

Sousa Aids Boston Musicians At

A Monster Benefit

Concert, Feb. 14th
1915.

GREAT LEADER AND COMPOSER DIRECTS 400 MUSICIANS BEFORE AUDIENCE OF 8,000, ASSISTED BY GERTRUDE HOLT, SOPRANO.

On Sunday evening, February 14th, 1915, in Mechanics' Hall, Sousa directed 400 of the musicians of Boston in concert to create revenue for the relief of the brother musicians.

The music loving public of Greater Boston manifested their appreciation. It was one of the largest audiences ever seated in the vast auditorium.

When the wizard of Harmony raised his wand the silence was like that of the ethereal firmament. From the first number on the program—"Benediction of the Poignards," by Meyerbeer, all the way through to closing number, "Star Spangled Banner," comprising twenty numbers, including the encores, the concert was a sensational success.

Sousa was at his best, and how he could get the musicians to play in such perfect accord with only two rehearsals can only be accounted for by the fact that each and every man was on the alert and responsive to the coaching and signals of the great director and composer.

Mrs. Gertrude Holt, who was "brand new" to many of the people in the audience, instantly won their hearts by her artistic work, her exuberance and evident desire to please everybody in voice and manner. To sing the "Polonaise" from "Mignon" is only essayed by veteran songsters; but she won applause equal to that ever enjoyed by Mrs. Schumann-Heink.

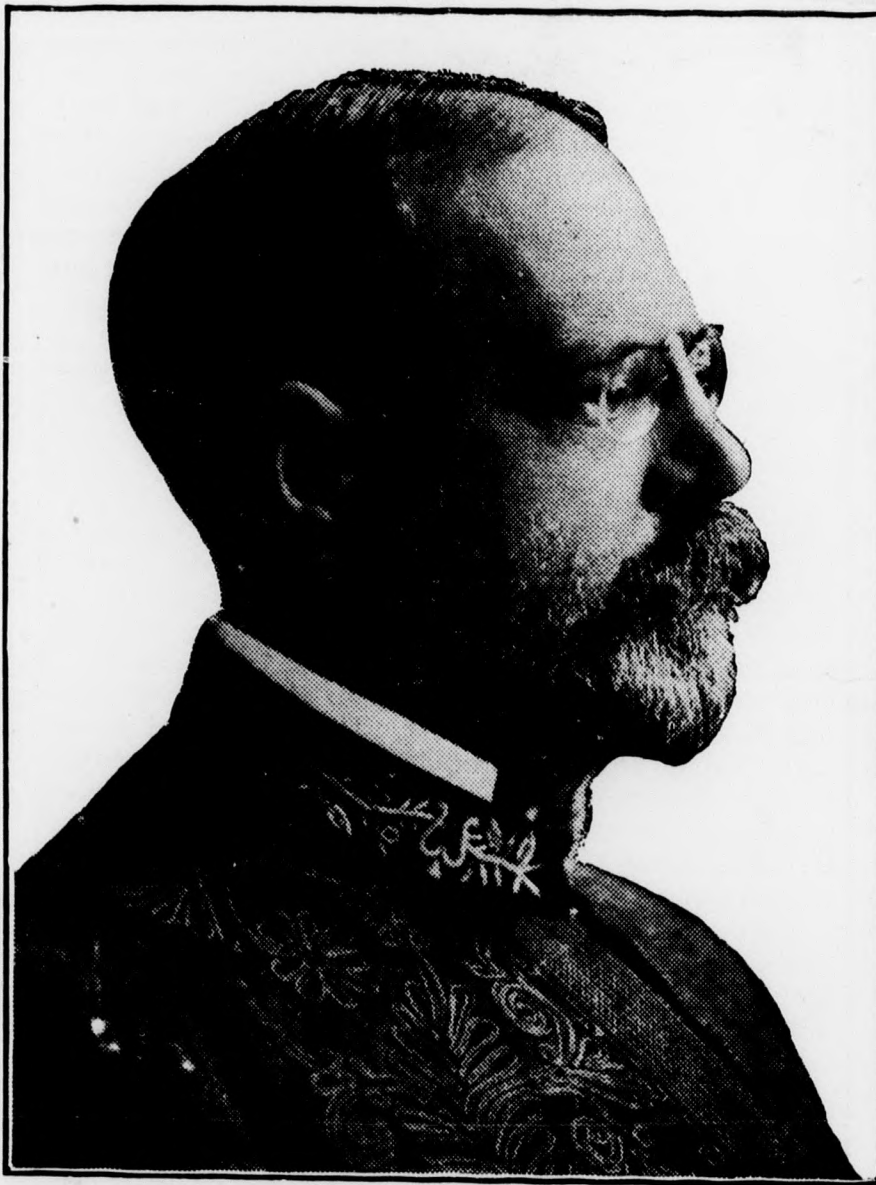


W. C. MacKinley

President M. M. R. S. of Boston (Inc.)

Much credit is due the business management of the concert. William C. MacKinley, president of the Musicians' Mutual Relief Society of Boston, selecting D. Albert Ives, chairman of the committee, assisted by Frank E. Dodge, John B. Walker, Aaron Shapiro and Archie B. Conie.

The program comprised the following numbers:



John Philip Sousa Conductor



D. Albert Ives
Chairman of Concert Committee

ducted the fifth and sixth, February 14, 1909, and February 6, 1910.

Mr. Thomas M. Carter conducted the seventh, February 19, 1911.

Mr. Arthur Pryor conducted the eighth, February 4, 1912.

Mr. Frederick N. Innes conducted the ninth, February 2, 1913.

Mr. Thomas M. Carter, Mr. Albert M. Kaurich, Mr. Edward N. L'Africain, Mr. Alphonse D'Avino, Mr. Harold E. Brenton, Mr. John M. Flockton, conducted the tenth, February 1, 1914.

The musicians of Boston have never been tardy in volunteering their services in cases of distress or for a worthy charity, and they were among the largest contributors to the relief fund of the San Francisco disaster, when \$1,500 was raised by their concert. They also responded generously on the occasions of the Brockton, Chelsea, Titanic, and Salem disasters, when large sums of money were contributed.



Gertrude Holt, Soprano

1. Meyerbeer—Grand Scene "Benediction of the Poignards," from "The Huguenots."
Encore—"The Stars and Stripes Forever"—Sousa.
 2. Sousa—Suite "Tales of a Traveller. (a) "The Kaffir on the Karoo." (b) "In the Land of the Golden Fleece." (c) "Grand Promenade at the White House."
Encore—"King Cotton"—Sousa.
Encore—"Gliding Girl"—Sousa.
 3. Liszt—"Second Polonaise."
Encore—"Shadowland"—L. B. Gilbert.
 4. Foster—"Come Where My Love Lies Dreaming"—Trombone Quartette: Messrs. Corey, Proctor, Gulesian and Howard.
 5. Rubenstein—"Kammenoi Ostrow."
Encore—"Washington Post"—Sousa.
 6. Sousa—Scenes Historical, "Sheridan's Ride"—(a) "Waiting for the Bugle." (b) "The Attack." (c) "The Death of Thorburn." (d) "The Coming of Sheridan." (e) "The Apotheosis."
Encore—"Sempere Fideles"—Sousa.
Encore—"Hands Across the Sea"—Sousa.
 7. Thomas—"The Polonaise from Mignon"—Soprano Solo, Mrs. Gertrude Holt.
 8. (a) Strauss—Valse "On the Banks of the Beautiful Blue Danube."
(b) Sousa—March "The Lambs."
Encore—"El Capitan"—Sousa.
Encore—"Fairest of the Fair"—Sousa.
 9. Elgar—March "Pomp and Circumstance."
Encore—"Glory of the Yankee Navy"—Sousa.
- Finale—"The Star Spangled Banner."

The initial concert in the series which has now become an annual affair, was given on the 26th day of February, 1905, by a band of 400 men under the direction of Mr. Thomas M. Carter. The result was such that there were at once hundreds of requests for an immediate repetition; and as a consequence similar concerts have since been given annually.

The second was conducted by Mr. John M. Flockton on the 25th of February, 1906—and later in the season a special concert was given for the benefit of the San Francisco sufferers, the program being made up mainly from the two previous entertainments, both of these gentlemen officiating as conductors.

Mr. Emil Mollenhauer conducted the third and fourth regular concerts, February 10, 1907, February 16, 1908, and the orchestral concerts April 3, 1913, November 9, 1913, and November 22, 1914.

Mr. John Philip Sousa con-



Trombone Quartette—Corey, Proctor, Gulesian, and Howard

Trenton State Gazette
April 8 - 1915

SOUSA AND BAND DELIGHT LARGE AUDIENCES HERE

MORE THAN 3,000 ATTEND CON-
CERTS FOR BENEFIT OF
CITY'S POOR.

DANCING IS A FEATURE

John Philip Sousa and his wonderful band of musicians gave two concerts in the armory yesterday in the presence of more than 3,000 people for the benefit of the poor of the city. From a viewpoint the appearance of Sousa was one of the most important events in years, and the concerts were also successful in accomplishing the purpose for which they were primarily intended. Although the amount has not been definitely determined, it is probable that several hundred dollars will be realized and this sum will contribute materially toward the support of the relief work.

Sousa holds a place among the bandmasters of the country that is peculiarly his own, and those who attended either of the concerts yesterday can easily understand why this fact is true. He has gathered about him an organization of musicians of the first order and in their work they are completely dominated by his own mastery and ability. Sousa conducts without ostentation, and at times it appeared as if he were merely picking daisies out of mid-air, with his white gloved left hand, while his right held the baton almost motionless. So subdued and repressed was the music, at times, that it sounded as if coming from a symphony orchestra, and the inclination to produce volume alone that is characteristic of so many large bands was totally lacking. The only disappointing feature was the absence of medals which in other years have been displayed in such numbers upon the breast of the conductor. There was but a solitary medal shown yesterday.

The program last evening was selected with discrimination and every number was enthusiastically received by the audience. It included Carnival Romain, Berlioz; suite, "Impressions of the Movies," Sousa; Scherzo, from "Symphony in D Minor," Svendsen; A Modern Concert on an Ancient Air, "Shepherds, Hey," Percy Grainger; "The Pathfinder of Panama," a new march by Sousa, and "American Dances," Harry Rowe Shelley.

It was in the encores, however, that Sousa struck the popular chord. "The Stars and Stripes Forever," one of the most stirring of all martial airs, and the popular "Tipperary," played with every conceivable variation and interpretation, received great ovations, and "King Cotton," "El Capitan," "Manhattan Beach" and "The Fairest of the Fair" also came in for liberal applause.

The assisting artists were Herbert L. Clarke, cornetist; Miss Virginia Root, soprano, and Miss Margel Gluck, violinist. Mr. Clarke is recognized as one of the foremost of cornetists, and he was

(CONTINUED ON PAGE ELEVEN)

superb last evening in his renditions of "Neptune's Court," of which he is the composer, and "The Lily Bells."

Miss Root has a voice of fine timbre, and it was heard to advantage in "La Serenata," by Tosti, and "Will You Love When the Roses Are Dying." Miss Gluck played as a solo two movements from "B minor Concerto," Saint-Saens, and her work was all that could be desired of even so gifted an artist.

At the conclusion of the evening program, Mr. Sousa relinquished his baton to an understudy and the band played three lively dance numbers, while all of the available space was devoted to dancing purposes.

Although the audience at the afternoon concert was not as large as the character of the attraction warranted, Mr. Sousa did not take this fact into consideration in his endeavors to please those who were present, and he seemed to bend every effort to produce the utmost enjoyment from every number of the program. The audience seemed to appreciate this disposition and each selection of the band and the soloists was greeted with enthusiastic applause.

