German, French, Russian, Sioux, Blackfeet, Iroquois, Japanese texts, from which an English translation is frequently debarred, or, if permitted, is apologized for.

A uniform pronunciation of Latin will sooner be established than a definite American style in music; for the Latin dead branches can be raked together.

But the living roots of music are shooting forth in all directions—weeds and wheat, roses and burdock, lilies and thistles.

*Philip A. Teron 5/8/13*

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, which the New York Telegraph relates, occurred in an insane asylum at Washington, D. C. Sousa, then eleven 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 program 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."

## MECHANICS' FAIR PLANS UNDER WAY

Barring of Built-Up Booths  
Will Insure Clear View  
of All Displays.

With a restriction on built-up booths, adopted by the directors of the Mechanics' Fair, spectators at that exposition will be given an unobstructed view of all the displays in either one of the two big halls, Dreamland and Pavilion, which have been chosen to house the fair.

Plans already adopted will give the Pavilion four wide aisles, running the length of the building, in addition to the numerous cross aisles. This will divide the center floor into nine large exhibiting spaces, in none of which built-up booths will be permitted. It is expected that this will afford the visitor in the Pavilion the opportunity of seeing the concert band, for which John Palmer Slocum of New York is arranging, from any part of the auditorium.

Vice-President Frank Hooper of the fair declares that for the accommodation of exhibitors who think the built-up booth advantageous to their exhibits, wall spaces will be available.

"Special entertainment for the fair is also a matter which is claiming much of our time now," said Hooper. "We made every effort to get Sousa's band, but Slocum, who has been carrying on the negotiations in New York, has wired us to the effect that Sousa had already contracted with parties in Pittsburg and Philadelphia for the dates of the fair here. We have wired back to Slocum, however, instructing him to make any arrangement possible to buy a release from the parties now claiming the band on the dates we want it."

"No effort is to be spared to make the entertainment feature one of the real features of the Mechanics' Fair, and if we can't get Sousa we'll get another band of high national note."

## John Philip Sousa Also a Baseball Fan

In addition to being an ardent trap shooter, John Philip Sousa, the celebrated band master and composer, is a baseball fan. He has attended almost every baseball game played in Montgomery during the past three weeks and is a great rooter. He loves all sports, but baseball and trap shooting fascinate him most.

The famous March king attended Tuesday's game between Birmingham and Montgomery. Not satisfied with the exercise of a fierce fan, he tabooed street cars and other vehicles after the game and "hoofed" it into the city from the baseball park.

Mr. Sousa is here attending the tournament of the Southern Interstate Trap Shooters Association. He is at the Gay-Teague hotel.

*Montgomery Advertiser 5/14/13*



Macon Telegraph 4/28/13

## SOUSA LAYS ASIDE BATON TO SHOOT CLAY PIGEONS

Gives Him All Sensations of A Hunter Without Slaughtering Birds — Best Amateur Shots Found in South, He Tells Reporter.

John Phillip Sousa, the famous bandmaster, who is making his headquarters in Macon while attending several clay pigeon shoots in Georgia and Alabama, was lauding Macon in his characteristic way yesterday afternoon, when seen by a Telegraph reporter.

"Better cities and more beautiful cities than Macon don't exist at this season of the year," said the musician. "When I was here last year while the Confederate reunion was in session, I could see the general spirit of satisfaction with which your thousands of visitors accepted what you had to offer and it is with pleasure that I cast my lot among you again for a short stay."

"Before my band opens, August 10, for its 1913 season at Ocean Grove, N. J., I will have had a most delightful visit among my southern friends, attending shoots and enjoying their hospitality."

"Many people wonder at my delight in trap-shooting. I consider it a good healthful sport. It is clean, fascinating, and is like dying, you have to do it alone. I have never cared for shooting live birds. I get all the sensations of the hunter and can better my marksmanship as well by shooting clay pigeons as in any other manner."

### Discusses Southern Shots.

"Trap-shooting is making great progress in this part of the country and some of the best amateurs in the nation are found in Georgia and Alabama. Henry Jones, of Macon, as an amateur, compares favorably with the best in the country, and among other good shots are: George Waddell, of Columbus; Joel Hightower, of Americus; Will Laslie and Ted Alexander, of Tuskegee, Ala."

"Walter Huff, at whose invitation I came to Macon on this trip, is one of the best professionals in the country, his yearly average being about 95 points, and that is about as good as the best of them."

While very modest in discussing his own stupendous labors, outside of his recreation, which he enjoys every spring down south, Mr. Sousa sometimes tells about his musical compositions, his magazine and newspaper articles, which he is called upon to write for the various publications.

### Working on Masterpiece.

His opera, "Tales of a Traveler," which has scored a success, was followed last season by "The American Maid." He will not divulge the title, nor the story, but says that he is now working on what will be his masterpiece. The opera he now has in mind will begin to develop late next fall and will be given to the public next year.

While stopping at the Dempsey hotel, he is preparing a series of articles of a serious nature for Century Magazine and an outdoor series for Country Life in America, to appear shortly.

The itinerary of his band of sixty-five musicians will take them to all the principal cities between New York and Chicago, to close about January 1, of next year.

During the twenty-one years that the band has been before the public they have spent five years in touring Europe. The band was in Macon four years ago.

While touring the various countries, being a student of economy, Mr. Sousa has been able to form opinions of his own on the issues of the day and delights to discuss politics.

"Having been born and reared in Washington, D. C., I early learned to keep in touch with the various important bills being introduced and discussed," said Mr. Sousa, "and nothing has interested me more of late than the proposition to impose an income tax."

"The tax, as such, is a good thing. I believe that when men reach that point



where they draw large salaries they should be taxed for them, but there is something behind the proposition that has caused me to think that it is not well to impose the tax.

"In many cases, men who receive big salaries, make it a custom to give of their funds to charity and to the poor. This we may call 'conscience money.' If the tax is imposed, and they are forced to pay a tax of one, two or three hundred dollars each year, they would stop their donations to charity, assuming that they are being taxed sufficiently. This, I contend, would work a hardship on the poor and in the end the enforcement of a law providing for such a tax would rob the poor and needy."

### To Attend Many Shoots.

Mr. Sousa will leave today for Americus to attend a club shoot there, and will spend Tuesday in Augusta. Wednesday he will shoot with a few friends at Waynesboro. Next Thursday he will spend in Macon and will enjoy his sport at the Idle Hour club with Macon friends. Friday and Saturday he will spend in Atlanta, returning to spend Sunday in Macon.

At the Georgia state shoot, which will be held in Americus, May 6, 7 and 8, he will be in attendance, returning to spend the week-end in Macon. He will also attend the Southern Handicap shoot in Montgomery, Ala., May 12, 13, 14 and 15, where some of the best shots of the south will be present.

Mr. Sousa occupied a box at the Grand theater Saturday night and heard the Virtuoso Concert band under the direction of Rocco Saracina. The conductor was introduced to Sousa, who praised his aggregation of musicians and spoke highly of their execution and the grade of music handled by them. Discussing the band yesterday, Mr. Sousa declared that the people of Macon were fortunate in hearing such talent at popular prices.

Macon News 4/28/13

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## SARACINA'S BAND MADE A BIG HIT IN MACON; PRAISED BY MR. SOUSA

Saracina's band, which played at the Grand last week, leaves tomorrow for Milledgeville, where it will give a concert Wednesday night. The band is one of the best heard in Macon in a long time, and made a splendid impression on the music lovers and the public generally.

John Philip Sousa, the famous band leader, who is spending several days in Macon, went to the Grand Theater Saturday night for the special purpose of hearing the band, and he was delighted with it. Speaking of the concert, he said:

"Rocco Saracina has certainly gathered together a splendid band of musicians and the people of Macon were very fortunate in hearing them. They played all the difficult pieces well. I was especially impressed with Montanari, who played the baritone solo Saturday night. He is a finished artist. Saracina leads the band well and deserves great credit for the way he developed the players."

The band pleased a large number of people at the Log Cabin Friday night when it played for a special dance. Those who attended the dance were thoroughly delighted with the music, and as a result the services of the organization were engaged again for tonight.

The members of the band are all gentlemanly fellows and have made a number of friends during their stay in the city. Manager Manning left this afternoon for Milledgeville to make arrangements for the concert there Wednesday. While here Manager Manning called on General Manager Robert of the Fair Association, regarding playing for the fair next fall. It may be that the band will be engaged.

Atlanta Journal 5/3/13

## John Philip Sousa Will Participate in Brookhaven Shoot

John Phillip Sousa, noted bandmaster, and crack amateur trap shooter, will be the attraction at the opening shoot of the Brookhaven Gun club Saturday afternoon along with four professional trap shooters.

Mr. Sousa, who is on his way to the southern handicap shoot at Montgomery, will arrive in Atlanta Friday night and will be the guest of John Lester. He is intensely interested in shooting and is said to be as great a shot as he is bandmaster.



Macon News 4/26/13

## JOHN PHILIP SOUSA, BAND KING, LIKES MACON, TURKEY TROT AND RAGTIME MUSIC

John Phillip Sousa, the world's most noted band leader, is in Macon today and will be here for several days. Mr. Sousa is a guest at the Dempsey. He will be in Macon several days. He came to do some clay pigeon shooting with Walter Huff, and will try his hand this afternoon with some of the members of the Macon Gun Club.

The famous band king is in the best of health, and says he picked out Macon as one of the best places he knew to spend a few day's vacation. He came here last year for awhile, and stated this morning that he could not resist the temptation of returning this year, especially when he heard about the new hotel.

Mr. Sousa has just closed a successful season with his band, and intends to rest from now until August, when he opens at Ocean Grove, N. J. Mr. Sousa, who is probably the best musical expert in the United States, in discussing ragtime today, stated that as long as people wrote good catchy ragtime, that the demand for ragtime will continue.

"I always play ragtime in my band as an encore, and expect to continue it as long as it is good and catchy. The people want it and you

must give it to them, and besides, I like it myself. And this turkey trotting. Everybody is doing it. It seems to be as popular as ragtime music. I think it is a great dance when properly done, and can see no objection to it. If I had the opportunity I would like to try it myself."

Mr. Sousa in addition to being a great musician, composer and band leader, is an all around good fellow. He is a fine shot with the gun, can write an entertaining article for newspapers or magazines, and is brilliant conversationalist. He made many friends while in Macon last year, and is being warmly welcomed back.

"Macon is certainly growing," he said to a News reporter today. "When I first came here a number of years ago, Macon was a mighty small place. Now it is a real city. This hotel is simply great. I don't know of a better one in the south. And these beautiful streets and the magnificent manner in which you light them. I got off the train here this morning at 1 o'clock, I thought I was on Broadway. The White Way certainly helps a town. I will be here about a week, and hope to see more of your beautiful city."

Musical America 7/3/13

### America Not the Home of the March, Says Sousa

"The march," declared John Philip Sousa, in a recent interview with Charles Darn-ton, of the New York Evening World, "is identified less with America than with other countries for the reason that we are the smallest military nation in the world, that is, among the great powers. Just consider this point: In every great city but New York the uniform of the soldier is a common sight in the streets. But here's an interesting fact: 'The Stars and Stripes Forever,' which I think I may say is the most patriotic piece of modern music, has aroused just as much applause in England, Australia, Africa and other countries where my band has played it as it has here. The only explanation to be found is that apparently it strikes a universal patriotic note."

American Field 7/10/13

Band-master John Phillip Sousa has again laid aside the baton for a time and taken up the shotgun with which he will spend much of his leisure time for the next two or three months. He was in Macon, Ga., a couple of weeks ago and is doing some shooting with clubs in that section of the country, but he will gradually wend his way north and is sure to be seen on the firing line in the Grand American Handicap at Dayton, O., in June. Mr. Sousa has a wide acquaintance and always meets a host of warm friends at the G. A. H.

Pittsburg Dispatch 5/11/13

## GLANCING BACKWARD AT THE PAST SEASON



NASMUCH as the current theatrical season, both in Pittsburg and New York, is now breathing its last gasp, it is timely to consider the intrinsic merit of the wares that have been offered to American playgoers since the dramatic year began, last September. At first glance, it would seem that we have neither gone forward nor backward. Three or four native playwrights have made remarkable strides in their art; and in this the art has gone forward. On the other hand, there are more English and foreign plays entitled to consideration this year than American; and in this dramatics have gone backward.

Out of the vast crowd of native authors who have struggled bravely for recognition, there are only four or five names worth dwelling upon. Chief among these is Eleanor Gates,

whose "Poor Little Rich Girl" has been one of the most talked-of successes of the season. Then there is J. Harry Benrimo, who collaborated with George C. Hazel-ton, author of "The Yellow Jacket." Edward Sheldon has also come to the fore, particularly with his "Romance," which, although undeniably crude in spots, contains very fine writing.

But where is there another American dramatist who is entitled to worthy consideration this season? Perhaps one should include Bayard Villier, author of the most successful play of the year from the box office standpoint, "Within the Law." Similarly, there are the authors of a half-dozen or more measurably successful detective plays, among them, John Roberts, who wrote "The Conspiracy;" Harriet Ford, who collaborated with W. J. Burns in "The Argyle Case," and Daniel Carter, who evolved a ridiculously improbable melodrama called "The Master Mind." Among the pseudo-successes of the season, Frederick and Fanny Lockhatten, who are responsible for "Years of Discretion," Austin Strong, who adapted Rosemonde Gerard and Maurice Rostand's "A Good Little Devil;" Catherine Chisholm Cushing, authoress by the way, of "The Real Thing," which Henrietta Crossman will present at the Nixon Theater, this week, who has furnished May Irwin with one of the most successful pediums of her entire career, "A Widow by Proxy;" Louis N. Parker, author of "Joseph and His Brethren;" Alice Bradley, who wrote "The Governor's Lady," and Edward J. Locke of "The Case of Becky."

One of the most striking features of the season just ending is the large number of well-known and recognized playwrights who have suffered failures. Charles Klein, with his "Ne'er Do Well," is one. Then there is the famous Augustus Thomas, who in his "Mere Man" and "The Model," will certainly have to do much penance in the dramatic hereafter; James Forbes, who attempted the precarious profession of manager-on-his-own-hook, with his play of "A Rich Man's Son;" Rupert Hughes, who failed to duplicate the success of his highly popular Pullman farce, "Excuse Me," with his most recent play of "What Ails You?;" Thompson Buchanan, who made a sad mess of things in "The Bridal Path;" Edwin Milton Royle, whose "Un-written Law" scarcely endured for a fortnight in New York; George Broadhurst, who failed to follow up "Bought and Paid For" with "Just Like John;" Graham Moffat of "Buntz" fame, who won few laurels with "A Scrap O' the Pen;" Francis Wilson, whose "Spiritualist" evaporated into thin air after one short week in New York, and Mary Roberts Rinehart, whose "Cheer Up" scarcely reflected the tremendous vogue of her "Seven Days."

In the musical line much bad luck befell John Phillip Sousa, whose opera of "The Glassblowers" lived only for two weeks; Walter Damrosch, whose "Dove of Peace" was equally as big a fiasco, the late Gustav Luders, who wrote "The Prince of Pilsen," but whose failure of "Somewhere Else" is said to have caused his death. Then there are a half dozen or more highly successful playwrights who have registered both failures and successes, to wit: Edward Sheldon, who hit the bull's eye with "The High Road" and "Romance," but who failed utterly with his romantic drama of "Egypt," which Maragret Anglin brought out here early in the season. Louis N. Parker was also responsible for Mme. Simone's ill-fated "Paper Chase," as well as his enormously successful Biblical spectacle of "Joseph and His Brethren." Bayard Villier wrote "The Fight," which lasted but a few nights, as well as "Within the Law," which has been running in New York for almost a year. Of course there are a number of others, but, save for the dry statistical information the compiling of such a list would give, it is not necessary to take them up in detail.

In accounting for the repeated number of failures on the part of American playwrights each year, one is apt to deduct the conclusion that the real reason for the present precarious status of our native drama lies in the fact that the American playwright never loses himself completely in his subject. He is too busy evolving material to fit some particular star, or the exacting conditions of some particular manager.

Now any man who writes, not from inspiration, but from a set pattern, as it were, will never evolve anything really worth while. He may succeed for the time being, insofar as providing material for the player goes, but his work will bear the inevitable earmarks of a cut-and-dried formula, and never contain the ingredients of pure literature or art. To consider the imitations or the particular powers of an actor or actress after the play is written, is one thing; but to deliberately set out and sacrifice the laws of logic, coherence and dramatic structure for the sake of featuring or exploiting a particular personality of anyone, is another. One can mold a product for a person or persons; but to think of them during the process of its formation is fatal, dramatically speaking or otherwise.

Then the method of the American player has a good deal to do with the large number of American failures each season. In this country the actor or actress who is willing to bury themselves in a cast for the sake of perfect team or ensemble work, is a rara avis. It is a well-known fact that the prime weakness of all players on this side of the Atlantic is their continual and apparent striving for personal "hits" or "points." Which observation brings us back to the greatest evil on the American stage—the so-called star system, which is too intricate in detail to permit of further discussions here.

It is to the English stage particularly that one must look for undivided attention on the part of the playwright to his dramatic matter in hand. The three really finest plays of the season, Pittsburgers have not had the pleasure of witnessing. They were, unquestionably, "The New Sin," "Rutherford and Son" and "Hindle Wakes," all written by men dead in earnest and men who refused to let their attention wander away from the theme proper for the sake of any star or stars. "Millstones" is also a very fine specimen of dramatic writing. The same may likewise be said of "The Five Frankfurters," now running at the Thirty-ninth Street Theater in New York.



Atlanta Journal, 5/3/13

## JOHN PHILIP SOUSA HERE FOR BIG GUN CLUB SHOOT

"You Can Fool People About Music," He Says, "but You've Got to Hit the Mark in Shooting"

"A horse, a dog, a gun—and a girl!" "That," said John Phillip Sousa, noted bandmaster, Saturday, his eyes twinkling, "is my idea of heaven."

"But why put the girl last?" Mr. Sousa was asked.

"That," he said, "is a thing I'll leave for you to figure out." And he declined to say why the girl didn't come first, except that "somehow they don't take to you like the horse and the dog."

Mr. Sousa is in Atlanta with his guns—one of the finest collections in the world, and will shoot Saturday afternoon at the opening meet of the Brookhaven Gun club.

He likes shooting, he says, because it is the cleanest of all sports.

"In music, you see," he said, "you can fool the people sometimes. A man who knows little about music can get up and oftentimes give the impression that he is a genius. But in shooting, you've got to hit the mark."

Mr. Sousa is one of the world's most versatile men. He has composed music, written librettos, novels, poetry and Sousa's band is known wherever there is a rudiment of civilization. Mr. Sousa himself holds medals and honors conferred on him by many foreign rulers and is one of the most noted musicians in the world.

But just at present he is trying to get away from music until he takes up his work with the band in August. After that time he hopes to return to Atlanta with his band. He is going from Atlanta to the Georgia state shoot in Americus, then to Dawson, Montgomery, Ala., back to his home city, Washington, D. C., and to New York—all the while with his guns instead of his music rolls.

And he is just about as good a shot as he is musician, too. He has spent his vacations shooting for the past five years, and intends to keep it up.

Mr. Sousa thinks a great deal of the art of shooting lies in the gun.

"A man ought to measure just as carefully for his gun as for a suit of clothes," he said.

In addition to Mr. Sousa there will be

several other crack shots at the opening meet of the Brookhaven Gun club Saturday afternoon. Among them will be J. M. Barrett, a crack amateur of Augusta; Walter Huff, of the Dupont Powder company; J. P. Lester, Charles E. Goodrich, of the American Powder Mills; H. D. Gibbs and George W. Maxwell, of the Birmingham arms, N. M. company.

Pittsburgh Leader 5/9/13

### SOUSA COMPLIMENTED THIS YOUTHFUL MIMIC

Great Bandmaster Amused at Startling Fidelity of Juvenile's Impersonations

Juvenile Kleiss, of the Four Musical Kleisses, who present a program of comedy and instrumental music in the Harris next week, is the youngster whose caricature of the "March King," John Phillip Sousa, attracted that great bandmaster's favorable attention and won his indorsement.

Young Kleiss is but 9 or 10 years of age. For several seasons, made up like a miniature replica of Sousa, he has been directing the band in the march king's peculiar and eccentric fashion, conveying to the audience all the little mannerisms and personality that mark Sousa's individuality. At Atlantic City last season the great band-

master strolled on the pier where the Musical Kleisses were appearing and joined in the wild laughter over the queer antics of the boy who was impersonating him. After the performance Sousa went behind the scenes and congratulated the juvenile.

Indeed, he went even further than that. He wrote a letter to the youngster complimenting him upon the fidelity to nature with which the portrayal was accomplished. The juvenile had faithfully studied the great "march king." He had taken advantage of every opportunity to see Sousa conducting his band and had made use of each mental note, of every little twist and quirk of the baton and of all those other eccentric movements which, in the earlier days of the bandmaster's career, attracted really more attention than his quality as a conductor.

Montgomery Ala. Advertiser 5/14/13

## JOHN PHILIP SOUSA TO TAKE PART IN BIG TRAP SHOOT

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March King is No Novice With Gun and Shoots Well Above Ninety Mark.

John Phillip Sousa, famous bandmaster, author and composer, known as America's "March King," is in Montgomery to take part in the Southern handicap which will take place this week at the lodge of the Capital City Gun Club. Mr. Sousa is now spending his vacation in the South visiting the various shoots that are being held in this section of the Union.

"Trap shooting is an avocation not a vocation of mine," said the famous bandmaster when seen at his rooms at the Gay-Teague Sunday night, "and when I go in for it, I devote my entire time to the sport."

From scores published in the sporting journals it can be seen that the "March King" is no novice with the gun. He has averaged well above the 90 per cent mark on his Southern trip, and only last week he broke 97 out of a possible 100.

Mr. Sousa began his trap shooting six years ago at Pinehurst, N. C. While at this popular resort recuperating from a severe illness he renewed his old love for the gun and began practicing. Finding that he could make fairly good scores he went into the game with his usual enthusiasm and rapidly developed into a first class amateur shot. He has attended the various meets of the interstate and other associations since that time and has hung up some really creditable marks.

In discussing his work as a composer Mr. Sousa declared that in his latest opera "The American Maid," he attempted to create a purely American musical production. This opera was first called "The Glassblowers," and had a lengthy run in New York.

This opera caused a wide division of opinion among the critics, some holding that his theme was a good one while others declared that it was impossible to create an opera on such a foundation.

"The American people demand entertainment," declared Mr. Sousa, "and I guess it will be hard to make them change from the time-honored method of opera production."

Some parts of the score of the "American Maid" will be used as a theme in the concerts of Sousa's band on its approaching tour. Mr. Sousa says his organization begins rehearsals in August and starts out on its tour late that month.

"The Southern handicap is one of America's greatest shoots," said Mr. Sousa, reverting to gun talk, "and Montgomery was indeed fortunate in landing it. Some of the nation's best shooters are here, and some records may be broken during the meet."

Three weeks ago Mr. Sousa spent some time in Montgomery, but he kept his visit as quiet as possible because of his illness at the time. He declares that he is greatly improved in health and is looking forward to some splendid sport. He will remain here until Thursday.

Montgomery Advertiser 5/14/13

Mrs. Cornie 5/7/13

### Sousa on Horseback.

John Philip Sousa, former leader of the United States Marine Band, is at the Willard after a horseback ride of 300 miles from Hot Springs, Va.

"It is not a test ride, for it is the fifth time I have made the trip," said Mr. Sousa. "My companion and I made the trip in less than eight days. I can appreciate, after such a journey, how important it is for the officers of the army to make periodical rides of a like nature. There is nothing that can put a man in such good physical condition, and I can understand how it is that the men of the Western prairies are always fine specimens of manhood. The outing has done me great good. The roads as a rule were in fine condition, though we had all kinds of weather. Perhaps I may get an inspiration from my journey and write a horseman's march, but at present I am busy with my operas. The trip made me realize that there is much music in the very stillness of nature."—Washington Post, April 12, 1913.

MRS. SOUSA EN PONCE.—Entre las elegantes damas que concurrieron anoche al paseo de Las Delicias a solazarse escuchando la ejecución de las selectas pieza que tocó la Banda de Bomberos, se encontraba acompañada del capitán del Puerto de Ponce, de otro caballero y dos damas continentales, la esposa de John Philipp Sousa, director de la gran banda de conciertos de New York.

A indicación de Mrs. Sousa el capitán de Puerto manifestó a don Domingo Cruz, director de la Banda de Bomberos, que tocara una danza puertorriqueña, la cual agradó muchísimo a Mrs. Sousa, quien dió las gracias al señor Cruz, felicitándole por la buena ejecución de la danza que pidiera.



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*Atlanta Constitution 5/8/13 Phila Record 5/8/13 Savannah Evening Post 5/8/13*

**"Practicing Admission"**  
**SOUSA THE MARCH KING**  
**PRACTICING FOR SHOOT**

Will Be Here For Several Days and Will Return to the Southern Handicap Shoot.

John Phillip Sousa, the March King, is on his vacation and is spending several days here, and will be at the Southern Handicap Trap Shoot to be held here on May 12, 13, 14 and 15.

He will be at the practice shoot to be held Saturday afternoon at the Capital City Gun Club grounds at Pickett Springs.

Sousa has been at the Gun Club grounds for several afternoons and says that they are among the best in the country in his opinion.

Extensive preparations are being made by the officers of the local gun club and the prospects are that the shoot which is to be held here will be the largest ever held in the South.

**JOHN PHILLIP SOUSA**  
**MAKES HIT WITH GUN**

Famous Band Leader Almost as Good a Shot as He Is Musician.

John Phillip Sousa was busy at the Brookhaven Gun club yesterday afternoon, putting the shots in pigeons.

The man who sent the strains of "Stars and Stripes Forever" ringing round the world, is almost as good a shot as he is a musician, making 71 out of a possible 75 at the traps.

"You can't bluff when you are at the traps," he said. "You've got to deliver the goods. Now, in music, a fellow can for a while make people think he is a genius, possibly, but here—well, it can't be done. You've got to shoot, and you've got to hit."

Mr. Sousa arrived in Atlanta Friday morning, and is the guest of John Lester. He said that he was trying to put aside musical matters until August, when his season will begin. The author-composer-bandleader has made quite a hit here since his arrival, and has been the object of attention from the leading men of the city.

"There is a great deal in the 'man behind the gun,'" he said, "but there is much in the gun, too. When a man gets a gun it should fit him, and should be selected with the same care that one would a suit of clothes. He makes a showing, good or bad, with both."

From Atlanta Mr. Sousa goes to Americus, thence to Dawson, Ga., Montgomery, Ala., and then back to his home, Washington, D. C., after the trap season is over in the south.

**Noted Musician in Town.**

John Philip Sousa, the celebrated bandmaster, with retinue, passed down the Valley horseback, arriving here at half past ten o'clock last Monday. Last Thursday he left Hot Springs where he spent several weeks, coming by way of Monterey, West Augusta, and Harrisonburg, en route to Washington city. Whilst in New Market, Mr. Sousa honored us with a pleasant call, his unpretentious manner, intelligent conversation, and extensive fund of information secured by world wide travel, making him a most entertaining and welcome visitor.

He informed us that he will open the season at Willow Grove Park, near Philadelphia, Aug. 18, later he will fill engagements at the Pittsburgh Exposition; and thence go west. Mr. Sousa is one of the greatest bandmasters America ever produced.

**WILLOW GROVE PARK**

Many Improvements That Will Be Noted at Saturday Opening.

Willow Grove Park will open next Saturday for the eighteenth season. Visitors to this resort will find much of interest, as numerous improvements and betterments have been made. In no other season have so many different bands and orchestras of recognized merit been engaged to play at the park. In selecting the bands and orchestras the management had but one thought in view—that the established reputation of Willow Grove Park must be kept up to the highest standard.

Arthur Pryor and his American Band will return to the park, after an absence of several years, and will play the opening engagement from next Saturday until June 7. Pryor, it is promised, will present a stronger organization of musicians than ever before. New band and concert music will be included in the program to be interpreted. Pryor will be followed, as the season advances, by the Theodore Thomas Orchestra, Conway and his Band, Victor Herbert's Orchestra, the Innes Orchestra Band, the Wassili Leps Symphony Orchestra and Sousa and his Band.

The music pavilion has been reconstructed and the large pillars have been removed, giving the audience a better view of the director and his organization while they are playing. To satisfy the requests of a large number of patrons there have been provided, in addition to over 11,000 free seats in and around the pavilion, 1200 modern theatre chairs, which may be reserved in advance for each concert at a charge of 10 cents each.

Thousands of dollars have been expended within the last few months in the elimination of another condition. In prior years the patrons of the trolley lines had no protection in case of a sudden rainstorm. Modern shelter sheds have been erected, covering the loading and unloading platforms for the protection of patrons of the park, and the walk from the platforms to the music pavilion will be protected by a covered passageway, giving protection from sun and rain. Curtains have been provided for the sides of the music pavilion to give protection without any discomfort during inclement weather.

Another noticeable improvement to the park has been in widening the walks and in removing steps and substituting graded inclines. The Mountain Scenic Railway has been entirely reconstructed and a new ride called "The Racers" has been added. The Casino has been refitted and decorated, with an entire change in the kitchen to a French cuisine. A new "rustic lunch" cafe has been added to the park.

The landscape gardeners have added many new features in the way of shrubbery and flowers. The park has never in its 18 years of existence been more beautiful than at present.

**MECHANICS' FAIR CHIEFS**  
**STILL HOPE TO GET SOUSA**

"We are still hoping to secure Sousa's Band for the Mechanics' Fair," said Thomas P. Bishop, treasurer of the fair, this morning, discussing the statement that the famous musician has prior engagements that would make it impossible for him to come here.

"We have not given up all hope as yet, however, of finally getting him," continued Bishop, "and even if we should fail in this particular we are not lost by any means, since our agent in New York informs us that he has already opened preliminary negotiations with several other organizations of note and that he will surely be able to close with one of them."

"Another thing that we have considered is a scheme of arranging exhibits, our idea being to secure the most advantageous view of the displays for the spectator. To do this we decided on certain restrictions on the built-up booth. The pavilion, for instance, is to be divided into nine large center floor spaces by four wide longitudinal aisles and a like number running across the hall. It is in these spaces that all built-up booths are to be prohibited, thus making it possible for the visitor, on first entering the hall, to get a general panoramic view of all the exhibits. By thus removing obstructions to one's vision we can create a sense of size that would otherwise be altogether impossible. Those so desiring, however, can get space for built-up booths along the walls."

"The announcement of this scheme among those who have already reserved space has met with general approval. The sentiment generally is that the restriction will be of advantage to the exhibitor as well as to the visitor, since it will give the former the opportunity of utilizing all four sides of his display space. The plan will also be conducive to a general scheme of decoration."

**C. J. RUSSELL HOME**

**Will Start With Sousa Again**  
**August 1**

Clarence J. Russell arrived home last night from Lakewood, N. J., where he spent the winter and early spring playing the cornet in an orchestra at the Laurel house, of which Frank Charles of the Leipsic conservatory was the director. The hotel had a big season. Mr. Russell expects now to be at home until the first of August, when he is to join Sousa's band for another American tour. While in this city during the summer he will fill engagements with local orchestras and with John L. Gartland of Albany. A number of his former cornet pupils will also be with him.

**TO CLOSE STREET FOR MUSIC**

Mayor Aids Open Air School Concert in East Third.

Mayor Gaynor has ordered East 3d street closed to-morrow evening at both ends of the block that houses the Music School Settlement while 125 young musicians give their open air concert in front of the school at No. 55. The front of the building will be lighted with ropes of electric bulbs and a grand piano for accompanying the voices will be placed in the street. "Sousa's March," a Tschalkowsky waltz and anthems of several nations will be played by an orchestra of 125 members.

The school chorus of seventy-five will sing "Hiawatha Wedding Feast" music. Miss Louise Stallings will sing Ronald's prelude from "The Cycle of Life" and Woodman's "Birthday Song." Harry Zasloff will sing a number of Rumanian songs and several old English ballads.



Chicago Eve Post 7/3/13

#### WHAT SPRING LACKS IN CHICAGO.

One reads rather mournfully in the *Boston Transcript* that the famous "pop concerts" are to begin again next Monday in Symphony Hall. They will continue every evening, except Sunday evenings, for more than eight weeks, through the early part of July.

Would that spring in Chicago had a similar institution.

At the "pop concerts" in Boston—as half the world knows—an orchestra made of about two-thirds of the regular Symphony Orchestra plays each evening a program of twelve numbers, mostly of the better grade of light music. Popular overtures from the operas, especially the light operas; snatches from the better-known symphonies, like Schubert's "Unfinished Symphony"; Vienna waltzes; Sousa marches; all sorts of things for the vast army of those who go about saying: "I don't know much about music, but I know what I like."

They turn out in large numbers—these good people and many others—to the "pop concert." This takes place in Symphony Hall. The regular seats have been taken out; chairs and tables placed inside. The audience may smoke and eat and drink at will. The lower balcony is reserved for those who wish to avoid the smoke, and they have their own restaurant close by. Clean and decent and informal are the "pops." How long before Chicago will get their equivalent?

Oakland Cal. Engineer 5/18/13

**O**HLMEYER offers an exceptionally good program for his afternoon and evening concerts at Idora Park during the coming week.

On Tuesday afternoon, he will give the usual symphony concert in the theater building, the feature of which will be the solo numbers by Miss Blanche Lyons, the dramatic soprano; Charles Lowe, the wizard of the xylophone and Franz Helle, the flugel horn artist. Ohlmeyer, himself, will give a violin solo.

There has never been a greater opportunity offered to the people of Oakland and San Francisco and other bay cities, to enjoy good music, than there is now offered at Idora Park.

Ohlmeyer has gathered a number of notable soloists. Some of them are musicians of international reputation and all have had wide experience with the very best band organizations in this country. Probably the best known is Franz Helle, who for seven years was one of the "stars" with Sousa's band. Helle was the trumpeter in the Austrian army, when in 1873 his talent being recognized, he was decorated by Emperor Francis Joseph and made a member of the Court Orchestra. In 1893 Helle accompanied the Vienna band and the Chicago World's Fair and later to the mid-winter fair in San Francisco. Helle liked America so well that he has remained here ever since, first with Sousa's band and during the past five years with Ohlmeyer's.

Miss Blanche Lyons, the vocal soloist, with Ohlmeyer, is a graduate of the Boston Conservatory of Music and has made a special study of singing to band accompaniment. She has been with the Ohlmeyer organization for two years and is very popular to the patrons of Idora Park.

John Hughes, cornetist is another star of the Ohlmeyer organization. Mr. Hughes has held the same position with the Innis and the Brooke bands but has been with Ohlmeyer for the last five years.

In addition to these there are Rose Millhouse, cornetists; Frank K. Lott, trombone; James G. Seebold, piccolo and flute.

Montgomery Ala. Advertiser 7/2/13

## JOHN PHILIP SOUSA TO TAKE PART IN BIG TRAP SHOOT

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Three weeks ago Mr. Sousa spent some time in Montgomery, but he kept his visit as quiet as possible because of his illness at the time. He declares that he is greatly improved in health and is looking forward to some splendid sport. He will remain here until Thursday.

Phil. Inquirer 5/18/13

## WILLOW GROVE TO OPEN IN NEW GARB

### Excellent Bands and Orchestras Are Engaged for Park's Eighteenth Season

### After Absence of Several Years Pryor Will Return With Strong Organization

Willow Grove Park will open for the eighteenth season on next Saturday. Visitors to this popular resort will find much of interest, as numerous improvements and betterments have been made. The music-loving patrons are certain to be pleased in the selection of the musical organizations, as in no prior season have so many different bands and orchestras of recognized merit been engaged to play.

In selecting the bands and orchestras for the 1913 season the management had but one thought in view—that the established reputation of the park must be kept up to the highest standard.

Arthur Pryor and his American band will return to Willow Grove after an absence of several years and will play the opening engagement from next Saturday until June 7. Director Pryor, always a distinct favorite with Willow Grove patrons, will present a stronger organization of finished musicians than ever before, and with the certainty that new band and concert music will be included in the programs to be interpreted in the first two weeks of the season.

Pryor will be followed, as the season advances, by the Theodore Thomas Orchestra, Conway and his band, Victor Herbert's Orchestra, the Innes Orchestral Band, the Wassili Leps Symphony Orchestra and Sousa and his band.

Music lovers will find a new arrangement in the music pavilion, which has been reconstructed, and the large pillars have been removed, giving the audience a better view of the director and his organization while playing.

To satisfy the requests of a large number of regular patrons who have enjoyed the musical programs rendered by the organizations which play at Willow Grove, the management has provided, in addition to the more than 11,000 free seats in and around the music pavilion, 1200 modern theatre chairs which may be reserved in advance for each concert at a charge of 10 cents each.

#### Protection From Rain

Thousands of dollars have been expended within the last few months in the elimination of another condition. In prior years the patrons of the trolley lines had no protection in case of a sudden rainstorm. Modern shelter sheds have been erected, covering the loading and unloading platforms for the protection of the patrons of the park, and the walk from the platforms to the music pavilion will be protected by a covered passageway, giving protection from sun and rain. Curtains have been provided for the sides of the pavilion, which give protection, so that the audience will be assured of hearing the concerts without any discomfort during inclement weather.

Another noticeable improvement to the park has been in widening the walks, removing steps and substituting gradual graded inclines, thereby following out the idea of prevention of accidents.

Among the notable changes are those of the mountain scenic railway, which has been entirely reconstructed, making it one of the attractive rides of the park. There is also a new ride called "The Racers" which will doubtless prove very popular.

The Casino has been refitted and decorated, with an entire change in the kitchen to a French cuisine, which will be appreciated by former patrons. A new rustic lunch cafe has been added to the park.



Nashville Banner 5/17/13

## FINNS, FURS AND FEATHERS FOR ROD AND GUN LOVERS

The Great Dog Race of Alaska—John Philip Sousa Takes a Hand at Trap Shooting—The Dog Is Man's One Unselfish Friend—Fish Are Spawning and Fishermen Are Taking a Vacation—Minnie Maddern Fiske Makes a Strong Appeal in Behalf of Plumage Birds—Other News for Sportsmen.

By R. A. WILSON, TELEPHONE H. 2081.

(Note.—This department will be conducted with the desire that it may interest that large class of business men to whom an occasional outing is a boon and a pleasure; to lovers of the rod and the gun who find renewed health and strength and energy in an occasional tramp along the woods and streams, and to that great brotherhood of Ananias who live to tell fishing and hunting stories. Short hunting and fishing stories not over 20 words in length, when good, will be published. Notes of hunting and fishing parties, past, present and prospective, will be given space if not sent anonymously. Address all communications to the "Fins, Furs and Feathers" Department of the Banner.)

From the time of the Olympic games, the greatest of the Pan-hellenic festivals of the ancient Greeks, down to the present time, no sporting event, or contest of strength, skill and endurance, has aroused more human interest than the great dog race of Alaska, or the "All-Alaska Sweepstakes." It is not a matter of surprise that this should be so, since the dog is such a potent factor in the lives of those who dwell under the arctic skies. Without the dog life itself would be impossible in that bleak and isolated region of cruel cold. This faithful servant of man brings in the food which sustains life, the clothing which makes the cold tolerable and the mail which keeps the Alaskan in touch with the "outside," as everything is termed below the Aleutian Islands, which make a barrier between the North Pacific and Behring Sea.

It is not strange, then, that the relative qualities of the various breeds of dogs, their speed and endurance, should be a matter of the greatest consideration, and that this or that breed should have its ardent champions among the people of the far North. These differences of opinion and friendly rivalries have resulted in the establishment of the great dog race from Nome to Canale, a course of 408 miles, over one of the cruelest and most desolate regions in the world. Such a hold has this annual contest taken on the people of the arctic region that it has become one of the three events from which time is reckoned, the closing of navigation, the opening of navigation and the All-Alaska Sweepstakes. These races are a test of human as well as canine skill and endurance, for the best team in the world would make no showing unless driven by a master "musher."

There are two breeds of dogs which have made great records, the Siberians and the Alaskans. The former are small, but game to the core, with the appearance of the fox, heavily coated, sharp noses, prick ears and bushy tails, while the Alaskans have no ancestry to boast of, it being badly mixed, in which the pointer, setter, hound and a faint trace of wolf appear, giving the composite result, intelligence, speed and strong qualities. Each breed has its champions, and sentiment is about equally divided as to their value. When the race is on, both Siberians and Alaskans carry the hopes and money of hundreds of people, who give up all business and work, and feverishly count the hours until the result is known. Hundreds of thousands of dollars are wagered and change hands on the result.

The races are held in April and five contests have passed into history. In the last race Scotty Allan, one of the most skillful drivers in the world, won

in the record time of 87 hours 27 minutes and 46 seconds, driving a team of Alaskans. This remarkable little Scotchman has been second once, third once, and three times victor in the five races, fairly earning the title of "King of the Trail." As he drives the Alaskan breed of dogs, these signal victories would seem to establish their superior speed and endurance. In his last race Allan made as high a speed as fifteen miles an hour under most trying conditions, and in one of his teams he has a dog that has paced a mile in three minutes and another dog that, after he had made a run of thirty miles at the head of the team, trotted four miles in thirteen minutes and twenty-five seconds by the watch.

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Louie Munroe, the genial salesman at Levy's and all-around sportsman, states that a few mornings ago he was called from his bed rather earlier than usual and under protest, but was rewarded by a sight which stirred all his sporting blood, and he has a whole lot of it, too. He relates that a little boy in the yard of the adjoining house cried out, "Look, Mr. Munroe!" pointing skyward. Looking up, Munroe saw a flock of about a dozen wild geese flying slowly, and barely clearing the tops of the cottages in that neighborhood. Louie said they looked as big as flour barrels, and were so close to the ground that he could have hit them with a stone, that is, if he could have thrown straight enough. What had delayed these big birds in their northward flight, and why were they flying so close to the ground? These are questions which puzzle Louie as well as others.

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From composing popular marches and leading bands to breaking clay pigeons is a long jump, but John Philip Sousa has made it gracefully. He is one of the most ardent trap shooters in America, and there is no sweeter music to his cultivated ear than the roar of the shotgun, especially when it is followed by those exhilarating words, "Dead bird."

John Philip takes in all the big shoots of the country, and is always well up in the scoring. It is his play and diversion, out of which he derives that relaxation which is so essential to all intense specialists. Making music for the people and breaking clay pigeons are so incongruous, however, that Mr. Sousa's predilection for the latter is worthy of more than passing note.

The March King was at Montgomery, Ala., participating in the Southern handicap held under the auspices of the Capital City Gun Club this week, and while he was by no means "high gun," he made a most creditable showing, and no doubt got all out of the affair that he wanted, to-wit, recreation.

A number of important trap events will be held throughout the South during the next thirty days, and the genial impresario will take them all in.

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From all portions of Alabama come reports to the effect that game of all kinds has increased largely under the intelligent and business-like administration of John H. Wallace, Jr., State Game and Fish Warden. It seems, however, that the predaceous animals have been watching Mr. Wallace, and taking note of his game protection schemes, with the result that they are taking sanctuary in the state, believing that what is sauce for the goose

Halifax Herald 5/20/13

## "EL CAPITAN" BY ORPHEUS CLUB

Splendid Initial Production of  
Sousa's Opera, and Magnificent  
Work Particularly by the  
Chorus.

The Orpheus club opened their week of opera at the Academy of Music last night in John Sousa's "El Capitan." The audience was large and the opera was put on well, with high promise of becoming better as the week wears on. The opera is exceedingly musical.

It is safe to say that no operatic chorus in Halifax ever sang better, with finer precision, greater breadth and volume and with more distance than that of last night in "El Capitan." Mr. Harry Dean, who is the musical director, has his forces in good control and they show the result of long and careful training. What is more the material is admirable. All honor to the chorus!

In the principals also there is good staging ability. Miss Belle Wilson is a remarkably high soprano of good quality and she was rewarded with more than one encore. Miss Ella Courtney's rich and melodious contralto was very effective and she had a most charming appearance. She and Miss Wilson had a strikingly effective part in the scene with the maidens who were in tears on one side of the stage, while Mr. Guildford, Miss E. E. Gray and a coterie of girls on the opposite side of the stage were in ecstasies of joy.

F. M. Guildford was "El Capitan" and while in figure he was not all that a captain in Peru should be, he sang well and his acting did him credit. "Fred's" voice is always heard with the utmost pleasure and last night the pleasure was undoubted. Cyril Clarke was a good fun maker and G. McElhinney was all right musically and histrionically. Sidney C. Vaughan, D. Guildford, R. C. Smith, H. Howe and G. H. Gillis completed a really excellent cast.

A word of praise is due the splendid orchestra. The stage was under the direction of Manager J. F. O'Connell and that is equivalent to saying it was well looked after.

"El Capitan" will hold the boards for the rest of the week, and a good run is assured. The opera is worth seeing and hearing.



Master Musician

10/15/12

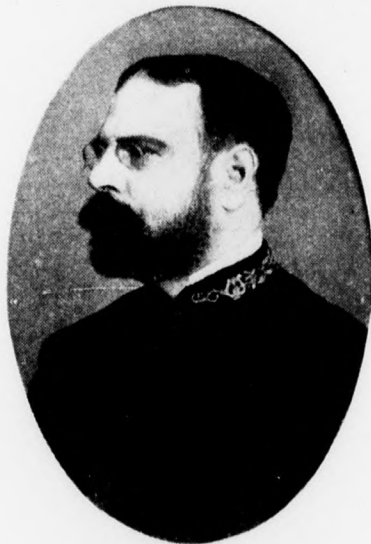
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## Who's Who?

A Life Sketch of One or More of America's Most Prominent Musicians of Today, in each issue.

John Philip Sousa, Conductor, Composer and Author, was born in Washington, D. C., November 6th, 1854, his parents being Antonio and Elizabeth Sousa. His father was a Spanish exile and came to America in the early forties, located in Washington, D. C., where he died. His mother was of Bavarian descent. She died at her home in Washington, D. C., August 23rd, 1908, at the age of eighty-three. In early life young Sousa took up the study of music and at eleven appeared in public as a violin soloist, and at fifteen was teaching harmony. In 1876 he was one of the first violinists in the orchestra conducted by Offenbach, when the latter visited America. Later he conducted for various theatrical and operatic companies, among them "The Church Choir Pinafore Company." In 1880 he was appointed conductor of the band of the United States Marine Corps, the national band, and served in that organization under President Hayes, Garfield, Arthur, Cleveland and Harrison. During that time the Marine Band became famous as a musical organization and made a successful trans-continental tour. August 1st, 1892, he resigned to organize the Sousa Band which up to the present time has made yearly tours including nine trans-continental and five European, involving considerably over 600,000 miles of travel by land and sea, giving more than 9,000 concerts in every city and town of importance in the United States and Canada as well as in Austria, Belgium, Ireland, Poland, Russia, Scotland and Wales. In 1910 was inaugurated the most gigantic undertaking ever attempted by a large instrumental body—a concert journey around the world. The circling of the globe began at the Metropolitan Opera House, New York City, on November 6th, 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 10th, 1911. And what is remarkable regarding this tour is that it was carried out fully as originally outlined to a successful termination, and what is still more wonderful of all this small army of musicians and artists who were with the band at the commencement of the tour returned to America with it. There was little sickness and death did not evade the ranks.