The program was of that distinctive variety that characterizes all Sousa concerts. Its numbers were not selected from the lists of selections which, although of acknowledged standard, go to make up the programs of concerts and recitals for all occasions. In making his selections with a view toward satisfying the popular musical taste, Mr. Sousa did not, however, allow the character of his concert from a classic viewpoint to suffer. The works of the masters were in evidence, but it must be admitted that the real thrill came with the inimitable Sousa march numbers.

The band's selections on the program included "Sakuntala," a symphony tone poem by Goldmark; "Tales of a Traveler," geographical suits, Sousa; "The Angelus," picturesque scene, Massenet; "The Story of Prince Kalender," tone picture from symphonic poem, "Scheherzade," Rimsky-Korsakow; serenade, "Aubade Printaniere," Lacombe; Gypsy Dances, Edward German, and "The Pathfinder of Panama," Sousa. The encores were the same as those given in the evening.

Mr. Clarke as his solo yesterday afternoon played one of his own compositions, "From the Shores of the Mighty Pacific." It was so well received that he was called upon for another, and responded with the sweet and plaintive "Lily Bells."

"Amarella," by Winne, brought out in an effective manner the range and power of Miss Root's voice, and in "The Milkmaid," a lighter number, she was equally enjoyable.

In "Faust Fantasie," by Wieniawski, Miss Gluck met strenuous technical difficulties with almost incredible facility, and her "Berceuse," with harp accompaniment, was an especially delightful number.

The details of the concert were arranged by Richard Stockton, representing the relief station and the chamber of commerce. Mr. Sousa and the assisting artists were met at the Clinton street station yesterday morning by Secretary Salter, John E. Gill, Colonel Horace Reading and Chester Maxwell.

Newark Star
Tuesday April 6th

SOUSA'S BAND GIVES CONCERT

Famous Leader and Other Artists in Pleasing Program at Hospital Benefit.

Twelve hundred people heard John Philip Sousa's famous band at the First Regiment Armory last night and were so carried away with the music that encores were demanded after almost all of the regular numbers on the program. A large crowd also heard the band at the afternoon performance.

Sousa's appearance in Newark was arranged for the benefit of the Newark Charitable Eye and Ear Infirmary, the Presbyterian Hospital of Newark and the Homeopathic Hospital of Essex County. The local committee in charge of the affair was composed of William B. Kinney, Davis W. Lusk and George H. Richards.

Applause greeted the appearance of Mr. Sousa, who has always been popular with Newark audiences. The program was opened with an overture, "Carnival Romain," by Berlioz, and was followed by two encores, the famous "El Capitan March" and "Social Laws."

Herbert L. Clarke followed with a cornet solo, and showed skill and mastery of the instrument. He was compelled to respond to an encore and gave "The Lily-Bells."

The band followed with a series of three numbers, the general title of which was "Impressions of the Movies," by Sousa. The numbers were "The Musical Mokes," "The Crafty Villain and the Timid Maid" and "The Cabaret Dancers." This is a new series, according to the announcement on the program, and was so well received that "King Cotton" was given as an encore.

Miss Virginia Root gave a soprano solo, "La Serenata," by Tosti. She scored an instantaneous hit and was generously applauded. She has a rich, mellow voice of rare timbre, and her tones are clear and liquid. She also enunciates well. She gave "Annie Lowrie" as an encore.

In its rendition of the "Prelude and Love's Death," from "Tristan and Isolde," from Wagner, the band showed an appreciation of this classic, which resulted in a brilliant burst of harmony and a rich blending of tones. The encore was "The Fairest of the Fair."

Succeeding numbers by the band were "Scherzo," from "Symphony in D Major," by Svendsen; "A Modern Concert on an Ancient Air," "Shepherd's Hey," by Percy Grainger; "The Pathfinder of Panama" (new), by Sousa, and "American Dances" (new), by Harry Rowe Shelley.

Miss Margel Gluck gave a pleasing violin solo, "Two Movements from 'B Minor Concerto,'" by Saint-Saens.

Wilmington News
April 9th

SOUSA DELIGHTS PLAYHOUSE PATRONS

Return of Famous Musical Organization Appreciated by Local Music Lovers.

Sousa and his band were at the Playhouse yesterday afternoon and last night making their first visit here in a long time and as usual delighting the audiences. There is no doubt about the popularity of Sousa in this city and Wilmington is always glad to hear his band. Last night there was an interesting feature to the concert which was not on the program. Sousa is the only life member which the duPont Trapshooting Club in this city has ever elected. Directly after the first number Mr. Sousa was presented with a magnificent bunch of American Beauty roses, the gift of the gun club of which the famous musician is a member. He is well known in trapshooting circles throughout the country.

There were splendid programs given by the band both afternoon and evening, the evening program being particularly enjoyed. Features in addition to the splendid work of the band were cornet solos by Herbert L. Clarke, almost as famous as a cornetist as Sousa is as a band master; violin solos by Miss Margel Gluck and harp solos by Joseph Marthi. On account of the sudden illness of Miss Virginia Root, the soprano soloist with the band, Miss Gluck took her place in the first part of the program and Mr. Marthi took the place of Miss Gluck in the second part.

The most difficult selection by the band was of course the Prelude and Love's Death from "Tristan and Isolde," by Wagner, and the big band was never heard to better advantage. As a matter of fact Sousa appears to be particularly good in his interpretation of the works of this master, and some wonderful results have been achieved by his band. It is doubtful if another band master would attempt a selection of this kind with a brass band or even with the so-called concert bands, but Sousa does it, and does it in a style which has placed him at the head of his profession. There were a number of other classical numbers and what delighted the audience there were Sousa marches in abundance from Washington Post to the last one which he composed. Then there was "Tipperary," and if anyone failed to be inspired by the great band playing "Tipperary," then he simply had no enthusiasm. It simply delighted everyone and was one of the enjoyable features of the evening. The bandmaster was liberal in responding to encores and Wilmingtonians who attended the concerts yesterday certainly had a treat in every way. It is hoped that Sousa will make it a custom to come here each season, as he did formerly instead of remaining away for so many years.

Wilmington Journal
April 9th

Wilmington Journal
SOUSA AGAIN DELIGHTS.

Sousa and his band were at The Playhouse yesterday afternoon and last night, making their first visit here in a long time, and as usual delighting the audiences which were present. Splendid programs were given by the band both afternoon and evening, the evening program being particularly enjoyed. Features in addition to the work of the band were cornet solos by Herbert L. Clarke, almost as famous as a cornetist as Sousa is as a bandmaster; violin solos by Miss Margel Gluck and harp solos by Joseph Marthi. On account of the sudden illness of Miss Virginia Root, the soprano soloist with the band, Miss Gluck took her place in the first part of the program and Mr. Marthi took the place of Miss Gluck in the second part. The bandmaster was liberal in responding to encores and Wilmingtonians who attended the concerts certainly had a treat in every way.

Trenton Times
April 8th

SOUSA CONCERTS NET RELIEF \$150

Bandmaster Allowed 70 Per Cent., or \$740.60, of Receipts—Meeting Bills

While all bills have not yet been paid, it is thought that about \$150 will be received from the two Sousa Band Concerts in the Armory yesterday for the benefit of the Trenton Poor Relief Fund. The gross receipts amounted to \$1,058 of which seventy per cent., or \$740.60 went to Mr. Sousa for the expenses of his band. When the bills for the erection of the platform and other expenses are paid it is thought that between \$150 and \$200 will remain.

The Relief Exchange, for which benefit the concerts were given, will close active operations Saturday. The money received yesterday will go to pay bills for the past operation of this work and any that is left will be placed in a sinking fund to be used either in a permanent organization or for temporary relief work next winter.

The concerts given by Sousa yesterday proved to be the most delightful musical events Trenton has enjoyed for many years. About 3,000 persons attended. Sousa conducts without ostentation. So subdued and repressed was the music, at times, that it sounded as if coming from a symphony orchestra, and the inclination to produce volume alone that is characteristic of so many large bands was totally lacking.

Wilmington Evening
April 9th

SOUSA AND HIS BAND.

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The most difficult selection by the band was the Prelude and Love's Death, from "Tristan and Isolde," by Wagner and the big band was never heard to better advantage. There were a number of other classical numbers, and to the delight of the audience, there were Sousa marches in abundance from "Washington Post" to the last one he composed. Also, "Tipperary," which delighted everyone. The bandmaster was liberal in responding to encores and all present had a treat in every way.

Trenton Times
April 9th

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At the conclusion of the evening program, Mr. Sousa relinquished his baton to an understudy and the band played three lively dance numbers.

Although the audience at the afternoon concert was not as large as the attraction warranted, Mr. Sousa did not take this fact into consideration in his endeavors to please those who were present, and seemed to bend every effort to produce the utmost enjoyment from every number of the program.

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The details of the concert were arranged by Richard Stockton, representing the Relief Station and the Chamber of Commerce.

Sporting Life April

John Philip Sousa, bandmaster first and trap shooter second during his tour, and trap shooter first and bandmaster second the rest of the time, was in Wilmington, Del., on Thursday, April 8. At the evening performance at least 200 gun club members and their wives and sweethearts were in the audience. Sousa, just after his overture, was presented with a huge bunch of American Beauty roses by his many friends in the du Pont Powder Company. Incidentally, the du Pont Club has made him its only life member. Sousa is on his way to the Pacific Coast for the Exposition, and will do practically no trap shooting until after he concludes this tour.

X
Lancaster, Pa.
Examiner
April 10

Lancaster
Intelligencer
April 10

Martinsburg
Journal
April 12

Chambersburg
Public Opinion
April 15

SOUSA'S BAND CONCERTS

Large Audiences Hear This Famous Musical Organization on Friday.

On Friday Sousa's Band gave concerts at Fulton Opera House in the afternoon and evening, and as is always the case when this famous musical organization appears in this city, large audiences were on hand at both concerts to greet this famous bandmaster and his well-known musical organization. Sousa and his band are too well-known to the residents of Lancaster city and county, in fact, all over the world, to need any exploitation of their musical ability, and to attempt to devote any time to describe or criticize the work of these artists would just be a waste of space. It is sufficient to say that both concerts were given in Sousa's own inimitable style, and that they were thoroughly appreciated by Lancaster's music lovers was shown by the fact that the well-known bandmaster and his musicians were compelled to respond to a number of encores after each number. Of course, this gave them a chance to introduce several of their humorous numbers for which they have become noted, the one making the biggest hit being the one on the war craze, "It's a Long Way to Tipperary." The soloists were Miss Virginia Root, soprano; Miss Margel Gluck, violiniste, and Herbert Clarke, cornetist. Miss Root is the possessor of an extremely sweet soprano voice, which has remarkable range and flexibility, and she made the biggest kind of a hit. Miss Gluck also worked her way into the hearts of the audience with her wonderful performances on the violin and they were loathe to see her leave the stage. As to Mr. Clarke, there is very little need to say much, as his ability as an artist is as famous as that of Sousa's as a bandmaster, and he rendered several solos in his best style.

York Daily
April 14.

ENTERTAIN SOUSA'S BAND

Director and Men Guests of Federated Musicians

York Local, American Federation of Musicians and the Spring Garden band, jointly entertained John Philip Sousa and the members of his band at the federation's headquarters, 53 South George street, last night. J. H. Cochrant, president of the local, and Edward Gruver manager of the Spring Garden band, presented Mr. Sousa and the other guests to the members of the local. The reception was held after the concert at the York Opera House. A luncheon was served and a program consisting of music and other features was rendered.

SOUSA'S BAND IN CONCERT.

March King and His Musicians Render Two Good Programs.

Sousa and his band were the attractions at Fulton Opera House both afternoon and evening on Friday. They were greeted with rather slim audiences at both concerts. This is unusual for an attraction such as Sousa. The programmes rendered by the "March King" and his band were such as have made him known everywhere. The marches that have made him famous were played as encores with their usual brilliancy and tonal effects such as only Sousa's band can play. Several new marches were heard for the first time.