As a composer, Mr. Sousa originated a march style that is recognized the world over, his best known and most popular productions in this field are "The Washington Post," "Liberty



John Philip Sousa.

Bell," "Manhattan Beach," "High School Cadets," "The Stars and Stripes Forever," "The Invincible Eagle," "Hail to the Spirit of Liberty," "Hands Across the Sea," "The Charlatan," "The Bride Elect," "El Capitan," "King Cotton," "Imperial Edward," "Jack Tar," "The Diplomat," "Semper Fidelis," "The Free Lance," "The Fairest of the Fair," "The Glory of the Yankee Navy," His latest being "The Federal," dedicated to our friends, the Australians. He has written a number of suites, among them: "Three Quotations," "The Last Days of Pompeii," "Looking Upward," "At the King's Court," "People Who Live in Glass Houses," "The Dwellers in the Western World," and his latest, "Tales of a Traveler," the tour of the world doubtless giving the inspiration for this number. "Sheridan's Ride," "A Symphonic Poem," "The Chariot Race," and many songs and miscellaneous compositions.

He wrote the scores of the Comic Operas—"The Smugglers," "Desiree," "The Queen of Hearts," "El Capitan," "The Charlatan," "Chris and the Wonderful Lamp," "The Free Lance," the book and lyrics for "The Bride Elect," and "The Glassblowers," which is to be produced this season.

He compiled under the auspices of the Government "National, Patriotic, and Typical Airs of all Countries," and has written miscellaneous verses, magazine articles, and two novels—"The Fifth String," and "Pipetown Sandy," also a book of quotations from his works called, "Through the Year."

He has appeared with his band before King Edward and Queen Alexandra at Sandringham and at Windsor; the King on the first occasion bestowing on him the decoration of the Victorian Order. He received the Grand Diploma of Honor of the Academy of Heineault, Belgium, and was decorated

by the French Government with the Palms of the Academy, besides being made an officer of public instruction.

Mr. Sousa is a member of various Masonic bodies—The Sons of Veterans, The Gridiron, Republican, Salamagundi, The Players, Dramatists, Baton Clubs, The Order of Elks, The Crescent Athletic Club, The American Indian Trapshooting Club; also the National Geographic Society. He is fond of outdoor sports, especially horseback riding and field shooting.

In the course of his activity as bandmaster, the signal honors which have been bestowed upon Mr. Sousa in the form of diplomas, certificates, decorations and medals, coming not only from his own country, but from the nations abroad, and in several instances officially, from the Governments themselves, as might be expected these tokens mean much to him since through them approval and appreciation have been given tangible guise. But inestimably of more value to Mr. Sousa than these visible expressions has been that cordial regard extended him at all times by the music-loving people of both continents, a regard that time has developed into affection both sincere and ardent.

It is no mean test of any man's calibre to meet year for year the same classes of listeners and to grow steadily in their estimation, yet such has been the experience, in unique degree, of Mr. Sousa. Spite of all the years he has journeyed the country with his band, never has there appeared the slightest sign, indicative that the public was becoming weary of his programs. Contrary-wise, his present tour which will not be completed until the 9th of December, 1912, demonstrates that enthusiasm for his work is still growing, and that his compositions are more acceptable this day than ever before.

Phil. No. American 5/30/13

### SOUSA, MARCH KING, IN DELAWARE SHOOT

WILMINGTON, Del., May 29.—About a score of the professionals who will compete in the Delaware state championship target events in the DuPont Gun Club tomorrow and Saturday, lined up behind the traps this afternoon for preliminary warming-up rounds.

John Philip Sousa, known internationally as a band leader and composer, is an enthusiastic entry. W. S. Colfax, DuPont Club record holder and individual target champion of Philadelphia trapshooters' league, looms up as a contender for the state championship.

The following strings of 100 were shot as preliminary rounds to the event proper today (the scores of McKilver and Hossinger are at 40 targets and that of Highfield at 14): T. H. Fox, 86; W. Hammond, 73; H. P. Carlin, 85; Neaf Apgar, 89; H. H. Stevens, 92; W. Colfax, Jr., 84; L. S. Page, 86; J. J. Magahern, 87; W. C. Wood, 80; C. Von Lengerke, 82; W. B. Smith, Jr., 69; J. B. McHugh, 87; J. H. Minnick, 94; J. P. Sousa, 78; E. E. duPont, 88; J. A. McKilver, 29; J. Hossinger, 29; Linn Worthington, 88.



## JOHN PHILIP SOUSA IN THE SOUTH

In a recent issue of the Macon Daily Telegraph John Philip Sousa was interviewed by a reporter of that paper and had the following to say:

John Philip Sousa, the famous bandmaster, who is making his headquarters in Macon while attending several clay pigeon shoots in Georgia and Alabama, was lauding Macon in his characteristic way yesterday afternoon, when seen by a Telegraph reporter.

"Better cities and more beautiful cities than Macon don't exist at this season of the year," said the musician. "When I was here last year while the Confederate reunion was in session, I could see the general spirit of satisfaction with which your thousands of visitors accepted what you had to offer, and it is with pleasure that I cast my lot among you again for a short stay."

"Before my band opens, August 10, for its 1913 season at Ocean Grove, N. J., I will have had a most delightful visit among my Southern friends, attending shoots and enjoying your hospitality."

"Many people wonder at my delight in trap shooting. I consider it a good healthful sport. It is clean, fascinating, and is like dying, you have to do it alone. I have never cared for shooting live birds. I get all the sensations of the hunter and can better my marksmanship as well by shooting clay pigeons as in any other manner."

"Trap shooting is making great progress in this part of the country, and some of the best amateurs in the nation are found in Georgia and Alabama. Henry Jones, of Macon, as an amateur, compares favorably with the best in the country, and among other good shots are: George Waddell, of Columbus; Joel Hightower, of Americus; Will Leslie and Ted Alexander, of Tuskegee, Ala."

"Walter Huff, at whose invitation I came to Macon on this trip, is one of the best professionals in the country, his yearly average being about 95 points, and that is about as good as the best of them."

While very modest in discussing his own stupendous labors, outside of his recreation, which he enjoys every spring down South, Mr. Sousa sometimes tells about his musical compositions, his magazine and newspaper articles, which he is called upon to write for the various publications.

His opera, "Tales of a Traveler," which has scored a success, was followed last season by "The American Maid." He will not divulge the title, nor the story, but says that he is now working on what will be his masterpiece. The opera he now has in mind will begin to develop late next fall and will be given to the public next year.

While stopping at the Dempsey Hotel he is preparing a series of articles of a serious nature for the Century Magazine and an outdoor series for Country Life in America, to appear shortly.

The itinerary of his band of sixty-five musicians will take them to all the principal cities between New York and Chicago, to close about January 1 of next year.

During the twenty-one years that the band has been before the public they have spent about five years in touring Europe. The band was in Macon four years ago.

While touring the various countries, being a student of economy, Mr. Sousa has been able to form opinions of his own on the issues of the day and delights to discuss politics.

"Having been born and reared in Washington, D. C., I early learned to keep in touch with the various important bills being introduced and discussed," said Mr. Sousa, "and nothing has interested me more of late than the proposition to impose an income tax."

"The tax, as such, is a good thing. I believe that when men reach that point where they draw large salaries they should be taxed for them, but there is something behind the proposition that has caused me to think that it is not well to impose the tax."

"In many cases men who receive big salaries make it a custom to give of their funds to charity and to the poor. This we may call 'conscience money.' If the tax is imposed, and they are forced to pay a tax of \$100, \$200 or \$300 each year, they would stop their donations to charity, assuming that they are being taxed sufficiently. This, I contend, would work a hardship on the poor and in the end the enforcement of a law providing for such a tax would rob the poor and needy."

Mr. Sousa will leave today for Americus to attend a club shoot there, and will spend Tuesday in Augusta. Next Wednesday he will shoot with a few friends at Waynesboro. Next Thursday he will spend in Macon and will enjoy his sport at the Idle Hour Club with Macon friends. Friday and Saturday he will spend in Atlanta, returning to spend Sunday in Macon.

At the Georgia State shoot, which will be held in Americus, May 6, 7 and 8, he will be in attendance, returning to spend the weekend in Macon. He will also attend the Southern handicap shoot in Montgomery, Ala., May 12, 13, 14 and 15, where some of the best shots of the South will be present.

Mr. Sousa occupied a box at the Grand Theater Saturday night and heard the Virtuoso Concert Band under the direction of Rocco Saracina. The conductor was introduced to Sousa, who praised his aggregation of musicians and spoke highly of their execution and the grade of music handled by them. Discussing the band yesterday, Mr. Sousa declared that the people of Macon were fortunate in hearing such talent at popular prices.

## OCEAN GROVE RULE STILL WITH CHURCH

Borough Bill Again Defeated and Ecclesiastical Government Will Be Continued.

OCEAN GROVE, N. J., Saturday.—Events of the last nine months in Ocean Grove have failed to change the governmental status of the camp meeting city. The borough bill was again defeated in the Legislature, and although the dissenters are fully determined to renew the battle next winter, Dr. Ballard and the association cohorts are still in possession of the field and evidently confident of maintaining the ecclesiastical government for an indefinite period.

Within the camp meeting grounds there has been little change during the year. The streets have been topped with gravel and a few new bungalows are added to the collection along the lakesides.

Interest in the Grove naturally centres around the religious season, which is to be opened on Sunday, June 15, in the auditorium. Bishop Joseph F. Berry, of Philadelphia, is announced to preach the opening sermon. The Young People's Temple meetings will begin the following day. Governor James F. Fielder will deliver the Independence Day oration. Miss Frances Hayes, of Newark, will read the Declaration of Independence.

Children's Day will be observed July 20. It will be conducted by the Rev. Dr. Farrar, of Brooklyn, the popular chalk talk by the Rev. Dr. Robert F. Y. Pierce having been abandoned.

It is around the musical programme that the summer entertainment in Ocean Grove concentrates. Tall Esen Morgan has again been engaged as musical director. He has prepared a schedule of events including a concert by the Marine Band, of Washington; another concert by Sousa and a variety of smaller events, in which soloists will appear. The oratorio "The Messiah" is the only attempt at a revival of the old classical programmes of the Grove which helped to give to the resort the name "Musical Mecca of America."

Mr. Morgan is allowed free rein to arrange the fairyland carnival, which will take place in August. He is said to have already evolved many new features for the carnival and is in touch with several well known juvenile prodigies who are to figure in the programme.

In the hotel section few changes have been made during the winter. Miss Clements again will conduct the Majestic. The Ocean Grove House, owned by Mrs. A. Mitchell, has undergone extensive repairs and enlargement. A substantial enlargement of the Sea Breeze will enable the proprietor, Howard Hulse, to entertain fifty additional visitors. The Arlington, which was sold last winter, will be under new management. Mrs. Mary A. Van Cleve, of Ocean Grove, has leased the Alaska, which she will conduct. The National, under the management of John T. Abbott, opened on Memorial Day. Mrs. C. A. Priest remains at the Norman House and Miss M. A. Bull, as usual, will conduct the Aurora. Mrs. C. A. Cox, of Philadelphia, will conduct the New Philadelphia. The Metropolitan has been leased by Mrs. Julia Walker, of New York.

## Treat for Gilbert and Sullivan Cult

Reminiscent Speeches to Be Feature of "Iolanthe" Special Matinee.

Edward Fales Coward, dramatic critic, has been added to the speakers who will address the audience at the Casino on Thursday afternoon, between the acts of the special performance of "Iolanthe" for the Gilbert and Sullivan Library Fund.

Sidney Rosenfeld will tell incidents of the early managerial complications of the productions of the Gilbert and Sullivan operas. William T. Carleton will speak from the point of view of the old factors. Gustav Amberg will tell about the productions of Gilbert and Sullivan works in foreign languages. It is hoped John Philip Sousa will make a speech on the music of Sir Arthur Sullivan.

The Shuberts and William A. Brady announce John Philip Sousa will be one of the speakers in the special matinee performance of "Iolanthe" for the Gilbert and Sullivan Public Library Fund, in the Casino Theatre to-morrow afternoon. The other speakers include W. Bourke Cockran, Edward Fales Coward, William T. Carleton, Gustav Amberg, and Sydney Rosenfeld. The performance will begin at 2 o'clock, in order to allow for the speeches. B. J. Greenhut, head of the Greenhut-Siegel-Cooper Company, has purchased 600 orchestra and balcony seats in a block.

John Philip Sousa isn't getting any younger and his beard is growing grey, but the master of harmony can still turn out a tune that thrills one as did the famous marches of long ago. When I saw the great "March King" last week, he wore a cutaway, striped trousers, poke collar and light cravat. He is a great smoker and a most amiable gentleman. "The American Maid," his latest opera, was a failure, but many of its melodies will live long after the play is forgotten. And the man whose talent reached the world through "The Stars and Stripes Forever," "King Cotton," "The Manhattan Beach March" and "El Capitan" has set his name among the gifted composers of the States, where it will endure as long as martial strains are appreciated.



N.Y. Eve Telegram 5/31/13

Same complaint made at the time of the suffragette parade holds good for yesterday in regard to the selections played by the bands.

Just as the Joans of Arc, full of stern resolve, marching for a principle, were preceded by strains of "On the Mississippi" and "Here Comes My Daddy, Now; Oh, Pop, Oh, Pop!" so the veterans were led by equally incongruous tunes.

Instead of Sousa's marches or the oldtime melodies of 1861-65 or even the "Hot Time," the march time of 1898, battle-scarred veterans were expected to step out to the strains of "Dancing at the Devil's Ball," "Steamboat Bill," "The Mysterious Rag" and kindred compositions.

And some of us remembered the Maine.

Toledo Blade 7/28/13

#### WHEN CHANCE TOOK A HAND

De Wolf Hopper likes to insist that accident made him a comedian. "I might have developed into one eventually," he admits, "but it was old Chance that gave me a start back in the old days of the McCaul Opera company."

"I joined this company about 1886 as leading baritone—no one suspected me of comedy in those days. Previously I had had a small part in May Blossom, which had a run at the old Madison Square theatre."

"As I said, I was cast for the baritone role. It was the first opera that Sousa ever wrote, Desiree. But it happened that Mark Smith hove into the horizon just at that time. He was really a leading baritone, so he got my part and they put me in a comedy old man part, Pomaret, with the attitude that somebody had got to play it, and they might as well take a chance on this young fellow."

"It happened that I made a little bit of a hit in the part, and that settled my destiny. I was a comedian after that and have never been able to live it down. Without that accident I might eventually have drifted into comedy work, but who can tell how long it would have taken or whether some other accident might not have determined my fate in some less pleasant path."

Buffalo Eve News 6/9/13

#### JOHN PHILIP SOUSA COMES TO ATTEND LOCAL SHOOT

John Philip Sousa, America's popular composer, will be one of the several hundred riflemen who will participate in the fifty-fifth annual shoot of the New York State Sporting association at Kenilworth racetrack in North Main street beginning tomorrow morning at 9 o'clock. Mr. Sousa is expected to arrive this evening and will be the guest of Harry D. Kirkover while in the city. The "shoot" will be held under the auspices of the Audubon club of Buffalo and will continue four days. Prizes valued at \$4500 will be awarded in the various contests. The principal event will be the contest for the New York State championship in which Harry D. Kirkover of this city and Frank Wright are entered.

N.Y. Business June 1913

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JOHN PHILIP SOUSA

#### A Musician With the Business Instinct

AMONG the time-honored theories that have been effectually knocked in the head of late is the once prevalent one that the "genius" who wins supreme success in the field of music or art must, perforce, be devoid of all business sense. No factor has been more influential in banishing this obsolete notion than John Philip Sousa, who is himself something of an American institution, just as is baseball, and considering the fact that foreigners are ever referring to us as a "business nation" it is some satisfaction to know that such an exponent of American development as the famous bandmaster and composer is a business man in the truest sense.

Not only has this music master tempered the "artistic temperament" with shrewd, practical judgment, but he is one of the most versatile of men. In this respect he is the only rival of "Hop" Smith, as his friends are wont to call him, who writes novels, builds lighthouses and paints pictures—all with equal ease and ability. Sousa writes books, composes operas and manages round-the-world tours of his big

band—all with the same nervous energy with which he swings the baton—and which is, after all, about the most characteristically American thing he does.

Business instincts and business habits stick out all over the organizer of Sousa's band. He talks like a business man, straight to the point, and he has the rare virtue of punctuality to a degree that would scandalize any long-haired genius. Indeed, if he had not developed this, along with a rare faculty for organization and attention to detail, he would not be able to carry out his lengthy tours, on which, for weeks at a time, he and his organization appear in two

different towns or cities every day, negotiating railroad "jumps" and transfers of baggage that would appall the most hardened commercial traveler.

Even Sousa's pastimes are "man-size." No pink teas for him. Instead, by way of rest and relaxation, he indulges in a long horseback excursion in some remote and rugged district; or gives over an interval to trap shooting; or hies himself to his plantation in North Carolina, where the hunting is good and where he has a kennel of blooded dogs. No reader of this page need be told that Sousa is a good "advertiser." In this respect he ranks with Theodore Roosevelt, Thomas W. Lawson, Mary Garden, and Dr. Wiley. Yet oddly enough Sousa's title, "The March King"—a trademark that ought to be worth pretty nearly as much as "Kodak" or "Uneda"—was wished on him by the editor of an obscure English brass band journal in the year 1886. The publisher of Sousa's compositions was quick to appreciate the value of the slogan and thereafter played it up for all it was worth. Incidentally, it may be noted, that a manager who thought he owned Sousa body and soul, once tried to take away from him the name "Sousa's Band," but the courts decided for the bandmaster.

Sousa who, even in this unconventional portrait which shows him in hunting garb, scarcely looks his fifty-nine years, might be said to be the apostle of hard work. He was a music teacher at fifteen and an orchestra conductor at seventeen years of age, and he has been in the harness ever since. Even today he denies any thought of retiring, although his occupation, with its penalties of late hours, constant traveling and indifferent hotels is one that would pall on many a man even though fortified by Sousa's wiry constitution and unflagging energy. Contrary to the impression of some persons—who have been misled by the name—Sousa is a native American. As though to emphasize his nationality he was born at the national capital and he was for a dozen years the leader of the famous U. S. Marine Band—the "President's Own."

N.Y. Dram Mirror 6/11/13

#### SOUSA'S "BRIDE ELECT" FOR GERMANY

Two prominent German managers from Berlin left New York, last week, with signed contracts for the production of John Philip Sousa's operetta, The Bride Elect, in Germany, in their pockets. The agreement guarantees Mr. Sousa \$1,000 in royalties, each week, up to fifty performances, which is the largest figure ever paid for comic opera, as far as known.



# 'IOLANTHE' WILL ENRICH LIBRARY

John Philip Sousa faced an audience from the stage of the Casino Theatre yesterday afternoon between the acts of "Iolanthe." He had some papers in his hand. He apologized, saying he never felt comfortable without his "notes."

The theatre was thronged with admirers of Gilbert and Sullivan. Mr. Sousa proved that, although merely a musician, he yielded to no man in the appreciation of a good libretto. This, as De Wolf Hopper might have said, was a "distinct gain" in the recognition of wit over waltzes.

The matinee was an extra in the course of "Iolanthe's" popular run, and had been arranged for the purpose of raising a fund by means of which the New York Public Library is to be enriched through the possession of all the Gilbert and Sullivan output—music and verse—purchasable in London.

Speeches eulogistic of the plan were made by W. Bourke Cockran, Edward Fales Coward, Sydney Rosenfeld and William T. Carleton. The latter, having taken part in the original productions of several of the Gilbert and Sullivan operas, proved a delight to the assembled G. & S. fans. He told of an actor playing the part of the captain in "Pinafore," who, at a rehearsal, was ordered by Gilbert to go and seat himself on the cabin skylight of the ship in a "pensive attitude." The actor obeyed. The skylight broke under his weight, whereupon Gilbert said: "I wanted you to be pensive, not expensive."

Mr. Sousa said that Sir Arthur Sullivan bore the same relation to the music of his generation that Alfred Tennyson bore to its poetry.

W. Bourke Cockran declared that no tribute he could pay to Gilbert and Sullivan would appreciably lessen the debt of joyous delight he owed to them—an account opened thirty-one years ago, which he trusted would never be lost during his lifetime. He likened Gilbert to Cervantes as an instrument in killing, through ridicule, much of the humbug and cant he found in the world around him.

## GILBERT AND SULLIVAN FUND STARTED.

The performance of "Iolanthe" at the Casino drifted into oratory between the acts at yesterday's matinee. A project has been started to raise a fund for the purpose of installing a collection of the works of Gilbert and Sullivan in the New York Public Library which the trustees have intimated that they will accept. After the first act Edward Fales Coward, John Philip Sousa, William T. Carleton, Bourke Cockran and others explained from the stage the details of the plan and asked the co-operation of the audience.

## "IOLANTHE" SUNG FOR FUND.

Plan Is to Give Gilbert and Sullivan Information to Library.

A special matinee of "Iolanthe," the first performance in aid of the Gilbert and Sullivan New York Public Library Fund, took place at the Casino yesterday afternoon. Between the acts a number of prominent men, introduced by De Wolf Hopper, explained the nature of the fund, related incidents in the careers of the famous collaborators and extolled their works.

Mr. Hopper explained the idea of the fund, which is to be devoted to purchasing a library of information about Gilbert and Sullivan and their works for the public library. All the members of the company donated their services yesterday.

After Mr. Hopper, the first speaker, was Edward Fales Coward, for many years one of New York's dramatic critics, who dwelt particularly on the wonderful librettos of W. S. Gilbert. John Philip Sousa took the other end of the combination, speaking in highest praise of Sir Arthur Sullivan's music and saying that, as a composer, he holds the same position as Tennyson as a poet. Sullivan, he said, stands alone as a composer who never mixed his styles. In his oratorios and cantatas he is ecclesiastic, and in his operas he has a subtle wit and delightful grace.

Sydney Rosenfeld made a humorous speech, stating, when he grew serious, that the genius of Gilbert and Sullivan reached its climax in "The Mikado." William T. Carleton, who knew both Gilbert and Sullivan intimately and who appeared in the original productions of some of the operas, gave a number of personal reminiscences of both men and described their methods at rehearsals.

The last speaker was W. Bourke Cockran, a Gilbert and Sullivan enthusiast, who pointed out that Gilbert's librettos, by virtue of their healthy satire, worked positive social reforms and set new standards in many fields of endeavor and thought. To his mind Gilbert is far more than an entertainer and a literary genius. He is a master at making men recognize their own failings so strongly that they try to correct them.

It is probable that the Gilbert and Sullivan Opera Company will give another performance for the benefit of the fund next season.

## Is Sousa Sousa?

Quite regardless of the life history of John Philip Sousa as given in "Who's Who in America," a local musician gives the following:

Sousa is an Italian.

His real name is John Philipso.

When he took charge of the Marine Band he got to signing his name John Philipso, U. S. A.

This finally degenerated into John Philipso and then was divided into John Philip Sousa.

Incidentally "John Philipso" was a music teacher at the age of 15 and a conductor at 17.

## "Iolanthe" Sung for Benefit of Gilbert and Sullivan Library Fund

To establish a New York Public Library fund for a collection of data in regard to the Gilbert and Sullivan operas particularly and artistic comic opera in general, a highly successful matinee performance of "Iolanthe" was given by the Gilbert and Sullivan Company in the Casino Theater, New York, on June 5. Between the acts speeches setting forth the value of such a collection were made by De Wolf Hopper, Bourke Cockran, John Philip Sousa and others. Most of the speakers, including Mr. Sousa, had known Gilbert and Sullivan personally. Mr. Sousa told the audience that he would have felt a great deal more comfortable with his band around him, called Sir Arthur Sullivan "the musician-laureate" of England, and in praising his splendid craftsmanship said that before he was eight years old Sullivan could play every instrument in his father's band. Next season there will be another performance devoted to the same cause.

# "IOLANTHE" GIVEN TO BOOM LIBRARY FUND

First Steps Taken Toward Providing Gilbert and Sullivan Tribute.

## PERFORMERS GIVE THEIR SERVICES

Shuberts and Brady Have Special Benefit Matinee in Casino Theatre.

The first steps were taken yesterday afternoon to provide for the Gilbert and Sullivan Public Library Fund, which has been accepted by the New York Public Library.

The Shuberts and William A. Brady yesterday had a special matinee performance of "Iolanthe" by the Gilbert & Sullivan Opera Company in the Casino Theatre, the players giving their services for the fund. This is for the purpose of establishing in the New York Public Library a department not only for the works of Gilbert and Sullivan, but for works on comic opera in general.

After the first act De Wolf Hopper, in lieu of his usual curtain speech, introduced several speakers to tell about Gilbert and Sullivan and their works and to explain the purposes of the Gilbert and Sullivan Fund.

Edward Fales Coward, who for many years was one of the leading New York dramatic critics, spoke in a highly appreciative manner of the Gilbert and Sullivan comic operas and of their great influence on the public.

Then John Philip Sousa, "the March King," spoke of Sullivan in particular. He said:

"Sullivan, as a composer, holds the same position as Tennyson as a poet. The musicians and dramatists of America owe a debt of gratitude to both Gilbert and Sullivan, for I believe through the success of their operas in America the final enactment of the international copyright was made possible."

Sydney Rosenfeld said Gilbert's genius in the writing of lyrics reached its climax in "The Mikado." He was followed by William T. Carleton—old "Will" Carleton—who knew both Gilbert and Sullivan as personal intimates, and who played leading roles in the first American productions of many of their operas. He was the Strephon when "Iolanthe" first was produced in America.

As the last speaker W. Bourke Cockran praised the work of both Gilbert and Sullivan, and indorsed the purpose of the Gilbert and Sullivan Fund heartily.

Another special performance for the Gilbert and Sullivan Fund probably will be given before the Gilbert and Sullivan Opera Company ends its season in the Casino.

## COMIC OPERA FOR LIBRARY.

"Iolanthe" Sung to Obtain Money to Collect Data About Gilbert and Sullivan.

"At first we all thought—just as you did—that the genial management was trying to ring in an extra performance on us," said Mr. De Wolf Hopper yesterday afternoon from the stage of the Casino, where "Iolanthe" was being sung at a special matinee. "But our anxious minds were soon set at rest when we learned that the proceeds of this performance were to go to establish a fund that is to be invested in data concerning Gilbert and Sullivan, and the data were to be included in the files of the New York Public Library for reference."

Then Mr. Hopper explained that there was really so little material available on the subject of these two famous writers of comic opera and that there was so much interest in them that a collection of their biographies, music and other data would be of benefit to the reading public.

Mr. Edward Fales Coward, Mr. W. T. Carleton, Mr. John Philip Sousa, Mr. Sydney Rosenfeld and Mr. W. Bourke Cockran also spoke, and all agreed that Gilbert and Sullivan were the greatest team of comic opera writers that ever worked together. And the audience agreed with them.

Next season there will be another performance for the same cause, and it is hoped that in a few years the Public Library will have a collection of Gilbert and Sullivaniana to please the most exacting. But any excuse would have been sufficient for so admirable a performance of "Iolanthe" as the singers gave yesterday afternoon.

Washington, June 3.—Plans for the public concerts of the U. S. Marine Band—the "President's own"—were completed to-day. On Wednesdays hereafter until September 30, the band will play in front of the Capitol; on Thursdays at the Marine Barracks, and on Saturdays at the White House grounds.

The last named concerts have been discontinued for three years. President Taft ordered that the music be given to the society paraders and drivers on Potomac Speedway and eliminated the public concerts at his back door because the people trampled the grass too much. President Wilson restored the old order a few weeks after assuming office. For those of Washington who are fortunate enough to have horses instead of wishes only, another band will play on the Speedway twice a week. This stand is nearly a mile from anywhere and few of the carriageless and automobileless folks wanted to walk that far after a day's work to hear a public concert.

The Marine Band, under the leadership of Lieutenant W. H. Santlemann, is the most famous enlisted band in the United States. In many ways it is the most famous band. It was as leader of the Marine Band that the famous Phillip Sousa first sprung into prominence. Technically the organization is attached to the Marine Barracks but it is entirely at the disposal of the President. It furnishes the music at all the White House receptions and other social functions, and sometimes a portion of the band is assigned to accompany the President on any sea voyage trips he might take on board the yacht "Sylph," which he generally uses, or on board any of the United States boats he might choose to use. Members of the Marine Band are permitted to "make a little on the side" in the evenings when they're off duty, and they are in great demand at many of the big society functions here during the winter.



*W. D. Arthur's Annual 4/6/13 N.Y. Evening Journal 6/6/13*

## Matinee von „Iolanthe“ für eine Operetten-Bibliothek.

Glänzende Vorstellung und Neben über die Bedeutung Gilberts und Sullivans.

Im Casino Theater fand gestern Nachmittag eine besondere Matinee von „Iolanthe“, der prächtigen Operette von Gilbert und Sullivan; statt, in der wieder, neben dem un-nachahmlich komischen De Wolfe Hopper die schöne Stimmbegabte Cecil Cunningham die Hauptrollen davon-trug. Die Matinee fand zu Gunsten eines Fonds für eine Operetten-Ab-teilung in der Public Library statt und die Besetzung der Operette war dieselbe, mit der sie täglich im Casino Theater in Szene geht.

Nach dem ersten Akt wurde zunächst von De Wolfe Hopper eine launige Rede gehalten, worauf der Komiker die Herren W. Bourke Cockran, John Philip Sousa, Edward Fales Coward, Sydney Rosenfeld und Wm. T. Carleton dem Publikum vorstellte. Die Ge-nannten hielten sämtlich Ansprachen, in denen sie auf die Bedeutung der Werke von Gilbert und Sullivan für die Operettenliteratur der Welt aufmerksam machten und die Schaffung eines beson-deren Fonds für eine Bibliothek der Operettenliteratur warm befürworteten. Die Aufführung war ein großer finanzieller Erfolg.

## COCKRAN IN COMIC OPERA.

Tells an Anecdote of Sullivan Be-tween Acts of „Iolanthe“ Benefit.

W. Bourke Cockran, former member of Congress, and sometime orator de luxe to Tammany Hall, made his local stage debut at the Casino Theatre yesterday afternoon as an added attraction to the special benefit per-formance of „Iolanthe.“ the proceeds of which are to form a fund to be given to the New York Public Library for the acquisition of Gilbert and Sullivaniana in memory of those immortal partners in comic opera.

Mr. Cockran, though the chief, was not the only added attraction. Others were John Philip Sousa, the march king; Sydney Rosenfeld, President of the Federa-tion of Theatre Clubs; Edward Fales Coward, the playwright, and William D. Carleton. All had accepted the invitation of the management to aid the cause by talking between the acts.

„Anything I can do to contribute to the success of this happy occasion I am proud and happy to do.“ Mr. Cockran said. „Everybody else has been get-ting off reminiscent anecdotes about either Mr. Gilbert or Mr. Sullivan, so I suppose I might as well begin with an anecdote, too.“

„Just sixteen years ago Mr. Sullivan and I were among the guests at a house party in Epsom. Our host was an important and imposing feature of the British Empire, one of those per-sons who never forget the glorious race from which they spring, even when gurgling soup.“

„Well, after dinner Sir Arthur sat down at the piano and started to play patriotic Irish airs, and our English host and his guests all were soon join-ing in the chorus of „The Wearing of the Green,“ showing that this magician-musician could wipe from their minds all memories of the bitter political war then raging over the Irish question.“

Mr. Sousa, who told the audience that he would have felt a great deal more comfortable with his band around him, called Sir Arthur Sullivan „the musi-cian-laureate“ of England, and in prais-ing his splendid craftsmanship said that before he was 8 years old Sullivan could play every instrument in his father's band.

Mr. Coward characterized Gilbert as the father of the theatrical paradox, and so the godfather of Bernard Shaw, the heir to Sheridan in the kingdom of dramatic wit, and in skill of versifica-tion „the Swinburne of the comic opera field.“

## LIBRARY FUND OPERA SUCCESS

The first performance in aid of the Gilbert & Sullivan New York Public Library Fund yesterday afternoon at the Casino with „Iolanthe“ as the opera, was a flattering success. An exceptional performance was given and various well known men spoke of Gilbert and Sullivan as men and artists.

The idea is to raise a fund which shall be devoted to the purchase of books about the composer and the librettist, as well as proper copies of all of their works.

The speakers included John Philip Sousa, William T. Carleton, Edward Fales Coward, Bourke Cochran and Sydney Rosenfeld.

Mr. Coward said the librettist and composer were the complement of each other. Sousa said Sullivan stood almost alone as a composer who never mixed his styles. In his church music he was ecclesiastic and dignified, while in comic opera he had subtle wit and delightful grace.

Mr. Cockran said each opera by the celebrated pair had attacked some popular weakness. „Pinafore“ taught that there was something more to patriotism than a mere acknowledg-ment of the place of one's birth, while before „Patience“ the aesthetic craze faded. Before „Iolanthe“ the House of Lords descended to a plane of ridi-cule.

## SOUSA HITS BULL'S EYE.

Atlanta, Ga., May 24.—„You can fool people about music,“ said John Phillip Sousa, noted bandmaster, as he leveled his rifle at a target at Brookhaven Gun club here Saturday afternoon. „But in shooting, you've got to hit the mark. For instance,“—his bullet flew just a fraction wide of the „bull's eye“—„any idiot could tell I was a little bit off that shot. A man has got to shoot straight to win fame with his gun. But in music, a man who knows little can often get up and give the impression that he is a genius.“

Mr. Sousa had stopped over in Atlan-ta to take part in the opening shoot of the Brookhaven Gun club. He took part most creditably, too, averaging 99 hits out of 100 shots. He likes shoot-ing, he said, because it is the cleanest of all sports.

„You know my idea of heaven,“ said Mr. Sousa, his eyes twinkling, „is a horse, a dog, a gun, and a girl.“

„But why out the girl last?“ Mr. Sousa was asked.

„Maybe I won't if I stay in Atlanta long,“ he said with a laugh.

Mr. Sousa said that just at present he is trying to get away from music until he takes up his work again with the band in August. He went from Atlanta to the Georgia State shoot in Americus; and was scheduled to go from there to Dawson, Ga., to Montgomery, Ala., then to Washington and New York—all the while with his guns instead of his music rolls.

## MUCH EULOGY FOR GILBERT AND SULLIVAN

„Library Matinee“ of „Iolanthe“  
Prove a Unique  
Occasion.

## WITTY SPEECHES MADE.

W. Bourke Cockran Among Celebrities  
Who Told of the Great  
Collaborators.

The Casino Theatre was the capital of the theatrical America on Friday afternoon, when the Messrs. Shubert and the Gilbert and Sullivan Opera Company took the first step toward establishing a working library of stage literature for the American theatre.

Through the enterprise of the Messrs. Shubert and the co-operation of the Gilbert and Sullivan Company, a special performance of „Iolanthe“ was given for the purpose of raising funds to be applied by Director Anderson, of the New York Public Library, to the purchase of the complete works of the noted opera mongers, and of the full-est possible data regarding every com-position they put forth together or separately.

All available prompt books, and scripts, showing the changes made by the dramatists and his musical asso-ciate, will be brought together to il-lustrate the methods of work employed by these masters of stagecraft and melody, and a valuable reference li-brary for American composers will re-sult. It is a cherished plan of the Messrs. Shubert to make this illumina-tive collection of Gilbert and Sullivan the nucleus of a great collection of play books, costume plates, prompt books, historic authorities from which playwrights have drawn for material, and of personal anecdote and table talk of dramatists who have written for the American stage, that shall be of great educational value to players in all capacities, as well as to the high brows who write for the theatre to-day.

This effort is exactly in line with the dream of such men as Brander Matthews, Dr. Talcott Williams, of the Pulitzer School of Journalism, and of managers and players who writhe under the reproach that while great medi-cal libraries, great ecclesiastical li-braries, great law libraries are at the disposal of students of the learned professions, the actor is still generally regarded as a clever but quite likely an illiterate fellow whose mental activi-ties are chiefly stimulated by base-ball and billiards.

The eagerness with which Thursday's audience at the Casino listened to the side lights thrown by Edward Fales Coward, William T. Carleton, John Philip Sousa and the Hon. Bourke Cockran upon the methods—literary and musical—by which Gilbert and Sullivan built up their classic operas, demonstrated a lively interest in such matters and augured an enthusiastic willingness to take advantage of the Gilbert and Sullivan library, when it shall be thrown open.

The Casino was comfortably filled with women from the class who will benefit from the proposed library. Ac-tors, actresses, singers, composers and large numbers of chorus people ap-plauded the clever satire of „Iolanthe,“ and applauded still more fervently the remarks of the speakers.

Mr. Coward led off with a tribute to William Schwenk Gilbert, whose ca-reer he traced from the time when as an undergraduate in the University of London, when he wrote no less than twenty-four plays, one of which con-tained in one act several riots, a couple of conflagrations, and cheerful mur-ders galore, to the day when he laid aside the pen which had won for him the ephemeral honor of knighthood and the imperishable glory of having written the books for the most bril-liant series of comic operas ever given the English stage, as well as such dramatic gems as „Pygmalion and Galatea,“ „The Palace of Truth“ and „Dan'l Druce.“

John Philip Sousa followed with elo-quent appreciation of both Gilbert and Sullivan. As musician and as libret-tist of his own operettas Mr. Sousa spoke ex cathedra of the work of the pair, and his remarks were warmly ap-plauded. William T. Carleton, who created the role of Strephon when „Iolanthe“ was first done here, told a number of capital stories of rehearsal with Mr. Gilbert in the director's chair, and Sydney Rosenfeld geyed the press agent and bathed in the full ef-fulgence of the spotlight told why he was different from W. S. Gilbert.

Bourke Cockran followed, and he was at his silvery best, which means that he stirred his audience to enthusiasm for the reforms wrought by the humor of Gilbert's brilliant satires on sham patriotism, sham aestheticism, sham nobility and general sham pretentious-ness wherever he saw it. After Mr. Cockran's address the opera of the afternoon proceeded as usual. A sub-stantial sum was realized for the first effort in American theatricals to es-tablish a public free library of the stage, by the stage and for the stage.

*New Haven Register 6/5/13*

A new march, dedicated to Mr. John Philip Sousa is attracting much at-tention throughout the state. This march song, written by a coming com-poser of New York city, Mertie Bam-ber Berger, is named the „Yale Uni-versity March.“ It is being used with much success by the leading musical directors and is also being featured by local orchestras.



*Bourke Cockran, Fales Coward and J. Philip Sousa Laud Gilbert and Sullivan. The Matinee of "Iolanthe" at the Casino Scores a Big Financial Success.*

THE first performance in aid of the Gilbert and Sullivan New York Public Library Fund took place yesterday afternoon at the Casino Theatre and was a notable success. The Gilbert and Sullivan Opera Company gave its regular interpretation of "Iolanthe," and, between the acts, a number of prominent men addressed the audience, explaining the nature of the Gilbert and Sullivan Fund and also telling incidents in the careers of the famous collaborators, as well as extolling their marvellous compositions.

Mr. De Wolf Hopper, who introduced the speakers, first explained the idea of the Fund, which has been accepted by the director and trustees of the Public Library. All the proceeds of performances given in aid of this Fund are, when the actual unavoidable expenses have been deducted, to be devoted to purchasing a library of information about Gilbert and Sullivan and their works for the New York Public Library; it being further understood that when all these works have been obtained the future donations to the Fund can be used for collecting information and records on the subject of comic opera in general. Absolutely all the members of the company, including the players of the chorus, donated their services yesterday afternoon, reducing the expenditures to a minimum.

The men who spoke between the acts were Mr. Edward Fales Coward, Mr. John Philip Sousa, Mr. Sydney Rosenfeld, Mr. William T. Carleton and Mr. Bourke Cockran, appearing in the order in which they have just been named. They all spoke from the stage and each was introduced by Mr. Hopper with a few felicitous remarks.

Mr. Coward, who was for many years one of the leading New York dramatic critics, spoke in a highly appreciative manner of the Gilbert and Sullivan comic operas and of their great influence on the public.

As Mr. Coward had spoken largely in appreciation of Gilbert, Mr. John Philip Sousa, who followed him, naturally spoke from the viewpoint of the musician. He said in part:

"Sullivan as a composer holds the same position as Tennyson as a poet. Both of them were equally great in either major or minor composition and both of them understood the dignity of the one and the exquisite simplicity of the other. The musicians and dramatists of America owe a debt of gratitude to both Gilbert and Sullivan, for I believe through success of their operas in America the final enactment of the international copyright was made possible.

"On the day that 'Iolanthe' was first produced in 1882 Sullivan experienced the darkest moment of his career. All the savings of a lifetime were swept away by the failure of the banking firm of Cooper, Hall & Co. But even then he conducted the opening performance of 'Iolanthe' on that evening and showed that he loved the public better than he loved himself.

"Sullivan stands almost alone as a composer who never mixed his styles. In the oratorios and cantatas he is ecclesiastic and dignified. In 'The Light of the World' he has written what I believe one of the most beautiful sacred songs ever penned. I refer to the contralto solo, 'And God shall wipe away all tears.' In his comic operas he has a subtle wit and a delightful grace that impresses one with the value of simplicity in works whose paramount purpose is to entertain."

Mr. Sydney Rosenfeld, who was introduced by Mr. Hopper as one of the

great librettists both of the past and of the present, made one of his characteristic speeches, beginning with the statement that some thirty years ago there were just three great librettists in the English language—Gilbert being one and he being the other two.

Mr. Rosenfeld was followed by William T. Carleton—who knew both Gilbert and Sullivan as personal intimates and who played leading roles in the first American productions of many of their operas. Mr. Carleton, who, by the way, was the *Strephon* when 'Iolanthe' was first produced in New York, told half a dozen anecdotes which have probably never been printed and, in so doing, actually added to the amount of personal history about the two authors on record.

The last speaker of all was Bourke Cockran, who is a Gilbert and Sullivan enthusiast of the most enthusiastic order. Mr. Cockran particularly pointed out that Gilbert's works, by virtue of their healthy satire, worked positive social reforms and set new standards in many fields of endeavor and thought. Mr. Cockran said in part:

"Perhaps I ought to begin on an anecdote of Sir Arthur Sullivan, especially as it is sixteen years ago this week, the Derby week, since he and I were members of a house party at Epsom. Our host was a favorite of the Government, an Irishman by birth, who never for a moment forgot the race from which he sprang or severed himself from that country.

"When we returned from the races Sir Arthur Sullivan sat down to the piano and, with a glint of humor in his eye, proceeded to play an Irish tune. The Irish people sang it and the English soon joined in the chorus. From this I can understand another anecdote of Sullivan told by one of our company—how Sir Arthur played 'The Wearing of the Green' so that a noted Englishman called out, 'For Heaven's sake, stop that music, or I feel I must go out at once and kill at least one British subject.'"

After describing Gilbert and Sullivan as being so much greater than all their rivals that any estimate of their excellence would be superfluous, Mr. Cockran continued:

"Mr. Coward has spoken of several of the Gilbert and Sullivan operas. I don't think there was one of them that did not attack some popular density. For instance, 'Pinafore' deals with patriotism. From the day that they heard those lines about 'He is an Englishman,' people began to understand that something was necessary for patriotism beyond acknowledging the place of your birth. In the same manner, after 'Patience' was performed in London and America the aesthetic craze faded before it. I agree with Mr. Coward that perhaps they reached their zenith in 'The Mikado,' an opinion which Mr. Rosenfeld also expressed, but in point of influence to-day I think 'Patience' and 'Pinafore' possibly more important. Just as the aesthetic idea was overwhelmed by 'Patience,' so the House of Lords faded away before 'Iolanthe' once and forever.

"Certain it is that in this age when theatrical performances depend so largely upon the appeal to the eye it is consoling to see a comic opera which makes no appeal except to the intellect, when the lyrics are of a literary excellence and the music has a tenderness of its own. Nothing is so valuable to a community as humor, for humor is the true sense of proportion."

ACTON DAVIES.

## WILSON PAYS DUES

PRESIDENT A REGULAR MEMBER OF NATIONAL PRESS CLUB OF WASHINGTON.

### NO HONORARIES ON ITS ROLL

Organization of Which Capital City Newspapermen Are Proud Is Five Years Old, Flourishing, Self-Supporting and Independent.

By GEORGE CLINTON.

Washington. — President Woodrow Wilson has accepted honorary membership, as have most of the presidents before him, in several Washington clubs. The only club in this city to which the president belongs and in which he pays dues like any other member is the National Press club. He is eligible as an author to membership in this organization, which has just celebrated its fifth anniversary and has published its sixth year book.

There are no honorary members of the National Press club. Secretary of State William Jennings Bryan, Secretary of the Navy Josephus Daniels and Secretary of the Interior Franklin K. Lane are dues-paying members of the club, and they have secured membership in it because of their editorial experiences. Washington newspaper men feel rather proud of their press club and they have set forth some of its merits as they view them in the year book which has just come from the press. This newspaper men's organization is a financially successful institution. It has a balance in the bank and it is looking forward to the day when it can build a home of its own.

The writer and compiler of the attractive year book probably does not overstate matters when he says: "The 'Hobby Night' discussions in which literary light, scholars, scientific and celebrated professional men of different spheres have participated on invitation, have proved to be not only highly entertaining, but educational for the country at large. A great eastern newspaper recently said editorially that the National Press club, through the 'Hobby Night' innovation, has done the people of America and the world of notable service."

#### Some Hobby Night Speakers.

Among the men who have participated in the "Hobby Night" discussions at the Press club are President Wilson, who spoke on his hobby to the newspaper men while he was still governor of New Jersey; James Bryce, former British ambassador to the United States; former Secretary of the Treasury Franklin MacVeagh; Maj. Gen. Leonard Wood, Joseph G. Cannon, Champ Clark, Dr. Harvey W. Wiley, Admiral Peary, the discoverer of the north pole; Count von Bernstorff, the German ambassador to the United States; John Phillip Sousa, and many others of national and world fame.

In the course of the year the Press club's quarters are visited by newspaper men of prominence from all over the world. Its non-resident list includes the names best known to modern journalism, and the list is not confined to the names of Americans. The club maintains a special guest committee, whose duty it is to invite distinguished men who happen to visit Washington to accept the organization's hospitality and to talk to the members upon subjects which they hold closest at heart.

There are no "closed sessions" of the National Press club. Men who are invited to express their view on "Hobby Night," or any other night, are told in advance that they must say nothing which they are not willing shall be published. Thus warned in advance no speaker ever yet has made a "break" and he has been able to give to the newspapers of the country his views upon major subjects of national interest.