"Tipperary," the famous song of the English, was played with variations and it in itself was a treat. Two artists, Miss Margel Gluck, violiniste, and Miss Virginia Root, soprano, are members of the Sousa organization. Their work was highly enjoyable, but the accompaniment by the band at times was too loud. Miss Root, is possessed of a rich dramatic soprano voice, that was heard to excellent advantage. Miss Gluck favored the audience with two violin solos that were gems.

Herbert Clarke, the famous cornetist, who is playing his last season with Sousa, rendered several cornet solos in excellent style. His work called out several encores.

SOUSA THRILLS AND PLEASES MARTINSBURG

Gave Music Lovers a Superb Concert.

Sousa and his band, at Central Opera House Saturday night, gave a large audience a rare musical treat and the audience frequently showed its appreciation by unstinted applause. It is seldom that so many celebrities honor the city and although Saturday night is regarded as a bad night for high class performances, because of so many being kept away by business, the attendance was large. There is but one Sousa and he continues to be the favorite as a director as well as the March King. The program was superb, the various numbers being selected to demonstrate the artistic ability of each section of the band, brass, reed, etc. Different numbers appealed to the tastes of as many different music lovers. But the entire concert was magnificent with occasional greater outbursts of melody that enthralled hearers. The soprano solo by Miss Virginia Root was a beautiful bit of melody, and the violin solo by Miss Margel Gluck was equally charming. The encores they sang and played were also finely rendered and held the absorbed attention of the audiences. Mr. Herbert L. Clarke's cornet solo was a gem by itself and he easily ranks with the leading performers. All of the encores were composed by the incomparable Sousa, chiefly some of his stirring marches. It was a splendid affair.

Bath Evening Sun 4/13/15

Mrs. David L. Bartlett occupied a box last evening at the Lyric with a party of friends to hear Sousa and his band. Her guests were Mr. and Mrs. John E. Semmes, Jr., Mr. and Mrs. Howard Bruce and Mrs. Dwight F. Mallory.

Others noticed in the audience were Mr. Gaun M. Hutton, Miss Hutton, Miss Una L. Hutton, Miss Priscilla Beacham, Mr. J. Marshall H. Bruce,

Mrs. C. C. Harris, Mr. and Mrs. Thomas Hughes, Mrs. John Miffin Hood, Jr., and Mr. and Mrs. J. Barry Mahool.

Another box party included Mrs. Otho E. Ridgely, her daughters, Miss Ellen F. Ridgely and Mrs. Henry Lawrence Bell, of Long Island; Mrs. John F. Preston, Miss Ellen M. Thomas and Miss Kate Harrison.

SOUSA AND BAND PLEASES BIG HOUSE

John Philip Sousa, the great band leader, composer and author, with his 54 players and vocal and violin soloists arrived in town Saturday on the 1:30 train, having come from Lancaster. After playing a concert here they took the 5:10 train to Martinsburg, where they played a night concert in Boyer's theater.

The great band was greeted by an unusually large matinee crowd in the Orpheum here. A standard program was played, with popular numbers as encores. Several of the bandmaster's new compositions were on the program and his arrangement of "Tipperary" was perhaps the most popular number played.

Newark Call 4/11/15

Sousa and His Band.

John Philip Sousa, "March King," whose band and compositions are known all over the world, played two concerts in the First Regiment Armory last Monday afternoon and evening. The appearance of the celebrated ensemble was in aid of the Newark Charitable Eye and Ear Infirmary, the Presbyterian Hospital and the Homeopathic Hospital.

There was a good attendance at each concert and it is to be hoped that these deserving institutions will derive substantial benefit therefrom. It seems almost useless to write about a Sousa concert. Since its foundation, way back in the nineties, the band has become one of our national fixtures. The personnel is principally American, and when it plays Sousa marches there is no doubt of its nationality.

The programs were wisely varied to suit all tastes. In the afternoon the "Sakuntala" tone poem by Goldmark, Massenet's "Angelus" and a movement from "Scheherazade" by Rimsky-Korsakow were the "heavy" numbers. Sousa as a composer was represented by his suite, "Tales of a Traveler," and his new march, "The Pathfinder of Panama." "Hands Across the Sea," "King Cotton," "Stars and Stripes" were some of the "extras." Herbert Clarke played his own "From the Shores of the Mighty Pacific," and as a recall number Sousa's "Lily Bells." Virginia Root, soprano, sang Winne's "Amarella" and Sousa's "The Milk Maid" as an encore. Margel Gluck, who is a gifted violinist, was effective in Wienlawski's "Faust Fantasy."

The afternoon concert came to a close with German's "Gypsy Dances."

In the evening Sousa's suite, "Impressions of the Movies," was separated from Wagner's "Prelude and Love's Death" from Tristan and Isolde by Tosti's "La Serenata" well sung by Miss Root. Berlioz's "Carnival Roman" was the opening number, and some new American dances by Harry Rowe Shelley sent the audience home cheerful. Miss Gluck played two movements of the Saint-Saens B minor concerto and the band played Grainger's rollicking "Shepherds, Hey!"

Washington
Herald
April 12th

MARCH KING CHEERED BY TWO AUDIENCES

John Philip Sousa's Band Gives Matinee and Evening Concert at the New National.

John Philip Sousa's Band gave two performances at the New National Theater yesterday; a matinee and an evening concert. The band was assisted by several capable artists. Miss Virginia Root, soprano, sang at the matinee Winne's "Amarella," and at the evening performance, "La Sere-nata" of Tosti. Miss Margel Gluck, violinist, gave in the afternoon the "Faust Fantasia" of Wieniawski; in the evening two movements from Saint-Saens' B minor concerto.

Miss Gluck's performance—work of high excellence—was from time to time quite drowned out by the band accompaniment. Miss Marion Newton, soprano, added to the evening performance, the aria from Lohengrin, "Elsa's Dream." Miss Newton made a decidedly good impression, and after a second recall sang Tosti's "Good Bye." Miss Newton's voice is clear and sweet, and her aspiration to so exacting a role as the above mentioned aria speaks for itself in compliment of her work.

Herbert Clarke, cornetist, a member of the band, gave pleasant diversion in both programs in very excellent solo work, on both occasions playing compositions from his own pen: "From the Shores of the Mighty Pacific" and "Neptune's Court." Mr. Clarke plays an unusually fine quality of cornet.

Mr. Sousa brought on two new cycles: a "Geographic Suite, Tales of a Traveler," and "Impressions at the Movies" of his own composition, and a new march, "The Pathfinder of Panama." Such composers as Berlioz, Wagner, Svendsen, Percy Grainger, Goldmark, Edward German, Massenet and Rimsky-Korsakow graced the programs for these performances. The audiences evinced the highest appreciation from beginning to end of the generous entertainment. Mr. Sousa never stints his patrons, and encore after encore was responded to with one or another of those marches for which Mr. Sousa is so famous and for which he has won the well-deserved title of the "March King." G. S. W.

Washington Star
April 12th

Sousa's Band Concert.

John Philip Sousa's new march, "The Pathfinder to Panama," was introduced to Washington yesterday by the famous composer and band leader, whose band gave matinee and evening concerts at the New National Theater. "The Pathfinder to Panama" has all the vim and swing of a Sousa march, but is not likely to supplant in popularity some of his earlier compositions which were played as encores. Mr. Sousa also brought on two new cycles, a "Geographic Suite, Tales of a Traveler," and "Impressions at the Movies." Among the artists who assisted the band at both performances were Miss Virginia Root, soprano, who sang at the matinee Winne's "Amarella" and at the evening performance, Tosti's "La Sere-nata," and Miss Margel Gluck, violinist, who played the "Faust Fantasia" by Wieniawski and two movements from Saint-Saens' "B Minor Concerto." Miss Marion Newton, soprano, added to the evening's performance the aria from "Lohengrin," "Elsa's Dream," and Herbert L. Clarke, cornetist of the band, played solo compositions of his own which were well received. One of the hits of the matinee program was the playing of "It's a Long Way to Tipperary." Both audiences were highly appreciative and encores were nu-

Washington Post
April 12th

"MARCH KING" REIGNS ANEW

Sousa, His Band, and Soloists Delight Two Big Audiences Here.

The "march king" reigned supreme at the National Theater yesterday afternoon and evening, for despite two varied programs, the appreciative audiences asked and received John Philip Sousa as composer as well as leader of his famous band. It was Sousa night, with "El Capitan," "King Cotton," "High School Cadets," "Stars and Stripes Forever," "Manhattan Beach," and "Hands Across the Sea," in the inimitable Sousa swing, for encores, and his newest march, "The Pathfinder of Panama," which is crisp and brilliant.

Four soloists were heard with the band, Miss Margel Gluck, a very gifted violinist, who plays with admirable freedom and intonation, giving with the band two movements of the Saint-Saens B minor concerto, and first as encore with harp accompaniment the "Serenade" (Drigo), in which she quite wooed her tones in sinuous feeling, and then the "Liebesleid," of Kreisler, into which she put much subtlety. Miss Marion Newton, soprano, and a pupil here of Mr. Thomas Evans Greene, gave "Elsa's Dream" from "Lohengrin," with pure intonation, good color and phrasing. She has a very musical voice, and her handling of so ambitious a work for one so young was excellent. She gave as encore Tosti's "Goodbye" with much feeling and charm.

Herbert L. Clarke, cornetist of the band, played his own "Neptune's Court," as solo, giving as encore, "The Lily Bells," of Sousa, while Miss Virginia Root, soprano, sang Tosti's "La Sere-nata" and a Sousa encore, "Will You Love When the Lilies Are Dead."

Mr. Sousa amused as well as pleased in his own "Impressions of the Movies," and responded among his many other encores with "Tipperary," which received manifold variations even to a travesty on the Tannhauser "Venusberg" music. The major composition of the afternoon was Mr. Sousa's "Tales of a Traveler," and of the evening the "Prelude and Love's Death" from "Tristan," but this entrancing music of Wagner needs strings to realize it. J. Mac.B.

Washington Times
April 12th

Sousa's Band Gives Excellent Program

March King Plays Past Successes In Addition to His Notable Classical Airs.

At two performances at the National Theater yesterday afternoon and evening, the band of John Philip Sousa, under the direction of the march king himself, gave two programs typical of the work of the composer-leader.

In addition to classical airs included in both matinee and evening performances, all of the past successes of Sousa were given as encores, including the "High School Cadets' March," to which so many Washington high school pupils have marched to their graduation exercises, "Manhattan Beach," and many others.

Assisting artists were Miss Virginia Root, soprano; Miss Margel Gluck, violinist; and Herbert L. Clarke, cornetist. At the evening performance Miss Marion Newton, a pupil of Thomas Evans Greene, sang as a soprano solo "Elsa's Dream," from "Lohengrin," and as an encore gave Tosti's "Good-by."

Miss Newton, who has studied but a short time, and is but nineteen years of age, has an exceptional voice, of wide range, pure, clear quality, and pleasing timbre. She also is happily possessed of the ability to know when she is on and when off key, a faculty rarely mentioned, but often noticeably lacking in some who make decided claims to fame.

Miss Margel Gluck, violinist, at the afternoon performance showed great ability in her rendition of Wieniawski's "Faust Fantasia." F. Y.

Baltimore Sun
April 13th

The one and only John Philip Sousa and his wonderful band gave two delightful concerts at the Lyric yesterday afternoon and evening. The programs at both performances demonstrated that the American March King had exercised his usual care in preparing the "musical menus" for his audiences. Sousa has always been a favorite in Baltimore and the work of his band and his soloists yesterday only tended to entrench him further in the affections of the local music-loving public. As usual, Sousa departed from the average offering of marches and dance numbers and included a group of unusual orchestral compositions. At the same time he gave for the encores a number of his old compositions, which are familiar in every part of the country.