#### Run by Newspaper Men.

In the foreword to the sixth year book of the National Press club it is said:

"Active newspaper men conduct and manage the club's affairs absolutely, and entertainments to which an admission fee is charged or performances 'for the benefit of' the club are not permitted in its government.

"With an active, growing membership, an ever-increasing list of non-resident members—reputable editors and

journalists in most of the large cities of the nation—and a waiting list of applicants for associate membership—the National Press club of Washington, on its fifth anniversary, is healthy and happy, and keeping up a steady unencumbered trot along the highway of prosperity."

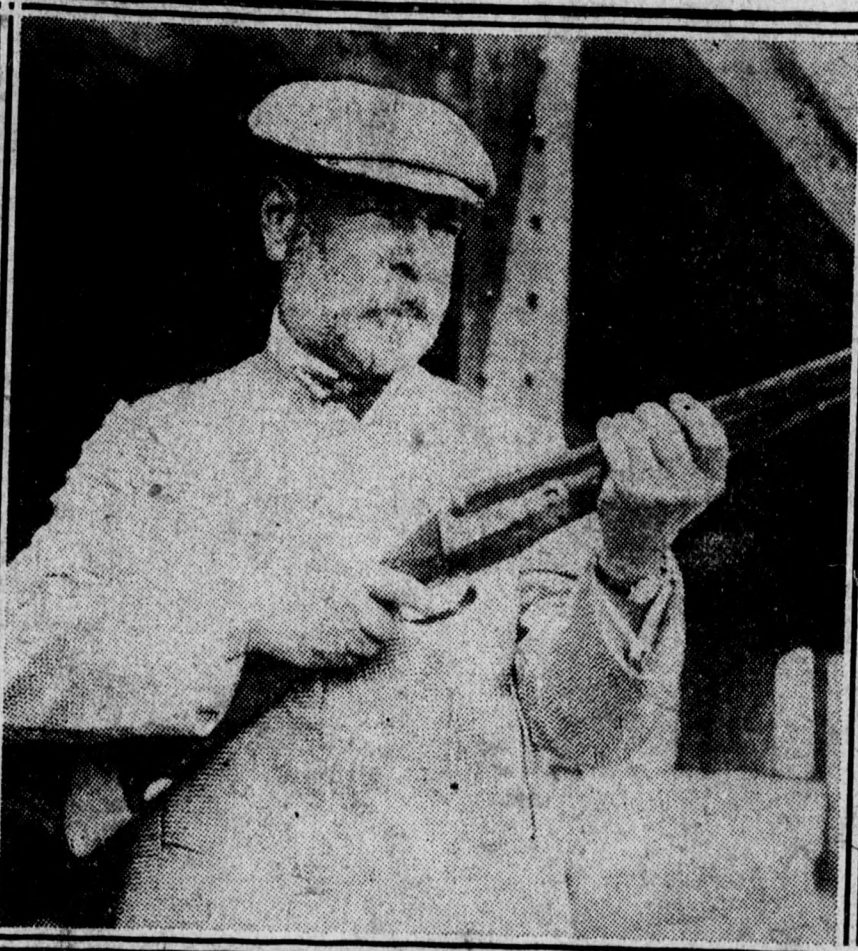
Among the guests of this Washington organization of newspaper men in the five years of its existence have been President Wilson, ex-President Roosevelt, ex-President Taft, the duke of Connaught, governor general of Canada; Prince Nicholas Roadasheff, Admiral Count Heihachiro Togo, Ambassador Bryce, Ambassador Bernstorff, Ambassador Jusserand, Ambassador Baron Uchida, Rear Admiral Peary, Sir Ernest Shackleton, Roald Amundsen, Col. Henry Watterson, Governors Judson Harmon of Ohio, Charles S. Deneen of Illinois, Herbert S. Hadley of Missouri, James O. Davidson of Wisconsin, A. O. Eberhart of Minnesota, Edwin L. Norris of Montana, Joseph M. Carey of Wyoming, John Burke of North Dakota and Curtis Guild of Massachusetts, Count Luetzow of Bohemia, Andrew Carnegie and Forbes Robertson.



Buffalo Evening Times 6/10/13

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## FAMOUS BANDMASTER IN BUFFALO AT ANNUAL SPORTSMEN'S SHOOT



JOHN PHILIP SOUSA.

## SCORES AT THE SHOOT

The following scores were made today in the annual shoot of the New York State Sportsmen's Association at Kenilworth Park. The famous bandmaster, John Philip Sousa, was one of the participants. The figures:

The following scores were made at 100 targets:

\*A. W. Durston, 175; A. E. Conley, 189; D. H. Leahy, 168; C. C. Farnam, 168; S. H. Loomis, 169; P. Bernhardt, 170; H. Messinger, 135; George Brown, 189; F. S. Wright, 184; J. D. Green, 190; C. L. Frantz, 178; D. Wadsworth, 173; W. Morris, 184; C. J. Dalley, 180; W. W. Vanderhoff, 189; J. G. S. Dey, 169; \*H. S. Welles, 183; W. R. Patrick, 184; W. E. Hornway, 161; W. L. Race, 157; \*H. Sousa, 166; \*J. R. Graham, 196; F. D. Lousa, 166; \*J. R. Graham, 196; F. D. Kelser, 180; \*O. R. Dickey, 181; \*N. Abgar, 187; \*J. H. Keller, Jr., 183; \*S. Glover, 186; \*H. H. Stevens, 191; Dr. Burke, 133; H. G. McCutcheon, 174; H. B. Blackmere, 171; J. W. Broderick, 165; Dr. Jerauld, 168; T. E. Clay, 171; H. F. Fellows, 178; H. W. Smith, 160; O. E. Carpenter, 191; C. C. Snork, 175; G. Parsons, 167; E. H. Donavan, 156; J. J. Hamm, 158; J. M. Stoddard, 149; L. P. Evans, 164; C. Lambert, 175; B. V. Covert, 189; H. E. Tuck, 153; C. G. Rogers, 165; C. A. Ward, 171; \*Lester German, 190; \*W. R. Crosby, 194; \*W. B. Darton, 173; \*George Hassam, 158; J. Ebberts, 172; D. W. Tomlinson, 168; \*George Lewis, 168; H. Brugman, 161; Dr. Spaulding, 172; H. F. Wall, 151; W. B. Bartlett, 170; G. N. Fish, 183; E. F. Hammond, 182; W. W. Fuller, 132; W. N. Eichberg, 171; J. L. Weller, 132; H. Harrison, 156; R. Patterson, 158; G.

Rommen, 179; G. W. Sherman, 190; H. D. Kirkover, 179; D. E. Smith, 143; M. E. Barker, 176; Jos. Wagner, 170; E. P. Hotaling, 155; J. De Bee, 179; C. W. Hobbie, 167; J. S. Conley, 162; A. C. Stutt, 168; G. Deltzer, 152; J. E. Jennings, 186; B. F. Fellows, 158; A. P. Curtis, 154; B. J. O'Grady, 174; F. Weis, 168; C. D. Stewart, 162; S. K. Warnick, 181; H. H. Valentine, 165; S. D. Fowler, 136; A. J. Dando, 139; J. H. Eberhardt, 136; C. H. Simonds, 154; W. H. Green, 166; F. L. Jenne, 139; C. E. Cummings, 176; C. S. Well, 100; E. E. Hillicker, 174; L. C. Palmeter, 166; E. D. Borden, 161; A. Bedell, 164; W. H. Patterson, 169; G. Wilkins, 152; A. C. Suckow, 164; W. E. Cornfield, 186; Dr. W. W. Wooton, 172.

The following scores were made at 200 targets:

M. W. Endree, 100, 71.  
C. E. Weiss, 100, 73.  
F. Anderson, 100, 72.

## Opening Sermon of the Season at Ocean Grove in Auditorium To-morrow

OCEAN GROVE, N. J., June 14.—Asbury's sister city, Ocean Grove, is up and doing, although there will be but one oratorio presented in the Auditorium this year, "The Messiah." The annual visits of Sousa's band and of the United States Marine Band are retained. Moving pictures, however, again will not be permitted in the Auditorium, but the daily organ concerts will be continued.

The amusements of the Grove are centered about the North End, there being available there a swimming pool, bowling alleys, carousal and other popular forms of entertainment.

Interest in the Grove naturally centres around the religious season, which is to be opened to-morrow, in the Auditorium. Bishop Joseph F. Berry is announced to preach the opening sermon. The Young People's Temple meetings will begin the following day.

The annual convention of the National Association of Organists will be held here during the week beginning Aug. 4. Dr. J. Christopher Marks, the National President, says that this convention will be the largest held in the history of the association. Leading organists from every State in the Union will be present, and many will take active part in the convention. Three meetings a day will be held and there will be two daily organ recitals given by visiting organists.

## NATIONAL TOPLINERS

JOHN PHILIP SOUSA, who has traveled all over the world with his band, gives this as his funniest experience:

"I wandered up into a little town in England for a brief rest. I had a delightful day, and the waiter who served my dinner looked like a highly polished and refined gentleman. He had all the airs and graces of a nobleman. When I finished the meal I slipped the accustomed tip into his not reluctant hand and asked him if the little inn had had the privilege of his services for a long time.

"All my life, Sir," he said with great dignity.

"What is your name?" I pursued.

"Sewall."

"How do you spell it—with an A or an E?" I asked.

"I," he said severely, "spells it with a hess."

## Sousa on Sullivan.

Speaking at the performance of "Iolanthe," which De Wolf Hopper and his associates gave in New York last week, to raise a fund for the purchase of a Gilbert and Sullivan collection for the New York Public Library, John Philip Sousa paid this tribute to Sullivan:

"Sullivan as a composer holds the same position as Tennyson as a poet. Both of them were equally great in either major or minor composition and both of them understood the dignity of the one, and the exquisite simplicity of the other. The musicians and dramatists of America owe a debt of gratitude to both Gilbert and Sullivan, for I believe through success of their operas in America the final enactment of the international copyright was made possible.

"On the day that 'Iolanthe' was first produced in 1882 Sullivan experienced the darkest moment of his career. All the savings of a lifetime were swept away by the failure of the banking firm of Cooper, Hall & Co. But even then he conducted the opening performance of 'Iolanthe' on that evening and showed that he loved the public better than he loved himself.

"Sullivan stands almost alone as a composer who never mixed his styles. In the oratorios and cantatas he is ecclesiastic and dignified. In 'The Light of the World' he has written what I believe one of the most beautiful sacred songs ever penned. I refer to the contralto solo, 'And God shall wipe away all tears.' In his comic operas he has a subtle wit and a delightful grace that impresses one with the value of simplicity in works whose paramount purpose is to entertain."

## MARGEL GLUCK SIGNS WITH SOUSA

Antonia Sawyer announces that Margel Gluck, violinist, has been engaged by John Philip Sousa for this year's tour of his band. Miss Gluck was most successful last year in all her appearances with the Myron Whitney Concert Company. She has also played a great deal on the coast with L. E. Behymer.

Herbert L. Clarke is building a new house in Elkhart, which, when completed, will be thoroughly up to date in every respect. August 10 will again find him occupying the first chair in Sousa's Band.

JOHN PHILIP SOUSA's twenty-ninth annual fall tour with his inimitable band will open August 10. On Sunday, August 17, Sousa and his musicians begin a three weeks' series of concerts at Willow Grove, Philadelphia.



# EVERY MAN SHOULD HAVE A HOBBY, SAYS SOUSA

For His Own Particular Amusement the Great Band Master Has Chosen the Trap and Trigger, Who Is Here to Take Part in Next Week's International Contest—Bitterly Opposed to Live Bird Shooting.



JOHN PHILIP SOUSA.

John Philip Sousa—yes, the real Sousa—is in the city, stopping at the Algonquin hotel, to participate in the Grand American Handicap shooting event that is to be held at the N. C. R. Gun club during the coming week. The "March King" comes to this city from Indianapolis, where he has been attending a shooting event, and is bronzed and rugged in appearance as the result of his outdoor sport at the traps.

The bandmaster became interested in the sport of shooting clay pigeons about five years ago, when after a severe spell of illness he found it advisable to take up some sport in the open and, as he says, "being too old to take up that young man's game, golf," he picked upon the excitement of trying to stop those elusive pigeons as they try so hard to reach the beyond before the "pumps" get their correct "slants." Sousa has been a follower of the clay pigeon trophy meets ever since he became an enthusiast and has attended every handicap except the year when he made his trip around the world. "I

am bitterly opposed to live bird shooting at the traps. In fact, I do not believe the spirit of destruction in man should be encouraged at all. The man who builds a house and the man who burns that house down is showing just the same spirit, only intensified, as the man who takes life that he cannot replace, or destroys that which he never will be able to build."

"They tell me you have had a flood in the city, but it is hard to believe that it is as bad as I know it must have been from the photographs I have seen of the great waters. You certainly have made a wondrous clean-up of the city in a short time," remarked the much imitated director as he sat at the window of the Algonquin dining room and sipped his morning coffee and chatted in a most gracious manner with the Dayton Daily News representative. Attired in a gray business suit, he might have passed as a tourist inspecting the flood damage of the city, and not a man who has been in the public eye more than any other composer of modern times, and upon the lips of the whistling public more than any march composer of any age.

"I hear you have had the acoustic properties of your Memorial building remedied by an expert in these matters. It is a queer thing about this acoustic trouble and I have ideas with which perhaps no architect would agree, but my observation is that the surrounding country, its contour and so forth, has as much to do with this as the hall itself. In Berkley, Cal., in the great outdoor amphitheater, the acoustic properties are perfect and there is no roof, or even side walls to aid in the matter. In this matter I had an experience when I opened a great hall some years ago in St. Louis, that was afterwards destroyed by fire, and had as a vocalist a little woman scarcely more than a child in size, and when we rehearsed in this mammoth barn-like structure the little vocalist wanted to cancel her contract, but I persuaded her to sing, saying that it would be a break in the program and give the audience a rest, if nobody heard her. With fear and trembling she went through with a great 'Traviata' aria on that evening, and when the final note died away the applause was deafening and came from even the last seat in the house almost a full block away from the stage. The acoustic properties were perfect in spite of all sorts of angles in the building and iron girders in every direction."

In answer to the question of where his band was at this time, Sousa replied: "This is vacation time with the band and we will not play again until in August, when the summer concerts will again be given at Willow Grove, and then we will start on

the road playing at the St. Louis exposition."

The bandmaster talks just like he directs his great band; that is, in a most graceful, easy manner, and leads his conversation up to climaxes just as he does his directing. In speaking of men having some sort of diversion, Sousa said: "A man should have some sort of a hobby to keep life new and himself young, but he should not allow the hobby to ride him, nor should he attempt to make the hobby carry double by insisting that everyone should take up the same recreation that he does. If this is attempted the entire idea falls flat. But really every active business man should cultivate a hobby, whether he wants to or not, for failing to do so, he will become aged prematurely and blase before his time."

One of the most enthusiastic of the many shooters who were at the traps of the N. C. R. club Saturday afternoon was the director who has spread so much musical enjoyment in this city at various times of his musical engagements, who was getting a line on the grounds and becoming acquainted with the traps before the opening of the big event next week. It goes without the saying that while Sousa may make some splendid scores during the coming handicap, they will never equal the excellence of his musical scores if he breaks a hundred out of a possible "century."

Dayton News 6/16/13

## CHAMBER TO ENTERTAIN SOUSA AND OTHERS

John Philip Sousa, the famous march king, officers of the International association who are here attending the Grand American Handicap that is in progress at the N. C. R. shooting grounds, and officers of the N. C. R. Gun club will be entertained Monday night at the Dayton Country club by the Chamber of Commerce.

A complimentary dinner will be served. The visitors will be met at the Algonquin hotel at 7 o'clock and dinner will be served about 7:15.



Dayton Journal 6/18/13

Chicago Record Herald 6/18/13

# JOHN PHILIP SOUSA AND AUTO PARTY EXPERIENCE A NARROW ESCAPE FROM SERIOUS INJURY

## Their Machine, With Broken Clutch, Starts To Back Over Cliff on Lebanon Pike.

John Philip Sousa, the "march king," who is attending the grand American handicap shoot on the N. C. R. Gun club grounds, narrowly escaped serious injury Tuesday morning, when a machine in which he was riding with a party of friends slid to the edge of a cliff on the Lebanon pike hill.

Mr. Sousa, in company with Walter Huff, of Macon, Ga.; Ed Baker, of Wilmington, Del.; Vincent Oliver, of Philadelphia, and Bert Donnelly, of Chicago, hired a taxicab from a local company Tuesday morning to take a trip through Hills and Dales and Oakwood. The machine was driven by Walter Banks, the company's chauffeur.

The party had gone through Hills and Dales and out on to the Lebanon pike, and were returning to the club grounds, where they were scheduled to begin shooting at 9 o'clock, when the accident occurred.

The machine was in the middle of the hill, which is unusually steep and provides a drop of nearly 20 feet on either side of the road.

Banks, in an effort to shift his gears,

broke the clutch, and the machine started to back down the steep grade.

The brakes were applied, but they had been clogged by the breaking clutch. They would not work and the machine increased in speed every minute in its backward travel down the hill.

The chauffeur remained cool and steered the machine to the side of the road, where a large tree standing at the very edge of the cliff stopped the flight of the auto by taking off a rear wheel.

Mr. Sousa and the party, anxious not

to be late for the shoot, walked to the grounds, leaving the machine to be towed into the garage.

In speaking of the incident later, Mr. Sousa said: "I thought for a few minutes, while the machine was going backwards towards the cliff, that Sousa's band would be needing a new leader. I am satisfied that the chauffeur did all in his power to guard the party."

## New National Hymn To be Sung at Capital

[SPECIAL TO THE RECORD-HERALD.]  
WASHINGTON, June 19.—The singing of Mary Speed Mercer's new national hymn, "United," by a large patriotic chorus, will be one of the interesting features of the Independence day celebration here. John Philip Sousa has pronounced the production to be a masterpiece. Announcement was made by the Washington Center of the Drama League of America at a meeting last night that about 4,000 children have signified their desire to participate in the pageant, folk plays, dances, and other features connected with the celebration.

## BANDMASTER SOUSA HERE

### Noted Musician Stopped In Borough Yesterday

John Philip Sousa, the world's most famous bandmaster and noted composer of band music, stopped in West Chester yesterday while out on a riding trip, and took dinner at the Mansion House. Mr. Sousa, who was on a horseback outing, left Brigg's Riding Stables, in Philadelphia, accompanied by an attendant, Frank Connor, Thursday. They rode to Wilmington, remaining there until Sunday morning. Mr. Sousa took part in the two-day Du Pont trap shoot held at Wilmington Friday and Saturday. He will leave West Chester for Philadelphia to-day, returning by way of Valley Forge.

## March King Is Here For Shoot

Among the trap shooters who have arrived in Dayton for the Grand American Handicap shoot at the N. C. R. Gun Club next week is John Philip Sousa, the March King. The famous bandmaster is quite a marksman and has won several important tournaments. He has attended several big shooting events this summer while on his vacation, trap shooting being his favorite sport. He is registered at the Algonquin.

The shooting will start Monday morning at 9 o'clock. The first day will be devoted to practice. At no time during the week will there be any admission charged to the grounds or seats.

## Last Full Week

### of Pop Concerts

The season of "pops" at Symphony Hall is rapidly drawing to a close. The coming week will be the eighth and last full week, for the final concert will be given on Thursday evening, July 3.

For Monday night Mr. Lenom, the new conductor, has devised a most interesting scheme. The program will be devoted entirely to works of American composers, such as John Philip Sousa, Arthur Foote, Edgar Stillman Kelley, Frederick S. Converse, George W. Chadwick, Walter Damrosch, Henry F. Gilbert, Edward MacDowell, Reginald DeKoven, Arthur Shepherd, Ethelbert Nevin, Victor Herbert and Henry Hadley. Two movements from Kelley's "Aladdin or Chinese Suite," the prelude to the second act of Damrosch's opera, "Cyrano de Bergerac," a Hopi Indian snake dance by Gilbert and Herbert's "Pan-Americana," will be novelties here.

The much heralded matinee performance of "Iolanthe" at the Casino Theater for the Gilbert and Sullivan Public Library Fund took place last Thursday afternoon and was a notable event in many particulars. The purpose of the Gilbert and Sullivan Public Library Fund, for which this benefit performance was given, is to put into the hands of the director and trustees of the New York Public Library a sum of money with which to purchase all the works of Gilbert and Sullivan and any works concerning them or their achievements, with the added provision that surplus funds may be devoted to collect a library of information on the subject of comic opera in general. Capt. B. V. Greenhut, president of the Siegel-Cooper-Greenhut Company, gave invaluable aid to this benefit by purchasing a large block of seats for the performance.

The special interest of the occasion centered in a number of speeches which were made by prominent citizens between the two acts of "Iolanthe," the gentlemen all speaking from the stage and being introduced by De Wolf Hopper. Edward Fales Coward, for many years one of the leading New York dramatic critics, spoke first, discussing the works of the two famous collaborators from the standpoint of appreciative criticism. He was followed by John Philip Sousa, who dwelt upon the music of Sullivan, and the astonishing manner in which that composer succeeded in many branches of musical endeavor. The next speaker was Sydney Rosenfeld, one of the most noted American librettists, who was also one of the very first men to undertake the productions of the Gilbert and Sullivan operas in this country. Mr. Rosenfeld spoke with much humor and also with much feeling, laying particular stress upon the unparalleled lyrics of W. S. Gilbert. He, in turn, was succeeded by William T. Carleton, who originated leading roles in many of the Gilbert and Sullivan operas when they were first presented in America and who told a number of intimate anecdotes concerning the librettist and composer. The final speaker of the afternoon was W. Bourke Cockran, the noted orator, who delivered a fifteen minutes' address that was impressive, not only by virtue of his very exceptional eloquence, but because of the exact knowledge and rare appreciation of Gilbert and Sullivan works which he displayed.

## SIDELIGHTS ON THE NEWS.

"United" is the name of the new patriotic song, and which John Philip Sousa pronounces a masterpiece. The author of this song is Mary Speed Mercer and it is to be sung by a large chorus in Washington, on Independence day.



## Les Californiens au "Figaro"

La journée des *boy scouts* du major Sidney Peixotto fut hier très remplie.

Dans la matinée, ils avaient visité le musée du Luxembourg et Cluny. Puis un grand déjeuner les réunissait au *Majestic*. Il était offert par Mme N.-E. Dargie, de San-Francisco, à ses jeunes compatriotes et à quelques amis, parmi lesquels, M. D.-J. Hill, ancien ambassadeur des Etats-Unis à Berlin, et Mme Hill, le consul général des Etats-Unis et Mme Mason, Mme de Sisneros, etc.

Après le déjeuner, promenade dans Paris. Et à six heures et demie, les « quarante-sept » se présentaient au *Figaro*, en grande tenue, et porteurs de leurs instruments de musique. Ce fut une réunion tout intime, et charmante.

Introduits par leur cher « major », dans le hall de l'hôtel où les attendaient notre directeur, la rédaction du *Figaro* et quelques amis de la colonie américaine, les *boys* californiens, après quelques compliments de bienvenue et quelques *shake hands* échangés, nous donnèrent un concert. Concert rapide, éclatant, et qui fut pour nous le plus original des spectacles.

L'orchestre des *boys* ne se compose que de cuivres et de bois, renforcés d'une grosse caisse, et ce groupe d'adolescents a le souffle, en vérité, d'un bataillon d'adultes. Le major Peixotto les appelle *my splendid boys*. Il a raison. On devinait hier, à les voir attaquer le *Pot-pourri* de Sousa, que ces musiciens sont des athlètes.

Après le *Pot pourri*, ils exécutèrent la célèbre chanson américaine de *Rag time*. Elmer Baumann, le plus jeune de la troupe (onze ans) s'était avancé au milieu du hall, et chantait avec une simplicité souriante et de menus gestes d'enfant les couplets de la chanson qu'accompagnaient en sourdine quelques cuivres et dont la troupe tout entière entonnait le refrain.

Ce fut ensuite un chœur joyeux : une chanson de collège américain, et enfin, le duo du *Trouvère*, chanté en italien par James Hammill et Geo Mac Donald, deux tout petits encore, et doués, en vérité, de fort jolies voix !

Une grande table avait été dressée, où le goûter des jeunes musiciens était servi. Ils furent invités, ayant posé leurs instruments à terre, à s'en approcher. Les orangeades, les citronnades glacées, les assiettes de gâteaux circulèrent, et tout de suite un toast fut porté. Il fut porté en anglais par le major Peixotto, qui remercia, en termes affectueux et charmants, le *Figaro* d'avoir aidé au succès de son initiative, et si amicalement accueilli ses *boys*.

M. Gaston Calmette répondit en buvant à la santé de ses jeunes hôtes, et en leur souhaitant bon voyage ! Ils applaudirent très fort, et répliquèrent à nos *hourras* par cet étrange hurrah californien, dont on peut affirmer qu'il n'a son pareil en aucune langue.

L'heure s'avancait, et les *boys* californiens devaient, après avoir dîné, se trouver réunis à l'Opéra, pour y entendre *Rigoletto*. Alors, ils nous donnèrent l'audition de leurs « cris de guerre » ; les cris de guerre des collèges californiens. Edward Firestone, un des *grands* de la troupe, est le chef de ces chœurs : le chef des cris de guerre. Chaque collège a le sien, qui est fait d'une suite de bruits étranges : de sifflements, de hoquets, de grincements... C'était fini. Très applaudis, les *boys* sourirent aux amis de France, serrèrent avec une joie gentille les mains qu'on leur tendait, et prirent congé.

### The Pops.

Mr. Lenom, the new conductor of the Pops, has quickly found favor with the large audiences which patronize these concerts. He has shown himself to be most skilful in the arrangements of programmes, and for the coming week he has made an unusually attractive lot. The coming week is the eighth of the season, and after it there will be but four more concerts on the first four nights of the week of June 30.

For next Monday night, June 23, Mr. Lenom has arranged a programme made up exclusively of works by American composers. These comprise John Philip Sousa, Arthur Foote, Walter Damrosch, Henry F. Gilbert, Edward MacDowell, Reginald DeKoven, Edgar Stillman Kelley, Frederick Converse, George W. Chadwick, Arthur Shepherd, Ethelbert Nevin, Victor Herbert and Henry Hadley, a most representative list. Sousa will be represented by the greatest of his marches, "El Capitan." A Pizzicato and Adagiotto from his suite in E major will represent Arthur Foote. Kelley will have two movements of his Chinese suite played, while Converse will be represented by his overture, "Jeanne d'Arc." Chadwick will be represented by his overture, "Euterpe;" Damrosch by the prelude to the second act of his opera, "Cyrano de Bergerac;" Gilbert by his "Nopi Indian Snake Dance;" MacDowell by two exquisite pieces, "To a Water Lily" and "To a Wild Rose;" DeKoven by a selection from "Robin Hood;" Shepherd by a March and Oriental Scene; Nevin by "The Rosary" and "Narcissus;" Herbert by his "Pan Americana," and Hadley by his "Seattle Potlatch March."

This promises to be in many respects the most interesting of the season. During the rest of the week many interesting and popular pieces will be played.

The program, which appropriately begins with a Sousa march, will be as follows:

March, El Capitan.....	Sousa
Pizzicato, from Suite in E major.....	Foote
Aladdin, from Chinese Suite.....	Kelley
Overture, Jeanne d'Arc.....	Converse
Overture, Euterpe.....	Chadwick
a. Prelude to Act 2, Cyrano de Bergerac.....	Damrosch
b. Hopi Indian Snake Dance.....	Gilbert
a. To a Wild Rose.....	MacDowell
b. To a Water Lily.....	MacDowell
Selection, Robin Hood.....	De Koven
March et Scene Orientale.....	Shepherd
a. The Rosary.....	Nevin
b. Narcissus.....	Nevin
Pan Americana.....	Herbert
March, Seattle's Golden Potlatch.....	Hadley

### Library Fund Performance of "Iolanthe."

The much-heralded matinee performance of "Iolanthe" at the Casino theater, New York, for the Gilbert and Sullivan public library fund took place on Thursday, the 5th. The purpose of the Gilbert and Sullivan public library fund, for which this benefit performance was given, is to put into the hands of the director and trustees of the New York public library a sum of money with which to buy all the works of Gilbert and Sullivan and any works concerning them or their achievements, with the added provision that surplus funds may be devoted to collect a library of information on the subject of comic opera in general. Capt B. V. Greenhut, president of the Siegel-Cooper-Greenhut company, gave invaluable aid to this benefit by buying a large block of seats for the performance. The special interest of the occasion centered in a number of speeches which were made by prominent citizens between the two acts of "Iolanthe," the men all speaking from the stage and being introduced by Mr De Wolf Hopper. Edward Fales Coward, for many years one of the leading New York dramatic critics, spoke first, discussing the works of the two famous collaborators from the standpoint of appreciative criticism. He was followed by John Philip Sousa, who dwelt upon the music of Sullivan, and the astonishing manner in which that composer succeeded in many different branches of musical endeavor. Sydney Rosenfeld, William T. Carleton and W. Bourke Cockran also spoke.

John Philip Sousa's twenty-ninth annual fall tour with his inimitable band will open August 10.

For the last time before his departure to lead the Cincinnati Orchestra in its summer concerts, Wasill Leps appeared in an organ recital in the Church of the Savior, Philadelphia. The program, which was given over entirely to Wagner, included the "Magic Fire" music, the procession of the Holy Grail, and the "Evening Star" from "Tannhauser."

Herewith, with a single of fiendish glee, is submitted to the Wilmington Dispatch, Charlotte News and Asheville Citizen: The Kaiser's celebration drew great crowds Andrew Carnegie.—Columbia State.

Horrors! That's worse than the pill that John Drew.—Asheville Citizen.

Horrors on top of horrors! Or the dose that John Philip Sou-sa.

### Bandmaster Sousa to Shoot Here With His Thousand Dollar Gun

John Philip Sousa, the famous march king, will be here to-morrow to compete with other crack shots in the big target shoot on the Division street grounds.

Sousa's entry was received at noon to-day along with the announcement that "John Philip" would shoot with his \$1,000 gun.

Sousa has quite a reputation as a target shooter. With Sousa's entry came one from J. G. S. Dey, of Syracuse, N. Y., a millionaire, who never misses an interstate contest; "Silent Bill," of Concordia, Kan., and A. S. Welles, "Dead Shot," of Boston, Mass., holder of the world's record for breaking 138 targets at 20 yards.



Cincinnati Times Star 9/9/13

## SPLENDID OPENING BY SUMMER ORCHESTRA AT ZOO

The Summer Section of the Cincinnati Symphony Orchestra Under Mr. Leps Begins Its Brief Out-of-Door Engagement With Conspicuous Success—Musicians in New Arrangement of Choirs—A Nice Discernment of Public Taste Shown by the Conductor—Audiences Enthusiastic.

The Cincinnati Symphony Orchestra gave its first summer concert at the Zoo on Sunday afternoon before a numerous and attentive audience. The name of the orchestra is given in full advisedly. For with great wisdom, the principals of all the various choirs have been retained in the choice of players, and only the number of the band reduced. The pleasing result is that the orchestra maintains its quality, and is diminished only in quantity.

Deference to the exigencies of an outdoor concert places the woodwinds and the horns on the first rows with the strings clustering behind. Hence the familiar figures of Heerman, Schulz, Sturm and their associates are hidden behind Rodemann, De Busscher, Elliot, Albrecht, Weiss and others. The harp peeps out above the woodwinds. In Mr. Wassili Leps the managers of the orchestra for its summer season have discovered an ideal leader. Mr. Leps is distinctly an orchestral director, experienced, intelligent, and with quite a number of original ideas. His long experience in directing concerts of summer orchestras at famous resorts in the East qualifies him for understanding music which will interest. His manner of playing certain styles of music lend to these well-worn selections a trifle of originality. In addition Mr. Leps has a feeling for the kind of music the average person likes to hear and of this kind his programmes for Sunday displayed all the desired attributes.

### New National Song.

Mary Sneed Mercer is the author of "United," the new patriotic song that will be sung by a large patriotic chorus in Washington on Independence Day. John Philip Sousa pronounced the new song a masterpiece.

Alaska Clubwoman.

There may be in Cincinnati quite a number of people who believe that artists, such as the players of the Cincinnati Symphony Orchestra, are out of the running for Sousa marches and pretty trifles. The vim and the delight with which the men played two Sousa marches as encores on Sunday afternoon will speedily dispel the illusion. Mr. Leps had the band playing all sorts of marches, in all sorts of ways, with solemn rallentandos for introductions, and whimsical delicacies of phrases in unexpected places. He introduced by this means all sorts of little orchestral tours de force, which delighted his auditors. The encores, which are always so important a part of popular concerts, were chosen from these marches, in addition to graceful little songs transposed, and the intermezzo from Wolf Ferrari's "The Jewels of the Madonna." Mendelssohn's "Spring Song" followed one important programme number.

Mr. Leps is a conductor of opera, his programmes are liberally sprinkled with operatic selections and these please immensely. The arrangement from "Il Trovatore" gratified the audience to the point of enthusiasm. Some artistic celebrity in the rear beat the melodious anvil, to the unalloyed delight of his fellow artists, whose grins enhanced the effect. There were no half way measures about the anvil playing either. Carl Wunderle's charming zither playing was in evidence during the Strauss waltz. "Songs From the Vienna Woods," and fitted most appropriately and suggestively into the sylvan surroundings of the Zoo.

Boston American 9/20/13

## American Night at Pops Tomorrow

Attractive Program Arranged by Mr. Lemon for Symphony Hall.

The season of Pops at Symphony Hall is rapidly drawing to a close. The coming week will be the eighth and last full week, for the final concert will be given on Thursday evening, July 3. Mr. Lemon has speedily made friends with the audiences and his programs have attracted much pleasurable comment.

For tomorrow night Mr. Lemon has devised a most interesting scheme. The program will be devoted entirely to works of American composers, the works, of course, in their lighter vein. The composers represented are John Philip Sousa, Arthur Foote, Edgar Stillman Kelley, Frederic Converse, George W. Chadwick, Walter Damrosch, Henry F. Gilbert, Edward MacDowell, Reginald DeKoven, Arthur Shepherd, Ethelbert Nevin, Victor Herbert and Henry Hadley. Among the music that will be heard here for the first time will be two movements from Kelley's "Alladin, Shines Suite"; the prelude to the second act of Damrosch's opera, "Cyrane de Bergerac"; a Hopi Indian Snake Dance by Gilbert and Herbert's "Pan Americana." The program for the rest of the week promises much in the way of entertainment and pleasure.

Dayton Journal 9/17/13

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## SOUSA SAYS DAYTON IS LIKE VENUS---MORE BEAUTIFUL FOR BATH

"March King" Is Tendered Banquet and Reception at Dayton Country Club.

Noted Champions Over the Traps Also Praise Civic Spirit of Citizens.

John Phillip Sousa, the honored guest at the grand American handicap shoot, being held on the N. C. R. gun club grounds this week, was tendered a reception and banquet by the Chamber of Commerce at the Dayton Country club Monday evening.

The event was also given in appreciation of the work accomplished by the N. C. R. gun club in bringing the grand American to Dayton.

About 25 of the officers of the Interstate association, representatives of the Chamber of Commerce, officers of the N. C. R. Gun club and a few of the most noted shots in the world were present at the reception in honor of Mr. Sousa.

The banquet was served on the open veranda at the Dayton Country club, amid a cluster of red roses and palms.

George B. Smith, president of the Chamber of Commerce, acted as toastmaster for the occasion. Mr. Smith introduced Mr. Sousa as the first speaker, terming him a prince of men and the march king of the world.

Mr. Sousa, as well as the subsequent speakers, expressed their appreciation of the efforts of the N. C. R. Gun club

in providing the conveniences and entertainment for the members of the Interstate association. Mr. Sousa said: "In all my travels and experiences I have never come across a city which evidenced such a spirit for fight and come back as I have observed in Dayton. It is certainly this same spirit and system which has started us on one of the greatest American handicaps I have ever attended.

### BEAUTIFUL AFTER BATH.

Mr. Sousa compared Dayton to the goddess Venus in saying that she was more beautiful than ever after the bath.

J. T. Skelley, president of the Interstate association, followed Mr. Sousa, and accentuated his remarks with regards to the excellent advantages provided by the N. C. R. Gun club for the American handicap. "Speaking for the Interstate association," said Mr. Skelley, "I want to say that we are certainly glad to be with you since Dayton is giving us one of the grandest handicaps we ever had.

"We knew that with such men and the system of the N. C. R. company guiding the destinies of the shoot, we would be more than well taken care of. This will be the grandest handicap we ever had or ever will have, at least until we again get back to Dayton.

Frank Drew, vice president of the association, was called on for a short speech, in which he expressed his appreciation over the efforts of the local gun club in providing such excellent facilities for the greatest American handicap.

Harrisburg Independent 7/13

## JOHN PHILIP SOUSA HERE FOR BIG HOLIDAY SHOOT

Harrisburg Sportsmen's Association Will Stage Event On Division Street Grounds.

John Philip Sousa, the world's most famous bandmaster, of New York; James G. S. Dey, the millionaire dry-goods merchant of Syracuse, N. Y.; George Maxwell, the champion one-arm shot, of Hastings, Neb., and Henry S. Welles, world's champion target shot from the 20-yard line, are among the prominent men who will participate in the two-day registered target tournament to be held on the Division street grounds under the auspices of the Harrisburg Sportsmen's Association tomorrow and Saturday.

It is confidently believed that this will be the biggest shoot the local club has ever held, as there will be gunners in attendance from all sections of the country. While in Harrisburg Mr. Sousa will be at the Senate.

## 'MARCH KING' AT CEDAR PERRY

Sousa Takes Part in One of Minor Shoots.

Special to The Blade.

Sandusky, July 8. — John Phillip Sousa, "March King," is among the marksmen at Cedar Point for the Indian shoot inaugurated there this morning. Sousa never competes in the tournament but he always manages to be on the scene if it is possible for him to do so. He "tries his luck," as he says, whenever he feels like shooting and usually pulls down a pretty good score.



Dayton Journal 6/17/13

Dayton News 6/17/13

## John Philip Sousa Tendered Banquet



John Philip Sousa, America's most noted bandmaster, is shown facing the camera, in the above picture, taken at the Country Club last night. He is tendered a complimentary dinner by the Dayton Chamber of Commerce.

## RECEPTION AT COUNTRY CLUB

In Honor of N. C. R. Men and Noted Visitors Is Given by the Chamber of Commerce.

John Philip Sousa Praises Dayton For Its Intrepid Spirit in the Face of Discouraging Conditions—Noted Claybird Shots Give Addresses.

In recognition of the efforts of the N. C. R. Gun club in bringing to Dayton the Grand American handicap and as an honor to John Philip Sousa, the Chamber of Commerce tendered a reception at the Country Club Monday night.

The function was enjoyed by about 25 of the officers of the Interstate association, representatives of the Chamber of Commerce, officers of the N. C. R. Gun club and a few of the most noted shots in the world.

President George B. Smith of the Chamber of Commerce officiated as toastmaster, introducing Mr. Sousa as the first speaker. The noted musician expressed his appreciation for the compliment paid him, declaring that he had never come in contact with the people of any municipality that had manifested a more intrepid spirit in the face of discouragement than those of Dayton. "It is this same spirit that has started us on one of the greatest handicaps that the world has ever known, according to present indications," said the famous march king. Comparing Dayton to the goddess, Venus, Mr. Sousa stated that she was more beautiful than ever "after the bath."

J. T. Skelly, president of the Interstate association, followed Mr. Sousa, complimenting the N. C. R. Gun club for the splendid arrangements that had been effected for the entertainment of the members of this organization. "We know that with such men and the system of the N. C. R. company in operation," said President Skelly, "we should be more than ordinarily taken care of. I believe this will be the greatest handicap we have ever had or ever will have again, at least until we get back to Dayton."

Frank Drew, vice president of the association, endorsed all that his predecessors had said, expressing his appreciation for the efforts that had been made by the local gun club for the enjoyment and entertainment of its guests.

E. E. Shaner, manager of the shoot, said that when he came to Dayton about three months ago to inspect conditions, he never imagined that such perfect arrangements could be made for the entertainment of the Interstate association here as had been effected. "I have learned, however, that whatever Dayton undertakes she does well," he said.

Cincinnati Com. Tribune 6/29/13

### SOUSA ON SULLIVAN.

Speaking at the performance of "Iolanthe," which De Wolf Hopper and his associates gave recently in New York to raise a fund for the purchase of a Gilbert and Sullivan collection for the New York Public Library, John Philip Sousa paid this tribute to Sullivan:

"Sullivan as a composer holds the same position as Tennyson as a poet. Both of them were equally great in either major or minor composition, and both of them understood the dignity of the one and the exquisite simplicity of the other. The musicians and dramatists of America owe a debt of gratitude to both Gilbert and Sullivan, for I believe through success of their operas in America the final enactment of the international copyright was made possible.

"On the day that 'Iolanthe' was first produced in 1882, Sullivan experienced the darkest moment of his career. All the savings of a lifetime were swept away by the failure of the banking firm of Cooper, Hall & Co. But even then he conducted the opening performance of 'Iolanthe' on that evening and showed that he loved the public better than he loved himself.

"Sullivan stands almost alone as a composer who never mixed his styles. In the oratorios and cantatas he is ecclesiastic and dignified. In 'The Light of the World' he has written what I believe one of the most beautiful sacred songs ever penned. I refer to the contralto solo, 'And God shall wipe away all tears.' In his comic operas he has a subtle wit and a delightful grace that impresses one with the value of simplicity in works whose paramount purpose is to enter-

Tom Marshall, captain of the world championship team, which procured every prize in Europe in 1901, declared that he felt satisfied that Dayton is the proper place and that he is now glad that it had been decided to hold the tournament here, facetiously remarking: "John Philip Sousa has done more for trap shooting than anybody in the world, owing to his popularity among the ladies," subsequently adding, "Mr. Sousa's reputation among the fair sex induces many of them to display an interest in the activities of the organization."

Rolla O. Helkes, the veteran gun man and erstwhile champion of the world, who was also a member of the world's championship team, expressed confidence that the present shoot would be the greatest that had ever been held under the auspices of the organization.

W. F. Bippus, treasurer of the N. C. R. company, explained that it had been in honor of "Pop" Helkes that the N. C. R. Gun club had endeavored to secure the shoot this year, but that every member of the local organization had been delighted to have the honor of entertaining such royal good fellows.

Those attending the banquet were John Philip Sousa, J. T. Skelly, president Interstate association; F. G. Drew, vice president; E. E. Shaner, secretary-treasurer; Messrs. Durstin, Marshall, Myers, Duremus, Dickey, Clark, Keller, Whitney, Dandoe, Helkes, Bippus, Monbeck, MacCandless, Hoerwalt, J. M. Markham, Ed Sauer, Dr. R. D. Barker, R. P. Burkhardt, Jr., Beltz, Fansher, Smith and Kumler.



*Mus Courier 6/18/13 and Am Mus 6/25/13*

### SOUSA'S FALL ITINERARY.

Attached is the full itinerary for the annual autumn tour of John Philip Sousa and his band:

- August 10—Allentown, Pa. Central Park Theater, matinee and evening.  
 August 11—Ocean Grove, N. J. Auditorium, matinee and evening.  
 August 12—Dover, N. J. Baker Theater, Matinee.  
 August 12—Delaware Water Gap, Pa. Castle Inn Hall, evening.  
 August 13—Pottsville, Pa. Academy of Music, matinee and evening.  
 August 14—Shamokin, Pa. G. A. R. Opera House, matinee and evening.  
 August 15-16—Harrisburg, Pa. Paxtang Park Theater, matinee and evening.  
 August 17—Willow Grove Park, Pa. Daily for twenty-two days, to September 7.  
 September 8—Pittsburgh Exposition until September 20.  
 September 21—Columbus, Ohio. Southern Theater, matinee and evening.  
 September 22—Delaware, Ohio. City Opera House, matinee.  
 September 22—Marion, Ohio. Chautauqua Pavillion, evening.  
 September 23—Findlay, Ohio. Majestic Theater, Matinee.  
 September 23—Lima, Ohio. Faurot Opera House, evening.  
 September 24—Indianapolis, Ind. Murat Theater, matinee and evening.  
 September 25—Huntington, Ind. Huntington Theater, matinee.  
 September 25—Fort Wayne, Ind. Majestic Theater, evening.  
 September 26—Goshen, Ind. Jefferson Theater, matinee.  
 September 26—Elkhart, Ind. New Bucklen Theater, evening.  
 September 27—Kalamazoo, Mich. Fuller Theater, matinee and evening.  
 September 28—Detroit, Mich., matinee and evening.  
 September 29—Mt. Clemens, Mich., Bijou Theater, matinee.  
 September 29—Port Huron, Mich., Majestic Theater, evening.  
 September 30—Pontiac, Mich. Howland Theater, matinee.  
 September 30—Flint, Mich. Stone Theater, evening.  
 October 1—Bay City, Mich. Washington Theater, matinee.  
 October 1—Saginaw, Mich., Academy of Music, evening.  
 October 2—Owosso, Mich. Opera House, matinee.  
 October 2—Lansing, Mich. Gladner Theater, evening.  
 October 3—Adrian, Mich. Crosswell Opera House, matinee.  
 October 3—Ann Arbor, Mich., Whitney Theater, evening.  
 October 4—Toledo, Ohio. Valentine Theater, matinee and evening.  
 October 5—Cleveland, Ohio. Keith's Hippodrome, matinee and evening.  
 October 6—Elyria, Ohio. Elyria Theater, matinee.  
 October 6—Akron, Ohio. Grand Opera House, evening.  
 October 7—Sharon, Pa. Morgan Grand, matinee.  
 October 7—Youngstown, Ohio. Grand Opera House, evening.  
 October 8—Warren, Pa. Library Theater, matinee.  
 October 8—Jamestown, N. Y. Samuels' Opera House, evening.  
 October 9—Buffalo, N. Y. Elmwood Music Hall, matinee and evening.  
 October 10—Lockport, N. Y. Hodge Opera House, matinee.  
 October 10—Niagara Falls, N. Y. International Theater, evening.  
 October 11—Rochester, N. Y. Shubert Theater, matinee and evening.  
 October 12—Syracuse, N. Y. Wieting Opera House, matinee and evening.  
 October 13—Oneida, N. Y. Madison Theater, matinee.  
 October 13—Utica, N. Y. Majestic Theater, evening.  
 October 14—Amsterdam, N. Y. Opera House, matinee.  
 October 14—Schenectady, N. Y. Van Curler Opera House, evening.  
 October 15—Albany, N. Y. Harmanus Bleecker Hall, matinee and evening.  
 October 16—Hudson, N. Y. The Playhouse, matinee.  
 October 16—Poughkeepsie, N. Y. Collingwood Opera House, evening.  
 October 17—Great Barrington, Mass. Mahaiwe Theater, matinee.  
 October 17—Pittsfield, Mass. Colonial Theater, evening.  
 October 18—Worcester, Mass. matinee and evening.  
 October 19—Malden, Mass. Auditorium, matinee.  
 October 19—Boston, Mass. Colonial Theater, evening.  
 October 20—Portland, Me. Jefferson Theater, matinee and evening.  
 October 21—Augusta, Me. Opera House, matinee.  
 October 21—Waterville, Me. City Opera House, evening.  
 October 22—Bangor, Me. Opera House, matinee and evening.  
 October 23—Brunswick, Me. Cumberland Theater, matinee.  
 October 23—Lewiston, Me. Empire Theater, evening.  
 October 24—Portsmouth, N. H. Portsmouth Theater, matinee.  
 October 24—Dover, N. H. Opera House, evening.  
 October 25—Newburyport, Mass. City Hall, matinee.  
 October 25—Haverhill, Mass. evening.  
 October 26—Malden, Mass. Auditorium, matinee.  
 October 26—Boston, Mass. Colonial Theater, evening.  
 October 27—Fall River, Mass. matinee and evening.  
 October 28—New Bedford, Mass. New Bedford Theater, matinee.  
 October 28—Brockton, Mass. City Theater, evening.  
 October 29—Providence, R. I. matinee and evening.  
 October 30—Springfield, Mass., matinee and evening.

- October 31—Derby, Conn. Sterling Theater, matinee.  
 October 31—Danbury, Conn. Taylor Opera House, evening.  
 November 1—New Haven, Conn. Woolsey Hall, matinee and evening.  
 November 2—Troy, N. Y. Rand Opera House, matinee and evening.  
 November 3—Saratoga Springs, N. Y. Broadway Theater, matinee.  
 November 3—Glens Falls, N. Y. Empire Theater, evening.  
 November 4—Oneonta, N. Y. Oneonta Theater, matinee.  
 November 4—Binghamton, N. Y. Stone Opera House, evening.  
 November 5—Waverly, N. Y. Loomis Opera House, matinee.  
 November 5—Elmira, N. Y. Lyceum Theater, evening.  
 November 6—Lock Haven, Pa. Lyric Theater, matinee.  
 November 6—Williamsport, Pa. Lycoming Theater, evening.  
 November 7—Wilkes-Barre, Pa. Grand Opera House, matinee and evening.  
 November 8—Scranton, Pa. Lyceum Theater, matinee and evening.  
 November 9—New York City. Hippodrome, evening.

### SCUSA IS WRITING ANOTHER LIGHT OPERA

Expects to Have It Ready for Production Next Spring, He Tells Interviewer.

(Special Dispatch to The Morning Telegraph.)

HARRISBURG, July 5.

John Philip Sousa, bandmaster and composer, is writing another opera, according to an announcement made in an interview last night. He said that he has virtually completed the first act and will have it finished and ready for production next Spring.

"The new opera is rapidly taking shape," he said. "It will be widely different from my opera of last year. This is to be an extravaganza, with a leaning toward the light and amusing, if I can work out my present idea. There will be two acts in the opera. I have nearly finished the first. The name has not been decided upon. It will represent the light, airy, free spirit of the American people."

"Another thing that may interest the public is that I have just sold the rights in the operas 'El Capitan' and 'The Bride Elect' to a German opera company for production in Germany, Austria and France. The deal was closed only last week."

Sousa, who is a crack shot, is attending the two-day registered shoot of the Harrisburg Sportsman Association at Second and Division streets.

### EDNA SHOWALTER IN VAUDEVILLE

So successful has Lee Kugel been with Madame ? and Marie McFarland, the two grand opera singers in vaudeville, that another songbird who really can sing has signed to appear under his management. She is Edna Blanche Showalter, formerly prima donna with The Girl of the Golden West, and for a time singing the lead in Sousa's The Glassblowers, later The American Maid. Miss Showalter is a brilliant soprano and has a good stage presence, and there seems to be no reason why she should not repeat the success of the other singers under Mr. Kugel's management.

Marie McFarland and Madame ?, the sisters, continue in their popularity. Last week they were at the New Brighton Theatre, next week they will be at the Union Square, and on July 28 they begin at Milwaukee a forty-eight weeks' tour over the big time.

### E. Hellyer Wins Shoot.

HARRISBURG, July 4.—E. Hellyer, Jr., Bradford, won the first day's event of the interstate shoot held here today with many prominent marksmen entered. Hellyer made a score of 147 out of a possible 150. Heil, Allentown; Mengle, Behm and Adams, Reading, were second with 144 each, and Worden, Harrisburg, third with 143. W. Herr, Guthrie, Okla., one of the professionals made 149, and George Maxwell, Hastings, Neb., made 144. John Philip Sousa who shot under the name of J. L. Philips, made 117. The shoot will be continued tomorrow.

### Sousa Drops Baton for Gun When Clay Pigeons Are Flying

Famous Band Conductor Here on Annual Tour of Trap-Shooting Contests.

Waving a three-ounce baton is work. Breaking trap-shooting records is play. So thinks John Philip Sousa, who was at the Hollenden Hotel last night.

The famous conductor is something of a national figure among the destroyers of clay pigeons. While he is not busy on an opera or leading his band he tours the country from one trap-shooting tournament to another.

Mr. Sousa will leave this morning for Cedar Point, where he will participate in the tournament of the American Indians, a national trap-shooting organization.

From Cedar Point he will continue his tour of the tournaments, seeking to destroy records. He will return to his home in New York August 1, in time to prepare for his annual concert tour.

Mr. Sousa spoke last night of his new opera, "The American Maid," which had its premiere in New York this season. The piece will be presented in Cleveland this fall. He is now at work on a new musical extravaganza, which is to be completed next year.

### SOUSA TO SHOOT HERE

John Phillip Sousa, the bandmaster, has promised J. Mowell Hawkins that he will participate in the shoot Friday at the West Forest Park Gun Club, when the Topperweins will be the attraction. Hawkins writes from Sunbury, a., July 7, as follows:

"The Topperweins met me here today and we will give an exhibition at Hazleton, Pa.

"The West Forest Park Country Club, where the exhibition will be held, has extended the privileges of the club to all visitors and I have a dozen letters from out-of-the-city shooters who will compete for the silver cup offered for high amateur average in the 100-target event to be shot, starting at 1 o'clock July 11."



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Harrisburg Patriot 7/4/13

## BANDMASTER SOUSA IN TODAY'S SHOOT

Arrived Here Yesterday With  
Other Crack Shots for Two  
Day Event

WILL BE 100 ENTRANTS

John Philip Sousa, the famous bandmaster and noted as a crack shot, has entered the two day registered shoot to be held today on the Second and Division street grounds under the management of the Harrisburg Sportsmen's Association along with a number of crack shots from all over the country.

Sousa's entry was received at noon yesterday with the announcement that he would use his \$1,000 gun at the shoot. He arrived in the city early yesterday afternoon and started practice on the Division street grounds. With Sousa's entry came one from J. G. S. Day, of Syracuse, N. Y., a millionaire who never misses an interstate contest, and A. S. Welles, "Dead Shot," of Boston, Mass., who holds the world's record for breaking 138 targets at 20 yards.

There will be about 100 entrants in the first day's events of the big two day shoot. Today the program is made up of ten events of fifteen targets each in which many valuable prizes will be awarded. The same sort of event will take place tomorrow, in addition to the Harrisburg handicap, open to amateurs only, in which 100 targets will be allowed per entrant. Shooting starts at 9 o'clock each day. Some of the out of town entrants are:

I. Engler, Catasauqua; A. S. Heil, Allentown; E. H. Adams, Reading; W. H. Herr, Guthrie, Okla.; L. W. Cumberland, Columbus, Ohio; A. Summers, Delta; Leaf Apgar, Plainfield, N. J.; J. M. Hawkins, Baltimore, Md.; C. A. Johnson, Lock Haven; E. H. Wilson, Marysville; C. H. Newcomb, Philadelphia; M. G. Wise, Marysville; C. D. Henline, Bradford; Lloyd R. Lewis, Wilmington, Del.; L. S. German, Aberdeen, Md.; W. A. Joslyn and W. M. Hammond, Wilmington, Del., and George Maxwell, Hastings, Neb.

The Harrisburgers will include Lockwood B. Worden, J. G. Martin, Harry B. Shoop, Curtis W. Fisher, George Wellington Hepler, Fred Dinger, George and Samuel Hoffman and Karl Steward.

Sandusky Register 7/8/13

## 'MARCH KING' AT POINT

Sousa Will Frolic With Indians at Resort

John Philip Sousa, bandmaster, known the world over as "The March King," and composer of "The Stars and Stripes Forever" and a score of other equally well known and popular band pieces, is at the Breakers, Cedar Point, where he registered Monday forenoon. He expects to remain throughout the Indian shoot, in which, however, he will not compete as a contestant, although he will no doubt try his hand on the range more than once before the tournament is concluded.

Mr. Sousa is an enthusiastic gunner and crack-shot. He always makes it a point to meet with the Indians if possible to do so, inasmuch as nearly if not quite every member of the association is his personal friend.

About 75 Indians took part in the practice shoots held Monday afternoon commencing at 1 o'clock on the Cedar Point range. Good scores were made, although the wind at times, was a trifle high.

The shooting for prizes begins this morning. There will be several events of twenty-five targets each, and ten events of fifteen targets each.

Solid gold Indian head cuff buttons will be the prizes awarded in a number of instances.

Cleveland Press 7/9/13

## Hogen and Sousa Shoot; It's Not Duel

School Director Hogen, thinks Bandmaster John Philip Sousa struck a false note when he selected a shotgun costing only \$200 to compete with Hogen in clay pigeon shooting at Cedar Point Tuesday.

Hogen and Sousa are attending the Indian shooting association's annual tournament. The bandmaster used two guns costing \$1000 each in contests with other members.

Hogen is some clay pigeon slaughterer himself, and he gave Sousa a lively fight. The contest was so close both agreed to forget the count.

N.Y. Star 7/12/13

## SOUSA WRITING SCORE.

John Philip Sousa announces that he is at work on a new opera. He says it will be ready in the Spring. Mr. Sousa says that he has sold the rights of "El Capitan" and "The Bride Elect" to an opera company in Germany, which will produce them in that country and also in France and Austria.

Harrisburg Star Independent 7/3/13

## JOHN PHILIP SOUSA HERE FOR BIG HOLIDAY SHOOT

Harrisburg Sportsmen's Association  
Will Stage Event On Division Street  
Grounds.

John Philip Sousa, the world's most famous bandmaster, of New York; James G. S. Dey, the millionaire dry-goods merchant of Syracuse, N. Y.; George Maxwell, the champion one-arm shot, of Hastings, Neb., and Henry S. Welles, world's champion target shot from the 20-yard line, are among the prominent men who will participate in the two-day registered target tournament to be held on the Division street grounds under the auspices of the Harrisburg Sportsmen's Association tomorrow and Saturday.

It is confidently believed that this will be the biggest shoot the local club has ever held, as there will be gunners in attendance from all sections of the country. While in Harrisburg Mr. Sousa will be at the Senate.

Mr. Welles, who is a representative of the American Powder Mills, of Boston, has the record of breaking 138 targets in succession from the 20-yard line, the 16-yard point being normal. He went over the Division street ground this morning and said he considered it an ideal shooting ground.

There has been some objection to the trees in the background, although the champion said he could not figure that it was much of a handicap. "But you don't want easy shooting all the time," he said, "and I think it will be fine." There will be one event of ten entries on each day of the tournament, in which the "money back" system will prevail. Amateurs will be allowed to participate by paying a fee of \$2. The prizes include ten gold watch fobs and five silver watch fobs. No practicing will be allowed before the regular shoot, which opens at 9 o'clock. The white flyer birds will be used.

Cedar Pt. News 7/8/13

## JOHN PHILLIP SOUSA HERE

John Philip Sousa, bandmaster, known the world over as "The March King," and composer of "The Stars and Stripes Forever" and a score of other equally well known band pieces, is at The Breakers. He arrived Monday morning and expects to remain throughout the Indian Shoot, in which he will not compete as a contestant for prizes, although he will no doubt, test his skill as a marksman more than once before the tournament is concluded.

Mr. Sousa is an enthusiastic gunner and a crack-shot. He always makes it a point to meet with the Indians if possible to do so, inasmuch as nearly if not quite every member of the association is his personal friend.

Cleveland Plain Dealer 7/9/13

## SOUSA FAILS TO LEAD

Bandman's Better Conductor Than  
Sharpshooter, Scores Show.

SPECIAL TO THE PLAIN DEALER.

SANDUSKY, O., July 8.—Twenty-five teams of five men each lined up for the first competition of the fourteenth annual Indian tournament of the Cedar Point range at Cedar Point today. Weather conditions were favorable and scores generally were excellent.

George W. Maxwell of Hastings, Neb.; W. R. Chamberlain of Columbus, Rollo Peikes of Dayton, C. F. Moore of Brownsville, Pa., and O. R. Dickey of Boston are the leaders among the professionals tonight, with George E. Painter of Pittsburg, James W. Bell of St. Louis, R. B. Guy of Springfield, O., C. D. Coburn of Indianapolis and J. W. Knox of Zanesville high in the amateur division.

John Philip Sousa, bandmaster, failed to land among the leaders, securing but 121 targets out of the total of 130 at which each contestant shot.



6/28/13

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## SOUSA SETS RECORDS IN DAYTON HANDICAP "SHOOT"

**Bandmaster Forced to "Hike" to Traps After Auto Accident—  
New School Planned**

DAYTON, O., June 20.—John Philip Sousa, the march king, composer and bandmaster, is spending this week here, taking an active part in the fourteenth annual tournament of the Grand American Handicap, which is being held this week at the National Cash Register Gun Club grounds. Mr. Sousa is making records with his gun with as much ease and grace as if he were leading his famous band. He is proving personally very popular with the 500 and more crack shots of the country who are taking part in the event as well as with the many visitors whom he encounters.

At the banquet Thursday night tendered the visitors by the Cash Register Company at the big factory, Mr. Sousa presented the president of that concern, John H. Patterson, with an embossed portfolio as a token of appreciation from the visitors. His presentation speech was graceful and clever and one of the very happy features of the banquet. Mr. Sousa is delighted with his visit here and, like all other visitors, was amazed at what Dayton has already accomplished following the disastrous flood of March 25.

A bit of excitement was added to the bandmaster's visit here, when on Tuesday morning he and a party of friends had a narrow escape from a serious accident while out motoring. While climbing a steep hill on the Lebanon pike the clutch broke and the car began backing rapidly down the hill, which had an embankment of some twenty feet on each side. The chauffeur, seeing the danger, steered the disabled car into a tree on the side of the road, thus stopping its progress. Sousa and his party, including Walter Huff, of Macon, Ga.; Edward Baker, of Wilmington, Del.; Vincent Oliver, of Philadelphia, and Bert Donnelly, of Chicago, were uninjured, and, not wanting to be late at the shoot, they walked the two miles to the shooting grounds.

Charles Arthur Ridgeway, the pianist and teacher, has leased the magnificent old home of the E. M. Threshers in Monument avenue, and, in company with a number of prominent musicians here will open a conservatory of music which promises to fill a decided want in this city. This old home has long been a center of social and musical activity and many very handsome and artistic affairs have been given there. It is well adapted for a studio building and its extensive grounds lend an added charm. Among those to be associated with Mr. Ridgeway in this enterprise are Charles Kalman Holstein and Albert E. Fischman, violinists; Marie Hammer, piano; Mary



Mr. Sousa, Watching Handicap "Shoot" with Mayor Edward Phillips, of Dayton, and William Bippus, President of Gun Club

Royal and Ellis Legler, voice, and various others.

Music is rapidly coming into its own

place Tuesday evening in the marriage of Florence Geraldine Miller, pianist and reader, who for some years has been asso-



Bandmaster Sousa (Center), with Gun and Sun Glasses, Waiting His Turn at Traps in Dayton Tournament

again in Dayton, and teachers and pupils have settled down to normal conditions, while the number of recitals this month proves that the havoc of the flood is largely overcome.

A wedding of musical interest here took

place Tuesday evening in the marriage of Florence Geraldine Miller, pianist and reader, who for some years has been asso-

ciated with her mother in the Alice Becker Miller School of Music and Dramatic Art, to J. Russell Underwood, a young business man of this city.

Arthur Leroy Tebbs, who has charge of the music in the Peabody High School at Pittsburg, will continue in that city another year, having received leave of absence from his school work in this city.

A. F. Thiele has returned home from New York and other Eastern cities and is planning a very big season of concerts for next year.

"SCHERZO."

*W. J. Player 7/11/13*

John Philip Sousa is writing a new opera and promises to have the score ready by Labor Day. His band will be the attraction at Willow Grove park, this city, at that time, and he will play the music of the new opera at that place for the first time. He has just closed a deal by which he has leased "El Capitan" and "The Bride Elect" to a German syndicate, and they will produce those operas in Germany, Austria and France.

*Phila Public Ledger 7/13/13*

JOHN PHILIP SOUSA is writing a new opera and promises to have the score ready by Labor Day. His band will be the attraction at Willow Grove at that time, and he will play the music of the new opera there for the first time. He has just closed a deal by which he has leased "El Capitan" and "The Bride Elect" to a German syndicate, and they will produce those operas in Germany, Austria and France.

*Jersey City Journal 7/17/13*

John Philip Sousa is writing a new opera and promises to have the score ready by Labor Day. He has just closed a deal by which he has leased "El Capitan" and "The Bride Elect" to a German syndicate, and they will produce those operas in Germany, Austria and France.



98 Cleveland O. Leader - 7/13/13

Harrisburg Patriot 7/5/13

# Chief March King' Sousa Greeted Cordially by Trap Shooting Injuns

Famous Bandmaster at Cedar Point for Tournament Likes Guns Better Than He Does His Baton, for Its Pleasure.

Special Correspondence of the Sunday Leader.

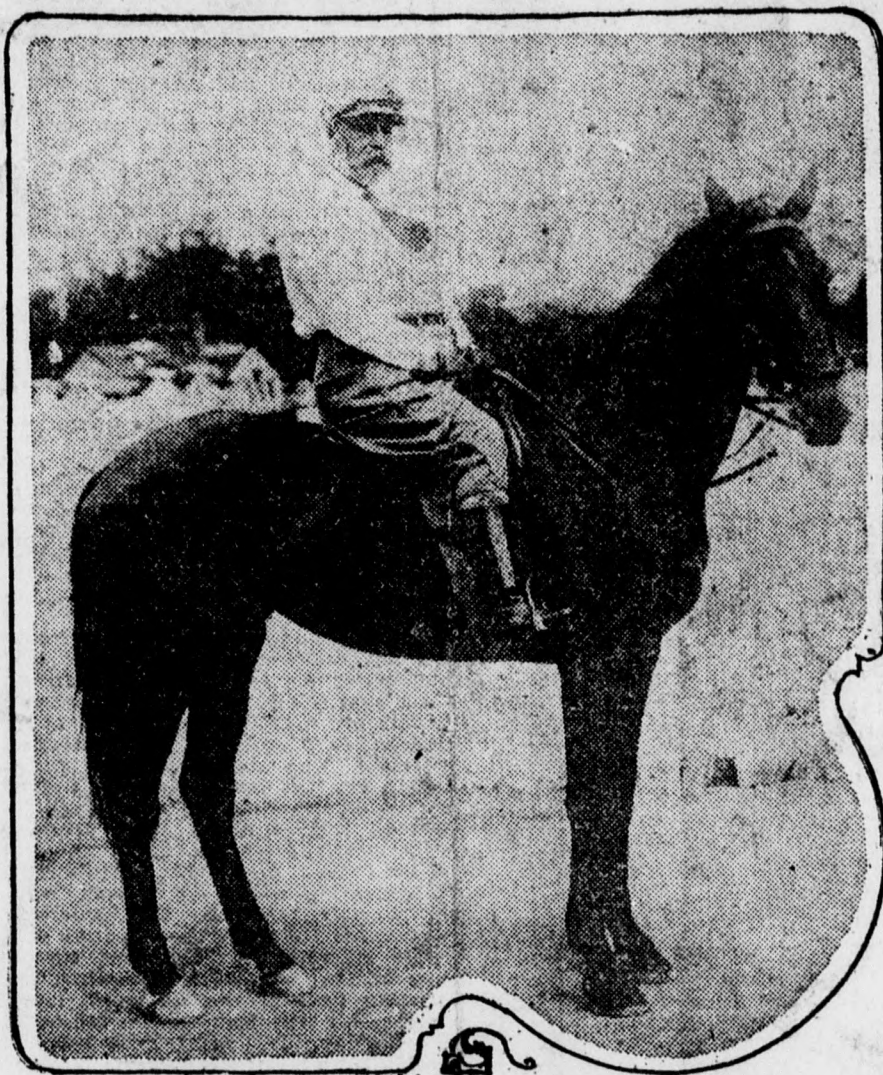
JOHN PHILIP SOUSA, the famous bandmaster, was a "heap big Injun" at Cedar Point last week, where he participated in the annual trap shooting tournament of the "Indian" Shooting Association, of which organization he has been an honored member for several years. He is a personal friend of almost every "Indian," by whom he is always greeted as "Chief March King."

"Trap shooting is such clean sport," he says. "Every man is the equal of every other man, be he king or peasant, for he must depend entirely upon his own skill—he has no chance to get aid from another. There is where it distances golf and tennis and so many other sports."

A hard worker, when at work, the world-famous conductor is just as much in earnest in his sport. Swinging a baton is work, but breaking trap shooting records is play. As the months and months spent in directing a band of a hundred pieces draw to a close, the great leader prepares for a tour of the country from one trap shooting tournament to another, or for a horseback ride of a thousand miles or more.

His love for horses is a well known fact among his friends. While on his famous tour of the world some few years ago, a stranger stepped up to the "march king" in Sydney, Australia, and asked him if he could recall where they had last met. The stranger remembered having passed him near York, Pa., carefully leading his horse which had gone lame on a thousand-mile trip from New York into Virginia and return.

This great composer is inclined to be very tolerant of "rag" and its resulting dances. "Do you know," he said, "that there is many a man and woman over forty years of age who



JOHN PHILIP SOUSA AND HIS FAVORITE HORSE

would never take the exercise which is necessary for their physical well-being if they did not dance? All do not possess the grace necessary for the waltz or two-step, but anyone—I care not who—could do the turkey trot, or the bunny hug, or the tango—it requires absolutely no grace or mental exertion."

Before many months Sousa will have completed a new musical extravaganza on which he is now work-

ing. "The American Maid," his last opera, which had its premier in New York the first of the year, is meeting with great success in this section of the country.

August 1 is to be the end of this great musician's play time, but he will return to his work with a hearty good will, since life, for him is just work and play, work and play, with the "happy hunting ground" his goal—the end of every good Indian.

## SOUSA'S BAND HERE AUGUST 15

Grand Old Music Master Is Writing Light and Airy Opera

### HERE AT SHOOTING MATCH

Sousa's Band will be heard in Harrisburg this year, according to the announcement made by John Philip Sousa last night. "I open my season on August 5, he said, and I believe that my manager has made arrangements for a concert here about August 15, at Paxtang Park.

Sousa is attending the two-day registered shoot of the Harrisburg Sportsman's Association. He expressed satisfaction with the shooting tournament yesterday and will remain for today's events.

He further announced that he is at work on a new opera. "The new opera is rapidly taking shape," he said. "It will be widely different from my opera last year. This is to be an extravaganza, with a leaning towards the light and amusing, if I can work out my present idea. There will be two acts in the opera. I have nearly finished the first. The name has not been decided upon. It will represent the light, airy and free spirit of the American people."

"Another thing that may interest the public is that I have just sold the rights for the production of the operas, "El Capitan" and, "The Bride Elect," to a German opera company for production in Germany, Austria and France. The deal was closed only last week."

He became reminiscent when talking last night.

"I have been interviewed probably as much and in many countries as any man in the world," he remarked. "The greatest compliment I ever received, I think, came from a newspaper man in Wellington, Australia. I spent a week there with my band. This reporter, who was a magazine writer, met me when I arrived and attended all the concerts. We became quite well acquainted during the week, and when leaving, he remarked.

"You are the sanest man I have ever met." I have treasured that remark ever since."

Detroit Journal 7/16/13

## John Philip Sousa In the Eastern Handicap Shoot

WILMINGTON, Del., July 16.—Making a perfect score in the 150 targets on Tuesday's program of the eighth annual eastern handicap shoot, William H. Heer, of Guthrie, Okla., led the field of nearly 300 contestants at the close of the day's events. He broke 99 in a possible 100 Monday and has an unfinished run of 227 straight breaks to his credit.

The national amateur championship target shoot, Bart Lewis, of Auburn, Ill., was high gun among the amateurs and tied with Charles G. Spencer, a professional from St. Louis, for second place, with 143 breaks. George L. Lyon, of Durham, N. C., national amateur double target cham-

pion, took second place among the amateurs with 146 breaks.

Fred Gilbert, of Spirit Lake, Iowa; Lester German, of Aberdeen, Md.; George W. Maxwell, of Hastings, Neb., and H. H. Stevens, of Roselle Park, N. J., were tied for third place among the professionals with 147 each.

Edward H. Adams, Reading, Pa., and C. A. Jenkins, Woodbine, Md., tied with Harry E. Buckwalter, of Philadelphia, for third honors in the amateur ranks, with 145.

Mrs. Topperwein, of an Antonio, Tex., finished with 145 targets broken out of her quota. She has a run of 113 straight. John Philip Sousa, the bandmaster, finished with 123 breaks recorded.



Sandusky Star-Journal 7/7/13

## SOUSA, AT POINT WITH INDIANS, HAPPY WITH FINGER ON TRIGGER

If there is anything John Philip Sousa, the famous bandmaster, would rather do than swing his baton, it is to get on his shooting togs and get a bead on the clay pigeons in some big trap shooting tournament like the Indians meeting to be held at Cedar Point this week. The world-famous conductor arrived in Sandusky from Cleveland and went to Cedar Point Monday morning for the annual tournament and pow-wow of the Indians. To the Indians he is known as Chief March King. His arrival constituted the chief event of the first day of the pow-wow and he was the center of all attraction at the Breakers.

Waving a three-ounce baton is work. Breaking trap-shooting records is play. So the march king thinks. He is a national figure among the clay pigeon shooters and when he is not busy writing or directing the playing of one of his marches, he tours the country from one trap-shooting tournament to another. He expects to return to his home in New York, August 1, in time to prepare for his annual concert tour. Like all other trap-shooters, he is fond of hunting.

The band master and composer is now at work on a new musical extravaganza which is to be completed next year. His last opera, "The American Maid," had its premier in New York during the past season.

Monday was practice day among the half-hundred or more crack shooters already gathered at the Point for the tournament. There were six events scheduled at 15 targets each and three events at 20 targets each. The Squire Money Back system did not apply to the events Monday.

Tuesday morning the tourney starts in earnest at 9 o'clock. The special program Tuesday includes two events of 25 targets each and the regular program of ten events of 15 targets. The amateur making the high score and the one making the long run each day will receive a silver cup. In addition to the 1 per cent target in the regu-



lar program and the \$1 extra entrance, the Indians will add \$150 to the Squire Money Back Purse each day. Shooting for the Mallory cup starts Tuesday, also.

Washington Herald 7/25/13

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## JOHN PHILIP SOUSA CAPTURES HANDICAP

Noted March King Easily Scores Highest Card in Trap Shooting Meet at Ocean City, Md.

GETS 94 BIRDS OUT OF 100

John Philip Sousa handily won out in the Berlin (Md.) handicap yesterday, getting ninety-four birds out of a possible 100. This trap shooting event was held at Ocean City, Md., and many crack shots were entered.

Bandmaster Sousa, with an eighteen-yard handicap, pulled the trigger consistently, and, in spite of a screaming bay wind, perforated the earthen discs every time they showed their nose above the dug-out. Six "birds," however, were not "dead" in the opinion of the referee, so his march kinglets had to be satisfied with a record of 94.

Though Mr. Sousa has received many medals and decorations in recognition of his musicianly art, he has won quite as many trophies by reason of his skillful gunnery at the traps.

Sousa.....	94	Pratt.....	88
Worthington.....	91	Floyd.....	83
Newcomb.....	87	N. Peters.....	72
Joslyn.....	89	Reis.....	85
Storr.....	91	Burnell.....	75
Oliver.....	91	Taylor.....	74
Slear.....	93	A. Peters.....	69
Hammond.....	89	Tingle.....	91
Holland.....	92	Reis.....	88
Martin.....	88	H. C. Ludlam.....	79
Morgan.....	91		

### BY JOHN PHILIP SOUSA.

I believe that grand opera will become classified before long, some opera houses giving German, some Italian and some French opera exclusively, and it seems likely that opera houses will be further classified, according to the standard of their performances. This is the logical development. It has become apparent that the French and Italian opera, which require more mercurial acting than the higher form of composition, generally conceded to be the German opera, will in time be given entirely separate from the German. Each composer, librettist and singer will have an opportunity to study for his special field. One can quickly determine whether he is best fitted to be a disciple or interpreter of Wagner or Massenet or Puccini.

Expressing it in terms most easily understood by Americans, it would be foolish for a professional second baseman to start by going behind the bat. A man with the nervous energy required for a French role would waste time going into Wagnerian opera. The vast majority of these operas depend upon the characterization that is part of the mystical, whereas the French and Italian are ex-

pressed in characters of the day. Reducing the situation again to common terms, we are going to have a national league and an American league in our future opera. In the smaller cities the singers will be trained to appear later in the larger cities in the same class of performance, just as the ballplayer goes from the minor league to the major league.

As soon as there are standards established in New York this city will become the mecca for composers, librettists and actors, who will first come here as students, seeking to find the place in the category of opera to which they naturally belong. Then we will hear many great singers now kept in the background because we have only one operatic establishment by which they may be brought before the public as they move here.

Dramatic Mirror 7/6/13

At this time managers are keener than ever for headline attractions. Da.

William Morris offered Madame Pavlova \$5,000 a week but a few days after her debut at the Metropolitan Opera House. To realize what this means I will observe that, while one or two grand opera stars, like Caruso, are paid as high as \$2,000 a night, they sing never more than three times a week, and their season of activity is very short—twenty weeks is a good average—so that the outlook is for the vaudevillian to become the highest paid of any in the artistic world.

Percy G. Williams once offered Eduard De Reszke \$3,500 a week. The offer required of the big basso to sing one aria once a day, with a single encore. The same intrepid manager offered John Philip Sousa \$5,000 a week for his band to appear for twenty minutes only at each performance.

There are those who predict that the vaudeville of the near future will be divided into two classes. The one will show theaters of prodigious size, presenting vaudeville quite as good as that now seen in the theaters of the Keith class, but the scale of prices will range from five to twenty-five cents, while such magnates as Keith, Proctor and Hammerstein will undoubtedly raise their admission scale to that which is adopted by the best legitimate theaters and present programmes of uncommon strength which, when compared with those given by them, will seem extraordinary indeed.



## SOUSA AND HIS BAND ITINERARY.

John Philip Sousa and his Band inaugurated their 1913-14 season at Allentown, Pa., last Sunday, where matinee and evening performances were given to sold-out houses. Monday of this week found "The March King" and his superb instrumental organization at Ocean Grove, N. J., the huge auditorium being filled at both afternoon and evening concerts.

The soloists appearing this season with Sousa and his Band are: Herbert L. Clarke, cornetist; Virginia Root, soprano; Margel Gluck, violinist, who is making her initial tour with Sousa.

Sunday evening, November 9, at the Hippodrome, is the date announced for Sousa's eagerly anticipated New York concert.

The Sousa Band itinerary is herewith appended:

### AUGUST, 1913.

Sunday, 10—Allentown, Pa., matinee and evening, Central Park.  
Monday, 11—Ocean Grove, N. J., matinee and evening, Auditorium.  
Tuesday, 12—Dover, N. J., matinee, Baker Theater.  
Tuesday, 12—Delaware Water Gap, Pa., evening, Castle Inn Music Hall.  
Wednesday, 13—Pottsville, Pa., matinee and evening, Academy of Music.  
Thursday, 14—Shamokin, Pa., matinee and evening, G. A. R. Opera House.  
Friday, 15—Harrisburg, Pa., matinee and evening, Paxtang Park.  
Saturday, 16—Harrisburg, Pa., matinee and evening, Paxtang Park.  
Sunday, 17—Willow Grove, Pa., matinee and evening, Willow Grove Park.  
(Daily for twenty-two days.)

### SEPTEMBER, 1913.

Monday, 8—Pittsburgh, Pa., matinee and evening, Exposition.  
(Daily for twelve days, Sunday excepted.)  
Sunday, 21—Columbus, Ohio, matinee and evening, Southern Theater.  
Monday, 22—Delaware, Ohio, matinee, City Opera House.  
Monday, 22—Marion, Ohio, evening, Chautauqua Pavilion.  
Tuesday, 23—Findlay, Ohio, matinee, Majestic Theater.  
Tuesday, 23—Lima, Ohio, evening, Fauror Opera House.  
Wednesday, 24—Indianapolis, Ind., matinee and evening, Murat Theater.  
Thursday, 25—Huntington, Ind., matinee, New Huntington Theater.  
Thursday, 25—Fort Wayne, Ind., evening, Majestic Theater.  
Friday, 26—Goshen, Ind., matinee, Jefferson Theater.  
Friday, 26—Elkhart, Ind., evening, New Bucklen Theater.  
Saturday, 27—Kalamazoo, Mich., matinee and evening, Fuler Theater.  
Sunday, 28—Detroit, Mich., matinee and evening, Detroit Opera House.  
Monday, 29—Port Huron, Mich., matinee, Majestic Theater.  
Monday, 29—Mt. Clemens, Mich., evening, Bijou Theater.  
Tuesday, 30—Pontiac, Mich., matinee, Howland Theater.  
Tuesday, 30—Flint, Mich., evening, Stone Theater.

### OCTOBER, 1913.

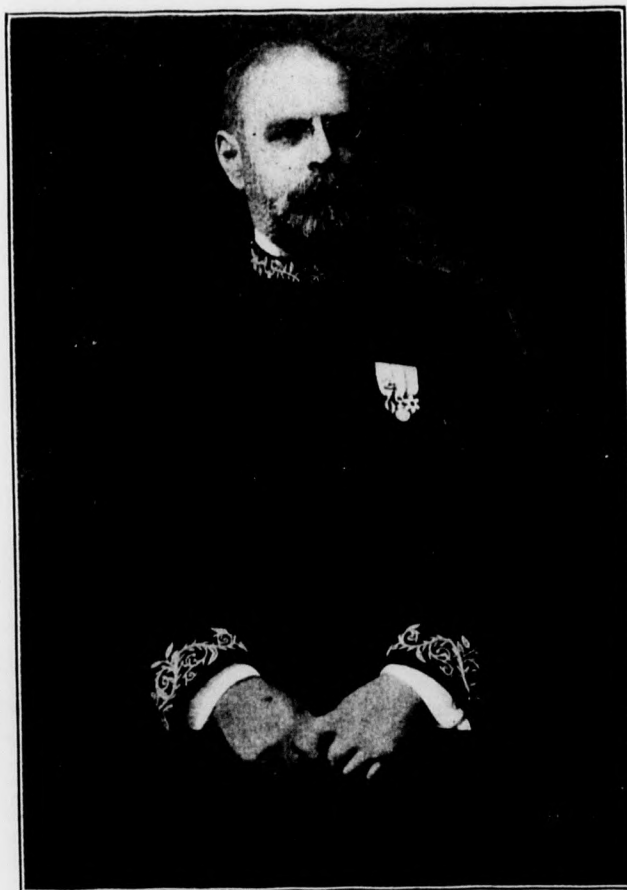
Wednesday, 1—Bay City, Mich., matinee, Washington Theater.  
Wednesday, 1—Saginaw, Mich., evening, Academy of Music.  
Thursday, 2—Owosso, Mich., matinee, Owosso Opera House.  
Thursday, 2—Lansing, Mich., evening, Gladmer Theater.  
Friday, 3—Adrian, Mich., matinee, Croswell Opera House.  
Friday, 3—Ann Arbor, Mich., evening, Whitney Theater.  
Saturday, 4—Toledo, Ohio, matinee and evening, Valentine Theater.  
Sunday, 5—Cleveland, Ohio, matinee and evening, Hippodrome.  
Monday, 6—Akron, Ohio, matinee and evening, Grand Opera House.  
Tuesday, 7—Sharon, Pa., matinee, Morgan Grand.  
Tuesday, 7—Youngstown, Ohio, evening, Grand Opera House.  
Wednesday, 8—Corry, Pa., matinee, Library Theater.  
Wednesday, 8—Jamestown, N. Y., evening, Samuels' Opera House.  
Thursday, 9—Buffalo, N. Y., matinee and evening, Elmwood Music Hall.  
Friday, 10—Lockport, N. Y., matinee, Temple Theater.  
Friday, 10—Niagara Falls, N. Y., evening, International Theater.  
Saturday, 11—Rochester, N. Y., matinee and evening, Shubert Theater.  
Sunday, 12—Syracuse, N. Y., matinee and evening, Wieting Opera House.  
Monday, 13—Oneida, N. Y., matinee, Madison Theater.  
Monday, 13—Utica, N. Y., evening, Majestic Theater.  
Tuesday, 14—Amsterdam, N. Y., matinee, Opera House.  
Tuesday, 14—Schenectady, N. Y., evening, Van Curler Opera House.  
Wednesday, 15—Albany, N. Y., matinee and evening, Harmanus Bleeker Hall.  
Thursday, 16—Hudson, N. Y., matinee, The Playhouse.  
Thursday, 16—Poughkeepsie, N. Y., evening, Collingwood Opera House.  
Friday, 17—Great Barrington, Mass., matinee, Mohaiwe Theater.  
Friday, 17—Pittsfield, Mass., evening, Colonial Theater.  
Saturday, 18—Worcester, Mass., matinee and evening, Mechanics Hall.

Sunday, 19—Malden, Mass., matinee, Auditorium.  
Sunday, 19—Boston, Mass., evening, Colonial Theater.  
Monday, 20—Portland, Me., matinee and evening, Jefferson Theater.  
Tuesday, 21—Augusta, Me., matinee, Opera House.  
Tuesday, 21—Waterville, Me., evening, City Opera House.  
Wednesday, 23—Bangor, Me., matinee and evening, Opera House.  
Thursday, 23—Brunswick, Me., matinee, Cumberland Theater.  
Thursday, 23—Lewiston, Me., evening, Empire Theater.  
Friday, 24—Portsmouth, N. H., matinee, Music Hall.  
Friday, 24—Dover, N. H., evening, Opera House.  
Saturday, 25—Manchester, N. H., matinee and evening, Franklin Street Church.  
Sunday, 26—Malden, Mass., matinee, Auditorium.  
Sunday, 26—Boston, Mass., evening, Colonial Theater.  
Monday, 27—Fall River, Mass., matinee and evening, Savoy Theater.

Tuesday, 28—Milford, Mass., evening, Opera House.  
Wednesday, 29—Providence, R. I., matinee and evening, Infantry Hall.  
Thursday, 30—Springfield, Mass., matinee and evening, Court Square Theater.  
Friday, 31—Derby, Conn., matinee, Sterling Theater.  
Friday, 31—South Norwalk, Conn., evening, Armory, or Music Hall.

### NOVEMBER, 1913.

Saturday, 1—New Haven, Conn., matinee and evening, Woolsey Hall.  
Sunday, 2—Troy, N. Y., matinee and evening, Rand Opera House.  
Monday, 3—Saratoga Springs, N. Y., matinee, Broadway Theater.  
Monday, 3—Glens Falls, N. Y., evening, Empire Theater.  
Tuesday, 4—Oneonta, N. Y., matinee, Oneonta Theater.  
Tuesday, 4—Binghamton, N. Y., evening, Stone Opera House.



JOHN PHILIP SOUSA.

Wednesday, 5—Waverly, N. Y., matinee, Loomis Opera House.  
Wednesday, 5—Elmira, N. Y., evening, Lyceum Theater.  
Thursday, 6—Lock Haven, Pa., matinee, Martin Theater.  
Thursday, 6—Williamsport, Pa., evening, Lycoming Theater.  
Friday, 7—Wilkes-Barre, Pa., matinee and evening, Grand Opera House.  
Saturday, 8—Scranton, Pa., matinee and evening, Lyceum Theater.  
Sunday, 9—New York City, N. Y., evening, Hippodrome.

Billy Goat Hill, Aug. 30.

MANAGER JOHN GRAHAM is in New York in the interests of Sousa and his band. He has booked a tour of New England, opening at Woolsey Hall, Yale University, in October. E. H. SOTHERN AND JULIA MARLOWE have

## Popular Night Program

The customary popular night will be given at Coronado Tent City tonight. The program includes practically a duplicate of ragtime music, although there will be other music of light selections, opening with the new medley overture "Tip Top," which introduces some of the latest songs from the Eastern music centers. An interesting number will be Kling's "Shepherd's Life in the Alps," a fantasia pastorale. The soloists will be Miss Blanche Lyons and Charles P. Lowe, the xylophonist, who has won the audiences at Tent City by storm. In the afternoon the usual "women's" concert will take place and a program especially well adapted for the women has been prepared, with solos by John Hughes and James G. Seebold.

Sunday the usual double program will be given, with a program of popular selections in the afternoon, and the usual well adapted program for a Sunday evening concert. Particularly interesting will be Godfrey's national Scottish fantasia, "Scotland's Pride," in which he introduces some of the best loved by Scotchmen.

## Flags of All Nations Arrive

The beautiful collection of flags of all nations, loaned by Frank A. Miller, master of the Inn at Riverside, has arrived and the flags are being selected for the decorations for the Sousa night, Monday. The Tent City force of electricians is at work planning for the electric light effects. Tent City's annual music festival, the Sousa night, is going to be bigger and better than ever. A record crowd is expected and ample arrangements are being made by the transportation

companies to see that everybody is taken care of and carried to Tent City in comfort for this fourteenth annual Sousa night. Besides the marches of the march king, an interesting number is the new suite which is to be played for the first time at Coronado Tent City, "The Last Days of Pompeii." The suite in itself is one of the best efforts of John Philip Sousa and describes musically the scenes from Bulwer Lytton's work.

## ONE REASON FOR SOUSA'S POPULARITY

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 his famous band presents his music to his audiences in a peculiarly Sousa style. 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 Central Park on Sunday, August 10, are Miss Virginia Root, soprano, Miss Margel Gluck, violinist, and Herbert L. Clark, cornetist, each of whom have won world-wide reputations.



Philippine 8/17/13

Stroudsburg Times 8/12/13  
Hannibury Telegraph 8/12/13  
101

## John Philip Sousa



Famous bandmaster and a author of popular marches who will open his engagement at Willow Grove this afternoon.

certs to be given to-day. There will be a new suite, "The American Maid," and a new march, "From Maine to Oregon," both of which will be interpreted at the afternoon concerts. At the night concert, another suite, "At the King's Court," will be given, and the new march also has a place on the night program.

Miss Root, soprano soloist, will sing a new Sousa composition, "The Chrystal Lute." Herbert L. Clarke, cornetist, has selected two favorites with Willow Grove audiences for the first-day concerts—the "Caprice Brilliant," and the "Southern Cross," both of which are of his own composition. Miss Gluck, violinist, has selected a Smetana production, and one by Vieuxtemps—"Hus der Helmat" and an introduction and rondo from a concerto. Other late writings of the "March King" will feature the concerts which will follow.

Newark Star 8/9/13

## SOUSA'S BAND TO PLAY AT OCEAN GROVE ON MONDAY

OCEAN GROVE, N. J., Aug. 8.—Fali Eesen Morgan, musical director of this community, has engaged Sousa and his band, which will play at the Auditorium Monday night. Sousa's band will be the second of the present leading musicians of the country to play before Ocean Grove audiences. Inne's band which played here several weeks ago, was well received. The United States Marine Band will make its appearance here later.

With Pryor's band playing here daily and the concerts given by Inne's, Sousa's and the Marine musicians, Ocean Grove and Asbury Park visitors have been rather fortunate in being able to hear the four leading band masters of the country.

## WILLOW GROVE TO HEAR SOUSA AGAIN

Famous "March King" to Open Season There To-day with New Repertoire.

John Philip Sousa, the "March King," composer, conductor, traveller and the idol of Willow Grove Park audiences, will institute an engagement at that resort to-day with his famous band of fifty musicians—an engagement which will cover a period of twenty-two days, or until the closing date of the season on Sunday, September 7. The March King will direct the interpretation of eighty-eight concerts.

Sousa has been playing at the Delaware Water Gap. His first concert at Willow Grove will be presented at 2.30 this afternoon. With his famous band of musicians this year there will be the usual list of eminent and capable soloists. They are: Miss Virginia Root, soprano singer of wide repute, who has been with the Sousa Band for several years, and who is a favorite with Willow Grove Park audiences; Miss Margel Gluck, a violinist of rare musical ability and personality, and Herbert L. Clarke, the cornetist, whose work as a soloist and a composer are almost as well known as those of the "March King" himself.

Patrons of the resort and music lovers who are anxious to hear the later compositions of Mr. Sousa will have their wishes gratified, for Sousa, always a prolific writer of music, has not been idle since he played last at Willow Grove. The presentation of new music will be instituted with the first con-

Don't forget that the famous Sousa band will play at Castle Inn Music Hall, this evening. This is the occasion of the annual concert at the Gap and resort visitors for miles around will be among those who will take in the treat. A large number of Stroudsburgers will hear the music as well as East Stroudsburgers.

The soloists with the band are Miss Virginia Root, soprano, Miss Margel Gluck, violiniste, and Herbert L. Clarke, cornetist.

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 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.

Cars leave Stroudsburg regularly on the half hour for the Gap.

## SOUSA A GOOD MIXER; AT PAXTANG FRIDAY

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 criticised 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 of it? Tell me:

"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 Park on Friday and Saturday by Sousa and his Band.—Advertisement.

Sebold's Globe 7/8/13

## Sousa and Sunshine.

A grey, 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 audiences want, 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 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. Sousa and his band will be here on Sunday, Aug. 10, at Central Park. It

## Sousa and Melody.

The programs presented by John Philip Sousa have always contained works by the great masters and the modern classic composers, and have thus been instructive as well as entertaining, for they have been performed by musicians of rare ability and experience and in the most perfect manner. But a versatile Australian critic, in speaking of Sousa's own music, says: "All these pieces have certain common features. They are, of course, markedly rhythmical; the melodies are bright and natural, and there is no attempt at polyphonic treatment. Their appeal is to the two ultimate foundations of music—definite rhythm and flowing melody, and hence they at once find appreciation amongst the vast majority of people who have not had the time or inclination to study music, but who, nevertheless, have their share in the common heritage of the race, the love of melody and rhythm. And probably many of the disciples of what may be called the higher cult are heartily ashamed of themselves because they cannot help enjoying a Sousa march."