The March King has been unusually fortunate this year in the two female soloists he secured to supplement the inimitable Herbert C. Clarke, the premier of American cornetists. Miss Virginia Root is the season's soprano and Miss Margel Gluck the violinist. Miss Root has an extraordinarily sweet voice with a wide range. Miss Gluck's work is also very pleasing. All of the solo numbers were well selected. The cornet solos included Mr. Clarke's own compositions, from the Shores of the Mighty Pacific and Neptune's Court, with excellent encores, including Sousa's The Lily Bells, which Mr. Clarke played with his instrument muted. In the afternoon Miss Root sang Winne's Amarella and Sousa's Milkmaid as the encore. Tosti's Serenata was her offering in the evening. Miss Gluck's program included Wieniawski's Faust Fantasia, two movements from B Minor Concerto, by St. Saens, and Kreisler's Liebsied. Among Sousa's new numbers played by the band were The Pathfinder of Panama and his Impressions at the Movies.

Baltimore Sun
April 13th

SOUSA'S BAND CHARMS

Gives Two Interesting Concerts At The Lyric.

MARCHES AND DANCE NUMBERS

Modern Compositions Also Serve To Exploit The Extreme Virtuosity Of The Various Players.

John Philip Sousa and his very splendid band gave two extremely interesting concerts at the Lyric yesterday, one in the afternoon and the other in the evening, presenting, in addition to the usual number of characteristic marches and dance numbers that are always such a feature of entertainments of this type, a significant group of modern orchestral compositions such as one scarcely associates with an organization of this kind. They were all significant, though, as they served to exploit so successfully the extreme virtuosity of the various players, each one of whom is such a finished artist.

The programs included, for instance, such works as Goldmark's tone poem "Sakuntala"; "The Angelus," by Massenet, in which the tones of the organ were so cleverly reproduced by the brass choirs; the splendid Rimsky-Korsakow tone-picture, "The Story of Prince Kalendar," from "Scheherzade"; Lacombe's "Aubade Printaniere"; German's "Gypsy Dances"; Berlioz's "Carnival Romain"; a number of episodes from Wagner's "Tristan and Isolde"; the "Scherzo" from Svendsen's D Major Symphony; Percy Grainger's "Modern Conceit on an Ancient Air," and Harry Rowe Shelley's new "American Dances."

Sousa's Band has an unusually mel-low tone, for the wood wind has a particularly rich, warm quality and the brass seemed, yesterday, even more golden than usual. The skill with which the conductor has orchestrated these modern numbers, so that the quality of the strings is suggested throughout with so much cleverness, is one of the things that makes these concerts so very satisfying. They become a kind of tour de force and the interest never flags.

The band plays with absolutely perfect attack, an exquisite precision, that is especially thrilling in the marches, in which various embellishments and musical arabesques are introduced, piccolo obligatos and the like, that add greatly to their fascination.

A delightful encore number was "Tipperary." It consisted of variations in which the several instruments took part and in the finale of which the air soared up over the Venusberg theme from "Tannhauser," a most amusing conceit.

The more serious numbers were all full of coloring, the result of the instrumentation of which Mr. Sousa has such a thorough appreciation and understanding. In addition to the band music, a number of effective solos were given by Herbert L. Clarke, an exceptionally skillful cornetist; Miss Virginia Root, soprano, and Miss Margel Gluck, violinist, during whose performances the band displayed its skill as an accompanying instrument. J. O. L.

Baltimore News
April 13

SOUSA PROVES HE IS STILL "MARCH KING"

Just as young, just as full of vigor and just as much himself as he was in the first days of his extraordinary popularity, John Philip Sousa appeared at the Lyric in two delightful concerts yesterday afternoon and evening.

The years have been kind to Sousa. To use a very trite, frayed expression, for there is not the slightest thing about his stage deportment and scarcely anything in his personal appearance to indicate that it has been 20 years since he soared into fame.

And he proved himself still every inch the "March King" in the stirring new piece, "The Pathfinder of Panama," which he wrote in honor of the Panama-Pacific Exposition, where he and his musicians will soon establish themselves for a three-month engagement.

The new march, which is, to describe it most aptly, a "dandy," has all the healthy glow and vitality of its predecessors. Several of these were played among the encores, and it was good to hear them again. Another encore that struck a strong response was an astonishingly clever arrangement of "Tipperary."

Like everything on the program these numbers were inimitably played. It would be difficult to imagine a more perfect organization of its kind than this. Every player is apparently a virtuoso, and both in episodes exploiting individual groups and in the full ensembles there is beauty of tone, precision and always a powerful rhythmic pulsation.

Different programs were presented at each concert, and the numbers, which included several standard masterpieces, were not only well chosen but also well arranged.

Sousa's new "Tales of a Traveler" and "Impressions of the Movies" were favorably received. The opening piece of the first of these compositions, which are in the nature of suites, is a particularly effective piece of writing.

The soloists won a great deal of well-merited applause, and each was forced to respond with encore numbers. They were Margel Gluck, violinist; Virginia Root, soprano, and Herbert L. Clarke, cornetist. Mr. Clarke is one of the very few men on earth who can make the cornet a musical instrument, not the instrument of torture and despair that causes weeping, wailing and gnashing of teeth that it usually is.

W. W. B.

Baltimore
American
April 13

Sousa's Band—Lyric.

Two concerts were given yesterday, at the Lyric, by Sousa's Band, which was personally conducted by John Philip Sousa, the American March king. At both the concerts in the afternoon and evening selections of Mr. Sousa's own composition were given. The soloists were: Miss Virginia Root, soprano; Miss Margel Gluck, violinist, and Herbert L. Clarke, cornetist.

The Sousa Band concerts are always popular, and there was a large attendance of lovers of good music at both concerts. The afternoon program was as follows: Symphony tone poem, Sakuntala, by Goldmark; cornet solo, From the Shores of the Mighty Pacific, Herbert L. Clarke; geographic suite, Tales of a Traveler, by Sousa; soprano solo, Amatella, by Miss Virginia Root; selections by celebrated composers by Sousa's Band; violin solo, Faust Fantasie, by Miss Margel Gluck; gypsy dance, by Edward German.

The program for the evening concert was as follows: Overture, Carnival Romain; cornet solo, Neptune's Court, Herbert L. Clarke; Impressions at the Movies, by Sousa's Band; soprano solo, La Serenata, by Miss Virginia Root; Prelude and Love's Death, from Tristan and Isolde, by Sousa's Band; Scherzo, from symphony in D major; A Modern Concert on an ancient air, Shepherd's Hey; a new march by Sousa entitled The Pathfinder; violin solo, two movements, from B minor concerto, Miss Margel Gluck, and American Dances, by Sousa's Band.

York Dispatch
April 14

ENTERTAINED SOUSA'S BAND

York Local, American Federation of Musicians and the Spring Garden band, jointly entertained John Philip Sousa and the members of his band at the federation's headquarters, 51 South George street, last night. John H. Cochrane, president of the local, and Edward Gruver manager of the Spring Garden band, presented Mr. Sousa and the other guests to the members of the local. The reception was held after the concert at the York Opera House. A luncheon was served and a program consisting of music and other features was rendered.

John Philip Sousa, with his world-famous band, has lost nothing in favor with Yorkers through repeated appearances, as the cordiality of his large audience at the Orpheum last night attested. Sousa demonstrated that he has lost none of his skill as a leader, while his bandmen proved themselves the organization of finished musicians invariably to be found under the "March King." A liberal program was added to by numerous encores in response to the demands of the hearers.

Hanover Record
April 14

SOUSA AND HIS BAND

Give Delightful Afternoon Concert
In the Opera House.

The famous John Philip Sousa and his equally famous Band gave a most appreciable concert at the Opera House Tuesday afternoon, before an audience which should have filled the theatre—but didn't.

The program was a most appealing one. All the numbers were vigorously applauded and graciously responded to by the eminent band-master and his accomplished musicians.

A delightful encore number was "Tipperary." It consisted of variations in which the several instruments took part and in the finale of which the air soared up over the Venusberg theme from "Tannhaeuser," a most amusing conceit.

The new Sousa march "The Pathfinder of Panama," made a decided hit.

The more serious numbers were all full of coloring, the result of the instrumentation of which Mr. Sousa has such a thorough appreciation and understanding.

In addition to the band music, a number of effective solos were given by Herbert L. Clarke, an exceptionally skillful cornetist; Miss Virginia Root, soprano, and Miss Margel Gluck, violinist, during whose performances the band displayed its skill as an accompanying instrument.

The present tour of Sousa's band will be one of the most extended this celebrated musical organization has made. After playing in most of the important cities of the country, the band will go to the Panama-Exposition, in San Francisco and will remain there until October.

The band left for York on a special train at 4.45 p. m. where they gave a concert Tuesday night.

York Gazette
April 14

MEMBERS OF SOUSA'S BAND ENTERTAINED BY A. F. OF M.

The members of local lodge, American Federation of Musicians, and the Spring Garden band entertained members of Sousa's band in their headquarters after the concert in the Orpheum last evening.

York Gazette
April 14.

SOUSA AND HIS BAND DELIGHT YORKERS

FAMOUS CONDUCTOR'S FIRST APPEARANCE HERE IN SEVERAL YEARS A TREAT—PROGRAM CONTAINED MANY FEATURES

John Philip Sousa and his famous band was the Orpheum attraction last evening. A large audience of music-lovers of York and vicinity enjoyed the splendid concert. The program contained many features, among them the conductor's new suite, "Impressions at the Movies," for which he has written three separate movements; "The Musical Mokes," "The Crafty Villian and the Timid Maid" and "The Cabaret Dancers." The entire number proved very enjoyable. Mention should also be made of Mr. Sousa's new march, "The Pathfinder of Panama." The soloists of the evening were Herbert L. Clarke, America's foremost cornetist, who played his own composition, "Neptune's Court"; Miss Virginia Root, soprano, who sang "La Serenata," by Tosti, and Miss Margel Gluck, violinist.

BAND ON WAY TO BIG FAIR

The present tour of Sousa's band will be one of the most extended this celebrated musical organization has made. After playing in most of the important cities of the country, the band will go to the Panama-Pacific exposition in San Francisco and will remain there until October. This summer will be the first in a number of years that Mr. Sousa will be deprived of enjoying his favorite pastime—trap-shooting. The noted bandmaster is an expert at the traps and he usually attends most of the big trapshooting tournaments throughout the country. "Just the same, I have my trap gun in the bottom of my trunk," said Mr. Sousa at the Colonial hotel last night, "and I hope to be able to get more than one opportunity to use it at the San Francisco fair this summer."

The bandmaster was talking to a party of friends at the hotel just before the concert, when someone recalled the experience Mr. Sousa had near York while riding from Baltimore to Philadelphia on horseback, several years ago. He and a friend were riding ponies and at Loganville, Mr. Sousa's pony suddenly went lame. They agreed that they would lead the lame pony to York and take turns in riding the good pony. After they had covered about half the distance to York they were caught in a violent thunder storm which assumed the proportions of a cloudburst. They were unable to find shelter and came through to York, none the worse for their experience except that both Mr. Sousa and his friend were footsore and tired. They spent the night in York. Mr. Sousa agreed last night that it was one of the most exciting experiences he has ever had.

Harrisburg
Patriot
April 15

SOUSA AND HIS BAND INSPIRING AS EVER

John Philip Sousa, who between attending, shooting tournaments, conducts a bangup band and writes smashing marches, was at it again last night at the Majestic. With only a scant parquetful in the house and a little more, he might have been justly grouchy. But he wasn't. He smiled and gave encore after encore and made himself still more solid with his Harrisburg friends.