Sousa and his band will be here at the Academy on Wednesday, matinee and evening, and the soloists, Miss Virginia Root, soprano, Miss Margel Gluck, violiniste, and Herbert L. Clarke, cornetist, are the same who have been received with great favor everywhere.

## GOES WITH SOUSA ON FALL TOUR

C. J. Russell will leave for New York City tomorrow morning to resume his position as cornetist with Sousa's Band. After three days' rehearsals in New York the band will start on its fall tour.

The first three weeks will be spent at Willow Grove, near Philadelphia. Victor Herbert's Orchestra and the Theodore Thomas Orchestra of Chicago have already filled their engagements at Willow Grove and Sousa's Band will play until the end of the season.

The band will then go to Pittsburgh for two weeks, playing at an annual exposition of Western Pennsylvania Manufacturers. A tour of the middle west and New England will follow and will close with a concert in the New York Hippodrome in the middle of November.



## MUSIC AND POLITICS.

[From The American Musician, June 28, 1913.]

Politics are all very well in their place, perhaps, but in connection with musical affairs they are one big, unmitigated curse. Musicians, of course, ought to take an interest in the governing of their country, and we have no doubt but that musicians as a class make as intelligent use of the vote as the members of any other class whatsoever. But we are not concerned with voting or with politics at all, in the legitimate sense of the word. What we most strenuously object to is that important musical posts should be left in charge of politicians to be given away as rewards for services rendered during election times or to be distributed among personal friends. Some of the most intelligent and educated foreign critics of our country tell us that this mixture of politics with everything is one of the weaknesses of our form of government. We shall leave to others the task of pointing out where improvements are desirable and changes necessary in the administration of our laws and the management of our civic affairs and direct our attention to the single subject of municipal bands, or, let us say, park and seaside bands.

All of us middle aged men can remember the bands that used to be heard on the piers at the seaside and in the parks of our larger cities. Making all due allowance for the impressionability of youth, we are sure that very many of the bands we hear in our parks and on our piers are inferior to the bands we heard twenty-five years ago. It may seem strange that we should apparently be going backward in these matters, but the fact remains that we often are. The real disgrace of the thing lies in the fact that the bands are worse than they used to be even though the players, man for man, are as good, if not better, than they formerly were.

Walter Rogers used to lead a splendid band of about fifty men—the Seventh Regiment Band. After him came Cappa, and later Ernest Neyer, who had in his band such artists as Herbert L. Clarke, cornetist, and Ernest Clarke, trombonist. Neyer's programs of mixed classical and popular compositions drew thousands every Sunday into Central Park, New York, and not one among the vast throngs ever went home dissatisfied.

These conductors could get the same results today if they stood up in front of the present day musicians and got a fair chance.

"Pat" Gilmore could get the same magnificent effects as he got thirty years ago if he was allowed the same freedom of action today as he had in the seventies—that is to say, if he could be resurrected and filled with his old-time energy. In fact, we feel certain that he would find more and better material to work with today than he found in America when he began his career as a bandmaster.

John Philip Sousa did not make the players who form his superb band. He has his pick of the best men simply because the best men know that Sousa can conduct the band in such a manner that it will be an artistic as well as a popular success. If Sousa gave up conducting, either to find time to spend a few of his many thousand dollars, or because of the inexorable decree of the old man with the scythe, not all the fine players of the organization could keep Sousa's Band from going to pieces. The magnificent performances of Gilmore's Band ended when the genial Irishman emigrated to the great unknown.

Our readers will conclude from the foregoing paragraphs that we lay great stress on the importance of the conductor. We cannot, in fact, insist too strongly on the importance of the conductor. Without a great conductor no organization can be a great band. And if so many of the bands which we hear today are inferior in quality, most of the trouble lies with the conductor. Of course, we know that Gilmores and Sousas are not born every day. But we also know that Gilmore and Sousa reached their eminent positions as bandmasters by beginning at the bottom and working up as far as their genius could carry them.

They achieved their fame on merit only. They were not taken from obscurity by some local alderman, mayor, judge or senator and put in charge of the music of the town merely as a reward for having boosted the politics of the successful alderman, mayor, judge, or senator. They are not bandmasters by the grace of politics, but by the potency of genius. We do not say that they would have been poor conductors if they had got their jobs by political pull. The trouble is, however, that very few of the really good musicians have either time or inclination to do political dirty work, or political clean work, whatever that is. They are busy with their music, trying to improve themselves and make themselves worthy of the confidence of their fellow townsmen. They are much chagrined and disappointed when a man of the most meager knowledge and experience is appointed to take charge of the band music of the city.

Sousa does not call a band rehearsal in order that he may hear what the music sounds like and learn to make some kind of a beat that fits it—certainly not! But some of the politically appointed bandmasters do. There are dozens of them who have no more idea of what the new overture sounds like before they hear the band play it than an Esquimo would have of an algebraic formula.

They see notes before them on the paper, but can form no conception of the rhythm or the harmony by looking at the notes. Needless to say, it is impossible for an ignorant conductor to hide his ignorance from experienced bandmen. As soon as he makes his first movement he reveals his incapacity to the trained men in the band. And when the best of players find out that the conductor is incompetent it becomes a moral impossibility for those men to play well. Therefore it sometimes happens that a good band with a bad conductor is very disappointing. In the ordinary course of events a bad conductor would never get the chance of conducting a fine band. But when politics are responsible for the appointment of a bad conductor to an important musical post the results are disappointing to the public, demoralizing to the good performers of the band and discouraging to the excellent conductors who should have had the position.

It is said that the devil ought to be given his due. So we will grant that the politicians who give away good berths to incompetent men are often quite honest in their intentions of appointing a good man. The trouble lies in the fact that the politicians are not judges of music and bandmen. They appoint the men whom they believe to be good and who are the only musicians they know. They have never met the better musicians who may have been too busy to be seen in political meetings.

Of course, there are many politicians who are quite ignorant of the importance of the conductor and who believe that so long as the players play what is on the paper while the conductor keeps them all together it does not make much difference who the time beater is. Yet these same politicians would never for an instant be foolish enough to believe that the success of a Shakespeare play depends on merely pronouncing the words, irrespective of the vocal inflexions demanded by the producer of the play.

There must be something radically wrong with the band performances in the park when correspondents write to the papers and ask to have an orchestra instead of a band. Of what use would the thin, shallow, feeble tones of an orchestra outdoors be to the seventy-five thousand persons who used to listen to Cappa's band a quarter of a century ago?

Yet there are persons who say, "Let us have an orchestra instead of a band." Well, then, all we can reply is that the bands must be very poor. And if the bands are not what they ought to be the fault must be laid at the door of the politicians who recommend the conductors for these positions. The players are as good as ever, and there are several really good conductors available.

Politics do another injury to music when good men and a good conductor are not allowed sufficient rehearsals. Of all false economies this seems to be the falsest. Imagine Uncle Sam or John Bull sending out their great dread-

the money at his disposal and there are not better bandmen in any city in the world than in the city of New York. Under his administration no band has been allowed to play in Central Park. He never misses an opportunity, however, of making a speech and telling the people what he is doing and what he intends to do.

"If the bands which the city provides are inferior, whose fault is it? Only those who have the appointments to make can be blamed. This means that the park commissioner, who controls the parks; the dock commissioner, who controls the piers, and the Board of Education, which provides music for the summer schools, are the only parties who can be held responsible.

"If New York is far behind in municipal music the commissioner should throw a few bouquets at himself. One of the hallucinations of the commissioner is that his concerts have attracted bigger crowds than ever before. Let

"If the commissioner really believes in municipal bands and orchestras, did he ever try to have one organized, or did he ever ask the proper authorities as to the efficiency of the men employed? If he considers the Cuban Band good enough for New York to model a municipal band after, we can only forgive him for his absolute ignorance in things musical. The Cuban Band is an army band that is drilled for months and months on a certain piece before they can play it together. They are not even what we would call professional musicians, or men who have devoted the best years of their lives to the study of music and a particular instrument, as the members of any of our good bands and orchestras have done. Any sensible man knows what an army band is.

"If the park commissioner who talks so much is desirous of giving fine band concerts why hasn't he made an attempt to do so in the four years he has been in office? He has

naughts across the high seas without sufficient ammunition! Of what use would all the brave men and the great guns be without shot and shell and the "sinews of war"? Imagine, too, Dr. Muck and the Boston Symphony Orchestra or Arthur Nikisch and the London Symphony Orchestra engaged to perform long programs in public without rehearsals or with the scantiest allowance of time to gallop through the pieces. Alexander Archimede was quite justified in writing as he did to the Globe a few weeks ago protesting against the comments of those who said New York was far behind in the matter of municipal bands and who wanted to know why there was no organization like the Cuban Band which recently visited us. Alexander Archimede is a musician of the widest experience and an unquestioned authority on bands. We can do no better than to reproduce the greater part of his letter to the Globe directed against the park commissioner.



Aug 13/13

me assure him that twenty-five years ago as many as seventy-five to one hundred thousand people attended one concert given by Cappa's Band, as the records will show I am also in a position to know this, as I was a member of the band and one of its soloists."

So this is the condition of New York musically, is it?—thanks to politics.

It is adding insult to injury for the commissioner to withhold the necessary money for rehearsals, select inferior players as well as good ones, and then exclaim: "Why don't we have as good a band as the Cuban in New York!" Can you beat it?

### SOUSA BRINGS NEW MUSIC

One Day at Willow Grove to Be Devoted to Own.

Special to "The Record."

Willow Grove, Pa., Aug. 17.—John Philip Sousa, director of the Sousa Band, writer of innumerable marches and quite a few operas, returned to Willow Grove Park today with his band—and a lot of new music.

During his stay at Willow Grove the March King will live at the Whitmarsh Country Club. His horses will arrive at Whitmarsh today, and the musician will devote his usual hours to jaunts throughout the Chestnut Hill, Whitmarsh and Old York road districts.

When the March King stepped upon the platform at Willow Grove for the first of 88 concerts which he will direct he received a warm welcome from 12,500 filled seats.

Instituting his program with a new Massenet composition, "The Concert," the March King got into the good graces of his auditors immediately by giving his famous "El Capitan" as an encore. Another new composition by Sousa, "Too Much Mustard," featured the first afternoon concert. Much of interest centred in the suite which he has compiled from his opera, "The American Maid"—three selected themes.

In addition to new music of his own at the first day's concerts, the March King and his band interpreted a new Nougues composition, "Scenes from Quo Vadis?" a new Oriental melody, "Kismet," by Markley, and scenes from "The Miracle," by Humperdinck.

Os the Sousa soloists Miss Virginia Root, popular with Willow Grove audiences for several years, was at her best in the "Crystal Lute." Interest in the appearance of Miss Gluck, violiniste, was strongly apparent. Herbert L. Clarke, cornetist, and Philadelphia favorite, interpreted two of his own compositions.

An announcement of distinct interest by Mr. Sousa was that one day and night, September 3, will be given over to concerts composed exclusively of his compositions.

Mr. Sousa now has a bald head, which disproves the theory that a good band conductor has to wear flowing locks.

August 16, 1913



Dear MUSICAL AMERICA:

Last Sunday the New York Sun published a symposium on "The Future of Grand Opera in New York." To this symposium a number of noted singers, musicians and teachers as well as the editor of MUSICAL AMERICA contributed.

John Philip Sousa considers the question from an entirely different angle from the others. He believes that grand opera will become "classified" before long, some opera houses giving German, some Italian and some French opera exclusively. Opera houses also will be further classified according to the standing of their performances. This is the logical development. It has become apparent, says Mr. Sousa, that the French and Italian operas, which require more mercurial acting than the higher form of composition generally conceded to be the German opera, will in time be given entirely separate from the German. Each composer, librettist and singer will have an opportunity to study for his special field. One can thus quickly determine whether he is fitted to be a disciple or interpreter of Wagner or Massenet or Puccini.

As soon as there are standards established in New York, continues Mr. Sousa, this city will become the Mecca for composers, librettists and actors, who will first come here as students seeking to find a place in the category of opera to which they naturally belong. Then we will hear many great singers now kept in the background because we have only one operatic establishment by which they may be brought before the public as they most desire.

Mr. Sousa also stands squarely up for opera in English and for English as a singable language. As for the unmelodic character of the English language and its unfitness for opera lyrics, as some have asserted, Mr. Sousa says he can take volumes of Poe, Tennyson, Longfellow, Lanier, Wordsworth, Byron, Shelley and many others and turn without difficulty to beautiful lyrics, with words as easily singable as the Italian or Spanish.

An excellent point is made by Mr. Sousa when he declares that our librettists should be musical. And this reminds him that he knows of no Continental opera, taken as a whole, whose words and music, considered as a unit of utterance, are up to the standard of Gilbert and Sullivan's works. Some of the foreign operas may have better plots and some better music, but none is so splendidly coherent as those of the famous men he mentioned.

Mr. Sousa concludes with the declaration that there are two radically hostile factions among educated music-lovers. Bitter warfare must be waged before the victory can be crowned and the standards erected for all time. One faction is represented by those who are never so delighted as when they are hearing dissonances; concord to them is almost an insult. The other is represented by those who listen in raptures to "Aida" or "Lohengrin" or "Faust," which are full of clear and sunshiny melodies.

Pittsburg Press 8/16/13

A most interesting announcement made today was the fact that with the Sousa band engagement this season will come a new soloist, not only to Pittsburg, but to America. Miss Margel Gluck, an English violinist, has been added to the strong list of soloists of the organization for the first time. She will assist the other well-known soloists, Miss Virginia Root, soprano, and Herbert L. Clark, cornetist, in the programs. Miss Gluck comes from Europe after winning many laurels in England and other old world nations because of her exceptional power in violin music. She has a delightful temperament and marvelous technique that becomes apparent the instant she draws her bow. Incidentally, it is noted foreign critics of Sousa's band are declaring the real reason for Sousa's popularity has been his more elaborate instrumentation and a peculiar personal influence on the production of his own as well as other compositions, that becomes quickly recognized by the masses when his band begins to play. The band is in training now for its season's work which begins Aug. 24 in the east.

### SOUSA AT WILLOW GROVE

Great Crowd Hears Veteran Bandmaster in Opening Concert.

John Philip Sousa and his band opened an engagement at Willow Grove yesterday. Every seat in the large open-air auditorium was taken for the first concert directed by the veteran "March King." The programme opened with a Massenet overture, which drew sustained applause; but the applause became an ovation, when, for the first encore, Mr. Sousa played the familiar "El Capitan" march.

Another number of special interest was a suite from Mr. Sousa's opera "The American Maid." A new Sousa march, "From Maine to Oregon," also was heard for the first time at these concerts. The soloists for the afternoon and evening included Miss Virginia Root, soprano; Herbert L. Clarke, cornetist, and Miss Gluck, violinist. Mr. Clarke played several of his own shorter compositions.

Mr. Sousa said last night that he was working on an opera, but that it would not be ready for production for at least a year. The "March King" is staying at the Whitmarsh Country Club. He announced that on September 3 he would play a programme made up entirely of his own compositions, some of which would be new at Willow Grove.

The band's repertoire this season includes a new descriptive tone picture by Nougues, entitled "Scenes From Quo Vadis."

Harrisburg Star Ind. 8/16/13



## SOUSA AND BAND IN NEW MARCHES

Large Audiences Greet March  
King on Return to Willow  
Grove.

John Philip Sousa and his band returned to Willow Grove Park yesterday with a long list of new compositions wherewith to please and entertain.

During his stay at Willow Grove the March King will live at the Whitmarsh Country Club and will motor to and from the Park. His horses will arrive at Whitmarsh to-day and the musician will devote his usual hours to jaunts through the Chestnut Hill, Whitmarsh and Old York Road districts.

When the March King stepped upon the platform at Willow Grove for the first concert he received a warm welcome from an audience which filled pretty nearly every one of the 12,500 seats. For the late afternoon and the two night concerts, many persons stood in positions of vantage, as near the pavilion as possible. Instituting his program with a Massenet composition, "The Concert," an overture, Sousa got into the good graces of his auditors immediately by giving "El Capitan," one of his marches, as an encore. Another new composition by Sousa, "Too Much Mustard," featured the first afternoon concert. Much of interest centered in the suite which he has compiled from his opera, "The American Maid." His new march, "From Maine to Oregon," also had its first production before a Willow Grove audience.

"It seems to me," said Mr. Sousa, "that what the people want right here is new music. They're accustomed to receiving the best possible and they need the new. That's what I'm going to give them."

In addition to new music of his own at the first day's concerts, Sousa interpreted a new Nougues composition, "Scenes From Quo Vadis?" a broad, musical effort impressively telling the story of the triumph of the Cross; a new Oriental melody, "Kismet," by Markley, and scenes from "The Miracle," by Humperdinck.

Each of the Sousa soloists appeared in the initial concerts. Miss Virginia Root, popular with Willow Grove audiences for several years, has lost none of her vigor or talent. She was at her best in the "Chrystal Lute," which, incidentally, is still another "something new" by Mr. Sousa. Interest in the appearance of Miss Gluck, violiniste, was strongly apparent. Herbert L. Clarke, cornettist, and Philadelphia favorite, interpreted two of his own compositions—and responded to encores.

## DINNER IN SOUSA'S HONOR

Andrew S. McCreath Host to Famous  
Bandmaster at Senate Last  
Evening.

John Philip Sousa and his soloists, Miss Virginia Root and Miss Margel L. Gluck, were guests of honor at a dinner given by Andrew S. McCreath, at the Senate last evening after the evening concert.

Covers were laid for Mr. Sousa, Miss Virginia Root, Miss Margel Gluck, Mr. and Mrs. Leslie McCreath, Miss Jean McCreath, William McCreath and A. S. McCreath.

## SOUSA AND BAND AS POPULAR AS EVER

Charmed Two Big Audiences  
at Central Park.

A rather small, but thoroughly appreciative audience greeted Sousa and his band at Central Park yesterday afternoon, at the initial concert of the fall season of that well-known organization. A characteristic Sousa program was rendered, including suites, poems and other high-class selections, the famous Sousa marches as encores, and a very clever rendition of the popular song "When the Midnight Choo-Choo Leaves for Alabama" with variations which gave a majority of the members of the band a chance to show their ability as soloists. The one selection, however, which struck the chord of popular approval was what is conceded to be the March King's most catchy composition, "Stars and Stripes Forever." The most effective part of this march is where the air is carried by six cornets and five trombones in unison, with three piccolos carrying it with variations.

Herbert L. Clarke, the cornet soloist, played in his inimitable style an original composition entitled "The Southern Cross" and as an encore gave "The Lost Chord," his rendition of this difficult masterpiece being particularly effective. The other soloists were Miss Virginia Root, who sang a soprano solo "La Valse D'Amour," and Miss Margel Gluck, a violinist, who played the "Introduction and Rondo" by Vieuxtemps.

There was a complete change of program at the evening performance and a very much larger crowd in attendance than at the afternoon concert. At the conclusion of the evening performance Mr. Sousa and Mr. Clarke and a majority of the band members were the guests of the Allentown Band at their hall at an informal reception. Light refreshments were served.

## SOUSA STILL "KING."

No person who heard the delightful music of Sousa's band at Paxtang Park yesterday will dispute the right of John Philip Sousa to retain the title of "March King." There was in every number the rhythm and charm and technical accuracy approaching perfection that everyone who has ever heard this wonderful group of musicians has learned to expect in a Sousa concert, but there is no ground to dispute that both audiences took their keenest delight in the inspiring marches to which Sousa owes his greatest distinction as a composer and conductor.

The strains of "El Capitan," "Semper Fidelis" and others from the list of old favorites that have made Sousa famous, were introduced, at the night concert, merely as encores, but they struck the popular chord and set every pulse beating with the same keen sense of delight as when the public was inspired by them years ago.

## SOUSA REMEMBERED HIS OLD ROOM AT THE ALLEN

A Morning Call reporter spent an hour with John Philip Sousa at the Hotel Allen on Saturday night and found the famous bandmaster to be a most interesting character. Back in the early 90's Sousa was leader of the United States Marine Band at Washington, drawing from Uncle Sam a salary of about \$100 a month. Prior to his taking charge of the band it had been drifting along rather aimlessly, but soon after he assumed control a difference in the character of the music was noted and the fame of the band, which made periodical trips throughout the country, became widespread. David Blakely, a Chicagoan interested in music, saw possibilities in Sousa and made him an offer of a salary seven or eight times as large as he was getting, to become the head of a band to tour the country. Sousa accepted, and from that day the name "Sousa" has been a household one, his famous band having been heard in practically every city in the United States, and a tour of the world being made some years ago. In addition to directing the band Mr. Sousa is constantly at work composing new marches, which are his specialty, and in addition several operas, of which he composed both the words and the music, have been successfully played in this country and abroad.

Mr. Sousa recalled his first visit to Allentown, which was in 1891, when he was at the head of the Marine Band. The band came here at that time in connection with a celebration being held by the Good Will Fire Company. Mr. Sousa was quite sure that on that trip he occupied the same room at the Hotel Allen as was assigned to him on this trip. It is now Room 103, and an investigation of the old register of that year revealed that he was correct, the room at that time being designated as No. 3.

He is an ardent sportsman, his hobby being rifle shooting. He has participated in hundreds of meets throughout the country and taken any number of prizes. Asked if he carried his guns with him on his band trips he replied: "No, sir, I don't mix the shooting with the music." He spoke in glowing terms of the ability of Allen Hell, the local shooter, having shot with him at a great many meets throughout the country.

The reporter casually mentioned something about base ball, and that opened up a discussion that revealed Mr. Sousa as an ardent base ball fan, never missing a game where it was possible for him to attend. Loyal to Washington, where he was born and raised, he expressed a fond hope that that city might yet have the honor of being a pennant-winner.

Altogether, Mr. Sousa was found to be a decidedly interesting man, easily approachable and with an interesting fund of anecdotes in connection with his wide travels.

John Philip Sousa and his band opened at Willow Grove park, Aug. 17, to the largest crowd of the season. He will play at that resort until the close of the season, Sept. 7. The annual engagement of the Sousa band is looked forward to every year with pleasure.



Phila Enquirer 8/19/13

## SOUSA STILL "MARCH KING"

Large Crowds Attend His Concerts at Willow Grove Park

Conclusive proof that John Philip Sousa is still the musical idol of the Philadelphia public was demonstrated by the large crowds which, despite unfavorable weather conditions, yesterday and on Sunday visited Willow Grove Park, where "The March King" and his band are giving four concerts daily.

The wonderful hold which Sousa has upon the music-lovers of this city and the surrounding territory was never more forcibly shown than since his engagement opened at the recreation centre on Sunday. Yesterday it is estimated that at least 10,000 persons heard him play. Both last evening and the evening previous threatening clouds and slight rainfalls doubtless prevented additional thousands from visiting the park, for 20,000 is not an unusual number for Willow Grove when Sousa is the centre of attraction in the great pavilion.

The program yesterday was typical of the March King. During the two evening concerts five of his own productions were on the program, and others were introduced as encores. For the first time Philadelphia had a chance to hear and pass upon "The Gliding Girl," a new tango by one of the world's most famous band leaders. And naught but favor greeted the new production. Another new march, played here on Sunday for the first time, and repeated as an encore last evening, was "From Maine to Oregon." This bids fair to rank with the best that Sousa has done.

## THE BAND CONCERT PLEASED

Sousa and His Band Played to Large Crowds Yesterday—Program Varied and Excellent.

Great crowds heard two concerts yesterday by John Philip Sousa and his band at the Paxtang Park pavilion. His musicians moved through the best known Sousa selections and his most recent ones. The crowd, no matter what kind of music it liked, certainly enjoyed the entertainment, for the program was excellently arranged.

There was the soft classic, the martial air and even rag time. With the band is Herbert L. Clarke, cornetist. His number on last evening's program, "Caprice Brilliant," gave him opportunity to show his remarkable playing. His encore, "Moonlight Bay," was so excellent that hearers remarked that they did not know the selection was so beautiful.

"The Crystal Lute," written by Bandmaster Sousa for Miss Virginia Root, soprano soloist, is light and airy. Miss Root is an excellent singer and pleased the audience in this selection. "Aus der Heimat," a violin solo, rendered by Miss Margel Gluck, was well received.

The band played so well that the audience could almost see the girl gliding through the strains of "The Gliding Girl," and the well-known Sousa selections, "From Maine to Oregon" and "The Stars and Stripes Forever," wound up one of the best musical programs ever given in Harrisburg.

Phila The American 8/18/13

## SOUSA AND HIS BAND PLAY TO THOUSANDS

Noted Leader Returns to Willow Grove for Season of Eighty-eight Concerts

### WORKING ON NEW OPERA

John Philip Sousa, director of the Sousa Band, writer of innumerable marches and quite a few operas, returned to Willow Grove Park yesterday with his band. He was just a trifle more gray, but otherwise he was the mature director, always in absolute mastery of his musicians.

When the March King stepped upon the platform at Willow Grove for the first of eighty-eight concerts which he will direct he received a warm welcome from an audience which filled pretty nearly every one of the 12,500 seats.

Instituting his program with a new Massenet composition, "The Concert," an overture, the march king got into the good graces of his auditors immediately by giving "El Capitan," one of his marches, as an encore. Another new composition by Sousa, "Too Much Mustard," featured the first afternoon concert. Much interest centered in the suite which he has compiled from his opera, "The American Maid."

Each of the Sousa soloists appeared in the initial day concerts. Miss Virginia Root, popular with Willow Grove audiences for several years, has lost none of her vigor or talent. She was at her best in the "Crystal Lute," which, incidentally, is still another "something new" by Sousa. Interest in the appearance of Miss Gluck, violiniste, was strongly apparent. Herbert L. Clarke, cornetist, and Philadelphia favorite, interpreted two of his own compositions.

An announcement of distinct interest by Sousa was that one day and night will be given over to concerts composed exclusively of Sousa compositions. The date for this interesting event will be September 3, and the programs are now being compiled under the direction of Sousa. The bandmaster is working on a new opera.

Phila Public Ledger 8/24/13

## AT THE PARKS

Sousa at Willow Grove—Military Spectacle at Washington on Delaware

John Philip Sousa, with his famous band, today enters upon the second week of his engagement at Willow Grove.

The singing of Miss Virginia Root, soprano, has been a notable feature of the engagement. On last Tuesday—Scots' Day—the delegates to the convention, occupying seats reserved for them by the management, heard almost an entire concert of Scottish music directed by Mr. Sousa; and they heard Miss Root interpret the stirring songs of their homeland, the singer being repeatedly encored. For Miss Root Conductor Sousa has written a number of "new things," included in the list being "The Crystal Lute," "The Belle of Bayou Teche," "The Red Cross" and others, all of which Miss Root will sing at several of the remaining concerts.

vying with Miss Root for popular approval is Miss Margel Gluck, the violinist. Miss Gluck's work proves her to be an artist of unquestioned talent.

Comedian, Paris 8/18/13

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L'a compagnie.

Il y a des gens dont le bluff n'est pas inoffensif pour autrui. Connaissez-vous ces maitresses de maison qui s'ingénient à avoir au nombre de leurs invités des personnages célèbres qu'elles montrent un peu comme des bêtes curieuses? La plus belle anecdote que nous connaissons à ce sujet est l'habile manœuvre que le fameux chef d'orchestre Sousa employa à l'égard d'une dame qui l'avait invité à un grand souper.

Sousa apprit que les invitations lancées par la dame portaient ces mots: « Pour rencontrer M. John-Philip Sousa. » M. John-Philip Sousa déguisa son refus sous d'urbaines excuses. La dame entreprenante lui écrivit qu'elle comptait absolument sur lui et qu'il était absolument nécessaire qu'il vint. Elle terminait sa lettre par cette phrase: « J'espère encore avoir le plaisir de votre compagnie. »

Sousa imperturbable quelques heures avant le souper expédia ce billet:

« J'ai communiqué votre aimable message à ma compagnie et je regrette que cinquante membres seulement de ceux qui la composent soient capables de se rendre à votre invitation. Tous les autres ont des engagements antérieurs. »

Tête de la dame et tête des invités.

Mass. Courier 8/20/13

JOHN PHILIP SOUSA and His Band entertained seventeen thousand people at Ocean Grove, N. J., on Monday, August 11, when two concerts—matinee and evening—were given in the huge auditorium. Seven thousand auditors gathered together at the afternoon concert, and ten thousand was the evening attendance. All of which goes far to prove that "The March King" and his band remain firmly entrenched in their great popularity.

New Bedford Standard 8/19/13

The early itinerary of John Philip Souza and his band does not include New Bedford. Starting in Pennsylvania a week ago, they go to Ohio, Indiana, Michigan and back by way of Ohio and Pennsylvania to New York state, coming into Massachusetts in October, thence to Maine and New Hampshire and back to Massachusetts at the end of the month, appearing in Fall River on the 27th, matinee and evening. The tour proceeds to Connecticut, New York state, and Pennsylvania, arriving in New York city on November 9th. Further announcement is not made. The soloists appearing this season are Herbert L. Clarke, cornetist; Virginia Root, soprano; and Margel Gluck, violinist, who is making her initial tour with Sousa.



106 *Harrisburg Patriot - 8/16/13*

## WANTED TO MAKE SOUSA PAY TO HEAR HIS BAND

**Policeman Ordered to Stop All Without Tickets, Blocks Bandmaster's Path**

John Philip Sousa, who with his band, is in the city for two days of concerts, came close to being forced to pay his way into the Paxtang Park Theatre yesterday, just a few minutes before the afternoon concert was to start.

The "march king" in citizens' clothes walked up the pathway toward the roped enclosure about the theatre. A lot of people were crowding about the ticket seller's stand and Policeman "Big Bill" Balthaser, strong as a horse, was on guard to see that no one passed through without a pasteboard.

Mr. Sousa wedged his way through the crowd and being late, was bent on getting to the stage. This was "Big Bill's" cue.

"Where's your ticket, sir," said the obedient policeman, blocking the bandmaster's progress.

Director Sousa looked the bluecoat over.

"You'll have to have a ticket, that's all there is to it," said the policeman, still in the dark as to who the "intruder" was. That's my orders and wherever and whenever they're given, I enforce 'em."

And the bandmaster smiled good naturedly, even though he was late. Meanwhile the crowd grew.

"You'll have to have a ticket," said the bluecoat earnestly.

"What, to hear the band I own?" asked the march king.

The policeman shrank a couple of inches and the bandmaster passed on.

*Miss America 9/23/13*

### VOLPE PLAYS BECKER MARCH

**Work of New York Musician Welcomed by Central Park Audience**

Following his custom of introducing works by American composers at his concerts in Central Park, New York, Arnold Volpe headed his program last Saturday afternoon with the "Fest" March of the prominent pianist and teacher, Gustav L. Becker. This composition, which was composed twenty years ago by Mr. Becker, had not been heard in New York for some time. Many musicians were in the audience on Saturday and they congratulated Mr. Becker on the musicianly and effective qualities of his work, besides paying a tribute to Mr. Volpe for the admirable manner in which he had brought out these qualities. On the part of the audience the composition was received with every sign of approval.

Even greater would have been the impression had the program contained some explanatory data as to the pictures which Mr. Becker had had in his mind when composing the march. As he explained it, the march is supposed to represent a festival procession at court, with the entrances of the King and his sturdy retainers contrasted musically with the appearance of the Queen and the ladies of her retinue. The incidents in the procession were mirrored by Mr. Becker in the music with a keen perception of detail.

Considering the semi-holiday nature of the Saturday afternoon audience, Mr. Volpe interspersed the classics with attractive lighter works, including two other American numbers, John Philip Sousa's inspiring "Stars and Stripes Forever" and a selection from Reginald De Koven's "Robin Hood." Two Brahms Hungarian dances also found decided favor.

*Phila Item 8/24/13*

John Philip Sousa, the popular March King and the greatest bandmaster of this or any other country, has returned after a triumphant tour of whole civilized world, and is attracting huge audiences at a local recreation resort every afternoon and evening.

*Detroit Free Press 9/1/13*

#### Two Famous Bands Coming.

Creator's band is announced for two concerts in this city to be given Sunday afternoon and evening, September 21, at the Detroit opera house. A week later, Sousa's band will appear afternoon and evening in the same theater. Neither of these organizations has appeared here very frequently of late, and since both have many admirers they are likely to be warmly welcomed.

*Detroit Journal 9/24/13*

#### Sousa's Band First Musical Event

The first musical event of the season will be two concerts in the Detroit opera house Sunday, Sept. 23, by John Philip Sousa and his band. Sousa ranks first among American music writers for composition of the more thrilling sort and since retiring from leadership of the U. S. Marine band and forming an organization of his own has made himself famous. He completed a world tour with his band last year, during which he discovered that his famous march, "The Stars and Stripes Forever," is one of the most popular pieces in the world.

*Miss America 9/23/13*

### WILLOW GROVE HEARS SOUSA

**Bandmaster Plays Closing Concerts of Popular Park**

PHILADELPHIA, Pa., Aug. 18.—Bringing with him a number of capable soloists and several new compositions, John Philip Sousa, the "March King," bowed acknowledgement to a hearty reception by his numerous admirers and auspiciously opened an engagement of twenty-two days at Willow Grove yesterday. Sousa remains here until the closing of the Willow Grove season, Sunday, September 7, succeeding the concerts by the Cincinnati Symphony Orchestra, with Wassili Lepor as conductor, which ended a successful two weeks' engagement on Saturday. Sousa came here from the Delaware Water Gap, Pa., where he played last week.

The soloists are Virginia Root, soprano, who was with the Sousa band last year; Margel Gluck, violinist, and Herbert L. Clarke, the cornetist. Mr. Sousa's new compositions included his suite, "American Maid"; a new march, "From Maine to Oregon," and the suite, "At the King's Court." Mr. Sousa's religious fantasia, "Songs of Grace and Glory," proved an effective evening production. Miss Root sang Cremieux's "La Valse d'Amour," Sousa's "The Crystal Lute" and several encores. Mr. Clarke pleased the large audiences with "Caprice Brilliant" and "The Southern Cross," his own compositions. Miss Gluck's offerings were by Smetana and Vieuxtemps. S. E. E.

*Phila Star 9/23/13*

## SOUSA DRAWING CROWDS TO GROVE

**Resort is Having Big Close to a Highly Successful Season**

### WEEK END PROGRAMME

Crowds increase at Willow Grove as the season advances. Returning vacationists, imbued with the spirit of the boardwalk, the pier, the music and the other amusements of the summer resort, flock to the Grove to prolong the enjoyment of which relentless daily employment has deprived them.

To enumerate, there are Tours of the World, launches and rowboats on the lake, "movie" theatre, scenic railway, mirror-maze, photo studio, miniature electric railway, tour of Venice, auto racers, coal mine, mountain scenic railway, racing roller-coaster, flying machine, phonograph parlor, the two carroussels, candyland, the lakeside cafe, the rustic lunch and the new cafe.

Sousa and his band are, however, the main attractions at the Park. They will remain until the close of the season, which will be on September 7. There will be a special Sousa Day on September 3, when the noted bandmaster and composer will give a programme composed solely of his own compositions.



Pottsville Eve Chronicle 9/12/13

## NOT SOUSA BUT POTTSVILLE BAND NEEDS YOUR HELP

Show Your Appreciation of Our  
Home Talent, Free, Open-air  
Music Rather Than Paying  
a Big Price for no Better  
Renditions by a Traveling  
Organization.

The Chronicle, backed by a number of prominent citizens, makes this final appeal to the people of this community and those of other towns, in this vicinity, in the interest of the Pottsville Band, one of the most talented musical organizations to be found anywhere in Pennsylvania. This appeal is made on the eve of the visit of John Philip Sousa's Band, an organization that draws big audiences, wherever it appears and an aggregation that is really wealthy from the patronage, of most liberal character, that it has received from season to season. It doesn't need your dollar but the Pottsville Band, which is in sore financial straits, is in greatest need of it or any smaller sum which you can give toward its financial aid.

It must be borne in mind that the Pottsville Band, under its capable director, Frederic Gerhardt, has been extremely liberal, for some time past, in discoursing its music, in the form of open air concerts, which have been offered, on an average of twice a week, all summer. The character of the programs, presented without a cent of expense being exacted of the people, has been varied, embracing a line of music calculated to please the public fancy and the numbers, as they have been rendered, have been received with generous applause. The music that the Pottsville Band renders, at its every appearance, is of the most delightful character.

Those who will give up a dollar, tomorrow afternoon and evening, to hear the traveling musicians render numbers indoors, will get no better class of musical numbers than is the general trend of the entertainments which the Pottsville Band contributes, free of all charge, in the open air, where, on occasions of hot weather, people do not swelter. As a business proposition, it is apparent, on the face of it, that it's a very poor move to pay for what you can hear for nothing. Sousa's Band are an aggregation of talented musicians. So are the members of the Pottsville Band. Sousa's Band, from its frequent itineraries through the United States and Europe have had an opportunity of gaining the wider reputation, which the local organization could not acquire without it took the road for steady engagements. Even at that, there are many people, who have heard both organizations play, who will make the assertion that Sousa's Band, really has nothing on the Pottsville Band, unless it is in numerical numbers. They can't play with any better affect.

Not intending to take aught from the Sousa aggregation's reputation as a first class band, for criticising from the standpoint of a finished traveling ensemble of musicians of ability, they are par excellence, it is recognized that they are out to take the "coin off realm" wherever they can get it. The purpose of their concerts, scheduled here for tomorrow, is to carry away from Pottsville, at least several hundred dollars, as their share of the box office receipts that will be taken in at the ticket window at the Academy of Music. As far as Sousa's Band is concerned, it's up to them to get all they can, but what will our citizens do in this instance? Can they give toward Sousa's players, who do not need help, being professional musicians, what ought to be devoted toward the depleted treasury of the Pottsville Band so that they can be able to purchase new uniforms and meet other standing expenses?

Were the Pottsville Band "tight" in giving their music, the Chronicle would not say a word in their behalf. But they have shown, by their desire to please the public, in the many open air concerts, which they have given free of charge, that they are liberality personified. Their music, this summer, has done much toward entertaining our people and have assisted, in making this season one long to be remembered. In the face of such consideration toward the general public can you spend a dollar or a fraction thereof, to hear these traveling players and pass by the most worthy organization at home? The Pottsville Band needs your contributions. They merit all you can give them. If you are at all appreciative of their efforts to entertain the public, you must give to them what you would otherwise spend to help Sousa's treasurer to leave town carrying well-filled money-bags. A moment's thought, in this connection, will induce you to forego any intention you might have had to pour your money into the coffers of Sousa and instead you will stay at home and give what you have to spare to the Pottsville Band, a home talent organization possessing real merit.

Yodels Blade 9/22/13

### EXPRESSED IN FOUR WORDS

To say an account of a public performance can be summed up intelligently in four words suggests something out of the ordinary. A St. Paul musical critic recently finished a long criticism of Sousa's band by saying: "The audience stayed to the last and called for more. 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, dominated and directed by the very St. Nicholas of martial music, you can tell the whole story in four words—Sousa and his band." They will be at the Valentine on October 4, under the local management of Miss Katlyn Buck.

## MUSICAL WORLD.

John Phillip Sousa Discusses Grand Opera.

"I believe that grand opera will become classified before long, some opera houses giving German, some Italian and some French opera exclusively, and it seems likely that opera houses will be further classified according to the standard of their performances. This is the logical development. It has become apparent that the French and Italian opera, which require more mercurial acting than the higher form of composition, generally conceded to be the German opera, will in time be given entirely separate from the German. Each composer, librettist and singer will have an opportunity to study for his special field. One can quickly determine whether he is best fitted to be a disciple or interpreter of Wagner or Massenet or Puccini.

"As soon as there are standards established in New York this city will become the Mecca for composers, librettists and actors, who will first come here as students, seeking to find the place in the category of opera to which they naturally belong. Then we will hear many great singers now kept in the background because we have only one operatic establishment by which they may be brought before the public as they most desire.

"I believe that English opera is possible if there are poets able to make adequate and beautiful translations. As for the unmelodic character of English and its unfitness for opera lyrics, I can take volumes of Poe, Tennyson, Longfellow, Lanier, Wordsworth, Byron, Shelley and many others and turn without difficulty to beautiful lyrics, words as easily singable as the mellifluous Italian or Spanish. By no means are all the words in these languages singable, as for instance in Italian we find four or five syllables frequently sung to a single note in a way which, tho clever, would not be necessary in English. With the immense number of words in the English language it is a comparatively simple matter to find those suitable for the purposes named.

"Our librettists of course should be musical, and I believe the majority are; and this reminds me that I know of no Continental opera which taken as a whole, its words and music considered as a unit of utterance, is up to the standard of the Gilbert and Sullivan works.

"In consideration of the forming of standards, not only in grand opera but in American music in general, we are confronted by a serious obstacle. Those who are to sit as judges represent many varieties of preference. One man is never so delighted as when he is hearing dissonances; concord is almost an insult. Another man listens in raptures to 'Aida' or 'Lohengrin,' or 'Faust,' which are full of clear and sunshiny melodies and in which the resolutions are apparent. These represent two radically disagreeing factions of educated music lovers, and bitter warfare must be waged before the victor can be crowned and the standards erected for all time."—New York Sun.

John Phillip Sousa and his Band inaugurated their 1913-14 season at Allentown, Pa., last Sunday, where matinee and evening performances were given to sold-out houses. Monday of this week found "The March King" and his superb instrumental organization at Ocean Grove, N. J., the huge auditorium being filled at both afternoon and evening concerts. The soloists appearing this season with Sousa and his Band are: Herbert L. Clarke, cornetist; Virginia Root, soprano; Margel Gluck, violinist, who is making her initial tour with Sousa.



108 *Miss America 8/25/13*

## FROM "MUSICAL AMERICA" READERS

### Brass Bands, Here and Abroad

To the Editor of MUSICAL AMERICA:

Through the seeming misunderstanding of "Mephisto's" reference to the military bands of Italy in your issue of July 12, Dr. A. S. McCormick took occasion to score him and to make several erroneous statements and comparisons regarding American and other bands.

He says he "can see no reason for or benefit from wasting each week of a page for the meanderings of 'Mephisto,'" for "he is continually at loggerheads with somebody." Let me inquire if any man who thinks deeply and for himself and is fearless in expressing his conviction is not continually at loggerheads with somebody? Wagner was very much at loggerheads with "somebody" because nearly "everybody" was unable to appreciate his work. Need I mention others?

"Mephisto" stated that "the military bands of Italy are, as a rule, so far below those in this country they are not to be mentioned in the same breath." After hearing many of the Royal Italian Bands playing in this country I can scarcely question his statement.

But Dr. McCormick proceeds to question whether "Mephisto" has heard "the bands of Creatore, Ellery or Vessela in the U. S. A." 'Tis passing strange that he should regard "the military bands of Italy" and the "Italian bands in the U. S. A." as one and the same.

I have heard the bands of Ellery and Creatore at various times, and what with their limited libraries, blaring brassy, sharp, biting staccatos and considerable lack of pure tonal quality, they are not comparable with the bands of Sousa, Innes, Conway, Edouarde, Pryor, Hand and other bands in this country under the direction of Americans.

His presumptuous statement that "aside from these three Italian bands there are only eight other first-class bands in this country" is really laughable. The cities of Boston, Philadelphia, Chicago, San Francisco, Minneapolis, and even Long Beach (Cal.) have municipal bands which are much superior to some of those he mentioned.

All of our best bands include Italians among their best players. Pryor's euphonium soloist and assistant conductor is an Italian. Sousa's euphonium soloist is an Italian. Many others could be mentioned. The fact that they are engaged by these American bandmasters is evidence of their being first-class artists. I notice that these same Italian musicians never play with the "Italian bands."

The English Guards Bands and the Garde Republicane Band of France are the finest military bands (bands having military duties in addition to concert work) in the world. But as for strictly concert bands, America has the very best. Mr. Sousa's organization is the world's most famous and popular band and is admitted

by the best European bandsmen to be the world's best.

One writer asserted that the Italian bands were directed by a "maestro" and not by a drum player, as is often the case in this country. I would like a few specific instances of drummer-directors. I have heard the band of Creatore in a fortissimo passage when the blatant trombones and trumpets overpowered and fairly throttled the remainder of the band 'til it gasped for breath. And to see the "maestro" rend the air with wild gesticulations while the Eb clarinet player was performing an unaccompanied cadenza—O earth! O Apollo! What sublime art!

Another writer whose national loyalty was aroused stated that "in Italy a band was a well-organized body of instrumentalists, and not merely a great drum and a cornet, as is seen in this country." He evidently obtained his idea of American bands from hearing some Bowery bar-room organization. I would kindly inform him that such organizations are of European origin and not an American product.

I have known many foreign musicians boldly to state that there was no American music except ragtime and popular songs. They would cast their eyes heavenward and assure you that Europe was not only the birthplace but also the final abiding place of music. As the skunk sitting on the fence said, after the gasoline automobile had passed: "What's the use?" With some, ignorance still is bliss.

More power to the pen of "Mephisto!"

Respectfully,

V. J. GRABEL,

State Industrial College, Lansing, Mich.

*Williamsport Gazette Bulletin 8/25/13*

## SOUSA IS COMING TO WILLIAMSPORT

Date in November Has Been Chosen—Other Live Musical Notes.

"March King" Sousa and his band are now in their twenty-second season, opening at Allentown a week ago last Sunday with two concerts. Shamokin had two concerts and Harrisburg four concerts last week, being the nearest places to Williamsport in the famous bandmaster's preliminary fall tour. Negotiations were well under way for a date here last week, but on account of the long and expensive haul of the big band and the fact that last week was Chautauqua week, a date later in the season has been arranged for Williamsport.

### American Music Abroad.

It is still the fashion for American professors and composers of music to deprecate the popularity of the songs which are just now carrying the American melodies around the world. The syncopated rhythms which are heard in every music hall in Europe, played by every band and sung by the inhabitants of all the capitals of the Continent with the same zest that they might impart to their own folk songs, are more or less of a mortification to the academic patriots who think that American music might better be kept at home altogether than be represented in other countries by such songs.

Undeniably it would be cause for greater pride in our artistic advancement if the programmes of the foreign orchestras frequently contained the symphonies written by American composers, or if foreign virtuosi selected the instrumental numbers for the display of their talents. Perhaps even the American operas might be chosen for the subsidized operatic theatres. If any or all of these things happened cause for national pride would be greater.

But it is unfortunately true that none of these things does happen. The works of American composers do not appear frequently in foreign opera houses nor on concert programmes. Only the preponderating ragtime keeps the native works in the ear of the world. It may be true that these popular songs are not deserving of importation and that they should least of all be taken as representative of our national taste in music. In the meantime the intoxicating syncopation continues to conquer the nations.

Since the marches of JOHN PHILIP SOUSA were fresh there has never been so much American music abroad. So it is not necessary to wax irritable over this minor national success. It may be that ragtime is at best a poor thing, but it is at least all our own. Until the serious works of American musicians are able to move as invincibly through the foreign concert halls and opera houses it may not be worth while to deplore too much the European success of what has come to represent to other nations the national musical idiom of this country.

*Phila Star 8/27/13*

## CLARKE PLAYS OWN WORKS

Cornet Soloist With Sousa's Band is Also a Composer of Note

Few of those who are enjoying the cornet solos of Herbert L. Clarke in conjunction with the concerts of Sousa's band at Willow Grove, know that Mr. Clarke is also a composer, although perhaps not as famous a one as the bandmaster and march king. At both this afternoon's and this evening's concerts he will play his own compositions. The day's programmes are as follows:



News Courier 7/27/13  
August 27, 1913.]

## MACHINE MADE MUSIC.

If we were asked our opinion about the mechanical player piano we should unhesitatingly reply that we like it for what it is, but that its existence has in no manner lessened our admiration for the playing of the great pianists. We have no doubt but that a great chorus of condemnation would result. Letters would pour into the office from all sorts and conditions of pianists and from those who would like to be considered pianists. We should be informed that the player piano is good for absolutely nothing, that it ruins the ear, that it prevents thousands of young persons from learning to play, that the tone it produces is not musical, and so on ad infinitum.

If the manufacturers of player pianos, talking machines, and other mechanical instruments of music could find time to write to us they would certainly tell us that they never for a moment offer their mechanical devices as perfect substitutes for the great pianists. They would agree entirely with us in our opinion of the player piano, and we, for our part, hold exactly the same estimate of the mechanical instrument that the manufacturer holds—that is to say, we consider the advent of the player piano a blessing to the musical community at large.

Again, it must also be remembered that the player piano is judged by those who have not properly studied the instrument. Because the mechanism plays the actual notes without any mental exertion or care on the part of the performer, it does not follow that the mechanical instrument will attend to all the expression marks automatically. In fact we hold that player pianos, by relieving the performer of all the burden of finger and wrist technique ought to be studied carefully as means of expression and musical interpretation only. They are more often than not condemned by musicians who understand their possibilities very imperfectly or not at all. To condemn the player piano because its tone and expression are not made by the human finger is as unreasonable as it would be to anathematize a cathedral organ because its expression depended on levers controlled by the feet and on draw stops.

As for the good influence of the player piano and the talking machine we need only record the fact that we personally know of six persons from one small town who traveled sixty-five miles and back to hear Sousa's Band play some of the works they had become interested in merely by learning them on mechanical instruments. This may not mean much to the professional musician. As an indication of the influence of the mechanical instrument on the musical culture of the people in general it is very important. We are absolutely certain that thousands upon thousands of persons who owe their musical culture entirely to mechanical instruments are attracted to the recitals of the great pianists in whom they would not have had the remotest interest if it had not been for the player piano.

News Courier Edition 7/27/13  
In reference to the music of some modern composers, who are striving after unusual effects, the London Musical Standard makes the following comments: "The query with regard to new music, one would think is hardly, 'What shall we hear to be amused?' When music becomes so bad that one is obliged to laugh at it, one queries whether it is music at all. It was, of course, quite possible to laugh at Souza's Band playing 'Has Anybody Here Seen Kelly'?—because that was a musical joke pure and simple, but the idea of the extremists making music at which laughter shall come before applause is very novel—but it doesn't seem to us to be the exact function of music to make us laugh. We are old fashioned enough to consider music as a divine art. We have all been tempted to laugh when we heard our friends 'playing' the violin, getting lost in the middle of a long run, or breaking on a high note when essaying some classical aria much too high and much above their abilities in technic. But everybody frankly admits them to be wrong all around and advice and remonstrance seem to be the only reply to their misguided efforts. Seriously we do not think we want to go and hear musical bad jokes—we hear too many bad jokes of another kind that we cannot laugh at. Variety is charming and novelty is sublime, but we do not want to go down to posterity as an era of hobble-skirts and humorous harmony. Let us have comic opera, but not comic music." Of course the esteemed Musical Standard does not mean to condemn such marvelous compositions, for instance, as

Strauss' "Till Eulenspiegel" and Dukas' "Sorcerer's Apprentice." They are humorous works to be sure, but no one laughs at them. The humor in them is cerebral.

Atlanta Constitution 8/27/13

## ATLANTA'S AUTO SHOW SLATED FOR NOVEMBER

Committee on Arrangements Is  
Making Plans for Biggest Exhibit in City's History.

Atlanta's auto show for this year has been set for November 3 to 15.

The committee on arrangements decided that point last week and have already begun to set things in order for the big event.

From the present outlook, the association will have for the show-goers this year many pleasant surprises.

One of the big features of the show will be Sousa's band.

Although the musicians of the March King have not yet been signed up, negotiations are on to bring them here in November to do the music making for the show. These negotiations are favorably advanced and the hopes of the automobile men are that they will be able to get this famous band for the week.

## NONE CAN PROPHECY WHAT THE PUBLIC WANTS. 1091

There seems to be no infallible gauge of the public fancy. He who could tell in advance what direction the veering "wind of fashionable doctrine" will take would reap a fortune. Take, for instance, the songs that have made a "hit." The publishers of "Listen to the Mocking Bird" made \$3,000,000 from that ballad alone. "The Rosary" brings the widow of its composer \$1000 a month in royalties. Of "The Merry Widow" waltz 3,000,000 copies have been sold in Europe, and in less than two years \$400,000 worth of scores of the tuneful operetta was purchased in this country ere it was done to death. Sousa and Victor Herbert have put their fingers so precisely on the public pulse that they enjoy princely incomes.

In literature, too, a few have drawn the lottery-prizes, and left the rank and file agape with envy. Robert W. Chambers enjoys a "magnate's" income because he has found what most people want and gives it to them. But how could the publishers of "Queed" or—to go back a few years—of "Trilby" tell in advance that these novels would make what a miner calls a "lucky strike?" "Ben-Hur" knocked in vain at the doors of thirteen publishers, and "David Harum" was rejected by more than twenty.

Every now and then a catch-word or a phrase, coined perhaps in the heat of a political campaign, has swept the country. Grover Cleveland's "innocuous desuetude" or "We are confronted by a condition and not a theory"; Theodore Roosevelt's "strenuous life" and "mollycoddle"; Doctor Burchard's unfortunate remarks about "rum, Romanism and rebellion" that defeated Blaine; Cornelius Vanderbilt's "the public be damned!"; Sir Robert Walpole's authentic or ascribed "every man has his price"; Carlyle's "unspeakable Turk"; Matthew Arnold's "sweetness and light"; Mr. Gladstone's "the classes and the masses"; Punch's advice to those about to marry; General Sherman's definition of war; thousands of quotations from the Bible, Shakespeare, the poets; Mark Twain's refutation of the tidings of his own death; countless sayings of Lincoln;

the whole gamut of proverbial wisdom, the short-cuts of slang—all these have been as unreasonable and as unpredictable as the course of a bolt of lightning: we only know that they have taken effect, proving to be the touch of nature that makes the whole world kin.

Thousands of inventors have agonized and labored for a profitable idea, and one may see their melancholy, futile models stacked high in the Patent Office. One man stumbled upon the simple puzzle of "Pigs in Clover"; another thought of the dime savings-bank that at first was a drug on the market; another visualized the returnable rubber ball; and an Episcopal clergyman conceived the kodak-film. One device captured the public fancy and coined money, and other missed the fame and the accruing fortune by less than a hair's-breadth. The gambler's vicissitudes scarcely afford a parallel for the experience of those who aim to please the capricious public, whether they succeed or not.



110 Phila Engineer 8/24/13

Phila Press 8/24/13

## SOUSA PLANS PROGRAMS

March King Will Reveal Several Novelties This Week

John Philip Sousa, march king, with his famous band, enters today upon the second week of his engagement at Willow Grove Park, having played during the initial week to audiences which were invariably large and thoroughly appreciative. While interest naturally centres in the work of the band as an entirety under the conducting of Mr. Sousa, the



VIRGINIA ROOT  
With Sousa's Band

striking work of the trio of finished soloists has called for much of decided approval from the audiences.

The Singing of Miss Virginia Root, soprano, has been a notable feature of the engagement. Vieing with Miss Root for popular approval is Miss Margel Gluck, the violiniste with the Sousa Band. Miss Gluck's work with that instrument has shown her an artist of wide ability and granted talent. Of Herbert L. Clarke, cornetist, whom Philadelphians know almost as well as they do Mr. Sousa himself, has played his own compositions almost exclusively—and he, like Mr. Sousa, has numerous new things to interest.

Deep interest is being shown by Philadelphians in the announcement of an exclusively "Sousa Day" program. At all our concerts on September 3, the noted conductor will play nothing but his own writings, and the program is now being compiled. There will be several special events of importance during the two weeks yet remaining of the Park season, and in view of the unusually large throngs which have visited the resort during the first week of the Sousa engagement, the park management is preparing for even larger visitations during the latter days of the season.

## PEOPLE WANT NEW MUSIC, SAYS SOUSA

Famous Band Leader Will Remain Another Week at Willow Grove.

John Philip Sousa, March King, with his famous band, enters to-day upon the second week of his engagement at Willow Grove Park. He played last week to large and appreciative audiences. While interest naturally centres in the work of the band, the striking work of the trio of finished soloists has called forth decided approval.

In an interview, Conductor Sousa said:—

What Willow Grove audiences want just now is new music. They have been educated to and become accustomed to the very best in band and orchestral music by high class organizations. Therefore, they want new things. In the preparation of my programs, I personally compile every program played, in order to procure a desired balance. I have given particular attention to "new music."

Audiences at Willow Grove have noticed this and strongly approve it, especially since Mr. Sousa has included the newer works of the noted composers, as well as numerous of his own writings.

The singing of Miss Virginia Root, soprano, has been a notable feature of the engagement. Last Tuesday, Scots' Day, the delegates to the convention, occupying seats reserved by the management, heard almost an entire concert of Scottish music directed by Mr. Sousa; and they heard Miss Root interpret the stirring songs of their homeland. The singer was encored repeatedly. For Miss Root Conductor Sousa has written a number of new things, included in the list being the "Crystal Lute," "The Belle of Bayou Teche" and "The Red Cross," all of which Miss Root will interpret at one or another of the remaining concerts.

Vieing with Miss Root for popular approval, is Miss Margel Gluck, the violiniste with the Sousa Band. Miss Gluck's work with the violin reveals wide ability. Herbert L. Clarke, cornetist, whom Philadelphians know almost as well as they do Mr. Sousa, has played his own compositions almost exclusively. He, like Mr. Sousa, has many new things to interest.

Deep interest is being shown in the announcement of an exclusively "Sousa Day" program. At all concerts on September 3, the noted conductor will play nothing but his own writings.

There will be several special events during the two weeks remaining of the park season. In view of the unusually large crowds that have visited the resort the first week of the Sousa engagement, the park management is preparing for even larger crowds for the latter days of the season.

The programs for to-day are typical of those prepared for the entire engagement, new music by Sousa, new music by other composers, new songs for Miss Root, the newer writings of the important composers for Miss Gluck, and the new efforts of Herbert L. Clarke.

Seven hundred excursionists arrived in Willow Grove Park, after a ride of more than one hundred miles, at seven o'clock yesterday morning. They were part of the employes of the Harrisburg Foundry & Machine Company, with their families and friends. The first section of the excursion left Harrisburg at daylight. From Reading came employes of the Orr, Sembower Company. In all, four sections were run over the Reading to carry 3000 excursionists from Harrisburg and Reading.



MISS MARGEL GLUCK

A violiniste with the band of John Philip Sousa at Willow Grove. She is an artiste of wide ability and talent.

Mrs. Leader, Chicago 8/28/13

## Pittsburgh Exposition Programs

Damrosch, Russian Symphony and Cincinnati Orchestras Listed Among the Musical Attractions from Aug. 27 to Oct. 18.

Pittsburgh, Aug. 26.

Final arrangements have been completed for the fifth musical attraction for the Exposition season at the Point this fall. Arranged complete, the list of orchestras and bands for the jubilee year, which opens tomorrow and closes October 18, presents a series of the standard musical organizations. Opening with the Cincinnati Symphony Orchestra, the Exposition audiences will be enabled to hear Sousa's band and soloists, the Russian Symphony Orchestra under Modest Altshuler, Creatore and his Italian band, and finally Damrosch and his New York Symphony Orchestra.

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## WILLOW GROVE PARK

New Music is a Feature of the Sousa Band Programs.

John Philip Sousa and his band enter today upon the second week of the engagement at Willow Grove Park, having played during the initial week to audiences which were invariably large and thoroughly appreciative. While interest naturally centres in the work of the band as an entirety under the conducting of Sousa, the striking work of the trio of finished soloists has called for much decided approval from the audiences.

In an interview Sousa said: "What Willow Grove audiences want just now is 'new music.' They have been edu-



HERBERT L. CLARKE

cated to and have become accustomed to having the very best in both the band and orchestral forms of music, played by high-class organizations. In sequence, therefore, they now want new things. In the preparation of my programs (and I personally compile every program played in order to procure a desired balance) I have given particular attention to this feature—new music." Audiences at Willow Grove have already noticed this condition and have strongly approved it—particularly because Sousa has included the newer works of all the noted composers, as well as numerous of his own writings.

The singing of Virginia Root, soprano, has been a feature of the engagement. Last Tuesday—Scots' Day—the delegates to the convention heard almost an entire concert of Scottish music directed by Sousa, and they heard Miss Root interpret the stirring songs of their homeland, the singer being repeatedly encored. For Miss Root, Sousa has written a number of "new things"—included in the list being the "Crystal Lute," "The Belle of Bayou Teche," "The Red Cross" and others, all of which Miss Root will interpret at one or another of the remaining concerts.

Vieing with Miss Root for popular approval is Margel Gluck, violiniste with the band. Miss Gluck's work with the violin has shown her to be an artist of ability and talent. Herbert L. Clarke, cornetist, has played his own compositions almost exclusively—and he, like Sousa, has numerous new things to interest.

Much interest is being shown in the announcement of an exclusively "Sousa Day" program. At all four concerts on September 3, the conductor will play nothing but his own writings and the program is now being compiled. There will be several special events of importance during the two weeks yet remaining of the Park season. The programs which will be interpreted today are typical of those prepared for the entire engagement—new music by Sousa, new music by other composers, new songs for Miss Root, the newer writings of the important composers for Miss Gluck, and new efforts for Herbert L. Clarke.

Phila Eve. Telegraph 8/23/13

## Trio of Sousa



MISS VIRGINIA ROOT



H. L. CLARKE



MISS MARGEL GLUCK

John Philip Sousa has discovered the public's chief demand is "new music." The band king, therefore, has summoned his chief talent—consisting of three capable soloists—for today's concert at Willow Grove Park.

## SOUSA TO SATISFY PUBLIC IN "NEW MUSIC" DEMAND

Famous Band Leader Finds Philadelphians Want Ditties Fresh from Press.

John Philip Sousa, March King, with his famous band, will give the final concert of the first week of the engagement today—after having played to large audiences at every concert yet given. While interest naturally centres in the work of the band itself, the striking work of the trio of soloists has called for much of decided approval from the audiences. In an interview Conductor Sousa said:—

"What Willow Grove audiences want

just now is 'new music.' They have been thoroughly educated and are accustomed to receiving the very best in both the band and orchestral forms of music, played by the very best organizations. In sequence, therefore, they now want the 'new things in music.' In the preparation of my programs (and I personally compile every program in order to procure a desired 'balance') I have given particular attention to the newer music. Audiences at the grove have already noticed this condition and have strongly approved it."

The singing of Miss Virginia Root, soprano, has been a notable feature of the engagement. On last Tuesday—Scots' Day—both the band and Miss Root interpreted only Scottish music and songs at one entire concert, for the pleasure and entertainment of the delegates who were spending the day at Willow Grove. For Miss Root Mr. Sousa has written a num-

ber of new things, included in the list being the "Crystal Lute," "The Belle of Bayou Teche," "The Red Cross" and others, all of which Miss Root will present at one or another of the remaining concerts.

Vieing with Miss Root for popular approval is Miss Margel Gluck, violiniste, whose work with that instrument has shown her an artist of wide ability and granted talent. Herbert L. Clarke, cornetist, whom Philadelphians know almost as well as they do Mr. Sousa himself, has played his own compositions almost exclusively, and he, like Mr. Sousa, has many new things which are interesting.

Deep interest is apparent among Philadelphia music lovers over the announcement of an exclusively "Sousa Day" program. On September 3, at all four concerts, the noted conductor will play nothing but his own writings. The program is now being compiled. There will be

several special events of interest during the two weeks yet remaining of the park season.

The programs which will be interpreted tonight and tomorrow are strikingly typical of those prepared for the entire engagement—new music by Sousa, new music by other composers, new songs for Miss Root, the newer writings of the important composers for interpretation by Miss Gluck, and the new Clarke compositions, to be played by Clarke himself.



112 Phila. Times 8/25/13

## PEOPLE NOW WANT NEW MUSIC, SAYS JOHN PHILIP SOUSA

Famous Leader Believes He Is Satisfying Willow Grove Audience With This Entertainment

John Philip Sousa, march king, with his famous band, will give the final concert of the first week of the engagement today, after having played to large audiences at every concert. While interest naturally centers in the work of the band itself, with Mr. Sousa conducting, the striking work of the trio of soloists has called for decided approval from the audiences. In an interview, Conductor Sousa said:

"What Willow Grove audiences want just now is 'new music.' They have been thoroughly educated and are accustomed to receiving the very best in both the band and orchestral forms of music, played by the very best organizations. In sequence, therefore, they now want the 'new things in music.' In the preparation of my programs (and I personally compile every program in order to preserve a desired 'balance') I have given particular attention to the newer music. Audiences at the Grove already have noticed this condition and have approved it."

### Miss Root's Work Notable

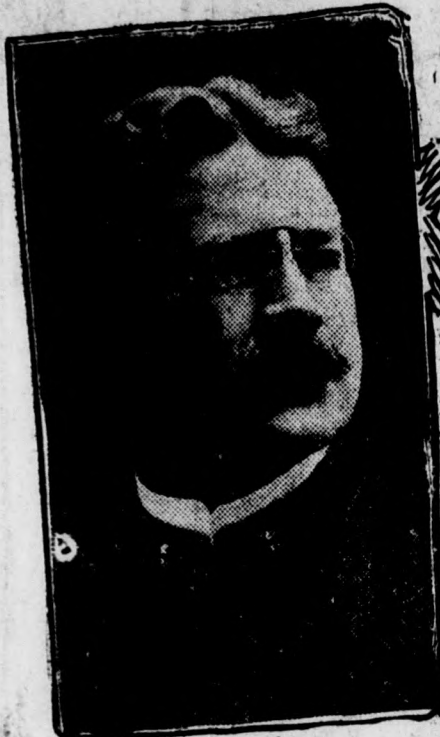
The singing of Miss Virginia Root, soprano, has been a notable feature of the engagement. Last Tuesday, Scots' day, both the band and Miss Root interpreted only Scottish music and songs at one entire concert, for the pleasure and entertainment of the delegates who were spending the day at Willow Grove. For Miss Root, Mr. Sousa has written a number of new things, included in the list being the "Crystal Lute," the "Belle of Bayou Teche," the "Red Cross" and others, all of which Miss Root will present at one or another of the remaining concerts.

Viewing with Miss Root for popular approval is Miss Marge Gluck, violinist, whose work with that instrument has shown her an artist of wide ability and talent. Herbert L. Clarke, cornetist, whom Philadelphians know almost as well as they do Mr. Sousa himself, has played his own compositions almost exclusively, and he, like Mr. Sousa, has many new things which are interesting.

Deep interest is apparent among Philadelphia music lovers over the announcement of an exclusively "Sousa day" program. On September 3, at all four concerts, the noted conductor will play nothing but his own writings. The program is now being compiled. There will be several special events of interest during the two weeks yet remaining of the park season.

The programs which will be interpreted to night and tomorrow are strikingly typical of those prepared for the entire engagement—new music by Sousa, new music by other composers, new songs for Miss Root, the newer writings of the important composers for interpretation by Miss Gluck, and the new Clarke compositions, to be played by Clarke himself.

## ARTISTS WITH SOUSA'S BAND, NOW AT WILLOW GROVE PARK



H.L. CLARKE



MISS VIRGINIA ROOT

Phila Times 8/26/13

## Noted Bandmaster May Essay Writing Ragtime

John Philip Sousa, the march king, who is at present the center of attraction at Willow Grove park, was



JOHN PHILIP SOUSA

approached by an admirer recently, who asked the march king if he would ever attempt to write "rag time."

The composer laughed and said: "To be truthful I cannot say but I might, should I chance to find myself some evening in a cabaret show, and an inspiration should suddenly come to me. I would sit right down and pen a Shuffling Rag. You know, I write all my music by inspiration. Why, I penned 'The Stars and Stripes,' which was quite a success, some ten years back, while on my return from England. I was homesick and, well, there was my theme. I put into the music all the elation I felt over returning."

"You know any one can write music, but the staggering task is to write music that will live. See how quickly the 'hits' go out of vogue. To compose lasting music one must have an inspiration."

"Music is purely exotic. Ten years ago, the American imagination was so undeveloped, that while you could realize that it was possible for a peasant to sing arias in the fields of sunny France, you pooh-poohed the American who would attempt to do the same thing."

"I believe, when you pay your two dollars to see an opera, you want to see something worth while. Something to interest, rather than to keep you in painful roars of laughter. Of course I cannot expect to get Melbas or Carusos, but I demand to get a cast that can sing and dance, and at least sing sufficiently well enough to carry my notes over the footlights."

Phila Press 8/26/13

## SOUSA AND HIS BAND SOON TO LEAVE WILLOW GROVE

John Philip Sousa, the "March King" and bandmaster, will be at Willow Grove only ten days longer, terminating his annual engagement there on September 7, the closing day of the Park. Wednesday, September 3, will be "Sousa Day." Last year, on this annual day named for him, one hundred and twenty-five thousand persons went to the Park, a larger number than on any other day during the Summer. Mr. Sousa needs no introduction to Philadelphians. He has been at Willow Grove Park every consecutive season for twelve years with the exception of 1911, when he was making a tour around the world. He is playing his latest compositions, "Gliding Girl," "Dance Hilarious," "American Maid Sweet" and "From Maine to Oregon."

Hartford Courant 8/26/13

## Poor Old Colonel Cody. (New York Times.)

Buffalo Bill reached the highest pinnacle of his fame in his tours of Great Britain in the 90s. There he was accounted by the multitude the greatest of all Americans. Not even Artemus Ward or John Philip Sousa was regarded in England as quite the peer of Cody.

More than a year ago he complained that the rivalry of the moving pictures was hurting his business. Perhaps that was one of the influences which caused his failure. Moving pictures have revealed vividly the life of the whole world to the untraveled at a very small cost. But the interest in the perils of pioneering and the picturesque life of the unsettled West is not so keen with the present generation as with its predecessor.



Harvard Week Journal 8/24/13

Chicago Free Press 9/27/13

Phila Post Ledger 9/31/13

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### VICTOR HERBERT'S LITTLE JOKE.

Someone said, "What people do not understand they are apt to admire," and the saying applies with special fitness to music. Undoubtedly a very large share of the music played by Sousa's band and some of the other bands that have visited the Copper Country is not really understood by the majority of the audience, but this fact does not keep them from admiring and honestly enjoying it. At best, the language of music is an indefinite one, anyway; a story of emotions and feelings that cannot be put in words.

Victor Herbert, whose music is especially popular with most American audiences, recently told a little experience of his own that illustrates a general truth about music and music enthusiasts. For some years he had the direction of an annual concert in an eastern town. He would draw up a skeleton program, which always would be picked to pieces by a committee of ladies who had the concert in charge. So every year Herbert, in a pure spirit of mischief, would place on his skeleton program this entry "Spanish Rhapsody," (Op. 56) .....Simbighi.

Every year the committee would make him change a part of the program—eliminate a Wagner piece because it was too long, perhaps, or a Mozart selection because it was too classical, or a Gounod selection because Gounod wasn't popular in their town. But they never made an ob-

jection to Simbighi's "Spanish Rhapsody."

As Simbighi was a creation of Herbert's imagination entirely, and for the rhapsody he played a Beethoven symphony or a Mozowski dance or a Bach fugue, or something else. But none of the women knew anything about Simbighi, so they dared not find fault with his music.

### RAG TIME TEMPTS SOUSA

Thinks He May Sometime Try  
Hand at Writing It.

John Philip Sousa, who comes to the Detroit Opera house with his band Sunday, September 23, confesses to a fascination for rag time. When asked recently whether he expects ever to write any of it he smiled and replied:

"To be truthful, I cannot say but I might. Should I chance to find myself some evening in a cabaret show and an inspiration should suddenly come to me, I would sit right down and open a 'thrilling rag.' You know, I wrote all my music by inspiration. I penned 'The Stars and Stripes Forever' some ten years back while on my return from England. I was homesick, and—well—there was my theme! I put into the music all the elation I felt over my returning trip home.

"You know anyone can write music, but the staggering task is to write music that will live. Note how quickly the 'hits' go out of vogue. If one would write music that will endure he must have an inspiration.

"Music is purely an exotic. Not so many years ago the American imagination was so undeveloped that, while you could realize that it was possible for a peasant to sing arias in the fields of sunny France, you pooch-pooched the American who would attempt to do the same thing.

"I believe when you pay your dollars to see an opera you want to see something worth while. Something to interest, rather than to keep you in painful roars of laughter. Of course, I cannot expect to get Mela or Caruso, but I demand to get a cast that can sing and dance, and at least sing sufficiently well enough to carry my notes over the footlights."

### Sousa's Ideas on Opera.

John Philip Sousa, interviewed on the future of grand opera in New York, said to a reporter of the New York Sun:

"I believe that grand opera will become classified before long, some opera-houses giving German, some Italian and some French exclusively, and it seems likely that opera-houses will be further classified according to the standard of their performances. This is the logical development. It has become apparent that the French and Italian opera, which require more mercurial acting than the higher form of composition, generally conceded to be the German opera, will in time be given entirely separate from the German. Each composer, librettist and singer will have an opportunity to study for his special field. One can quickly determine whether he is best fitted to be a disciple or interpreter of Wagner or Massenet or Puccini.

"As soon as there are standards established in New York this city will become the Mecca for composers, librettists and actors, who will first come here as students, seeking to find the place in the category of opera to which they naturally belong. Then we will hear many great singers now kept in the background because we have only one operatic establishment by which they may be brought before the public as they most desire.

"I believe that English opera is possible if there are poets able to make adequate and beautiful translations. As for the unmelodic character of English and its unfitness for opera lyrics, I can take volumes of Poe, Tennyson, Longfellow, Lanier, Wordsworth, Byron, Shelley and many others and turn without difficulty to beautiful lyrics, words as easily singable as the mellifluous Italian or Spanish.

"By no means are all the words in these languages singable, as, for instance, in Italian we find four or five syllables frequently sung to a single note in a way which, tho clever, would not be necessary in English. With the immense number of words in the English language it is a comparatively simple matter to find those suitable for the purposes named.

"It is often asserted that we have not poets in America and that our aspiring opera librettists are not sufficiently well grounded in music. Let me say that we are emerging from a commercial age, and that furthermore it would be sad indeed to contemplate the American brain without the God-given quality to write opera. Our librettists, of course, should be musical, and I believe the majority are; and this reminds me that I know of no continental opera which taken as a whole, its words and music considered as a unit of utterance, is up to the standard of the Gilbert and Sullivan works. Some of the foreign operas may have better plots and some better music, but none is so splendidly coherent as those of these famous men I have mentioned.

"In consideration of the forming of standards, not only in grand opera but in American music in general, we are confronted by a serious obstacle. Those who are to sit as judges represent many varieties of preference. One man is never so delighted as when he is hearing dissonances; concord is almost an insult. Another man listens in raptures to 'Aida,' or 'Lohengrin,' or 'Faust,' which are full of clear and sunshiny melodies and in which the resolutions are apparent. These represent two radically disagreeing factions of educated music lovers, and bitter warfare must be waged before the victor can be crowned and the standards erected for all time."

### Sousa at Willow Grove; Special Features at Washington, Woodside and Point Breeze.

John Philip Sousa, with his band, will give four concerts at Willow Grove today. There remains but one full week of the 1913 season at this park. The closing date is Sunday, September 7. Sousa and his band will be the attraction for the last week. Thirty-two concerts remain to be given.

The final week will be a notable one. Tomorrow, Labor Day, the usual large holiday crowd is expected, and the programme for the day will be varied and interesting. The big day of the week, however, will be Wednesday—an All-Sousa Day, on which every number of the four concerts to be given by the band will be by Sousa himself. In his recent engagements, wherever his band has played in repertoire, Conductor Sousa has instituted, in response to a popular demand, a "Sousa Day"—and that the move has been appreciated has been apparent by the unusually large audiences attracted to these concerts. Next Wednesday the programmes will include four suites written by Mr. Sousa—"Tales of a Traveler," "The American Maid," "Three Quotations" and "Looking Upward." The selections for Miss Root and Miss Gluck, soloists, are also Sousa's writings.

Detroit Free Press 9/31/13

### SOUSA'S BAND WILL BRING SOLOISTS

"March King" Will Be at the  
Detroit Opera House on  
September 28.

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 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 soloists, Miss Virginia Root, soprano, Miss Margel Gluck, violinist, and Herbert L. Clarke, cornetist, will be heard here on Sunday afternoon and evening September 28 at the Detroit opera house.

Dayton News 9/13/13

The assertion of Mr. Sousa that the turkey trot is one of the most healthful dances extant may be a prelude to a new musical composition which may take place of the neglected two step, which helped make the bandmaster famous.



## SOUSA DAY AT WILLOW GROVE

Wednesday's Concert Made Up Entirety of Leader's Compositions.

Tomorrow, at Willow Grove Park, John Philip Sousa, with his band, will reach the fifteenth day of the present engagement, and the March King will direct the presentation of four notable concerts. There remains, with today, but nine days of the 1913 season at Willow Grove Park, as the closing date is Sunday, September 7. Sousa and his band will be the musical attraction for the final week, which means that (including the concerts of this afternoon and tonight, there remain just thirty-six concerts to be given.

The final week at the resort will be a notable one. Today and tomorrow the usually large Saturday and Sunday crowds are expected; and on Monday, Labor Day, another big throng can reasonably be expected. The big day of the week will unquestionably be on Wednesday, September 5—an "All-Sousa Day"—on which every number of the four concerts to be given by Sousa and his band will be a composition by Sousa, the March King, himself.

In his recent engagements, wherever his band has played in repertoire, as it does at Willow Grove, Conductor Sousa has instituted in response to a popular demand, a "Sousa Day"—and that the move has been appreciated is apparent by the interest created and the large audiences which have gathered to hear the concerts. As indicative of the musical importance of Sousa Day, on next Wednesday, the programs as compiled will include a number of the more important suits written by Mr. Sousa—"Tales of a Traveler," "The American Maid," "Looking Upward," as well as a wide selection of the marches which he has written. Even every number selected for Miss Root and Miss Gluck, the soloists, is a Sousa composition.

## AMERICAN MUSICIAN

AUGUST 30, 1913.

### TALKS AND TALKS ABOUT BAND

We have always maintained that those who write for the AMERICAN MUSICIAN ought to know and understand what they were writing about or else get off the staff and join some of the other papers whose political views do not coincide with our own. Therefore, before setting out to write so authoritative an article as this on Summer Bands we made a little tour to refresh ourselves and get away from New York for a little breathing spell during the hot weather while all the gas pipes, sewers and asphalt pavements in the city are being taken up, turned over and laid down again, principally in order to keep the taxes active.

We went to Ocean Grove on August 11 to hear Sousa's band at the Auditorium and to learn if possible why 7,000 persons at the matinee and 10,000 at the evening concert came away satisfied and delighted.

Not long ago in a distant part of the country we heard a well known band under a good conductor play an excellent program to a miserable audience of about 300 or less.

We again heard Sousa a few days ago at Willow Grove rousing the same old time enthusiasm in the same delighted throngs, and we also took a turn at the feeble and almost inaudible, and totally ineffectual orchestra in Central Park, New York. We should like to know why some bands draw crowds and others cannot draw expenses. Of course, in the case of Sousa in particular we must take the pleasing personality of the composer-conductor into account. But, apart from this special attraction of a celebrated and international favorite, why is it that some bands draw and some do not? Why should the well known band with a leader of repute be so neglected, and several local bands which are unknown beyond their own county be supported liberally.

Well, in our opinion, we think that most musicians are too lazy to struggle for positions of eminence. That is the best reason we can find for so much stagnation. Too many leaders refuse to be troubled with any work but routine work. They play the same old routine programs in the same old routine way,—year in, year out,—“Poet and Peasant,” “William Tell,” a waltz, a march, a selection, with no variety, no distinction, no individuality. As a general rule it makes no difference whether the park committee engages Jones', Robinson's, Smith's or Brown's band, for they all sound alike and play the same programs in the same way. Naturally, some of our readers by this time are saying: “Well, what does the AMERICAN MUSICIAN offer as a better plan?”

In the first place let us stop and consider the conditions. Musically speaking, the public are children. At the same time they have the power to select their own amusements and to go where they like.

Imagine how hard it would be to get children to go to school if their parents did not compel them to go and if the law did not require them to do so. Now, when programs are made too instructive, too classical, too much above the musical culture of the people, then the people will not go to listen to that program. That is the long and short of the whole business. We have a clipping from a Buffalo paper on our table which describes a concert in Delaware Park a few weeks ago. The notice has been sent to us without the name of the paper, which we are therefore unable to give. It describes a musical piece called “From Fireside to Battlefield,” and tells about the immense throng of spectators and listeners.

Spreading out his band in different corners of Delaware Park lake, dividing the trumpeters, fifes and drums, and with the larger number of the players remaining in the band stands, John W. Bolton, leader of the Buffalo Park Band, last night presented a “musical war,” that will not soon be forgotten by the 10,000 persons that crowded around the shores of the lake.

The “war” came at the conclusion of the programme, with the number “From Fireside to Battlefield,” and held the spectators in awed silence for more than fifteen minutes.

A low, soft bugle heard from a far corner of the lake announced the start of the number. This was followed by the beating of drums and playing of fifes in another part of the body of water.

Playing softly at first, the strains of “Farewell, My Own True Love,” came floating over the water from the band stand. Another bugle call, and then “Tramp, Tramp, Tramp, the Boys Are Marching,” growing louder and louder until it thrilled the white-dressed and straw-hatted throng.

Suddenly all became quiet and then again came the sound of the bugle from across the lake, playing “Dixie.” The heavy beating of drums answered. The band stand gave “We'll Rally Round the Flag, Boys,” and once more all three sections were quiet.

The men were on the battlefield and the war had begun. With an almost deafening roar, a bomb shot soaring into the air and exploded far up over the little boatload of buglers floating in the water.

Red lights flared an instant from all sides and several bombs and skyrocketed followed in quick succession. The musicians seemed to take up the “war feeling,” and the “Star Spangled Banner,” coming from three parts of the lake, floated over the scene, while the male spectators, with bared heads, shouted their enthusiasm and the women and girls applauded and sang.

No doubt some of the band leaders in the United States will call this kind of thing claptrap and much below their dignity. Now, though we have not the pleasure of knowing John W. Bolton, we feel certain that he, as a musician, also considers “From Fireside to Battlefield” claptrap. We believe that if he considered only his own tastes he would prefer to conduct Wagner's “Kaiser” march, Beethoven's “Egmont,” Tchaikowsky's “Francesca da Rimini,” Weber's “Der Freischütz,” Berlioz's “Carnaval Romain,” Bizet's “L'Arlésienne,” Nicolai's “Merry Wives of Windsor,” Schubert's “Rosamund,”—and so on. But supposing he did put together such a program? He could only get a corporal's guard audience. To inveigle the crowd into the park the band conductor

## FAMOUS SOUSA BAND TO COME TO SAGINAW OCT. 1

One of the early attractions at the Academy of Music this fall will be Sousa's band, which has been secured for Wednesday evening, October 1. This will be the first visit of the famous musical organization to Saginaw in several years, and local music lovers, well acquainted with the excellence of the Sousa concerts, may well be pleased over the engagement. The band is booked here by Burton Collier of Detroit.

John Philip Sousa, now leading his famous band at a local park, says: “What American audiences want just now is new music. They have been educated to and have become accustomed to having the very best in both the band and orchestral forms of music, played by high-class organizations. In sequence, therefore, they now want new things. In the preparation of my programs (and I personally compile every program played in order to procure a desired balance) I have given particular attention to this feature—new music.”

John Phillip Sousa of march music fame, is now making his music with a shot gun down at Tulsa. That shows what war-like tunes will do for a man if he hears them long enough.



must take a leaf from the parson's book. He must remember that from a clergyman's point of view church music is claptrap. The whole object of quartets, of soloists, choirs, organs, is to get the people to go to church so that the preacher can have the chance of telling us what an unredeemed set of miserable sinners we are. The preacher would be as proud as a peacock if he could fill a church without music. The music is employed as a kind of bribe to induce erring and depraved humanity to take the religious instruction of the preacher.

In restaurants all music is claptrap, from the chef's point of view. Alphonse cannot understand why the public will not rush to eat his cooking without the sawing of fiddles and the buzzing of clarinets. The manager of the "Golden Butterfly" gets an orchestra to play for his guests, not because he considers his food of poor quality, but because he wishes to compete with the musical attractions at the "Brass Grasshopper" and the "Tin Bedbug." He considers music an expensive nuisance and a lot of claptrap.

There are many conductors, however, who act like preachers trying to fill their churches by means of preaching and without music. We mean by that remark that many conductors act as if everybody was musically redeemed and free from all inartistic sin. They seem to think that the preaching of the works of the great composers is sufficient without the claptrap music of the little fellows. There is where they make their mistake. They forget that they are not playing to editors of the AMERICAN MUSICIAN and other such gentlemen of refined taste and elevated ideals. In reality their audiences consist of millionaires, nonmillionaires, bank presidents, brokers, politicians, railway magnates, society luminaries, bricklayers, butchers and judges of the Supreme Court. These men require claptrap to get them into the concert room and around the band stand. If there is no claptrap they will not go to the concert. With all due respect to Sousa, we say that if Sousa gave up the humorous fantasias and the rousing marches of his programs and confined his attention strictly to the splendid works of Liszt, Richard Strauss, Wagner, Chopin, Beethoven, which he interprets so magnificently, he would at once see his audiences dwindle. But how easy it is for Sousa to let his enormous audiences listen attentively to one or two really high class numbers when he has already won their confidence by playing a number of pieces suitable to their musical culture.

Let us return a moment to the band we referred to near the beginning of this article. We shall not mention the conductor's name nor give the place where he played, because we are sincere admirers of him, and though we thank him for selecting a program suitable for our tastes, we think his program was to blame for the wretched audience he had. Near the bandstand was a building containing a church organ. The organist played a genuinely realistic and therefore inartistic imitation of a storm, and he had the building packed with an enthusiastic audience. There must be something

radically wrong when an organ can rouse a popular and musically uncultured audience more than a band can. If the band leader had played a storm, or a battle such as John W. Bolton played in Buffalo, and if the organist had made up his program of standard organ classics, the band would have had the multitude and the organ the small audience. What is the sense of playing the best music to vacant seats? And what good does it do to preach in an empty church? It is a thousand times better for a preacher to give a twenty minute address to a church full of hearers who came principally to hear the music than it is to preach with all the religious oratory of Jeremy Taylor and Frederick W. Robertson for an hour and a half to deserted pews. When Sousa plays Beethoven's "Leonora No. 3" to 17,000 persons who are drawn together by the magic of the conductor's name and the popular items of the program, it is clear that more persons hear Beethoven than if another conductor played ten Beethoven compositions to an audience of 300.

We believe that the band is destined to play a more and more important part every decade in the musical welfare of the nation. It is not a passing craze. There is something virile, massive, strong in a great band which no other instruments can rival. It is the best preparatory school for the orchestral university in existence.

We are of the opinion that if bandsmen will only take the trouble to seek original ideas or, at any rate, copy the original ideas of other leaders and give the public interesting novelties, they can enormously increase the influence of their bands for musical good. Above all things must monotony be avoided. And by monotony we mean the constant repetition of even the best and greatest works. The great art is to get the audiences and to keep them. The idea of instructing them and raising their taste must be kept entirely in the background. It is a long and laborious task to raise the musical taste of a community, and it can be done quicker by a cheap and popular program with one solid number than it can by any quantity of great works which are always above the heads of the people and consequently monotonous.

Of course, we believe in the musical union and have always championed the organization from the very beginning. At the same time we suspect that now and then a musician abuses his privileges and takes an advantage of the union which the organizers never intended. We refer, of course, to those players who cease to study and improve themselves when once they have been admitted to the union. They know that their wages are secure and they proceed to do as little work as is necessary. When they are engaged to play in a park or on a pier they do not care much if they attract an audience or not. All they ask is their salary at the union rates. Needless to say, a conductor of that type never gets anywhere. Sousa did not make his position in that fashion. He got his rank by his original ideas and by the distinction of his style. Though it is given to very few to be Gilmores and Sousas and Pryors, yet it is certainly possible for many an obscure band leader to improve his position enormously if he will but get the habit of looking for novelties to amuse the great big musical babies who form the vast majority of all audiences.

Kae City Journal 8/30/13

#### American Music Abroad.

From the New York Sun.

It is still the fashion for American professors and composers of music to deprecate the popularity of the songs which are just now carrying the American melodies around the world. The syncopated rhythms which are heard in every music hall in Europe, played by every band and sung by the inhabitants of all the capitals of the Continent with the same zest that they might impart to their own folk songs, are more or less of a mortification to the academic patriots who think that American music might better be kept at home altogether than be represented in other countries by such songs.

Undeniably it would be cause for greater pride in our artistic advancement if the programmes of the foreign orchestras frequently contained the symphonies written by American composers, or if foreign virtuosi selected the instrumental numbers for the display of their talents. Perhaps even the American operas might be chosen for the subsidized operatic theaters. If any or all of these things happened cause for national pride would be greater.

But it is unfortunately true that none of these things does happen. The works of American composers do not appear frequently in foreign opera houses nor on concert programmes. Only the preponderating ragtime keeps the native works in the ear of the world. It may be true that these popular songs are not deserving of importation and that they should least of all be taken as representative of our national taste in music. In the meantime the intoxicating syncopation continues to conquer the nations.

Since the marches of John Philip Sousa were fresh there has never been so much American music abroad. So it is not necessary to wax irritable over this minor national success. It may be that ragtime is at best a poor thing, but it is at least all our own. Until the serious works of American musicians are able to move as invincibly through the foreign concert halls and opera houses it may not be worth while to deplore too much the European success of what has come to represent to other nations the national musical idiom of this country.



# SOUSA FINDS TIME TO WORK ON NEW OPERA

Composer and Bandmaster Predicts That America Will be  
Home of Next Great School of Music.

John Philip Sousa, the world-famous bandmaster and composer, who is entering the last week of his engagement at Willow Grove Park, for some time past has been working on a new opera. The situations are to be laid in the time of Dolly Madison, and it will be finished within two or three years. Being a man of many activities he cannot foresee just how much time he will have to work on it. The park will close its season September 7.

In addition to being a popular musical conductor, Mr. Sousa is a sportsman and a reader, and he is always at home to his friends. In spite of his Portuguese name, Mr. Sousa is an American, and an unusually patriotic American. He believes in America and in American music and art. The United States he predicts will be the home of the next great school of music.

"Music," said he, yesterday, "is, however, not national. It is the same the world over. It is the same as it has been since the beginning, the same as when the morning stars sang together. C and G always made a chord, and always will, just as three and three always made six and always will. The principles of mathematics and music remain immutable. Therefore, music, I say, is not national. It seems rather to be geographical. Musical genius is exotic and apt to spring up anywhere.

## German Fostering Conditions.

"Fostering conditions, of course, are necessary to develop it and perfect it. It is the German fostering conditions that made it geographical.

"But who can say which German musician represents German music. Johann Strauss, for example, or Richard Wagner. Each is typically German, but each is the antithesis of the other. Or who is representative of American music, Edward MacDowell or myself, shall I say?

"Italy has had its era of musical creativeness. France, Germany, the Slavonic countries and at last Russia, have developed similar eras."

Mr. Sousa was asked his opinion of the influence of this latest school, which now is predominant.

"The Russians to my mind," replied Mr. Sousa, "have reached the apogee of their development. I think their influence has already begun to diminish and will continue to diminish steadily. They are, it cannot be gainsaid, great orchestrators. Tchaikowsky is incomparable. Then there is Rubenstein and Glinka, but they were at their height twenty years ago. I said then, as far back as twenty years ago, what I reaffirm to-day and what is realizing itself to-day in actuality. I said that America would produce a great school of music or rather that the wave of musical creation will next reach America. There are no modern composers of greater technical excellence or harmonic skill than Americans I might name.

## Favors American Composers.

"There are, or were, Chadwick, Foote, Dudley Buck, who died not so long ago, MacDowell and Horatio Parker, who wrote the opera 'Mona.' And even if we had not developed such high excellence, I should still base my opinion on the fact that the United States has the population and the brains to produce great musicians. I do not think there is such a thing as a natural-born hod-carrier, but I know there is such a thing as a natural-born musician.

"In days gone by it did not pay commercially to be a musician. The man having both brains and musical talent was in this position: if he chose music, he in all probability would earn a bare subsistence; if he went into

business, he would have the opportunity, perhaps, of making a fortune.

"To-day the situation is different. It is as if two avenues were open, both offering, I will say, ten thousand dollars a year. One avenue leads to music, the other to business. A man will decide on the avenue his talents best fit him for, and in which he will find most happiness. The musical man will take the avenue to music.

## Musical Development Coming.

"Although our musical development has no more than begun, what we have is well-known in Europe. In addition to our music of the higher sort. One hears everywhere on the continent, our popular melodies, our ragtime and Foster's songs, 'Suwanee River,' 'O! Black Joe.' The musical development that I am prophesying may take twenty-five years, but it certainly is coming.

"Opera will come first. With its appeal to eye as well as to the ear, and with its definite human dramatic interest, it appeals to the primitive in the individual more than any other form of musical art. And almost everybody is fond of music. I consider it the commonest and the strongest inspirational instinct in man."

One of the first steps in our musical development here in America, Mr. Sousa believes, will be the classification of our performances of grand opera. German opera will be given exclusively in a particular opera house, French in another, and Italian in another.

## Great Singers in Background.

"To-day, there are many great singers kept in the background," said Mr. Sousa, "because we have only one operatic establishment where they may be brought before the public.