His program of nine numbers was more than doubled by encores which were of the old familiar marches that have put melody into many a whistle. His program last night included two new Sousa compositions. One an "Impressions of the Movies" suite, an interesting phantasy, and the other a timely number, "The Pathfinder of Panama."

The Sousa soloists also were there: Herbert L. Clarke, the splendid cornetist; Miss Virginia Root, soprano, and Miss Margel Gluck, violinist. These artists pleased the audience which teemed with enthusiasm and appreciation over the organization's work.

The band is on its way to the Friaco fair.

Harrisburg
Star
April 15

SOUSA WELL RECEIVED

New Compositions By Bandmaster Were On Program

Sousa's band, which is on its way to San Francisco, played at the Majestic theatre last night before an audience which was much too small. The applause was loud and prolonged, however, and the encores provided many of the best numbers in the evening's delightful entertainment.

John Philip Sousa was all animation as ever, and was an attraction not second even to his band. He was as liberal with his encores as were his auditors with their expressed appreciation.

There were nine numbers on the program but as many more were given in response to the applause. Among the numbers given were the two new compositions by Sousa himself, "Impressions of the Movies" and "The Pathfinder of Panama." The Sousa soloists, as usual, were Herbert L. Clarke, cornetist; Miss Virginia Root, soprano, and Miss Margel Gluck, violinist.

Altoona Tribune
April 16

SOUSA'S GREAT BAND DELIGHTED ALTOONA

Two Concerts at Mishler Yesterday Were Heard by Very Appreciative Audiences

BY THE OBSERVER.

Sousa and his band were at the Mishler yesterday and gave two typical Sousa concerts. The matinee attendance was not as large as it should have been, but in the evening a highly appreciative and good-sized assemblage greeted the March King and his talented musicians.

While the evening program contained a number of pretentious works by the masters the old favorites by Sousa were the features. Two new Sousa compositions were heard last night in Altoona for the first time. The first was a suite, "Impressions of the Movies," the three parts of which depicted in realistic style. "The Musical Makes," "The Crafty Villain" and the Timid Maid," and "The Cabaret Dancers." It was Sousaesque throughout, full of the unexpected and teeming with abrupt endings and staccato passages, in which the wood, wind and muted brass produced some realistic effects.

The other new number was "The Pathfinder of Panama," full of dash and swing, with a catchy theme. All of the encore numbers by the band were Sousa's famous compositions and they were received with great enthusiasm, including "El Capitan," "King Cotton" and "The Stars and Stripes Forever." In these numbers, Sousa was the inimitable leader with his graceful and expressive little gestures and his whole body swayed to the rhythm of his marches. The Scherzo from Svendsen's "Symphony in D Major," was one of the most enjoyable numbers.

Herbert L. Clarke, the noted cornetist, received a great ovation and his playing was a revelation. There was a complete absence of the blaring blasts so often found in cornet virtuosos and instead a refinement and delicacy of tone that was delightful. Mr. Clarke's wonderful phrasing is only possible to one of phenomenal breath control and this was a marked feature of his playing. He played his own composition, "Neptune's Court," and for an encore gave Sousa's "Lily Bells," a number of rare beauty.

Miss Virginia Root displayed a highly cultivated soprano voice in Tosti's "La Serenata," and was encored heartily. Miss Margel Gluck played "Two Movements from B Minor Concerto," by Saint-Saens on the violin in a finished manner and responded to an encore.

One of the hits of the two concerts was Sousa's arrangement of the popular "Tipperary." This favorite song was played in all conceivable arrangements of instrumentation with variations galore, and the humoresque character of the number created a furor of applause.

At the afternoon concert the noted Tyrone P. R. band attended in a body, coming here in a special car. There were seventy-four in the party and all were delighted. Some of the Tyrone band were former members of Sousa's band. Sousa's band is on its way to the Panama-Pacific exposition to fill an engagement.

Johnstown Daily
April 17

Sousa Music Still Holds Charm for Johnstown Audiences

A packed house heard John Philip Sousa and his famous band once more last evening at the Cambria theater and from all indications, the "March King" is no less popular this year than in previous seasons. Most of the selections were encored more than once, and the numbers which appeared to get the biggest applause were Sousa's own compositions.

Both the afternoon and evening concerts were in Sousa's most excellent

style, with plenty of snap and ginger. One of his most telling hits was the musical melange based on "Tipperary," in which the familiar air was tortured quite sufficiently to please the Germans in the audience. Some of the new compositions by the famous bandmaster proved to be of superior excellence and showed that Sousa was losing none of his ability as a composer with the advancing years. His march, "The Pathfinder of Panama," was particularly good.

Johnstown Democrat, April 17

SOUSA IS STILL MARCH KING

John Philip Arouses Most Enthusiasm With Own Numbers

THREE SOLOISTS ARE WELL RECEIVED

John Philip Sousa, king in the land of marches, colonel in the Wagnerian jungles, captain in the symphonic poem cohorts, accompanied by his band, gave two performances at the Cambria yesterday. It may be remarked that with the years Sousa appears to be performing less and allowing his band to perform more. He is no longer the gaudy leader he once was, but in the language of the roughneck critic he is "still there 40 ways."

Sousa and his band were liberal with their encores, the popular Sousa marches being used as the follow numbers both afternoon and evening.

In the evening the prelude and "Love's Death," from "Tristan and Isolde" was the show number. As presented the offering was about equal parts of Sousa and Wagner. The soloists, Herbert Clarke, cornetist; Miss Virginia Root, soprano soloist and Miss Margel Gluck were in better form in the evening than they were at the afternoon performance. At neither performance was there an audience commensurate with the dignity and worth of the concerts rendered.

The reception in the evening was extremely enthusiastic, from the first appearance of the celebrated leader. This was in marked contrast to the greeting at the matinee.

"Perfunctory" would well describe the applause greeting the March King when he appeared at the afternoon performance and the first number, a rather tedious symphony tone poem "Sakuntala," by Goldmark, did not serve to rouse any great amount of interest, but as the concert progressed the enthusiasm became greater and greater until at the final the band was given a genuine ovation. So great a hold did the musicians have that the seventh number, a split production, was interrupted by spontaneous applause when its first part had been completed. Even Sousa, blasé as he is, smiled at the outbreak as he turned to acknowledge it.

From top to bottom, after that dreary symphony, the afternoon program was splendidly rendered, and it is possible that the band suffered somewhat from inaction and were not in the proper spirit when the first number was attempted.

The encores were the most popular. Sousa always has been famous for his encores, and yesterday he presented a series of his own inimitable marches. All the old time favorites, "Hands Across the Sea," "Maine to Oregon," "The Free Lance," "Manhattan Beach," and that march of marches "Stars and Stripes Forever" were given, along with a musical melange founded on "Tipperary" in which, successively, every instrument in the band was given a chance to practice variations on the war song.

Possibly the fact that the concert was given in a theater may have affected the work of the brasses, but whatever did it there was no question but that the woodwinds were far superior in yesterday's numbers. The tones were clearer, and there was a beautiful harmonizing on the left side of the leader. And that, be it known is unusual for Sousa is the master of the brasses. It was only during the renditions of the Sousa marches that the brasses came into their own, and then they did with a vengeance.

A new march by Sousa, "The Pathfinder of Panama," proved well up to the standard set by the composer of some of America's greatest marches. Herbert Clarke was the same magician of the cornet as always, playing "From the Shores of the Pacific" with wonderful lip-action and delivering a series of notes in the upper scale with bell-like clearness. Miss Virginia Root's encore that, delightful "Goose Girl" song, was really superior to her more pretentious solo Winnie's "Amarella." Miss Gluck, the violinist seemed nervous, and her touch was not what it should have been. As an encore she played "Liebesleid," with harp accompaniment, in a very sympathetic manner.

4 Johnstown Tribune
April 17

Columbus Evening Dispatch
April 17

Two New Sousa Compositions in Program Here

Warm Greeting for March
King Yesterday at the
Cambria Theater

HIS SOLOISTS GOOD

Sousa and his band were at the Cambria yesterday and gave two typical Sousa concerts. The matinee attendance was not as large as it should have been, but in the evening a highly appreciative and good-sized assemblage greeted the March King and his talented musicians.

While the evening program contained a number of pretentious works by the masters, the old favorites by Sousa were the features. Two new Sousa compositions were heard last night in Johnstown for the first time. The first was a suite, "Impressions of the Movies," the three parts of which depicted in realistic style "The Musical Mokes," "The Crafty Villain and the Timid Maid," and "The Cabaret Dancers." It was Sousaesque throughout, full of the unexpected and teeming with abrupt endings and staccato passages, in which the wood, wind and muted brass produced some realistic effects.

The other new number was "The Pathfinder of Panama," full of dash and swing, with a catchy theme. All of the encore numbers by the band were Sousa's favorite compositions and they were received with great enthusiasm, including "El Capitan," "King Cotton" and "The Stars and Stripes Forever." In these numbers Sousa was the inimitable leader with his graceful and expressive little gestures and his whole body swayed to the rhythm of his marches. The Scherzo from Svendsen's "Symphony in D Major" was one of the most enjoyable numbers.

Herbert L. Clark, the noted cornetist, received a great ovation and his playing was a revelation. There was a complete absence of the blaring blasts so often found in cornet virtuosos and instead a refinement and delicacy of tone that was delightful. Mr. Clarke's wonderful phrasing is only possible to one of phenomenal breath control and this was a marked feature of his playing. He played his own composition, "Neptune's Court," and for an encore gave Sousa's "Lily Bells," a number of rare beauty.

Miss Virginia Root displayed a highly cultivated soprano voice in Tosti's "La Serenata," and was encored heartily. Miss Margel Gluck played "Two Movements from B Minor Concerto," by Saint-Saens, on the violin in a finished manner and responded to an encore.

One of the hits of the two concerts was Sousa's arrangement of the popular "Tipperary." This favorite song was played in all conceivable arrangements of instrumentation with variations galore, and the humoresque character of the number created a furore of applause.

Conducted Big Chorus.

Philadelphia, April 17.—John Philip Sousa conducted a chorus of 600 in his hymn of peace, "The Messiah of Nations," at the Wanamaker store recently. It was the second time that the hymn has been sung publicly. The first time was a few weeks ago in Indianapolis, home of James Whitcomb Riley, the "Hoosier poet," who wrote its verses. The hymn is as follows: In the need that bows us thus. America!

Shape a mighty song for us. America!
Song to "whelm a hundred years"
Roar of wars and rain of tears
'Neath a world's triumphant cheers.
America! America!

Lift the trumpet to thy mouth. America!
East and West and North and South.
America!

Call us 'round the dazzling shrine
Of the starry old ensign,
Holier yet through blood of thine.
America! America!

High o'erlooking sea and land. America!

Trustfully with outheld hand. America!

Thou dost welcome all in quest
Of thy freedom, peace and rest,
Ev'ry exile is thy guest. America!
America!

Thine a universal love. America!
Thine the cross and crown thereof.
America!

Aid us, then, to sing thy worth;
God hast builded, from thy birth,
The first nation of the earth. America!
America!

The singing of the hymn was the feature of the afternoon concert at the Wanamaker store on "Sousa Day." In the morning the military band of the John Wanamaker Commercial Institute gave a concert in the grand court of the store under Mr. Sousa's leadership, and in the afternoon there was an elaborate program in Egyptian Hall. Grace Hoffman was the soloist and half a dozen of Sousa's compositions were given. Also the applauding audience coaxed forth as many more from "the March King."

Mr. Sousa was entertained at luncheon by Mr. Wanamaker and during its course was presented with the bronze medal of the Order of the Star which was founded by Rodman Wanamaker some years ago as a recognition of the efficiency and success of employees of the store. It was presented by Howard L. Kratz, commander of the veteran corps.