"I believe that opera will be so organized here that singers can discover from the start whether they are best fitted to interpret Wagnerian roles or those of Puccini or of Debussy, so that no time or effort will be lost, so that they will not have to take any backward steps, and will go to the big cities, continuing the same class of performances they have elected. New York will become the Mecca for all composers, actors and librettists."

As to the contention that the English language is unmelodic and not adapted to grand opera, Mr. Sousa asserts that some of the lyrics of Tennyson, Shelly and Poe are as easily singable as if they were mellifluous Italian or Spanish. And as to the assertion we are lacking poets and that our librettists are not well grounded in music, though he grants there are foreign operas that have better plots and better music, Mr. Sousa declares that he knows of no continental operas that are so splendidly coherent as those of Gilbert and Sullivan, which, taken as a whole, words and music, are units of utterance.

## Training for His Band.

Mr. Sousa was asked concerning his methods of training his men. He has the reputation of "licking" a new band "into shape" in a remarkably short time, especially since his way of conducting is like that of no other leader.

"I never permit myself to deal in personalities," he replied. "When a new man joins my band, he is made to feel that his position is the most important one in the band. No harshness is ever used. I drill very fast, and that is perhaps the reason that the men learn their cues quickly, by having to concentrate."

It is said that Sousa has a remarkable ear for tone, that no matter which instrument in his band sounds a note, he can identify it.

"Though it is rather embarrassing to have to say so," said he, "I do have the sense of absolute pitch."

## "Stars and Stripes" Most Popular.

Mr. Sousa was asked what composition of his he likes best.

"I am fond of them all," was his response. "They are like babies of your own. You cannot tell which one you are most fond of. 'The Stars and Stripes,' is the most popular.

Mr. Sousa was asked about the decorations he has received. He is probably the only American decorated with the Victorian order. This was conferred on

him in 1901 by King Edward and personally affixed by the present King, then Prince of Wales. After the Paris Exposition, he received the palms of the Academy of France. He has also received the rosette of public instructors and a medal from the Fine Arts Association of Hainault, Belgium.

"The greatest compliment I ever had paid me," said Mr. Sousa, "the one I like best was a remark made by Harkness Plimmer a brilliant journalist of New Zealand. It was in 1911 when we were on our trip around the world. Almost on our arrival in New Zealand, we met Plimmer. We saw him almost constantly for a week and became very well acquainted with him. When we parted, he said that I was the sanest man he had ever met."

## Tells of Hobbies.

Mr. Sousa's hobbies are horses and dogs.

"I pity the man that hasn't a hobby," said he, "and I condemn a man who expects everybody else to ride it."

Tanned a dark brown, he has just finished a three months' hunting trip, which extended from Haines' Landing, Me., to New Orleans. He shot in some thirty tournaments and won ten trophies.

"I shot better than I ever did before," he said with pleasurable satisfaction. "This proves that shooting is a science and does not depend on a person's age. I am not, you see, as young as I was last year."

Mr. Sousa is fifty-nine, but he looks easily fifteen or twenty years younger. His health is robust and looks thoroughly happy.

"Clay bird shooting," he commented, "is becoming the rival of golf. It is a clean sport, and it attracts men that do not keep late hours nor imbibe too freely of the flowing bowl."

## Fond of Long Rides.

Mr. Sousa not only takes long shooting excursions, but he goes on long riding trips, covering as many as five or six hundred miles. Sometimes only his man accompanies him. Sometimes his wife or his two daughters who are all expert horsewomen, go with him. Mr. Sousa rides every morning. His daughter remarked that she had that very morning had to be ready by eight o'clock to take a two-hour gallop with him.

While he has been at Willow Grove, Mr. Sousa and his family have been staying at the Whitmarsh Country Club. He will be there as long as the park is open. Sunday, September 7, is closing day. On Labor Day, tomorrow, a special program is planned, and on Wednesday, September 3, there will be the annual "All Sousa Day," when all of the selections will be of Sousa's composition. His most recent works are "Gliding Girl," "American Maid Sweet," "Dance Hilarious," and "From Maine to Oregon."

In giving a short account of his life, Mr. Sousa said that his father was a Portuguese, that his mother was a Bavarian and that he was born within sight of the Capitol at Washington. His first instructors in music were a man named Esputa and George Felix Benkert. When he was about fourteen he had made plans to run away with a circus, the management of which had made him an offer to play the trombone in the band and the violin in the orchestra. His father got wind of the scheme and next day placed him in the Marine Band in the White House. Several years later he became the leader of this organization and remained in this position for twelve years.

## SOUSA PLANS FINE MUSIC

Bandmaster Will Give Notable Concerts at Willow Grove

Today at Willow Grove Park John Philip Sousa, with his band, will reach the fifteenth day of his engagement, and will play four notable concerts. There now remains but one full week of the 1913 season of Willow Grove Park, as the closing date is next Sunday, September 7. Sousa and his band will be the musical attraction for the last week, which means that, including the concerts of this afternoon and tonight, just thirty-two concerts remain to be given.

The final week at the resort will be a notable one. Tomorrow, Labor Day, the usual large holiday crowd is expected, and the program for the day will be varied and interesting. The big day of the week, however, will be on Wednesday—an All-Sousa Day, on which every number of the four concerts to be given by Sousa's Band will be a composition by Sousa himself. In his recent engagements, wherever his band has played in repertoire, Conductor Sousa has instituted in response to a popular demand the "Sousa Day"—and that the move has been appreciated has been apparent by the interest created and the remarkably large audiences which have heard the "All-Sousa" concerts.

As indicative of the musical importance of the Sousa Day on next Wednesday, the programs as compiled will include the four leading suites written by Mr. Sousa—"Tales of a Traveler," "The American Maid," "Three Quotations" and "Looking Upward." Many of his important and favorite marches have been included, and the selections for Miss Root and Miss Gluck, soloists, are all Sousa writings. "Sousa Day" is regarded as one of the most important musical features of the entire season, and plans have been perfected accordingly to handle exceptionally large numbers of visitors on Wednesday.

Programs of musical interest and importance have been compiled for today's concerts—Sousa's third Sunday at the resort. With but one remaining Sunday and with the usual Sunday crowd enlarged by the fact that it is a part of the Labor Day holidays, a record-breaking crowd is expected today.

## WILLOW GROVE PARK

Sousa Will Give a Day of Concerts  
of His Own Works.

Today at Willow Grove Park John Philip Sousa, with his Band, will reach the fifteenth day of his engagement. There now remains but one full week of the 1913 season of Willow Grove Park, as the closing date is next Sunday, September 7. Sousa and his Band will be the musical attraction for the last week.

Tomorrow, Labor Day, the usual large holiday crowd is expected. A "big" day of the week, however, will be Wednesday—an All-Sousa Day, on which every number in the concerts will be a composition by Sousa himself. In his recent engagements, wherever his band has played in repertoire, Sousa has instituted in response to a popular demand the "Sousa Day"—and that the move has been appreciated has been apparent by the interest created and the remarkably large audiences which have heard the "All-Sousa" concerts. Next Wednesday the programs as compiled will include the four leading suites written by Sousa—"Tales of a Traveler," "The American Maid," "Three Quotations" and "Looking Upward." Many of his important and favorite marches have been included, and the selections for Miss Root and Miss Gluck, soloists, are all Sousa writings.



*Am. Museum 7/20/13*

#### A COLLECTOR OF VIOLINS

Herr Richard Kolb, the bassoonist of the Ohlmeyer Coronado Band, and viola in the Octette concerts, is a collector of violins and a master in judging a good instrument when he sees it. Years ago, when a member as first bassoonist of the Sousa Band, Herr Kolb was offered a tentative position as expert in violins with the well known Chicago music house, Lyon & Healy (who are well remembered as the buyers of the famous collection of violins which was owned by Mr. Granger, of San Diego), but Kolb was too loyal to Mr. Sousa and decided to remain with the band. This gave him an idea, and he said: "Why should I not do this for myself and collect fine instruments in the old country when in tour with Mr. Sousa?" So he did, and has had wonderful success. Last year he decided to join Mr. Ohlmeyer, and even after several telegrams from the Sousa management he refused, and here he is again. Not that he did not want to go back, but as Franz Helle did, so has Kolb, joined Ohlmeyer for good. Mr. Kolb is a man who appreciates the treatment and true work of a director and as a surprise to Mr. Ohlmeyer, he brought him a wonderful "Stradivarius" violin which Mr. Ohlmeyer will use at this Thursday's Octette concert and throughout the entire season. The instrument has a wonderful tone and an especially great depth in the "G" string, and is valued at \$1,000. Kolb found this instrument in one of the "ready-money" shops in London, pawned by a violinist whose age had deprived him from being of use in the musical world.

*Miss Courier 7/20/13*

FROM London comes cabled news of a possible halt in the devastating popularity of ragtime. The New York American's wire correspondent in the English capital informs his paper in a special under-ocean message:

There is a distinct lull in the popularity of ragtime, largely due to royal influence. King George is quite unmusical, but Queen Mary affects a mid-Victorian interest in Bach and Beethoven sonatas and has frowned heavily on ragtime.

Yet ragtime kept creeping in at court and military functions. King George was so worked up about it that at a recent function he had the bands play in advance every single item on the program in the gardens of Buckingham Palace, including "Abide With Me" and Tchaikowsky's famous overture of "1812."

The latter nearly came under the royal ban. His Majesty being with some difficulty persuaded that the Russian folk air which crops up in it was not ragtime.

King George's ideas evidently are not those of his royal father, the late King Edward, who, when John Philip Sousa and his band visited Windsor, asked for a program containing as much ragtime as possible, and insisted on encoring all the numbers of that kind.

*Milwaukee Free Press 9/16/13*

#### TAMING THE "TROT."

John Philip Sousa's idea that the "turkey trot" is good exercise and especially adapted to older people will chill the enthusiasm of the young bloods who imagine they were "very divils" in trotting through a short life and a merry one. One way to kill the "turkey trot" and "tango" would be for doctors to prescribe them as a tonic for the aged and infirm.—Baltimore Sun.

*Phila - Times - 8/28/13*

## March King Preparing to Write American Grand Opera

Some day soon, he says, John Philip Sousa, the march king, who is the center of attraction just now at Willow Grove, may begin the writing of a grand opera, and when he does he will enter upon the work whole-heartedly, and with a definite idea of the sort of finished product he will achieve. It will be an American theme, as

Sousa is American to the core, and he is sure that his greatest inspiration will be in the selection of that romantic period in the history of the country when Dolly Madison was a toast, or when the Mexican war was imminent.

"It is curious," said Sousa, "that 'The American Maid' was the first comic opera that I have written on an American theme. It was the custom in times now past to set the scene of action in some kingdom or principality where the postal service did not reach, and then to build a story about the mythical personages inhabiting that strange and unfamiliar land. That seeming necessity for migrating no longer exists."

"Fifteen or twenty years ago an American personage in opera would have been an impossibility. This was not because we were any less musical than other nations, but it seemed to be the custom to devote librettos to some foreign land of mythical sort, and then it mattered not what the chorus seemed to be if only there were a suggestion of foreign environment in the character of dress. Today that is changed. The American as a stage character in grand opera has received recognition in 'Madame Butterfly' and in 'The Girl of the Golden West,' and he will continue to receive recognition."

"For some years I have had in mind the writing of a grand opera with the theme on an American subject. The time of Dolly Madison, or of the Mexican war, seemed to me to be the most inviting, and I have that period in mind in advance of any attempt at writing. Of course, I would endeavor to create something that would be wholly original and distinctive."

"The American public is gaining in appreciation of music. The public demands good music because the people know music better, and how quickly the cheap 'hits' go out! That means that the people know music better—they have finer attuned ears and keener appreciation. The popular music may win applause, but it will be found that there is needed the leaven of big music, and almost any program will convince you that conductors recognize this cosmopolitan taste."

*San Francisco Chronicle 9/9/13*

### THE ELIXIR AT LAST

By G. DOUGLAS.

"A positive aid to longevity is the turkey trot. Really it is a cheerful sight when gray-haired men and women do the trot."—John Philip Sousa. Though the secret of Methuselah is claimed by Metchnikoff,

Until he's lived to prove it please excuse us if we scoff. Ponce de Leon was a failure, while the weary Wandering Jew

Never lived outside the legend that was doctored up by Sue;

Bulwer Lytton gave us bunkum in his polished mother tongue

When he told us of Zanoni who for centuries was young;

But the mystery of ages Sousa solved upon the spot When he saw those gray-haired gran'pops prancing in the turkey trot;

In the callisthenic, hygienic, epidemic trot.

If you're feeling dull and sluggish and the liver's on the blink,

Don't waste your time and money on a blue pill or a pink;

Remember there is nothing cheers the spirits when they sag

Like the bunny hug, the tango, or 'most any kind of rag;

What matter if the doctors rave and undertakers swear;

Invite them all to join you in a merry grizzly bear. Though skeptics may presume to say it's Texas Tommyrot

The secret of Methuselah is in the turkey trot, In the callisthenic, hygienic, epidemic trot.

*Miss Courier 9/17/13*

Sound a fanfare of greeting and congratulation! There is one famous public performer who asserts that he never will make a "farewell tour." His name is John Philip Sousa and this is his opinion of the scheme invented by Adelina Patti: "My farewell tour—or to be exact, my farewell appearance—will be the last concert I give before I die. I mean by that, that I shall some day give a concert and before I can give one the succeeding day or so, I shall quit this world forever. The newspaper men shall say, 'John Philip Sousa made his farewell appearance in this city, because he died ere he could conduct another concert.' Yes, that is how I shall make my farewell tour."

*11/9/13 Washington DC Eve Star*

WHAT'S A SHUD?—The last time John Philip Sousa was in Minneapolis a newspaper scribe corralled him at the big hotel and persisted in interviewing him upon Kaffir music—a possible South African symphony and all that. He described Mr. Sousa thus: "With his whiskers cut just as sassy as ever, his bald spot nearly covered, his bearing military and full of spring and his heart full of Kaffir plaints. Sousa said that a Hottentot hotstop might yet be possible, but that possibility is in the dim and distant prospective."

"Shuds and shivers are concealed in all the savage music," said Mr. Sousa. "What? You don't know what a 'shud' is? Well, a shud starts out to be a shudder, but the savage music moves in such emotional waves and so fast that the oncoming emotion overtakes and envelops the one at hand and the latter becomes a 'shud' instead!"



## THE ANNUAL SOUSA NIGHT

### AT CORONADO TENT CITY

Monday evening, August 11, Tent City's annual musical event took place. The great Sousa Night, a program of music by America's foremost bandmaster was played, and for the first time at Coronado (Cal.) Tent City Mr. Sousa's celebrated suite, "The Last Days of Pompeii," was rendered. Sousa Night has always been Tent City's own original music festival. The decorations displaying the flags of all nations were kindly loaned to Mr. Ohlmeyer by Frank A. Miller, proprietor of the Glenwood Mission Inn at Riverside. There were also the usual electric decorations in the bandstand in honor of John Philip Sousa. Mr. Sousa has always had a warm spot in his heart for Conductor Ohlmeyer, and for that particular reason Mr. Ohlmeyer sets apart one day to do honor to the March King, the only American bandmaster who today has the honor of having had his band appear in practically every land of the world.

Program follows:

Monday Evening, August 11, 8 to 9:30.

Coronado Tent City's Own Original Music Festival

THE ANNUAL SOUSA NIGHT

Music by America's Foremost Bandmaster

JOHN PHILIP SOUSA

Soloists: Blanche Lyons, soprano; Franz Helle, fluegel horn.

John Philip Sousa was born at Washington, D. C., November 6, 1856. He was pupil there of John Esputa and George Felix Benkert. From the age of seventeen he conducted orchestras of traveling theatrical troupes, played the violin in Offenbach's Orchestra in 1877, and was musical director of the Philadelphia Church Choir and of the "Pinafore" Company, and in 1880 was appointed leader of the band of the United States Marine Corps, serving until August 1, 1892, when he resigned and organized the band which has become famous all over the world.

From Looking Upward Suite—

By the Light of the Polar Star.

Mars and Venus.

Fluegel horn solo, Snow Baby.

Two marches—

Liberty Bell.

Manhattan Beach.

Descriptive, The Black Man.

Soprano solo, A Lullaby.

Suite, The Last Days of Pompeii.

In the House of Burbo and Stratonice.

Within the room were placed several small tables; 'round these were seated several knots of men drinking, some playing at dice.

Nydia.

"Ye have a world of light.

When love in the loved rejoices,

And the blind girl's home is the House of Night,

And its beings are empty voices."

The Destruction of Pompeii and Nydia's Death.

## Sousa Can Shoot

John Philip Sousa is ever a busy man. He has never been known to be an idler. It has been said of him that if he were cast away upon an uninhabited island he would lay out a townsite first day or be equally active in some other direction.

In city or country it is all the same. When not composing a march, a suite, an opera or writing a book, a story or something for a magazine, one can depend upon it that Sousa is either at the traps shooting the feathers off clay pigeons in some gun club tournament, or is riding horseback some hundred miles from somewhere to somewhere else. Often he rides from New York to Washington or reverse, 225 miles in six days or less, and has ridden other times from Hot Springs, Va., to Washington, 300 miles, in eight days or less.

Alone? Oh, no! Always he has companions who are chosen either for fecundities as story-tellers, crack shots, in literature, a literal cavalcade of kindred spirits, flanked by grooms and commissariats. Such jaunts are rest and recuperation to Sousa and he thrives on them.

Among trap-shooters Sousa ranges along with the top notchers. A shooter must be as good as a 90 per cent man in order to get in the Greater American, Eastern, Southern and Interstate handicaps, and various state and other events of like class. Sousa long ago qualified in all these. It is an off day in fact when he doesn't range along with the prize winners. He won the Berlin handicap at Ocean City, Md., on July 22, by a score of 94 out of 100 targets at 18 yards. At Atlanta, Ga., he broke 71 out of 75 targets, and at Augusta, Ga., the Augusta Gun club, he broke 95 out of 100 targets, at 16 yards. His score in the Keystone Shooting League handicap at Pleasantville, N. J., was 46 out of 50, March 14, 1913. This was high gun.

Sousa will be here on Sunday next with his band and soloists. He will give a matinee and night concert at the Southern theater.

## Kind Fate Saves Sousa for Public

Noted March King, Freezing to Death, Rescued by Watchman.

John Philip Sousa holds a unique position in the American music field. There is probably no man, whether he is the conductor of a band, orchestra or opera, who holds the universal regard of the people to such an extent of does Sousa. Musicians of the highest type, musical appreciators whose standards of criticism are based upon the loftiest pinnacle, and that vast army of Americans to whom classical music means nothing but who love the merry tunes that set the feet to pattering, all unite in paying homage to the "March King." Sousa's band, which will be heard at the Murat matinee and night, Wednesday, Sept. 24, has long been an institution in this country and it is likely to remain so just as long as John Philip Sousa is spared to lend it his personal inspiration.

It seems strange to think that fate might have decreed that there should be no Sousa Band, and yet, had it not been for the timely arrival of a watchman, who probably never realized the service he was rendering the entire public, John Philip Sousa would never have lived to become the musical wizard he is. The story is worth repeating.

John Philip Sousa was born under the shadows of the Capitol at Washington, as everybody knows. When a boy at school he would often gaze upward to the matchless dome, he admits, and debate with himself whether he would decide to become a great United States senator and make impassioned orations in the Senate that would be sure to upheave the country, or would stick to his violin and become a world perambulating artist and set all the countries agog by the wizardry of his bow. His father saved him all the trouble of deciding the momentous question, however. The order, "Stick to your fiddle," fell upon him. He obeyed and became the director of the best orchestra in Washington.

One bitterly cold morning, just before the break of day, he was returning home from Alexandria, Va., where he had appeared as a virtuoso at a social affair, and, arriving in Washington, cut across the Capitol ground to reach home in quicker time to avoid freezing. In passing a wing of the Capitol he could not resist the temptation to take refuge for a moment in a deep recess beneath the massive stone walls to arouse himself from a languor he could not resist.

Luckily a night watchman espied him entering, and, fearing some mishap, searched him out. He found him huddled in a protected corner, unconscious and surely freezing to death. The watchman carried young Sousa to a nearby drug store, where a physician revived him. It was a close call.

Sousa described the sensation of sinking into coma and death as ecstatic—after the first pains of becoming cold passed. In telling the story, Mr. Sousa said: "All suffering gave way to a feeling of extreme comfort, then of pleasure, finally those of ascending to a realm of ecstatic happiness, brightness and beauty. During this period I realized it all without being able to tell why or whether. It was simply elysium! But the awakening? My return to my senses was incredible in suffering! Every nerve of my body was being drawn from its place by instruments of torture!"

The young Sousa has again survived.

## SOUSA IS COMPLIMENTED

The Mt. Carmel (Pa.) News, says that 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.

cago.

## Sousa a Millionaire.

George N. Louis, manager for John Philip Sousa, offers a few interesting facts regarding America's most spectacular bandmaster.

"Sousa is loved by the members of his band," he says, "they delight in serving him, because he is liberal with them and because every man in the organization is an artist in his way. If a man who suits Sousa asks him for \$50, he is offered \$75 so that he may be thoroughly satisfied."

"Sousa is now a millionaire and his royalties sometimes amount to over \$50,000 a year. He is as well known in the Fiji Islands as in Buffalo. There is something about his music that makes a worldwide appeal. He does not make the long jumps he did years ago, but his activities are directed in other channels. He never rests unless change of employment be rest, for when he isn't directing his band, he's composing music, writing magazine articles or working at something. Sousa never will join the ranks of the idle rich."

Sousa's band may be as good as Gilmore's, but there are a lot of old fellows 'round who never heard Sousa's who can't be convinced that it is.



Providence Tribune 9/28/13

#### TAKING THE TANG FROM TANGO.

It is impossible to find anything but a cruel and premeditated attack in the statement of John Philip Sousa that the turkey trot and tango are good exercise and should be taken up by elderly people who find their muscles hardening and "the misery" creeping into their bones. The "march king" is certainly after the new fandangos in dancing and he is going about his crusade in a way that promises to accomplish something.

Exercise? Huh! One may get that in the gymnasium or beating the rugs. Heretofore it was believed that there was something peculiarly devilish and risqué in the sinewy glides and mad gallops which carry these alluring names. But if they are mere exercise, like pulling the weights, swinging the clubs or doing five miles on the cinder path, why what's the use? And if the old, doddering, toothless folk may be rejuvenated through these dances, then what chance have the young and skittish to grow blasé and world-weary by performing these terpsichorean evolutions? None whatever, of course! From now on the frivolous youngsters are out of it. They must find some other form of dance that does not savor of patent medicines, elixir of life and fountain of youth.

With his double-edged praise Mr. Sousa has cut deeply into a modern-day social practice. He has surely taken all the tang out of the tango.

Yolanda Blade 10/1/13

#### SOUSA WAS DAZED

Among a fine batch of Globe-Trotting Incidents as told by John Philip Sousa in Town Topics, were these:

"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 30, 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 a 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 12 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.'

Mendocino Mirror, Despatch 9/20/13

#### "Dixie" Should Be National Air.

John Phillip Sousa, the greatest band master the world ever knew, declared that of all the band pieces ever composed, "Dixie" was the best and he always played it at his concerts. He knew no north, no south and spoke of Dan Emmett's composition strictly on its merits. On this subject the Mobile Register has this to say:

"A westerner writes to a New York paper, saying that 'Dixie' should be adopted as the national air. 'Who is there among us who does not feel his blood tingle as he hears those stirring notes? If such there be I pity him. Many and many a time I have had feelings akin to envy as I have listened to some irrepressible outburst of applause at the sound of the tune of 'Dixie' when played by a good band or orchestra. Why, thought

I, must southerners be the only ones to rise to that music? And then I have joined the applause myself. The attitude of Americans toward 'The Star Spangled Banner' is just another proof of the adage that you may lead a horse to water but you cannot make him drink.' The suggestion is a bit startling, but what 'westerner' says is right. Everybody is aroused when 'Dixie' is played or sung; whereas, on the contrary, the average American cannot distinguish the air 'The Star Spangled Banner' from the air 'America,' and doesn't know which air is the national air. This, after years of dinning of the so-called national air into the ears of the people, indicates that the effort is a failure."

10/11/13  
Detroit Saturday Evening Post

#### Sufficient Reason.

Sousa tells an amusing story of a German trombone player whom the composer-conductor knew in the early days when he was leading the United States Marine Band in Washington.

The old trombone player was named Backenblasser—a fact he could not help—and on one occasion Sousa saw him standing outside the theater where he had been playing for several weeks. Backenblasser was swearing very un-musically for a man who knew all about harmony, and he shook his fist at the theater and even administered one or two kicks to the unresisting brick wall.

"What's the trouble, Backenblasser?" asked Sousa, stopping in surprise.

"I will nefer play in dare again!" shouted the German.

"Why not?"

"Nefer, I tell you, nefer!"

"But why not?" persisted Sousa.

"Because I haf been dischargt."

Chi Muns Leader 9/4/13 119

#### Sousa on Grand Opera

Bandmaster Believes Opera Houses Will in Time Become Classified—Favors Opera in English As Completely Singable.

Interviewed on the future of opera in America, John Philip Sousa said to a New York "Sun" reporter:

"I believe that grand opera will become classified before long, some opera-houses giving German, some Italian and some French exclusively, and it seems likely that opera-houses will be further classified according to the standard of their performances. This is the logical development. It has become apparent that the French and Italian opera, which require more mercurial acting than the higher form of composition, generally conceded to be the German opera, will in time be given entirely separate from the German. Each composer, librettist and singer will have an opportunity to study for his special field. One can quickly determine whether he is best fitted to be a disciple or interpreter of Wagner or Massenet or Puccini.

"As soon as there are standards established in New York this city will become the Mecca for composers, librettists and actors, who will first come here as students, seeking to find the place in the category of opera to which they naturally belong. Then we will hear many great singers now kept in the background because we have only one operatic establishment by which they may be brought before the public as they most desire.

"I believe that English opera is possible if there are poets able to make adequate and beautiful translations. As for the unmelodic character of English and its unfitness for opera lyrics, I can take volumes of Poe, Tennyson, Longfellow, Lanier, Wordsworth, Byron, Shelley and many others and turn without difficulty to beautiful lyrics, words as easily singable as the mellifluous Italian or Spanish.

"By no means are all the words in these languages singable, as, for instance, in Italian we find four or five syllables frequently sung to a single note in a way which, though clever, would not be necessary in English. With the immense number of words in the English language it is a comparatively simple matter to find those suitable for the purposes named.

"It is often asserted that we have no poets in America and that our aspiring opera librettists are not sufficiently well grounded in music. Let me say that we are emerging from a commercial age, and that furthermore it would be sad indeed to contemplate the American brain without the God-given quality to write opera. Our librettists, of course, should be musical, and I believe the majority are; and this reminds me that I know of no continental opera which, taken as a whole, its words and music considered as a unit of utterance, is up to the standard of the Gilbert and Sullivan works. Some of the foreign operas may have better plots and some better music, but none is so splendidly coherent as those of these famous men I have mentioned.

"In consideration of the forming of standards, not only in grand opera but in American music in general, we are confronted by a serious obstacle. Those who are to sit as judges represent many varieties of preference. One man is never so delighted as when he is hearing dissonances; concord is almost an insult. Another man listens in raptures to 'Aida,' or 'Lohengrin,' or 'Faust,' which are full of clear and sunshiny melodies and in which the resolutions are apparent. These represent two radically disagreeing factions of educated music lovers, and bitter warfare must be waged before the victor can be crowned and the standards erected for all time."



## Jingle Themes

The last time John Philip Sousa was in Minneapolis a newspaper scribe coralled him at the big hotel and persisted in interviewing him upon Kaffir music, a possible South African symphony and all that, he described Mr. Sousa thus: "With his whiskers cut just as sassy as ever, his bald spot nearly covered, his bearing as military and full of spring as ever and his heart full of Kaffir plaints, Sousa said that Hottentot Hotstep might yet be possible, but that possibility is in the dim and distant prospective.

"There was a redundant, but withal an ominous strain of humor in his response. Sturdily he denied that to get the South African jungle and jingle into the rhythmic of his new music he had pounded on an empty pork barrel with a baseball bat with his left hand while setting down the notes with his right! 'Nothing of the sort!' he said 'Nothing like that at all!'"

"Shuds and shivers are concealed in all the savage music. What? You don't know what a 'shud' is? Well, a shud is just a little shudder. It starts out to be a shudder, but the savage music moves in such emotional waves and so fast that the in-coming emotion overtakes and envelops the one at hand and the latter becomes a 'Shud' instead!"

"The way to compose South African music is like this: First, evolve harmonious cynceopation, then introduce the mystic, hollow, incessant and inscrutable time-beating of the savages! Last year, after I had studied the Indian and the South African tribal music, I set to work upon a suite to embrace the impressions I had received. In it I have introduced the Kaffir music in the 'Kaffir on the Karoo.' Mr. Sousa courteously declined to say how he had produced the culminating effects of the music that would be appropriate to convey the cataclysmic feasting by a savage band upon the roasted body of an American missionary. "But," he said, "it will be sufficiently 'cataclysmic!' When I was in the savage lands I studied the savage music, and tried to learn what there is of basic form to it."

"Is there?"

"Have you listened attentively to the 'Kaffir on the Karoo?'" he queried.

Sousa and his band will be heard here at the Southern today. The soloists this season are Miss Virginia Root, soprano, Miss Margel Gluck, violiniste, and Mr. Herbert L. Clarke, cornetist. Two concerts will be given—one this afternoon and another to-night.

## The Man of Two Stars

BY ARCHIE BELL.

George N. Loomis, the veteran manager, came to Cleveland yesterday to arrange for the appearance here of his star, John Philip Sousa—and his band—afternoon and evening, Oct. 5, at the Hippodrome. There isn't any-



John Philip Sousa

thing so remarkable about that, for Sousa comes once a year, just like Christmas, and Loomis travels a few days ahead of him; on the other hand, there is something so remarkable about Loomis that all people who have had anything to do with the "artistic temperament" of performers, will quickly recognize and admit that a bronze statue should be erected somewhere to the "man ahead" for Sousa. The remarkable thing is that in all of his long career in the amusement line, he has served but two masters. He managed Emma Abbott and he went with Sousa directly after Abbott died. And now he is in such good health and Sousa is in such a perfect state of preservation, that it is a question which will last the longer. So probably Loomis will end his career with only two stars on his list. Thus he should be classed with Job, who lived so long before Pope that he didn't know "there is a point where forbearance ceases to be a virtue."

"Everyone thought that Emma Abbott was about 100 years old when she died," said Mr. Loomis yesterday, "because she was a popular star for such a long time. The fact of the matter is that she wasn't quite 40 years old when she was suddenly stricken. And about the birthplace of the lady, there have been so many versions of the truth that it may perhaps be worth chronicling that she was born in Chicago, although at least twenty cities have claimed the honor. She was a wonderful little creature, who has no equal on the stage today. In fact, I believe there is no actress who holds exactly the place in the affections of the people of America that was Emma Abbott's."

"Miss Abbott was a stickler for several things. She insisted upon opera in English for English speaking people. She insisted upon the prices not running higher than \$1.50, even when she made big productions of such things as 'Aida' and other spectacular operas that required a big original outlay. And she insisted upon pleasing the eye as well as the ear. She would willingly pay \$5,000 for costumes which she thought she should wear in a single opera. And yet did it pay? The Abbott company cleared \$29,000 the worst year it ever saw. Her profits ran as high as \$76,000 one year and usually ran to about \$40,000. It makes me smile when I hear some of these modern managers talk about not being able to send out their little casts in little musical ventures at less than \$2. Emma Abbott left personal property worth \$980,000. That looks as if she 'afforded' to charge \$1.50, doesn't it?"

"It was Abbott's great ambition to bring together the greatest combination of artists singing the English language. A short time before she died she called me to her and made me a present of \$5,000 worth of stock in her operatic enterprise, asking in return that I should promise her 'in black and white' never to leave her. I made the promise, but I didn't realize what a short time the 'contract' was to run. Always she had told me that she wanted to be

cremated. Once I told her that she was too beautiful to be burned up, even after death, but she laughed and assured me that it was her wish. And she was cremated, although the protests from her friends were many and at that time it did seem a terrible thing.

### Where She Excelled.

"Perhaps Emma Abbott will not be listed among the most celebrated divas of the world. It's difficult to say just exactly how she ranked as a vocalist. Certainly she had no lower register in her voice. But she had a compelling personality that vast audiences adored. Patti once told her that she could sing 'The Last Rose of Summer' better than any person had ever sung it—which was praise indeed, for Patti was not in the habit of making such admissions. There were a few other things that she did better than they were ever done before since her time. I believe she was the only celebrated soprano prima donna who went on six nights a week with two matinees for forty weeks, year after year, and showed no ill effects, in temper or voice."

### Sousa's Ancestry.

Then the talk shifted to Sousa, to whom Mr. Loomis went directly after Miss Abbott died.

"So you don't think his name is 'Sousa?'" he asked. "Well, I have heard that before, but I assure you that 'Sousa' is right. But what does not seem to be generally known is that he is of Portuguese descent. His ancestors have been famous in Portugal for many centuries, numbering among them a governor of Brazil and a governor of the Portuguese possessions in Africa. Just as I think Abbott was the most wonderful woman that the American stage has seen in many ways, there are many points in the spectacular career of Sousa that have never been equaled by any bandmaster of history."

"For example, did you know that he's a millionaire? I've seen him go out for fifteen weeks and clear \$25,000. His royalties sometimes amount to over \$50,000 a year. He is as well known in the Fiji Islands as in Cleveland. There's something about his music that makes a universal appeal and he is a world-wide favorite."

"But these trips of Sousa's nowadays are merely playthings. He goes on tour because he enjoys it, but he will not consent to long trips any more and we are repeatedly turning down offers and even petitions for engagements that he does not care to fill. He has exactly the band that suits him. Sousa will pay a \$45 man \$75 a week just to hold him. Almost literally he could stand on his front steps and blow a horn and his big band would come running, ready for service at the com-

menement of a new tour. The band isn't together long enough for the men to devote their entire time to it, and they are at liberty to turn an honest penny in an orchestra or band when Sousa doesn't want them, but he has a wonderful system of 'call' and his band can be assembled for rehearsal in a jiffy, after being separated for many weeks or months.

"But don't think because Sousa declines to make such long tours nowadays that he has become lazy. He's the most active man I ever knew. He never rests, unless change of employment is rest, because when he isn't directing his band, he's composing music, writing novels or magazine articles or working at something. That's the sort of a millionaire for you, and think of it, he's self-made, if ever a man was self-made. So you see how it stands. Why should I venture with uncertainties when it was possible to be with two such stars as Abbott and Sousa?"

### The Luck of Authors.

[Philadelphia Public Ledger:] There seems to be no infallible gauge of the public fancy. He who could tell in advance what direction the veering "wind of fashionable doctrine" will take would reap a fortune. Take, for instance, the songs that have made a "hit." The publishers of "Listen to the Mocking Bird" made \$3,000,000 from the ballad alone. "The Rosary" brings the widow of its composer \$1000 a month in royalties. Of "The Merry Widow" waltz 3,000,000 copies have been sold in Europe, and in less than two years \$400,000 worth of scores of the tuneful operetta was purchased in this country ere it was done to death. Sousa and Victor Herbert have put their fingers so precisely on the public pulse that they enjoy princely incomes.

In literature, too, a few have drawn the lottery prizes, and left the rank and file agape with envy. Robert W. Chambers enjoys a "magnate's" income because he has found what most people want and gives it to them. But how could the publishers of "Queed" or—to go back a few years—of "Trilby" tell in advance that these novels would make what a miner calls a "lucky strike?" "Ben-Hur" knocked in vain at the doors of thirteen publishers, and "David Harum" was rejected by more than twenty.

## SIDELIGHTS ON THE NEWS.

No less a high authority than John Philip Sousa has come to the defense of the turkey trot. The famous band master declares that the trot is conducive to longevity and that "it is a cheerful sight when gray-haired men and women do the trot."



*Phila Press 10/13/13*

## JOHN WANAMAKER DISCUSSES PRAYER

Speaker at Church Rally Day  
Praises Efficacy of Wor-  
ship and the Bible.

In the course of an address before a large audience at the Rally Day of the Chambers-Wylie Memorial Presbyterian Church, yesterday afternoon, John Wanamaker asserted that John Philip Sousa, the American March King, got down on his knees and prayed for inspiration before writing any music. He presented this as an example of faith in God and the Bible. Other addresses were made by Rev. Elliot Field and Rev. John Grant Newman, D. D., pastor of the church.

The services opened with Bach's arrangement of Gounod's Ave Marie, played by a trio of organ, violin and piano. Other musical numbers were rendered throughout the afternoon. Mr. Wanamaker brought a quartette of girls from Bethany Church, Twenty-second and Bainbridge Streets, who sang two numbers.

### Mr. Wanamaker's Address.

Mr. Wanamaker said:—

I can remember the time when the congregation was composed almost entirely of Irish and Scotch people. At that time the church was in a residential part of the city, and the inroads of commerce had not extended to this part of the town.

When the first Sunday school convention of the State of Pennsylvania was held in Williamsport, I had the honor to attend the services. There were only 200 of us, and we met in a dark gloomy building, which was called the opera house. An air of sadness hung over the crowd, for every delegate knew that we were \$765 in debt. Those who were gathered there were only poor farmers, who seldom saw money. What could we do? If the debt were not cleared off there would never be another Sunday school convention, and the noble project would fall through. Within a few hours, from that group of poor farmers, we not only raised money enough to pay off the indebtedness of \$765, but we raised almost \$6000 in actual cash. There is an example of what can be done if people only try. The Sunday school is not a little thing that you can patronize by sending \$1.50 subscription every year, but it is a big thing that cannot be overlooked.

### Discusses Sousa's Case.

One day when talking to my friend, John Philip Sousa, I asked him how he got his tunes. "I never write a tune," replied Mr. Sousa, "but that I get down on my knees and ask God for inspiration. All inspiration comes from God and if we do not recognize that inspiration comes from him we are shutting ourselves off from the source of all that is wonderful and beautiful."

It's Rally Day to-day, men, and are you going to have it a rally day in spirit or only in name? Be more loyal to your Bible, be more loyal to your pastor, be more loyal to your faith and to-day will be a true Rally Day and one that will live in the hearts and minds of all of us.

The Sunday school auditorium was filled with people and many crowded in the doorways to hear the speakers. The elders of the church and many of the Board of Trustees were present.

*Miss America 10/11/13*

## PREFERRING TO STUDY, GIRL VIOLINIST REFUSES TO JOIN SOUSA'S TOUR



Florence Hardeman, Who Is Studying  
Violin in St. Petersburg Under  
Leopold Auer

Florence Hardeman, the young violinist who appeared with Sousa's band last year with no little success, is now in St. Petersburg, Russia, where she will continue her study of the violin under the tutelage of Leopold Auer.

Miss Hardeman is a graduate of the Cincinnati College of Music, where she won two gold medals. She took post-graduate work with her former teacher, Prof. José Marien, after which came the Sousa tour. Answering the call of Europe Miss Hardeman journeyed to Berlin, where she studied with Arrigo Serato for eighteen months. While there she received an invitation from John Philip Sousa to become soloist again with his band on tour, but, having decided to continue her studies in Russia, Miss Hardeman felt compelled to decline.

The picture of the young artist is a snapshot made at Potsdam recently.

*Indianapolis Star 10/28/13 121*

## Capable of Many Things.

No less a personage than John Philip Sousa quoted as saying that if a man can do one thing well he can do other things well—musicians can write, writers could have drawn well, extremely well, if they had given themselves proper technical training, and musical composers are really akin to mathematicians.

This is truth and refreshing common sense, although it is contrary to a very prevalent idea concerning people's possibilities. It is the common notion that when a man distinguishes himself in one phase of endeavor that line is his peculiar gift, and the supposition is that his predilection toward it was so strong as to be irresistible. Once in a long time this is true, say on the rare occasions when geniuses come into the world, but for the most part a man is developed according to his environment and its strongest influences.

Mr. Sousa's references are to persons with the creative instinct and imagination. They are known only for the particular art that brings them before the public, but in reality they may practice several arts, in any one of which they might have excelled had they followed it closely. It is very common to find writers who are also musicians or illustrators or who attempt ambitious things with the brush. Actors turn aside to become writers of plays or they divert themselves in private with music or painting, and not one of them but feels convinced that he could have succeeded in one of these lines as well as in his public specialty if he had devoted the same study to it, and he is probably right.

What is true of the creative faculties is true in other directions. Most professional men would have done equally well in other professions. Many men in commercial callings would have succeeded in the professions, and vice versa. Most men in trades would have been equally skillful in other trades. Even those who choose their vocations deliberately, on the theory that such a calling and no other is suited to them, find, under pressure of unavoidable change, that they can do other work and like it.

All this means that few individuals have so strong a natural bent toward any one vocation that they will fit in no other place. The human creature is more versatile and adaptable than that. The average man is capable of doing many kinds of work, and it is fortunate that this is so, for if he were limited to a special line it would be very difficult to fit all to their places and to get the work of the world done. A good deal is said in these days about the importance of guiding boys to their proper vocations. More important is it to teach them that they can attain success in more lines than one, that they have a latitude of choice.

*Richmond Va Leader 11/25/13*

## Dramatic Notes

John Philip Sousa's pet diversion is trap shooting. He told this to one or two Atlanta men. They understood him to say 'crap shooting.' One day the papers printed the story. They said that John Philip Sousa was very fond of crap shooting. Sousa is still trying to head off the canard.

*11/7/13*  
*Washington N.C. Dispatch*  
"Sousa's bad in Atlanta," says the Columbia State. A good one even if a mistake. If Sousa's bad why he will feel at home in Atlanta.



122  
Miss Courier 10/8/13

### Florence Hardeman Studying with Auer.

Florence Hardeman, the talented young violinist, who made a tour with Sousa and His Band, is now in St. Petersburg, Russia, studying with Leopold Auer.

Miss Hardeman is a graduate of the Cincinnati College of Music, where she won two gold medals under the tutelage of Prof. Jose Marien. After taking some post graduate work she appeared with Sousa's Band. Then Miss Hardeman studied with Arigo Serato in Berlin for eighteen months.

The accompanying snapshot was taken at Potsdam, Berlin, about the time this young artist was compelled to decline the invitation of Mr. Sousa again to tour as



FLORENCE HARDEMAN RUSTICATING AT POTSDAM.

soloist with his world famous organization, owing to her decision to continue her studies in the land of the Tsar.

Am. Musician 10/11/13

### JOHN, MAY YOU GO ON FOREVER

October 5, Sousa and his Band appeared at the Hippodrome, Cleveland, Ohio, afternoon and evening, and in giving an account of the concert Ole May had the following to say in the Cleveland Leader:

"It is just thirty-three years since John Philip Sousa became leader of the United States Marine Band. During the twelve years he conducted that famous organization it became known far and wide as America's greatest band. But the fame of the Sousa marches became world wide, and long before he left the Government service he was known in every nook and cranny of the globe as the greatest composer of stirring march melodies old Mother Earth has ever produced.

"The Sousa Band, as it exists today, was organized in 1892. It has played time and again before all the crowned heads of Europe and its brilliant conductor has been decorated by the King of England, the Emperor of Germany, the Czar of Russia and the King of Italy.

"Two years ago Sousa took his band around the world—the most remarkable tour ever accomplished by any musical organization. In Australia and all the European and Oriental countries visited the trip was a veritable march of triumph and the band was universally acclaimed as the world's best.

"Symphony orchestras may come and go till the end of time, but they can never reach the great masses like a fine military band. John Philip Sousa is more than an individual—he is an American institution of which we are all proud. Therefore we say again: 'John, old scout, may you go on forever!'"

Brockton Mass Times 10/6/13

### People Worth While

#### TWO FAMOUS MUSICIANS

Two men distinguished in the musical world, Ignace Jan Paderewski and John Philip Sousa, were born on the sixth of November—the former in 1860 and the latter in 1856. The world-famous pianist and composer first saw the light o' day in Russian Poland, while the great bandmaster was born in the city of Washington. Paderewski began to play the piano at the tender age of three, while Sousa was a music teacher at 15 and an orchestra conductor two years later. Sousa's band is known throughout the civilized world, and many of his compositions are equally famous. As a pianist Paderewski stands alone, and his genius has won flattering recognition in all the continents of the globe.

New Orleans Item 11/23/13

### Pankhurst, Wilson and Sousa Perform Sunday

#### American Capital Will Spend a Quiet Sabbath.

WASHINGTON, Nov. 22.—There is a nice, peaceful, quiet, "Puritanical" Sabbath awaiting the capital Sunday. This is the programme:

Mrs. Emmeline Pankhurst, the fire-eating suffragette, with a lecture on militancy.

Henry Lane Wilson, former ambassador to Mexico, promises a "Mexican expose" at a theater.

Sousa's band, with blaring marches, holds the board at another theater.

Yes, the "blue" law against a wide-open Sabbath and amusements of any sort will be "strictly enforced," the police declared tonight.

Joplin Mo News Herald 10/6/13

### A BLOW AT THE TURKEY TROT.

John Philip Sousa is out with a statement that there is nothing wrong with the tango and the turkey trot and says they should be danced by old people who desire to loosen up their muscles and get some exercise of the right kind.

The march king probably is trying to rid the world of these two popular and fantastic dances.

It is well known that he is a clever man and this is probably his way of going about the destruction of the tango and the turkey trot.

Just as soon as the idea can be disseminated that the dances are good exercise and that there is really nothing risque or wicked about them, their popularity will be at an end. They will fade away in unpopularity and will never be heard of again.

Put them on the plane with pulling weights, swinging clubs or doing a regular run on the cinder path and where will they be? All this time the idea has prevailed that there was something awfully devilish about them. It was wicked to dance them and that made their popularity greater.

But if the old, the doddering and the toothless get to dancing them for exercise that is much needed, does anybody think the young people will be caught whirling through their mazes any more? Not on your life. They will search for something that is newer and that has the stamp of disapproval upon it.

Nobody knows why Bandmaster Sousa does not like the naughty dances, for the music that accompanies them has a rollicking lilt. Some of the music he has written might be used for the dances, but perhaps there is some unknown reason back of his fight on the tango and the turkey. Maybe he has tired of them, although he has never before been accused of being blase and world-weary. Whatever the reason may be, he certainly has taken the right method of putting them into the discard.

N.Y. Call - 9/11/13

## SOUSA COMES TO DEFENSE OF THE TROT AND TANGO

PITTSBURG, Pa., Sept. 8.—"No dark vale of middle age shall there be. Years of discretion shall be postponed until the fiftieth birthday. Women are to remain mere 'chits of girls' until 40"

Thus spoke John Philip Sousa after he had arrived in Pittsburgh this morning, preparatory to appearing at the exposition with his band this afternoon. Sousa chattered enthusiastically upon several topics, chief among which was the bright and health giving future of the "trot" species of dances.

"A positive aid to longevity is the turkey trot. And other modern dances when danced as they should be," announced Sousa.