BEAVERDALE MEN COME TO HEAR SOUSA'S BAND

Special to The Tribune.

Beaverdale, April 17.—Mr. Shellhamer, the local barber and fisherman; Stewart McCartney, Francis Keenan, and Mr. Nicely, all of Beaverdale, went to Johnstown last evening and heard Sousa's Band at the Cambria Theater. The Beaverdale musical enthusiasts were highly pleased with the concert by the Sousa artists.

HORSE, DOG, GUN AND A GIRL, ARE HIS IDEA OF HEAVEN

So Says John Philip Sousa,
Great Bandmaster, in Co-
lumbus Saturday.

TELLS WHY HE IS NEUTRAL

Has Played Before Wilhelm,
the Czar, King Gerge and
Other Famous Men.

"We are neutral."

It was John Philip Sousa speaking. He was explaining why his world-famous band will carefully avoid national anthems of foreign countries until the war is over. And naturally the rule goes during the matinee and Saturday evening concerts in Columbus.

Yet the great Sousa admitted Saturday his love for the national airs of the old world. There isn't a one that he cannot produce without a moment's preparation.

PLAYS ALL OF THEM.

In his world tour in the early nineties he played "Die Wacht am Rhine" before Kaiser Wilhelm, incognito, in a brilliant Berlin audience. In the same year His Majesty, the Czar, heard Russia's anthem in St. Petersburg, and it was Sousa's band that played it. The occasion happened to be the Czar's birthday, and he was so pleased that he caused a note to be sent to Professor Sousa asking that he play also America's national air.

Previously King George of England had decorated the American bandmaster with the Victoria Cross. All through Belgium the band traveled, and through Austria-Hungary, and through France—not once, but many times. So when the celebrated Sousa, in his apartments at the Southern, Saturday, proclaimed his neutrality, he meant seriously what he said.

When you see the man who has crossed the continent ten times, has taken his musical aggregation five times to Europe, has gone with them once clear around the world, and has traveled more than a half million miles during the last 22 years, you wonder if he ever has had time to do anything else.

RIDES HORSEBACK.

He has. Nobody loves a horse more than Sousa, and few have ridden more. Until his manager absolutely forbade, it was the bandmaster's great delight to ride every day on his tours. But strange mounts proved often dangerous, and one or two accidents caused the manager to fear that lest a stop be put to the practice, the world might lose a splendid musician. So Sousa doesn't ride any more until he can mount his own favorite saddle horses and that means only between tours.

Another hobby? Shooting! One wouldn't associate the graceful band leader with guns and ammunition, but the plain fact is that all of the great marksmen have a fine respect for Sousa with a gun.

"I said in a speech recently," said the music genius, Saturday, "that my idea of heaven was visualized by a horse, a dog, a gun and a girl. And really I can't imagine much greater happiness than that." And, shades of all the muses! He had left music out of it.

He once shot at the Columbus Gun club grounds in the great American handicap.

Columbus
Citizen
April 17, 1915

SOUSA SAYS U. S. NEEDS BEST NAVY

"The war game is defeating itself by its methods. For instance, when present-day tactics did away with bands at the front, one of the elements which in the past gave fighting its romantic thrill was destroyed."

This opinion came from John Philip Sousa, who is here Saturday with his band to give afternoon and evening concerts at Memorial hall. A barber was trimming the beard of the famous "March King." Between clips he continued: "Romantic war is gone, and the time will soon come when the masses won't be thrilled up to the other kind."

"But until war is gone, my travels around the world have convinced me that the United States ought to have a navy as large as any, and the most efficient in the world. Only then will we be safe."

Cincinnati Tribune
April 19.

Cincinnati
Enquirer
April 19.

THE SOUSA CONCERTS.

John Philip Sousa and his famous concert band gave two enjoyable performances at the Lyric Theater yesterday afternoon and evening. The program ranged from the classics of Wagner, Goldmark and Rimsky-Karsokow to the swinging, inspiring marches of Sousa, and in each instance there was insistence on the part of the audience for more.

Particular interest attached to the several new Sousa compositions offered, each being accorded a perfect ovation. The geographic suite, "Tales of a Traveler," given at the afternoon concert, proved a decidedly effective innovation, the first movement, devoted to descriptive scenes among the Kaffirs, and the waltz motif in the second movement, being particularly delightful.

At the night performance the new Sousa descriptive piece, "Impressions at the Movies," was received with great enthusiasm, while the new Sousa march, "The Pathfinder of Panama," given at both performances, developed much of the famous Sousa swing. Sousa marches that are familiar to the public were played as encores for the various other numbers and were received in a decidedly hearty manner. The soloists for the two concerts were Miss Margel Gluck, violinist; Miss Virginia Root, soprano; Mr. Herbert L. Clarke and Mr. Frank Simon, cornetists, all of whom were heard to excellent advantage.

Cin. Y. M. C. A. 4/19/15

Sousa at Lyric

LYRIC—Sousa and his band gave two concerts, Sunday afternoon and evening. A programme of classical music was interspersed with Sousa's own inspiring marches. Soloists were Frank Simon, cornet; Miss Virginia Root, soprano; Herbert L. Clarke, cornet, and Miss Margel Gluck, violinist. "Impressions at the Movies," a new suite composed by Sousa, was played at the evening performance.—L. M. H.

Cincinnati Post
April 19.

LYRIC THEATER

John Philip Sousa, wearing a bland smile and a choice collection of medals and iron crosses, played before two fair-sized audiences at the Lyric Sunday afternoon and evening. Of course we mean his band played. Sousa conducted.

The audiences applauded vigorously the selections from Wagner, Berlioz, Goldmark and Massenet, but the applause to the classics was nothing as compared to the cheering when Sousa's own marches, "El Capitan," "King Cotton" and "Manhattan Beach," were played. And when, as a climax, he gave them "Stars and Stripes Forever," with a double battery of brasses across the front of the stage, they nearly tore the house down.

Herbert L. Clarke's cornet playing, Miss Virginia Root's singing and Miss Margel Gluck's violin solos were added features to the band selections.

THE CRITIC'S VIEW: Quite superfluous, we should say.

THE SOUSA CONCERTS.

The harbinger of spring and the summer concert season came to the Lyric yesterday in the nature of Sousa and his band. Two audiences, of which the evening was decidedly the larger, attended and applauded. Sousa is a figure of such popular proportions that the fact is generally overlooked that his musicianship is considerably more than he has been given credit for. His marches, for example, are the most distinctive and characteristic examples of American music, especially in their rhythmic treatment.

Sousa always has a good band, and this year's is no exception. He also gives programs of considerable quality. The most ambitious number played yesterday was the "Prelude and Liebestod" from Wagner's "Tristan und Isolde," an undertaking which the band accomplished with no little credit, no matter what the individual opinion may be regarding a band transcription of this music. But, the characteristic features of the concerts are the encores, in which the Sousa marches figure most prominently, together with popular melodies. Among them an arrangement of the popular "Tipperary" was played, which proved to be a distinct hit. While there was no program mention of the fact, the very clever and effective scoring of the piece, the melody being treated in various styles and finally concluding with the addition of the Tannhauser "Pilgrim's Chorus" figures, is the work of Herman Bellstedt.

Among the soloists was Herbert L. Clarke, for many years a feature of the Sousa organization, whose cornet playing is of a very high quality. Virginia Root, a young soprano, sang several pleasing numbers, and Margel Gluck presented a violin solo at each concert. She has considerable technical facility. At the afternoon concert Frank Simon, a local cornetist who is with Sousa, played Bellstedt's "Mandolinata," and was received with great applause.

Sousa's Band Reached a Climax In Concert of Monday

The happiest band concert that Hamilton has heard in years provoked a capacity audience at the Jefferson Monday night to unheard-of applause when John Philip Sousa and his band of sixty musicians gave a concert.

Despite the fact that the program offered nine numbers, Sousa gave at least a dozen encore numbers, until even the audience was too bashful to ask for more, so generous in extras was the leader.

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Hamilton J. News
April 20

SOUSA AND HIS BAND PLEASE HAMILTONIANS

The most brilliant musical season in the history of Hamilton was enhanced by the concert given Monday evening at the Jefferson Theatre by the celebrated Sousa band and accompanying soloists. The concert was given under the auspices of the Young Men's Christian Association and proved the most interesting of the season to lovers of music.

The program was unusually worth while, and under the leadership of John Philip Sousa, recognized as one of the greatest band masters in the world, who for the past twenty-three years has done so much to make his organization of the greatest in the world, several memorable readings were given of the works of the various masters.

The Jefferson Theatre was packed for the occasion and Mr. Sousa, his soloists and men received a hearty welcome from Hamilton music lovers who know and admire him.

It was an ovation that was given Frank Simons, former Butler County boy of Middletown, Ohio, cornet soloist with Mr. Sousa and his aggregation. Almost as great was the triumph of Miss Virginia Root, soprano soloist, and that given Miss Margel Gluck, violinist.

In fact, the close of every number by band or soloist was marked with round after round of applause until on every occasion three or four encores were given by the artists. For more than a minute following the close of the final number the audience remained seated willing and ready to hear him again. The usual fixing of hats, and rushing to be the first out of the theatre was noticeable for its absence.

Bellefontaine
Examiner
April 21st

Delaware
Herald
April 21

Toledo Blade
April 23

Toledo Times
April 23

The Sousa matinee Tuesday afternoon at the Opera House was quite the delightful musical treat that was anticipated. The 56 people in the band gave enough good music to last a long time, musicians drinking in the beautiful airs as though they had never been heard before.

John Philip Sousa has a charm about his directorship that could not fail to delight and he gave a program lasting one hour and three quarters on Tuesday.

The program numbers were distinctly of Sousa character as this bandmaster has written a lot of music and the various selections were played with vim and vigor. His "El Capitan," "Fairest of the Fair," "King Cotton" and "The Stars and the Stripes Forever" sounded strong in their patriotism.

The soloists were excellent. Miss Virginia Root gave two vocal numbers, one written by Sousa. The violinist, Miss Margel Gluck, played entrancingly, even when the electric lights were extinguished for a few moments. Herbert L. Clarke, cornet player, one of the finest in the country, starred even with the ladies. His numerous records heard on the Victrola machine make his music familiar, and that he could be heard in person was the more interesting.

Sousa has traveled all over the world and he has written quantities of musical scores, but his popular selections are the best received, for they show the character of the man who is a loyal American, even though having visited every country on the globe.

The audience was of large size, particularly for a matinee. It is good to see husbands and wives and entire families at such concerts, as was the case Tuesday, some coming from towns in the county, not an easy trip to make with several children. Young people were in the balcony by the dozen, a very good sign.

Delaware Gazette
April 21
SOUSA DELAYED.

After leaving this city Tuesday afternoon the T. & O. C. train carrying Sousa's band to Delaware ran into a wreck delaying the concert there for several hours. However the audience was well rewarded for their long wait as the concert was one of the best ever heard in Delaware.

SOUSA AND HIS BAND WERE HERE

Although delayed in arriving in this city from Bellefontaine where a matinee concert was given Tuesday afternoon, John Phillip Sousa and his famous band delighted and well repaid the audience which patiently awaited the opening of the concert at the city opera house Tuesday evening.

This is indeed a wonderful musical organization with its large variety of instruments and its richness of tone color and best of all, the peerless "March King" Sousa himself. The program given Tuesday evening was a well chosen one and the band was very generous in response to encores.

The concert was made more enjoyable by the numbers given by the soloists, Herbert L. Clarke, cornetist; Miss Virginia Root, soprano, and Miss Margel Gluck, violinist.

Delaware O.
Gazette
April 21

SOUSA'S BAND DELAYED BUT GIVES SPLENDID CONCERT

SMALL WRECK DELAYED MUSICIANS' ARRIVAL IN THIS CITY BUT THE AUDIENCE WAS WELL REWARDED FOR THEIR WAIT.

Although Sousa's Band was delayed almost an hour in reaching this city Tuesday evening, the audience was well rewarded for their long wait, as the concert was one of the best ever heard in the city. Especially fine were the cornet solos by Herbert L. Clarke, acknowledged as the world's greatest cornet player, and the violin selections given by Miss Margel Gluck. A small wreck near Bellefontaine delayed the musicians until after nine o'clock in reaching this city.

SOUSA CONCERTS EXCELLENT

The two Sousa concerts at the Auditorium, on Thursday, were heard by capacity audiences that set the season's mark for vehement and commending enthusiasm. The great and distinctively American leader and his inimitable band on Thursday became more than ever Toledo favorites. It is safe to assert that no local concerts in recent years have been more excellent or more generally appreciated than were the two given by John Philip Sousa, his band and affiliated artists at the Auditorium, Thursday. And certain it is that no Sousa music has been more expressively or sincerely endorsed and none has been more worthy of such unanimous approval.

One of the most perfunctory things in the world is a prearranged Sousa concert program. There probably never has been a Sousa program that the audience did not refashion to its own liking. And such was the customary incident at both the matinee and evening concerts, Thursday. Every number of the two programs was unmistakably endorsed. But neither program appeased the Sousa enthusiasts. An additional contribution was demanded on insistent encore after each number. The Stars and Stripes Forever, as usual, was demanded with emphasis and was itself almost lost in the storms of applause that preceded and punctuated it.

Herbert L. Clarke, cornetist; Miss Virginia Root, soprano, and Miss Margel Gluck, violinist, soloists, were given unreserved endorsement.

The occasion of a visit from Sousa and his wonderful band immediately preceding their all-summer engagement at the San Francisco exposition was a rare treat which Sousa-loving Toledoans enjoyed to the uttermost.

Toledo Newsbee
April 23

Got Some Thrill.

John Henry Middlebrow, at the Auditorium on Thursday night, would have yelled "Whoopee," when the fifes, cornets and trombones of Sousa's band came to the front and blared "The Stars and Stripes Forever," if Mrs. J. H. M. hadn't clapped her hand over his mouth.

John Henry smiled seraphically when Herbert Clark produced golden notes on the cornet. His Adam's apple moved sympathetically when Miss Virginia Root took high notes. He smiled dreamily when Miss Margel Gluck played the violin, and he tried to imitate Sousa's graceful gestures.

"I certainly do like those old marches," John said, as they left. "Say, mother," he suggested, "after what that band did to Tipperary, I think we ought to smash our record, huh?"

OLD MARCH TUNES PLEASE CROWDS AT SOUSA'S CONCERT

Famous Band Plays Popular Programs at Auditorium Theatre.

The incomparable John Philip Sousa, and the band that seems but one great instrument upon which he plays, stirred to enthusiasm two audiences at the Auditorium Thursday.

It was a varied and, on the whole, popular program that was given, consisting of two brilliant tone-poems, by Goldmark and Rimsky-Korsakow respectively; a suite entitled "Three Quotations," by Sousa; a musical depiction of Sheridan's Ride, also by Sousa; "Serenade," by Lacombe; Sousa's newest march, "The Pathfinder of Panama," and "Gipsy Dances," by Edward German.

These formed, however, little more than a framework upon which to hang all the old favorites of the Sousa marches, which were given as encores and were tremendously applauded. No matter how fine the selection, nor how well it is played, it is always the old marches that an audience wants, expects, and demands of Sousa's band. "Hands Across the Sea," "Fairest of the Fair," "The Lambs' March," "Stars and Stripes Forever," and "Manhattan Beach" were greeted with eager applause as soon as the opening bars of each were recognized.

A special hit was made by the playing of "Tipperary," with unique and melodious variations arranged by Sousa.

Herbert Clarke's cornet solos were, as usual, a star feature of the program. Mr. Clarke played "From the Shores of the Mighty Pacific," and, as an encore, "The Lily Bells." Another pleasing soloist was Miss Virginia Root, who has a voice of sweetness and volume. Her numbers were "Life and Death," by Coleridge-Taylor, and Sousa's "The Goose Girl," the latter given as an encore and winning much favor.

Miss Margel Gluck, violinist, being taken suddenly ill, was unable to appear, and her place on the program was most delightfully supplied by Joseph Marthage, harpist, who played melodious variations of "Annie Laurie," and also responded to an encore.—G. M. W.

Toledo Blade
April 23

Here's a rare combination that ought to lead to something fiery in the operatic line, says Ren Wolff in the New York Morning Telegraph. John Philip Sousa, past master of stirring marches, and Ella Wheeler Wilcox, who can write about passion until the cows come home, are collaborating on a new opera which is supposed to have been inspired by the European war.

Mr. Sousa, of course, is composing the score, which is guaranteed to be filled with a series of martial punches; and Mrs. Wilcox, equally of course, is writing the libretto, in which the love story is said fairly to sizzle.

The title of the work is Victory, and Mr. Sousa and Mrs. Wilcox hope that it will be produced not later than August. It is not known definitely whether or not they intend to hold Victory until the end of the European war and then sell the rights to the winners.

April 25
Enquirer
Battle Creek

JOHN PHILIP SOUSA.

Words, or paints, or musical notes—they all serve one purpose; namely, to convey impressions and express feelings and ideas.

Mr. Sousa does his with music.

He probably has caused more thrills to run up and down the American spinal column than any other man now engaged in making the public feel as he feels and see what he sees, whether the vehicle employed is words, colors or musical sounds.

Mr. Sousa covers the full range of sentiment in his musical discourses. He tells of love and passion and sunshine and flowers and sorrow and triumph and all sorts of things, but he rises to unequalled heights of eloquence, and he speaks a language which everybody can understand, when he takes up the theme of patriotism and the military legions and the vast pomp and panoply of the world's affairs which move to march time. And Sousa has so worded his message—for "worded" seems the way to indicate a transfer of thought—that constructive peace, rather than war, has dominant possession of the story that goes with the military "swing." There is less suggestion of slaughter than of the conquering and all-powerful hosts of peace, in the rhythm of "El Capitan" and "Washington Post."

Sousa comes regularly, and he is one of our foremost dealers in thrills who cannot come too often.

Jackson Patriot
April 24

PLEASING AFTERNOON BY SOUSA MUSICIANS

Quality of Soloists Rivals That
of Famed Organization—
Every Number Encored.

"Sousa and his band" were at the Athenaeum Friday afternoon. It was band music at its highest development at least as toned down for interior effects. Without going into an analytical review of the program it is sufficient to say it was a happy combination of the popular and classical, with the selections of the latter class making a strong bid, by their tunefulness, with those indescribable sensations aroused by the swing of the Sousa march. Sousa himself is a master in this style of composition, and as rendered by his musicians there is such a lifting swing to his productions that their popularity is at once explained.

Too much praise cannot be given to the proficiency of this organization in the ensemble, nor to the perfect proportion in the attack in the softer passages, in the transitions from one set of instruments to another. If one had closed his eyes in parts he would have been almost justified in asking what string instruments were used to produce certain effects, so closely did the reeds and the brass stimulate the string vibration, so exquisitely diminished were their tones. Sousa was unusual liberal in the matter of encores, he yielding one of these in answer to the applause for each number of the band, and in one case accorded two. This last was due to the enthusiasm which the rendition of the "Stars and Stripes Forever" called forth, itself played as an encore.

In one number there was given an excellent illustration of the treatment of a theme, in which the simple, ancient air, "Shepherds, Hey," was developed into many tuneful variations, through which there ran in pleasing form the original air. The same effects were obtained by variations on "Tipperary," although not so attractive in a musical sense as the first mentioned selection.

Sousa has a happy taste in stage tableaux, as was shown by bringing certain instruments to the front of the stage, in the different numbers. It was a thoroughly delightful event.

Three soloists appeared in the program. Miss Virginia Root, soprano, earned a warm reception by the sweetness and sympathetic qualities of

her voice, her naturalness and winning stage presence. Listening to her one wished the program was all vocal, as when the band was playing one wished that to last indefinitely. Another instance of other dear charmer.

Miss Margel Gluck, violinist, also caught the audience, the excellence of her playing most contributing, the prettiness and self possession displayed in repairing a broken string completing. Her encore, with the harp assisting, was one of the best selections of the afternoon.

Herbert L. Clarke, solo cornetist, gave a splendid example of the beauties contained in this instrument when played by an artist. The tone was almost human in some of the notes, and wonderfully warm in all.

Such programs as rendered by Sousa are exceedingly helpful to the cause of good music. Even the "Impressions at the Movies," odd as it was, and full of trickiness, made an excellent foil for the Wagner and Berlioz numbers. We would like to be situated so the pleasures of the band could be enjoyed until they became exhausted.

Lansing Press, April 24

Lansing Composer Leads Sousa's Band in One of His Own Compositions

The appearance at the Gladmer Theater last night of John Phillip

Sousa and his band was given a local touch when Virgil J. Grabbell, Lansing composer, lead the great musical organization in the rendition of his new march, "Across The Pacific." Mr. Grabbell was given a hearty reception by his fellow townsmen and his composition, a spirited piece of work, was given a splendid interpretation by the Sousa musicians.

Mr. Sousa, his band and a trio of premier soloists furnished an evening of rare musical enjoyment. Aside from the famous March King himself, last evening's audience showed decisive approval of the efforts of Miss Margel Gluck, violiniste, whose three numbers formed a predominant feature of the occasion. Two of these were encores, the serenade "Les Millions d'Arlequin" and Fritz Kreisler's "Liebslied" both with harp accompaniment. The latter, one of the great Hungarian artist's most beautiful compositions, was exquisitely rendered. The two movements from St. Saens' "B Minor Concerto" were given, assisted by the band and the

violiniste displayed in their presentation her complete mastery of the instrument.

Miss Virginia Root, soprano and Herbert L. Clarke, cornetist, were the other two soloists of the evening, both receiving an appreciative response to their able efforts.

"Tipperary" formed the theme for a variative number which probably shared honors with "The Stars and Stripes Forever" in the band's portion of the program. Both aroused enthusiasm for their spirited manner in which they were expounded and the high excellence of the instrumentation. New Sousa compositions, all of them heard here for the first time, included "Impressions at the Movies" and "The Pathfinder of Panama" a march of the true Sousa sort. The great Tschalcowski overture, "1812" opened the program and Harry Rowe Shelley's "American Dances" brought it to a fitting close. Mr. Sousa's well known generosity in the matter of encores has not abated since he last was here and his audience was given a full measure of such music as only Sousa's band can make.

Musical Courier
April 24

A Puff.

Whatever may befall the Dardanelles, let us not forget that Turkey honored one of America's favorite sons in signal fashion, for the most popular brand of smokables in the land of the Fez is the Soussa cigarette. So called, probably, because it draws well.

Battle Creek
In Enquirer
Sun April 25

SOUSA AND BAND CHARM TWO LARGE AUDIENCES

"March King" Presents Excellent
Concerts Matinee and Night
in Post Theatre.

John Philip Sousa, world famous conductor, lead his band through two interesting musical programs at the afternoon and evening performances in the Post theatre yesterday. He was greeted by large audiences.

The first number was a symphony tone poem, "Sakuntala," by Goldmark. The work told a mythological story. The proverbial happy ending was ably suggested by the musicians in chorus.

Herbert L. Clarke, assistant conductor and first cornetist, gave a solo of his own composition, "From the Shores of the Mighty Pacific." The number stayed rather closely to the regular order of the scale, but gave opportunity for the difficult treble cornet runs. Mr. Clarke attained a very high note and held it without a break. His ability to make the brazen horn tones fluctuate smoothly was noted.