"They are simple and so natural in

form that any one can dance them. Why, this summer at various watering places I saw young men trotting satisfactorily, who reminded me of young recruits in Civil War times. Their idea of rhythm was certainly cross-eyed, but there they were trotting with ease and glee.

"Another splendid feature of the turkey trot and tango is they appeal to all—old and young alike. I never saw anything like the way these dances have been taken up by middle-aged and even elderly people, as well as boys and girls. For, because one person has youth is no reason why he or she should have all the fun. A woman should be able to have as much pleasure when she is 40 as when she was 20."



Ann Worcester 10/11/13

## SOUSA WOULD MAKE A FINE TRAFFIC OFFICER

**Shows It in Graceful Control of Musical Motion  
and He Never Gets Excited**

The Indianapolis, Ind., News says that John Philip Sousa, with his band, made two audiences happy at the Murat theater, afternoon and night, and looked happy himself. There is a neat and natty perfection about what he does that extends to his own personal appearance and the appearance of his musicians, for the whole organization has an alert, intelligent and well groomed look. Mr. Sousa has been entertaining us for 10, these many years, and has thoroughly established a feeling of intimate cordiality between himself and his audiences. Yet ripping, rollicking, joyous and humorous as much of his music is, he never departs from gentlemanliness and gracefulness, nor degenerates into mere riot. All the excitement is under complete control and never for an instant is there the slightest trace of frenzy, irritation or doubt.

What a splendid corner traffic officer Sousa would make! Just the slightest little underhand jerk of his baton brings out a reverberating crash from the bass instruments. That would start the heavy trucks and the street cars. Then a graceful wave brings in the clarinets and other more timid instruments. That would be very encouraging to the ladies to cross. That gentle, contented, swaying back and forth of the arms would keep things running a long time under ordinary conditions. The occasional raising of the white gloved hand and delicate closing of the fingers as if he were sprinkling a bit of salt on a particularly delicious note would gratify any passing personal friends and still leave him perfectly free to keep his mind on the mass of other people and vehicles and send them moving and sweeping along as he sends the music. It would be impossible to think of him as getting rattled by the greatest conglomeration of unexpected motion any more than by the most outlandish rag time mixture which he now turns into brilliant concert cloth.

And, by the way, there is something so finely suggestive in the unexcited motions of Mr. Sousa that when one saw him raise his arms and draw his hands apart as the band began to play "Snooky Ookums," one could practically hear the tearing of a very large rag. And then, although he did not move an inch from where he stood, his graceful gliding movements as the band played his "Gliding Girl," slight as they were, gave one a sense of sweeping about deliciously in a big ballroom.

That Mr. Sousa is not so young as he once was is shown by increase of white hairs in his well trimmed beard as he faces the audience to bow, and the increased size of the bald spot which is turned toward the audience the greater part of the time. But his spirit is fresh and unchanged. And there was freshness and crispness even in the rendering of the Sousa marches, which everybody has been hearing for many years, but which the audience was glad to have played as encores after the newer things.

The encore numbers were more numerous than the regular program and as each one began a colored assistant brought out on the stage and held up a large placard telling what the encore number was—whereupon there was much applause at the recognition of old favorites. Mr. Sousa's young women soloists, Miss Virginia Root, soprano, and Miss Margel Gluck, violinist, were good looking and acquitted themselves well. Herbert L. Clark pleased as a cornet soloist and from time to time various members of the band marched to the front to show just who it was that was playing those very emphatic and far-reaching notes.

Raleigh Observer 11/23/13

Another time, Creator should get an itinerary not conforming so closely to that of Sousa. Then something else than a "pitifully small" house would greet him in Raleigh. Two big bands in one week is too much for the average small city.

Mary Kaper - about 10/10/13

Ann Worcester 10/11/13

## The Wave of Musical Creation Will Next Reach America

By JOHN PHILIP SOUSA, Musical Conductor



© Chickering.

THE United States will be the HOME OF THE NEXT GREAT SCHOOL OF MUSIC. Music, is, however, not national. It is the same the world over. It is the same as it has been since the beginning, the same as when the morning stars sang together. C and G always made a chord and always will, just as three and three always made six and always will. The principles of mathematics and music remain immutable. Therefore MUSIC IS NOT NATIONAL. It seems rather to be geographical. MUSICAL GENIUS IS EXOTIC AND APT TO SPRING UP ANYWHERE.

Fostering conditions, of course, are necessary to develop it and perfect it. It is the German fostering conditions that made it geographical.

But who can say which German musician represents German music, Johann Strauss, for example, or Richard Wagner? Each is typically German, but each is the antithesis of the other.

Italy has had its era of musical creativeness. France, Germany, the Slavonic countries and at last Russia have developed similar eras.

The Russians, to my mind, have reached the apogee of their development. I think their influence has already begun to diminish and WILL CONTINUE TO DIMINISH STEADILY. They are, it cannot be gainsaid, great orchestrators. Tschaikowsky is incomparable. Then there are Rubinstein and Glinka, but they were at their height twenty years ago.

I SAID THEN, AS FAR BACK AS TWENTY YEARS AGO, WHAT I REAFFIRM TODAY AND WHAT IS REALIZING ITSELF TODAY IN ACTUALITY. I SAID THAT AMERICA WOULD PRODUCE A GREAT SCHOOL OF MUSIC OR, RATHER, THAT THE WAVE OF MUSICAL CREATION WILL NEXT REACH AMERICA. THERE ARE NO MODERN COMPOSERS OF GREATER TECHNICAL EXCELLENCE OR HARMONIC SKILL THAN AMERICANS I MIGHT NAME.

## SIR JOSEPH IS CALLED KING OF ADVERTISERS

**Nobleman Spends \$1,000,000 on  
Publicity and Believes in  
Newspapers as Best  
Medium.**

No more interesting foreign visitor has come to St. Louis in recent years than Sir Joseph Beecham, called the world over "King of Advertisers" and manufacturer of the famous Beecham pills. Sir Joseph's home is in the city of St. Helena, near Liverpool, England. His son is the Sousa of England and leader of the most famous band in London.

So vast does Sir Joseph carry on his advertising campaigns that in the past five years his concern has spent \$5,000,000 in publicity, most of it in daily newspapers. His firm manufactures 1,500,000 pellets every day.

Sir Joseph is a great believer in daily newspaper advertising as was his father before him. But he maintains, like all other big advertisers, that the article advertised must have value to bring gain to the advertiser. He declares that nothing can be sold without publicity.

It is 30 years since Sir Joseph visited St. Louis last time and he was pleasantly surprised at the progress the city had made in that period. On this visit Sir Joseph was accompanied by Edward Glover, his export advertiser.

## ESSAY ON MUSIC.

MUSIC is what is written in bars. This is because musicians cannot write without inspiration.

Inspiration usually comes in a bottle. Music soothes the savage breast and makes a lot of money for Flo Ziegfeld and Sousa. Some music is louder than other music. When you hear sounds which resemble a dog and cat show in a foundry, that's Wagner.

The cornetist in a theater orchestra sometimes puts the nozzle of his instrument into a hat. This is to get the effect of a hat band.

America's greatest composer is George M. Cohan. He is the man who wrote the spangles on the Star-Spangled Banner.

Other great musicians are Beethoven, Chopin and Irving Berlin. But Beethoven and Chopin are dead.

St. Louis Post-Dispatch 10/13/13

Detroit Tribune 10/12/13



Indianapolis Star 10/26/13 Columbia State 10/29/13

Cleveland Tom Yopics 10/11/13

## BANDMASTER SOUSA GIVES IDEAS OF ART

Author of Book Offered by The  
Star Believes Temperament Is  
Shown in Accomplishment.

"Is there such a thing as the 'artistic temperament?' If there is, of what does it consist?"

This was the question put to John Philip Sousa.

"The artistic temperament is, and again it isn't," said the famous band leader. "Like many other paradoxes which are true, most people who have it are never aware of it—they do not know that it is in existence, and least of all that they have it. I dare say that most of those who have it feel that they are in all respects like other human beings."

"The artistic temperament is possessed by all sorts of people who are never accused of it. It is the accompaniment of the creative and imaginative faculties. Any man who can do anything well, who takes joy in his work—who feels the impulse to accomplish, has the real artistic temperament. The thrill never comes to those who are idle."

### BOHEMIANS ARE LACKING.

"What about the Bohemians, as they call themselves, who hide themselves away from the world, and wear peculiar costumes and talk about art and music and literature—and the artistic temperament? Do they have what you call the artistic temperament?"

"By no means!" said the master of martial music. "How could they? They never do anything—except talk—and that is the reason that we hear so much about the 'artistic temperament.' They talk so very, very much."

"The truth of it is that if the man can do one thing well, he can do other things well—a statement which may seem opposed at first sight. Musicians can express themselves in writing, writers could have drawn well—extremely well if they had given themselves the proper technical training, whereas musical composers are really akin to mathematicians! Thomas A. Edison, though deaf, knows much about music and its problems—yet I suppose some of our friends who do the talking might rule both Edison and myself out of the running as against their claims to the 'artistic temperament'—however, I don't believe it really worries anybody and probably amuses the whole world."

### CAN EXPRESS ART OTHER WAYS.

"You think, then, Mr. Sousa, that if a musician wants to do it he can express himself in some other way? You probably refer to the 'Fifth String.'"

"Undoubtedly a musician or any one else who has ideas can write, though one must not expect to do it without technical training—no one expects an author to be able to write music—yet if he has ideas—melodies running in his soul—he will have the desire keenly enough to overcome the difficulties of the technical part. The technical part is important, but no amount of technique will suffice for ideas."

"The Fifth String" is a story of a marvelous violin, of a wonderful love, and of a strange temptation, shows the author's artistically sensitive temperament and his great dramatic power. Mr. Sousa has remained faithful to his art, and the great public that has learned to love him for the marches he has made

as delighted with his pen as with his baton.

"The Fifth String" is the new volume in the book distribution and will be ready Monday for only 25 cents a copy, in cloth binding. All Star readers are urged to obtain a copy of this charming work.

## BUDGET OF NEWS FROM GREENVILLE

Director Returns to Greenville Band.

D. O. K. K. ON MARCH

Ceremonial Will Be Held at Spartanburg Temple on December 8.

Special to The State.

Greenville, Nov. 28.—Having completed the season with Sousa's band, A. J. Garing arrived in the city yesterday to resume his duties as director and instructor of the Greenville Concert band. Mr. Garing's being a member of the famous "March King's" organization is a high tribute and an unimpeachable testimonial as to his ability as a musician. His instrument is the double bell euphonium. Regular practice will be resumed by the local band under Mr. Garing's leadership immediately. Several engagements have already been booked, the first of these being on December 5, when the Greenville Concert band will assist in the installation of the Spartanburg lodge of Elks. Mr. Garing will remain in Greenville during the entire winter, devoting his time to the directing of the band. At the beginning of the 1914 concert season for Sousa's band he will rejoin that organization.

Local members of the D. O. K. K.

The impending appearance of Josef Hofmann, pianist, with the Philadelphia Orchestra, recalls the fact that the first appearance of this artist in Washington was in 1888, when he was 10 years old. At that time he was under the management of Abbey & Grau, and appeared at Albaugh's Grand Opera House, now Poll's Theater. He was heralded as "the greatest genius on the pianoforte since the days of Mozart." Indeed he made good this claim, for on the day of his debut the orchestra that accompanied the youthful pianist played the "Polonaise Americaine," which was composed, orchestrated, and directed by this boy of ten years.

Another feature of the program, which accentuated the knowledge Hofmann had of theory and composition, was the announcement that the little pianist would present an "Improvisation on a theme given by any lady or gentleman in the audience." It was no less a personage than John Philip Sousa, then leader of the United States Marine Band, who came upon the stage and played on the piano the skeleton of a theme, which Hofmann at once created into a complete tuneful melody.

### THE MARCH KING.

SOUSA—what would the musical season be without Sousa the march king—the only bandmaster who has made a success of the band conducting business. It would be a sorry season if we could not have an opportunity to move our feet and sway our bodies, not only to martial music, but to the melodies that make for giddiness, youth and dancing. Sousa was here on Sunday, at the Hippodrome, both afternoon and evening, as will attest some thousands of persons who went to hear and see him conduct for the 'steenth time. We might call Sousa a grand stand conductor—he plays or, rather, acts, for surely he is an actor in the fullest sense, who pleases people generally and not only a few seriously. Sousa's peculiar mannerisms are as much a part of him and his success as is his hirsute adornment. The peculiar tilt of the head, the dressing of the mustachio, the seemingly haphazard move of the baton which always produces an extra loud crash of tympani, cymbals or drums, to say nothing of the thrills from the flute—the rhythmic swing of the body and the crash of the bass, mainly trombones—each play their important part at a Sousa festival such as many heard on Sunday. Conductors come and go, but Sousa goes on forever—it's been a few years since he was hailed and dubbed the "March King," chiefly because of his peculiar fitness to write melodic things that sent the red corpuscles crashing through the veins, and interpreting these same melodies sensationally and as the masses felt they wanted them played.

## Voices Across the Sea.

John Phillip Sousa has made us familiar with the sentiment of "hands across the seas," but it has been left for William Marconi, inventor of the "wireless telegraph," to suggest the nearness of voices across the ocean as an achievement of the twentieth century. This morning's news tells of the transmission of vocal sounds by wireless from Ireland to Nova Scotia. Mr. Marconi says there was no conversation, but that they succeeded in sending vocal sounds, carried by the Hertzian waves over the thousands of miles of water. So near to trans-Atlantic conversation, it is inconceivable that inventors will rest until the full fruition of the suggestion.

Students frequently remind us that what we regard as new is really the revival of things so old they have been forgotten. Some of them deny there has been any genuine progress since the days of the Roman republic. Be that as it may, there is good reason to believe the world never had as good means of communication as now. The application of steam and electricity during the nineteenth century brought communication to a state of advancement not previously dreamed of, and effected a change in the relations of the peoples of the earth that can hardly be estimated. That the same movement is going forward in the twentieth century is apparent, although it is yet too soon to say that it will be the characteristic achievement of this century as it was of the preceding.

### AMONG THE MARKSMEN.

John Phillip Sousa, the famous bandmaster-sportsman, took his band into the Federal Prison at Atlanta, Ga., last week and gave a concert for the hundreds of prisoners. As he afterward expressed it, this was one of the most remarkable concerts of his life.



*Am Musician 10/25/13*

## SOUSA AND HIS BAND

**Have Been Engaged to Play Five Days  
at the Atlanta Automobile Exhibi-  
tion, for Which They Will  
Receive \$7,000**

In a recent issue of the Atlanta Georgian, it stated that Sousa and his band had been engaged to play at the automobile exhibition to be held at the Auditorium, November 5 to 11. As Sousa and his band are booked to play at the Hippodrome, New York, Sunday night, November 9, the writer, in order to verify the statement in the Atlanta Georgian, wrote Mr. Sousa, who was appearing with his band in Pittsfield, Mass., as to the truth of the report, to which he replied as follows:

PITTSFIELD, Mass., October 15, 1913.

MY DEAR MR. COREY—We open in Atlanta on the 11th of November. We leave New York at 12.30 midnight, after the Hippodrome concert, November 9. The Atlanta engagement is 11, 12, 13, 14, 15. After which we will play at different cities on our way back to New York.

Sincerely yours,

JOHN PHILIP SOUSA.

The Atlanta Georgian has the following to say about the engagement of Sousa's Band:

Atlanta automobile enthusiasts who go to New York this winter and are shown the newest in new cars can turn up their noses and remark: "Oh, we saw those in Atlanta last fall. Trot out something new."

For Atlanta's automobile show, to be given at the Auditorium November 5 to 11, will be the first exhibit of the 1914 models anywhere in the country. New York and Chicago do not hold their big shows until much later. The manufacturers, who look upon Atlanta and the South as a big selling territory, are rushing their plants to turn out the 1914 models in time for the show.

"The nerviest proposition since grand opera was first brought to Atlanta," was the way one Atlanta dealer commented on the plan to bring Sousa and his band to Atlanta for the show. But the directors of the Atlanta Automobile and Accessory Association went right ahead anyway and signed a contract with the "March King" for two concerts a day during the show. And the price was \$1,400 a day, or \$7,000 for the period of the show. The musical end of the exhibit will far surpass any previous seasons.

Sousa's Band will play from 2.30 to 3.30 and from 4.30 to 5.30 every afternoon, and from 7.30 until 10.30 every evening, and seats have been provided by the hundreds, so that those who do not care to stroll from exhibit to exhibit may take their comfort and hear the music.

Wires were sent and prices secured from seven or eight famous bands. Sousa's topped the list. The figures were astounding. For two weeks the committee debated and finally put the matter squarely up to the association.

*Am Musician 11/27/13*

### NOTED ORGANIST PASSES AWAY

Prof. William Horatio Clarke, one of the best known organists of Boston, a composer and a prominent writer on musical themes, died December 11, at his home in South street, Reading.

Professor Clarke is survived by his wife, Eliza Tufts Richardson, and five sons: Ernest H. Clarke, of New York, a well known trombone soloist; Edwin J. Clarke, of New York, manager of Sousa's Band; William E. Clarke, formerly of Toronto, where he was well known as an organist, and now of Chicago; Lynn W. Clarke, of Reading, Pa., and Herbert L. Clarke, of Elkhart, Ind., cornet soloist of Sousa's Band.

The late Professor Clarke published numerous textbooks on organ building and playing, as well as a large number of musical compositions.

*Grand Rapids Press 11/25/13*

## AUTOGRAPHS TO BE SOLD IN THEATERS

**Anti-Tuberculosis Society Has a  
Novel Scheme to Open the  
Seal Sale.**

### TAFT'S WRITING IN LIST

This year's annual sale of Christmas seals by the Grand Rapids Anti-Tuberculosis society will be formally opened Wednesday night, when an auction of autographs of eminent men will be held between the acts at Powers', Majestic and Columbia theaters. The society feels certain that the autographs will furnish publicity in the seal work and a seal will be placed in the upper right hand corner of each autograph card. The autographs are unique. Among them is Ernest Thompson-Seton's, whose name is accompanied by a penned bear track.

William H. Taft expresses his good will in connection with the movement by writing "May the Red Cross prosper and may it conquer the White Plague." John Philip Sousa attached to his name, "From Maine to Oregon," which expresses the slogan of the national society.

#### James Whitcomb Riley Writes.

One of the most valued is the one by James Whitcomb Riley, because of the inability for him to use his right hand. Following is a list of the autographs:

James Whitcomb Riley, Geraldine Farrar, Dr. A. Jacobi, Viola Allen, Geraldine Atherton, Maud Ballington Booth, Ernest Thompson-Seton, Rex Beach, John Philip Sousa, S. S. McClure, Booth Tarkington, Billie Burke, E. H. Sothorn, C. S. Deneen, Samuel Gompers, William H. Taft, T. Roosevelt, Jane Addams, George Ade, Hugo Munsterburg, Winston Churchill, Luther Burbank, Woodrow Wilson, Robert J. Burdette, Irving Bacheller, Bliss Perry, Booker T. Washington, Ben S. Lindsay, Andrew Carnegie.

*Wilkes-Barre Record 11/13*

### SOUSA'S VISIT HERE

John Philip Sousa whose Wilkes-Barre friends are many, enjoyed his visit here yesterday when he had the chance of seeing several of his old friends who have interestedly and persistently followed his career as conductor and composer. Mr. Sousa has done as much as any contemporary American in putting this country on the map of the world's music areas. Mr. Sousa has fared to England and the Continent three times and has completed a triumphal journey around the world. His band re-

mains now as always, incomparable among organizations that travel and for many qualities which are detailed elsewhere. Americans take just pride in Mr. Sousa's tremendous musical eminence and his other qualities of culture and intellect and they are always ready to consider no other, as approaching the combined charm of his leadership and his personality.

*N.Y. En. Telegram 11/20/13*

### THEY'RE AFTER THE BALL

Learn from Washington there is a proposition afloat to abolish the inaugural ball as a useless extravagance, the matter to come up for discussion in the House when the resolution to make an appropriation is introduced.

Maybe it's a good idea, but let's hear what the country thinks about it.

It recalls the proposition to abolish the Marine Band, in President Grant's time in the early '70's, which was so eloquently fought by the elder Carter H. Harrison, then a Representative. The member from Illinois wanted to know why, in the event of a democratic President being elected in the future, he should be denied the privilege enjoyed by his republican predecessors of listening to the band? Why at the close of a hard day's work he should not in the dusk of the evening, light a cigar and elevating his feet on the front porch be soothed by the sweet strains of music?

Well, Mr. Harrison saved the band and incidentally gave us Sousa and his famous marches.

Who will save the inauguration ball?





John Philip Sousa, Grand Opera House Monday Night.

## Coming Attractions at the Grand

### In the North Country.

The following is a story of the 'North Country' based upon an experience by John Philip Sousa while in England two years ago and told by Town Topics:—

"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 balliwick. 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 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 roses. Thousands were there

listening in breathless suspense. York had its innings and Lancaster was at the bat. The contest 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 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 regreted 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 25 men at the most.

"Twenty-five!" he shouted. "Why I have already passed in 200 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!"



*Man Courier 10/12/13*

## SOUSA DELIGHTS LARGE AUDIENCE IN THE NEW YORK HIPPODROME.

The "March King" Fascinates by His Unique and Graceful  
Conducting—Program Trebled by Generous Encores—  
The Big Band Is in Fine Form.

Last Sunday evening, November 9, John Philip Sousa and His Band made their first appearance of the season in New York at the Hippodrome, which was crowded with lovers of all the styles of music of which the "March King" is so able and so generous an exponent.

The Sousa organization returns to New York in the full possession of all those sterling qualities which long ago



JOHN PHILIP SOUSA.

made it one of the formidable instrumental factors in modern reproductive music. The homogeneity of the band remains a striking example of tonal perfection, and the impressive organlike quality of the brasses, reinforced by uncommonly mellow tubas and the sonorous Sousaphone, still is the wonder of experts in orchestral conducting.

Last Sunday evening the assisting soloists were Herbert L. Clarke, cornetist; Virginia Root, soprano, and Margel Gluck, violinist, and the printed program was as follows:

Descriptive overture, The Chase of Prince Henry.....	Méhul
Cornet solo, Caprice Brilliant.....	Clarke
Herbert L. Clarke.	
Suite, The American Maid (new).....	Sousa
You Do Not Need a Doctor.	
Dream picture, The Sleeping Soldiers.	
Dance hilarious, With Pleasure.	
Soprano solo, Aria, Caro nome.....	Verdi
Virginia Root.	
Nocturne, Kammenoi-Ostrow .....	Rubinstein
Intermezzo, A Night in Spain, from La Verbena (new).....	Lacome
Oriental conceit, Kismet (new).....	Markey
March, From Maine to Oregon (new).....	Sousa
Violin solo, Adagio and Rondo, from concerto in E.....	Vieuxtemps
Margel Gluck.	
African Dance, Danse Negre (new).....	Ascher

In addition to the above list Mr. Sousa willingly granted the following extra numbers, performed in this order: "El Capitan," "Girls Who Have Loved," "Gliding Girl," "King Cotton," "Hands Across the Sea," "Fairest of the Fair," "Semper Fideles," "Snooky Ookums," "Knockout Drops," "Stars and Stripes Forever," "Manhattan Beach," and "High School Cadets." The Sousa marches were uproariously applauded, showing that these captivating martial compositions remain perennially green in the affection of the public.

The opening overture by Méhul sounded rather fragile to modern ears. However, Mr. Sousa and his musicians gave it a performance that elicited a volley of applause, resulting in several encores at the start of the program.

The "American Maid" suite, comprising selections from Sousa's recent comic opera of that title, made an irresistible appeal to the assemblage, for in this series of fascinating tonal pictures the "March King" has revealed all of his old-time subtleness in constructing flowing melody, and all the familiar Sousa verve and rhythm.

The new march, "From Maine to Oregon" (also from the "American Maid") found immediate favor. It is written in Sousa's most compelling style and promises to become one of the big march hits with this band.

In Rubinstein's "Kammenoi-Ostrow" the work of the brasses won unstinted admiration.

Mr. Clarke's encore selections were "Moonlight Bay" and "Carnival of Venice." So well did this master cornetist perform that it would have been easy for him to have appeared again and again, the audience being insist-

ent in its demands to hear as much as possible from Mr. Clarke.

Miss Root sang "Caro nome," and then, in order to satisfy her auditors, she had to add as an encore Sousa's "Will You Love Me When the Lilies Are Dead?"

Miss Gluck is a prepossessing and talented young violinist, and after the programmed Vieuxtemps number granted two encores, the "Thais" meditation with harp accompaniment, and Kreisler's "Liebesfreud," accompanied by the woodwind choir.

It was a typical Sousa seance and the audience dispersed at nearly 11 o'clock completely satisfied with the evening's liberal and varied entertainment. In conclusion, it might be added that the restoration of the famous old "High School Cadets" march to the Sousa list of encores met with joyous approval on Sunday night.

*Schneider (Albino) Jones (12/1/13)*

### "FIFTH STRING" AT EMPRESS

John Philip Sousa, the March King, has given the world a number of great band selections that are whistled by the fortunate ones who have listened to the impelling music created by his pen of genius, and he is likewise noted for his equally great Sousa's band. Now he has thrown his vivid imagination in a musical story that has been interpreted on the motion picture screen by the Selig company.

"The Fifth String" was written in book form and published, and it was only through special arrangements

with the publishers that it was produced in motion pictures. It is a story powerfully told of a musician's supernatural actions at the cost of his life. The devil gave young Diotti a magic instrument upon which he could play well enough to win the lady of his choice, although her affections were not warm for him. But when he touched the fifth string the charm was broken and he paid as the penalty for his folly with his life.

This is a beautifully staged production of heart-gripping interest and develops a theme that is novel in the extreme. "The Fifth String" will be on the program Friday and Saturday only.

Another strong film for this program will be "The Rebellious Pupil," a pretty romance of a young school teacher's life. Anna Laughlin, who starred for years in "The Top of the World," plays the leading role in this delightful story.



12/8 Joliet, Ill. News 12/1/13

#### GET THE BEST.

At the First Presbyterian church in Joliet yesterday, Rev. C. M. Brown preached from the text in Proverbs, "As a man thinketh in his heart, so is he." To place this text above every office desk, to nail it above the doorways of every residence would add probably fifty per cent to American efficiency in one generation. It is Rooseveltian.

The one who thinks and says he will succeed, is far more successful than the one who thinks he may succeed, or is afraid he will not succeed. Because of this some favor audible prayer, said the speaker, which virtually means talking to one's self. It is a declaration, an inspiration, and a self boost.

The speaker was sent with a committee to dissolve a Presbyterian church in Michigan, as all the membership had dwindled away to one person, and that a lady in middle life. She said to the committee: "I am in charge of this church; I am the church, and I refuse to be dissolved, and your committee may now return home." The advice was taken and the church today has a membership roll of 150.

The sermon impressed his hearers with the necessity of being energetic, resolute and courageous, and that in line leads to the thought that after all our greatest every day concern is the human mind, to keep it healthy, active, to shape our manner of living, select our associations and studies, so that the mind will be clean, robust and easy running. Roosevelt took the books with him and read his lessons in the African wilderness. The News editor went to church yesterday.

Naturally elated, for poor health and the bad ventilation of the churches, etc., had kept him away many years. Boasting of this turn in events to another clergyman with a Scottish name and an English accent, he obtained this response:

"Ah, that's good. That's fine. I am reminded of a friend who played in Sousa's band, once."

Let him have his joke. All the same as a man thinketh in his heart so is he. Keep your mind in good condition, well lubricated with the best there is in print. Hold it level. Do not be peculiar. Do not quarrel for anything less than five dollars.

To do this requires the best of health, good habits, fresh air. May you live long and prosper, and be useful.

Clinton Hill American 12/24/12

#### DAUGHTER OF JOHN PHILIP SOUSA, THE BANDMAN, NOW MRS. HAMILTON ABERT



To Miss Helen Sousa, daughter of Mr. and Mrs. John Philip Sousa, fell the distinction of being the first bride to be married in the new chapel of St. Thomas' Church, New York. She was married on December 17 to Mr. Hamilton Abert.

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# Johu Philip Sousa Waves \$10,000,000 From People, Julia Murdock Is Told

## YOUNGEST MUSICIAN WITH SOUSA.

A. E. Gibbs of Springfield Has That Distinction.

Arthur E. Gibbs of this city, son of Harry E. Gibbs, the young cornetist who assisted in the Forest park school Christmas entertainment last Friday, enjoys the distinction of being the youngest member of the famous Sousas band. Young Mr. Gibbs has just returned from a four months' concert tour with the celebrated bandmaster through the Middle West. He studied with Herbert Clark, cornet soloist with Sousa, and through his introduction was taken into the band. Mr. Gibbs was graduated from Forest park school in 1908 and after taking two years in the high school, left to devote his entire time to music. He studied the violin and the cornet, and in playing the lat-



ARTHUR E. GIBBS.

Cornetist in Sousa's Band.

ter, took up under Mr. Clark the "no pressure" system, whereby it is comparatively easy to play for hours without tiring the lips.

Three of Mr. Gibbs' brothers are now in the Forest park school orchestra—Howard plays the piano, Ernest the trombone, and Orville the clarinet.

Mr. Gibbs likes the life of a musician with Sousa first-rate, for the accommodations provided are always the very best and the audiences everywhere are large and enthusiastic.

The salary, too, is perfectly satisfactory. At first Mr. Gibbs was obliged to practise a good deal, but has not done so much of late. Mr. Gibbs speaks interestingly of Sousa himself. It is rather strange that none of the Sousa family appears to have inherited the musical talents of the father. Sousa devotes most of his leisure time to his musical compositions, although he is a fine musician on the cornet and violin. He is now all engaged on his new opera, "The Glass Blowers." His winter home is Magnolia, Fla. What with his protracted tours in this country and his world tours, the great composer and conductor is kept more than busy.

## Former Washingtonian Has Traveled 600,000 Miles With His Band.

THE remarkable individual who helps to swell the railroad receipts by figuring out ways and means to have Sousa and his band travel from the Atlantic to the Pacific so fast that he meets himself coming back, did himself the honor of calling on me bright and early this morning.

He has certainly earned for himself a niche in my particular personal temple of fame, for of all the remarkable kaleidoscopic conglomeration of press-agent—used as an adjective—incongruities that was ever thrown at me in sections in one interview his ranks as class A, first grade.

After checking up the array of figures he thrust upon me with the glibness of a schoolboy reciting "The Death of Walter Butler," I have only one worry—that somebody in the make-up department of the Times will think that there never were such sums off of Wall street and will put this outburst on the financial page.

"I am here to apprise you," he began, "of the early home-coming of a one-time townsman of yours, John Philip Sousa, a native, you know, who first opened his wondering eyes upon the light of day right here in Washington!"

"Oh, Sousa! John Philip! I recall, now, that I read that he shoots a one-

thousand dollar gun," I replied. Then he got his start.

"Yes, and wields a million-dollar baton! Shooting a thousand dollar gun isn't fame. That is a report."

Tours Have Totaled 600,000 Miles.

"You will please remember that the present tour is Mr. Sousa's twenty-second annual one. In that number of years he has traversed distances aggregating more than 600,000 miles, and given 9,000 concerts, throughout three-fourths of all the world. Large facts, aren't they? Let's go further into facts!"

"Suppose, for the sake of fluent calculation he had played to an average of only \$1,000 a concert. The gross then would amount to \$900,000. But as a matter of fact during each of his tours Mr. Sousa directs two concerts every day; it is rare that receipts ever drop below \$500, while they often amount to \$1,000, \$2,000, \$3,000, \$4,000, and have reached \$4,800 for a single concert. Three concerts in the old Academy of Music in Philadelphia, Friday evening, Saturday matinee and evening brought into the box office \$6,500, an average of \$2,166.66 for three successive concerts. The Metropolitan Opera House and the Hippodrome, New York, have the credit of housing the two greatest Sousa concerts, \$4,200 and \$4,800 respectively.

"It would be a very long and studious piece of work to arrive accurately at the average receipts of Sousa's 9,000 concerts given previous to the present season, but suppose we call it, conservatively, an average of \$800 a concert. In that case, that magic baton of John Philip Sousa has actually drawn \$7,200,000 in twenty-one years, hasn't it? Rather bewildering figures, aren't they? Well, I will barter my head, that in

## Operas, Books, and Stories Bring in \$52,000 a Year, Says Statistician.

twenty-one years John Philip Sousa has played to a much greater sum than that! I should say not less than \$10,000,000.

"This has all been accomplished by your native Washington boy. But it is only a part of what he has accomplished. There are half a dozen or more operas to account for; royalties on the music he has written, marches and otherwise, the royalties some years amounting to \$52,000 a year; they have hardly fallen below \$40,000 a year for ten years.

Then his books—"The Fifth String," "Every Day in the Year with Sousa"—innumerable magazine stories and articles, etc. Sousa is never idle! If not busy in seclusion with his music, composing, or writing a story, or book, he is off and away, and is just as indefatigable in his sports as in his work—hunting, fishing, a horseback ride of 300 miles in eight days, with agreeable companions, often his daughter Helen being one of the party. I have been told that on these jolly trips Mr. Sousa will remain silent for a time, lost in rumination, and will suddenly pull up his mount, dismount, sit under a tree and, oblivious to all, will write for an hour, a half hour, whatever time he requires, then remount and proceed in his wonted jolly humor. That lapse from the ride means, in all probability—a theme for a march, or a song, he has in mind. At whatever time or wherever the place the inspiration comes, he seizes upon it, and works it out to completion, at least to a demonstration."

## Couldn't Retire

If He Wanted To.

"Will he retire? He couldn't if he wished to, ever so much. The country won't let him! Country managers everywhere call for him to come and play to their communities, impelled by urgent demands of their constituencies. But his concert tours are not extended, as once they were. A Sousa concert tour is tremendously hard travel, moving twice a day, most days, and Sousa feels that he has stood up against an immense amount of hard work and is entitled to some of the comforts of home and living."

And after due consideration I am inclined to back up Mr. Sousa's statistician. Any man who with a baton can wave \$10,000,000 out of the pockets of the people in twenty-one years is entitled to rest part of the time.

JULIA MURDOCK.

## Am Musician 12/13/18

## AND JOHN PHILIP SOUSA NEVER DANCED!

"Do you think there is any harm in dancing?" a reporter of the New York Times recently asked John Philip Sousa apropos of an attack on the tango.

The great musician smiled as he replied:

"There is harm in everything if we are abusive. Dancing is an excellent pastime, an invigorating pleasure, a physical tonic. It is one of the greatest amusements in the world, and there is little doubt but what thousands are benefited by it. But it can be abused. We can make it debasing if we misinterpret it. We can make it demoralizing if we choose, and there is no limitation to the harm it can do if we misinterpret it. There is no harm in dancing—we make it harmful. I think that dancing has been responsible for many great wrongs; even crimes have arisen out of it.

"Dancing is responsible for a great deal of immorality because of the dancer. No dance is immoral in itself, but, on the other hand, is artistic and beautiful.

"I would not say it is a sin to dance, although there are lots of people who sin in dancing. It is all up to the dancer. It can be used as an instrument for sinning or an instrument for good."

Then the great musician, who has written more dance music, more beautiful waltzes and marches than any living composer, made one of the greatest admissions.

"But, I have never danced," he continued, "In fact, I can't dance. I have never even tried. That undoubtedly sounds strange coming from me, but, nevertheless it is true. Dancing never appealed to me."



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# Sousa Finds Liking for Music That Makes the Turkey Trot

**Composer Styles Americans a Calisthenic People, Who Take the Exercise the Doctor Orders by Joining in Dancing Craze That Has Seized the Country.**

BY CHARLES DARNTON.

**A**TALK with Sousa is almost as good as his music. He conducts an interview much as he does a band—with ease, grace and magnetism. The twinkle in his eye is like the humor in his music, and though gray has crept into his beard he could trade hearts any day with a school-boy and Johnny wouldn't let himself from John Philip. We were puffing smoke at each other and he was saying, "A man always blows about something and I blow about my tobacco," when I asked him what he had said at the Broadway Theatre on Monday night about the kind of music the tired business man likes.

"It was a confession, not a speech," he laughed. "I told the audience that I had not been able to find out what

in New York his music would have that this influence makes itself felt in the music of the moment. The American people are a calisthenic people, and so they turn instinctively to anything that has calisthenics in it. If the doctor orders exercise, the eager patient immediately asks himself, 'What could be better than turkey-trotting or tangoing?' Then, too, it is pictorial—it comes from the stage. A few years ago there was a lull in ragtime. Yet the worst that can be said of ragtime is that it has a bad name. Of course, the two strong rhythms in music are the march and the waltz. Pastoral people feel the call of the march least of all because they are of a peaceful nature, but those with red blood in their veins respond enthusiastically to the march."

But to my great surprise Mr. Sousa shook his head at the suggestion that this land of the brave is the home of the march.

"The march," he declared, cocking his head at his cigar as though it were a band about to strike up, "is identified less with America than with other countries for the reason that we are the smallest military nation in the world, that is, among the great powers. Just consider this point: In every great city but New York the uniform of the soldier is a common sight in the streets. But here's an interesting fact: 'The Stars and Stripes Forever,' which I think I may say is the most patriotic piece of modern music, has aroused just as much applause in England, Australia, Africa and other countries where my band has played it as it does here. The only explanation to be found is that, apparently, it strikes a universal patriotic note. I wonder would you think me egotistical if I told you that I absolutely believe in myself as a composer? I don't wish to give that impression. What I mean is that I write only what I feel, and in doing this I feel I am

right. You understand, don't you? The power given me to write a march, let us say, is the same power that prepares the ears of the world to receive it. Call it inspiration or what you like, it is my religion."

John Philip Sousa at this moment was a simple man, sitting in a simple room, saying a simple thing. Gifted, versatile and famous, he gave credit where he believed credit was due, taking none to

himself. He laughed at his title of "March King."

"I'll give untold gold, priceless jewels and a mountain home," he chuckled, "to any one who has ever heard me apply those mighty words to myself. Curiously enough, the title was conferred on me by an obscure English brass band journal in 1886. It caught the eye of the publisher of my marches in Philadelphia, who was paying me the fabulous sum of \$30 for band, orchestra and piano arrangements, and he proudly announced to an amazed world: 'The March King Reigns Supreme! Match Him if You Can!' I hardly dared take a dollar out of my pocket for fear some one should offer to match me. However, that's the story, and incidentally this is the first time I've told it for publication. My first ripple in the way of a march, so to speak, was caused by 'The Resumption' in 1878—the year of the resumption of specie payment. It went like this," he broke off, going to the piano and playing a few measures. Swinging back, he added, "It had a little fight in it," illustrating his meaning by driving his fist into an open palm. It was the same movement that the drummer in his band knows so well.

"The next impression," he recalled, "was made by 'Flirtation,' which was taken up by a musical comedy producer and, I guess, every organ-grinder in the world. Then, in 1885, I wrote 'The Gladiator.' That created the first craze. You remember it?"

He went over and hit it up on the piano rather diffidently.

"I don't claim to be a pianist, but I did manage to struggle along for a few years as a violinist," he admitted. "When I'm writing marches or other compositions I don't touch a piano. I think 'em all out and then put 'em on paper. I wrote the 'Sweethearts' song for 'The American Maid' on a train going from Washington to Detroit."

"Nothing disturbs you?"

"It all depends," he answered, "on how far down in the mine I've got. If I'm digging for a nugget that I know is there my surroundings don't affect me. No amount of noise can kill a real inspiration. The inspiration for my marches, I believe, grew out of conditions in Washington when it was virtually an armed camp during the civil war and the soldiers were marching through the streets day after day. The finest compliment ever paid my marches was by a girl in Providence, who said that a man with a wooden leg could step with them. During my last tour of England one of the papers over there said: 'The retirement of this man would mean a cosmopolitan calamity.' Well, I'm going to do my best to avert such a catastrophe," he laughingly assured me. "I'm not through writing marches and operettas. Incidentally, I think the operetta of the future will be written without dialogue."

So much the better if Sousa writes the music!



J. PHILIP SOUSA

music he liked because after a thorough search of the town, aided by Pinkerton and Burns, I couldn't find a single business man that looked or acted the least bit tired. Served me right! I ought to have known better than ask myself that question. Now ask me an easy one," he challenged.

"All right! What kind of music does New York like?"

"All kinds, I guess," he answered. "Just now it seems to have taken a great fancy to the kind that makes the turkey trot. After all, that's only natural, for the first impression in all music is dance rhythm. Dances give birth to that form of music, and while the music of every nation that has a national instrument—like the guitar of Spain or the bagpipe of Scotland—may be instantly recognized, there's no such thing as national music. If Wagner had been born

become American, because his imitators would have spread it all over the country. Original music is like a new invention—others try to imitate it or improve upon it. It's bound to be taken up.

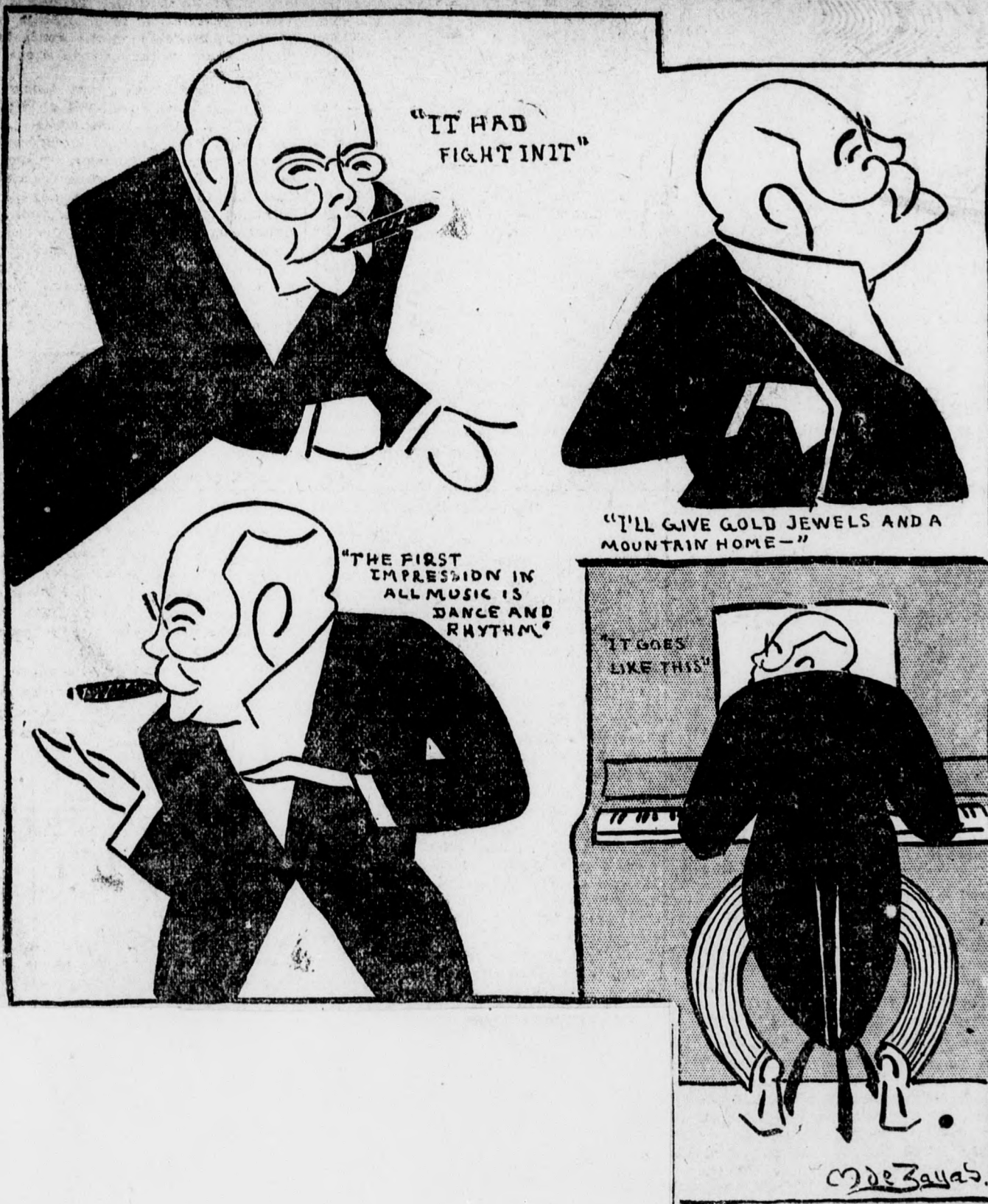
"Germany takes its music as America takes its baseball. At the present time there is an absolute craze all over the country for dancing, with the result



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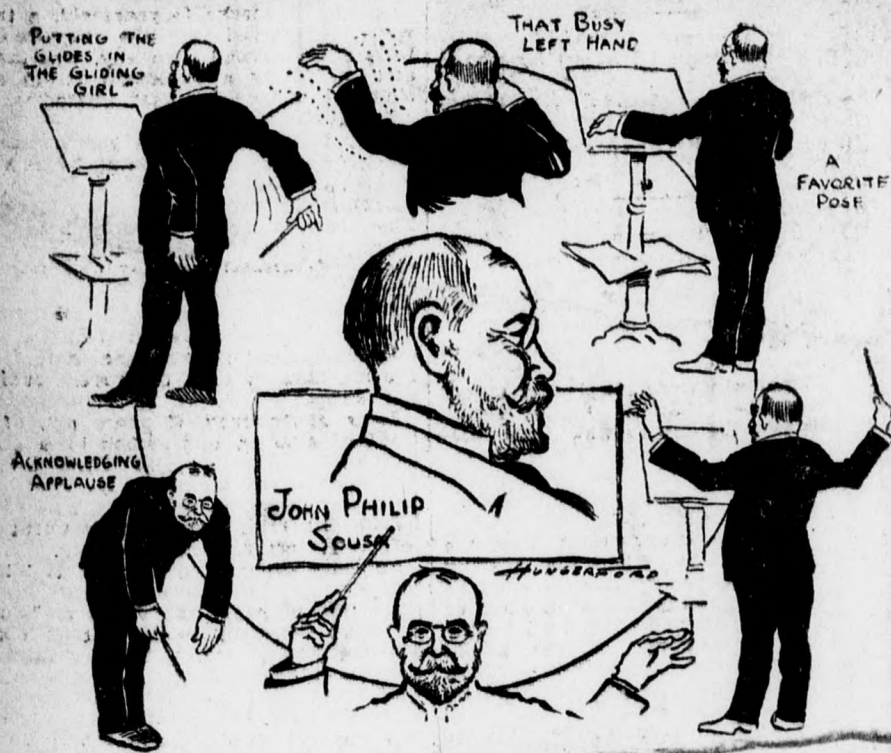
Sousa Conducting an Interview.



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# "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. 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.

### 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 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."

### 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 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 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.