Under the heading of a "Geographic Suite," Mr. Sousa's "Tales of a Traveler" and its introducing piece, "The Kaffir on the Karoo" was a well executed symbolical work. The shrill piping oriental dance was suggested by the reeds. The tom-tom and its fellow instruments were reproduced cleverly upon the traps.

Miss Virginia Root, a dramatic soprano, sang the "Serena" by Tosti. Miss Root has a pleasing voice, slightly metallic but accurate in technique. She responded to an encore with a milkmaid song.

Another "tone picture" and a serenade by Lacombe proceeded the "March King's" latest work, "The Pathfinder of Panama," eulogizing Colonel Goethals, builder of the canal. The work smacks of the many other marches from the same pen.

Miss Margel Gluck, interpreted several Gypsy dances on the violin. She played with power and feeling. Following the regular program Sousa responded to encores with some of his more familiar works, "The Stars and Stripes Forever," and "Manhattan Beach."

The evening program contained several parodies on well known classics and more interpretations of emotions. The evening concert was in a lighter, or rather more modern vein, than the matinee.

Gazette
Kalamazoo
April 27
April 27

NOTED MARCH KING WRITING NEW OPERA

JOHN PHILIP SOUSA WORKING
IN COLLABORATION WITH JOSEPH HERBERT.

ORGANIZATION CARRIED THIS
SEASON BY FAMOUS LEADER IS EXCELLENT.

HERBERT CLARKE PROVES FEATURE

Miss Margel Gluck, violin soloist,
Plays With Facile Technique and
Degree of Finesse That Stamps Her
As Young Woman of Unusual Gift.

BY GLENN AUMOND.

John Philip Sousa, backed by a strong musical organization, gave two concerts at the Fuller theater Sunday before audiences lamentably deficient in point of numbers. The band carried this year by the noted leader was excellent in every respect, while the personnel of soloists remain the same as for the past two or three seasons. The programs arranged are broad in character and no one can accuse Mr. Sousa of trying to dominate the entire bill.

In the afternoon the effective symphonic tone-poem, "Sakuntala" by Goldmark lent dignity to the proceedings. At the evening concert musical interest centered in the glorious "Prelude" and "Love Death" (from "Tristan and Isolde") by Wagner. These numbers belong to the literature of the symphonic orchestras, but Mr. Sousa gave them splendid readings overcoming in many degrees the limitations of such an organization.

Several New Marches.

For divertimento Mr. Sousa offered "Tales of a Traveler" and "Scenes at the Movies," both glimpses of life as he found it in his trip around the world. His "Kaffir on the Karoo" and his "Cabaret Dance" were faithful and attractive tone pictures.

Last, but by no means least several new marches were given to intense enthusiasm. "The Pathfinder of Panama" was perhaps the best of these. "Tipperary" came in with fancy trimmings and was much admired.

Of the soloists, Mr. Herbert Clarke, a noted cornetist gave evidence of powers that place him pre-eminent in the long line of artists who attempt this ungrateful instrument. Mr. Clarke's playing was especially beautiful in his own compositions. One failed to remember ways and means and was conscious only of a fine conception of the work at hand. It was art of its kind at its best.

Miss Gluck Pleasing.

I was unable to enjoy Miss Virginia Root, the soprano, because of the fact that her voice had taken on a metallic quality, perhaps the penalty of over-much singing and the difficulties of travel.

Miss Margel Gluck, a sort of musical Maude Adams, played the violin with a facile technique and a degree of finesse that stamped her as a most gifted young woman. She was heard with pleasure in two numbers, one the "Faust Fantasy" and the "B Minor Concerto" by Saint-Saens. She was also very happy in some dainty encore numbers.

I am compelled to record an excellent concert, almost totally ignored by this blase community.

IS CALLED "THE IRISH DRAGOONS"

Klaw and Erlanger will Present It on
Broadway in November—Event will
Be One of the Notable Musical Affairs
of New York Season.

BY GLENN AUMOND.

When Mr. Clarke, manager of the Sousa band, told me that John Philip was writing a new opera, I immediately went back to the stage door and sought out the star's dressing room. Mr. Sousa's valet opened the door and I soon was grasping the hand of the famous march king and listening to enthusiastic reports of experiences in far-distant lands where the lilting swing of the Sousa marches have proclaimed a new standard.

Mr. Sousa and his organization are enroute to the San Francisco exposition for a 9 weeks' engagement, after which the band returns to Willow Grove.

Not of Musical Stock.

Asked concerning his ancestry, Mr. Sousa declared he did his very best to become a good American, having been born within a block of the dome at Washington. The family, however, dates back to old Spanish-Portuguese stock, where one encounters explorers, leaders, many seafaring folk and the dauntless spirit of venture. There was a twinkle in the eye of the noted band master when I suggested that it was quite evident where we should place the responsibility, for the characteristic Sousa rhythm. It never came from a race of weaklings.

Mr. Sousa does not place any confidence in the theory of inherited musical tendencies, for he does not come from the so-called musical stock. The violin was his first medium of expression, and it was at the age of seven and in the city of Washington that his education began. Early in his youth he met an excellent teacher of composition, who gave him the basis for his future work. At 17 years he was a composer and at 24 he was the conductor of the famous Marine Band. "The Gladiator" was Mr. Sousa's first big hit; then came "Sempere Fidelis" and "The Washington Post."

Tireless Worker; Prolific Writer.

Mr. Sousa is a tireless worker and a most prolific writer. His record includes one-hundred marches, ten operas, and two novels. He is now writing a new opera in collaboration with Mr. Joseph Herbert. It is called "The Irish Dragoons." The scenes are laid in Ireland and Portugal at an early period. It will be presented by Klaw and Erlanger on Broadway in November, and will be one of the notable musical events.

Mr. Sousa was telling me about his gifted son and daughter, when the valet declared that it was time for the matinee to proceed. In the wings we encountered Mr. C. Z. Bronson, renewing old acquaintances. Through his courtesy I was presented to Mr. Herbert Clarke, who was telling me how that compelling tone quality was evolved when Miss Root and Miss Gluck appeared. Violin and voice threatened the discussion when the call-boy shouted that the stage was waiting.

Venturing a mild opinion that it was possible to take one of his concerts before or after your Sunday school lesson or sermonette without any detrimental after effects, Mr. Sousa gave a characteristic nod and was gone.

Chicago April 27
Examiner

SOUSA AGAIN MARCHES IN TO VICTORY

Band Makes Many New Friends
and Renews Old Acquaintances in Chicago.

BY MAURICE ROSENFELD.

JOHN PHILIP SOUSA and his band began a week's engagement last evening at the Medinah Temple, Ohio and Cass streets, before an appreciative audience, which enjoyed the varied and entertaining program.

Much like another John, meaning Johann Strauss, Sousa has made the march particularly his own individual field, as did the other with the waltz, and there is nothing in the rhythmic genre of music which equals the exhilarating pulsation of one of Sousa's marches.

He was, as usual, liberal with his encores, and during the evening's concert, we heard all of his most popular compositions, beginning with "El Capitan" and then following with "King Cotton," "The Thunderer," "The Pathfinder of Panama," the latest, and ending with the stirring "Stars and Stripes Forever."

One after the other of these has wonderful swing, ingratiating melody and something absolutely original and inspiring, so that Sousa will always be remembered for these fine marches.

THIS year he has added Herbert L. Clarke, cornetist, Virginia Root, soprano, and Margel Gluck, violinist, to his list of soloists, and both Mr. Clarke's cornet solo and Miss Root's "Tosto "Serenata" were received most favorably.

His band plays with precision, with sonority and with fine tone shading and does much with such symphonic selections as has been arranged for it.

The Berlioz "Carnival Romaine" and "Isolde's Love Death," from Wagner's music drama, "Tristan and Isolde," do not lend themselves well for wind instruments, though the prelude from Wagner's orchestra retains much of the color with which our symphony orchestras perform it.

A suite, "Impressions at the Movies," by Sousa, in three sections, is a humorous piece of writing, of which the last, "The Cabaret Dancers," is the best.

THE program also contained the scherzo from Svendsen's D major symphony, a clever setting of Percy Grainger's "Shepherd's Boy," two movements from the violin concerto in B minor by Saint-Saens, played by Miss Gluck, and the American Dances by Harry Rowe Shelley. "Tipperary" variations, as an encore, found much favor.

"The Pathfinder of Panama" march, given its Chicago premiere last evening, did not impress on its first hearing as superior to the "Stars and Stripes Forever," though it is listed on all the programs which will be given during the coming week.

Medinah Temple is a spacious and beautiful auditorium, but a slight echo does not enhance the effect of the music which fills the hall.

Kalamazoo Press April 26

Sousa Gives Fine Program To Two Small Audiences

Before two audiences entirely too small for Sousa, and his band, this world-famous bandmaster and his aggregation of musicians played two entirely characteristic Sousa programs Sunday afternoon and evening at the Fuller theater.

Variety is one of the charms of a Sousa program, and while there was the usual number of Sousa compositions, other composers of merit found a place on the program, and for an encore, the band played the ever popular "Tipperary."

Herbert Clarke, who has been featured by Sousa as cornet soloist for

several seasons, pleased with his excellent rendition of two of his own compositions.

Miss Virginia Root, the soprano soloist, has a wonderful voice of excellent quality and tone, and she was given a most enthusiastic reception by her audience.

Wonderfully brilliant was the work of the violinist, Miss Margel Gluck, whose talent is unmistakable. Wonderful indeed were the tones which she brought forth from the violin, and she was given round after round of applause from the audience, which made up in enthusiasm what it lacked in numbers.

Chicago Tribune
April 27

Sousa and His Band Open Chicago Series.

BY RONALD WEBSTER.

JOHN PHILIP SOUSA, the hardy perennial of American musicians, an institution of himself, the originator of all the good marches for bands which can ever be written, reappeared in Chicago last evening. He began a series of eight performances at the Medinah temple.

No one can accuse Mr. Sousa of narrowness. Catholicity was what made his programs "distinctively individual." Last night there was Berlioz's noisy overture, "Carnival Romain," which gave excuse for the "El Capitan" march (Sousa), as an encore; a cornet solo by Mr. Herbert Clarke, the principal of the cornet choir, in his own "Neptune's Court." He also played an encore.

The next number was a venture of Mr. Sousa into the realms of program music. "Impressions at the Movies," it is called. It is a suite in three divisions, each with a guiding text. The title to the first, "The Musical mokes"—a phrase which belongs more properly in Mr. Hammond's vocabulary—means I find, a minstrel who demonstrates his virtuosity on the xylophone, the sarrusophone, and the ocarina, or some such diverse selection of instruments.

It did not so much suggest the movies as a vaudeville show. "The Crafty Villain and the Timid Maid" was, however, an admirable burlesque of the cinematographic methods of registering emotions. The sweet and pathetic clarinet finally overwhelmed by the raucous trombones. The last movement projected the dizzy whirl of the cabaret dancers.

Using Miss Virginia Root, a soprano of powerful and agreeable voice, as a transition, Mr. Sousa ascended to Wagner—giving the prelude and love death from "Tristan and Isolde."

None of these were, however, the sensation of the evening. "Tipperary"—with modifications—was the choice number. He treated this marching song so intimately associated with the blistered feet of the "Tommys" after the manner of Siegfried Ochs in his variations on a German folk song, buttressing the melody with divers other tunes in counterpoint. In his last treatment he boldly employed the "pulse of life" figure from the Pilgrims' Chorus in "Tannhäuser."

Although Mr. Sousa might make up endlessly interesting programs from his own compositions, he goes in for what is new. "Shepherd's Hey," among the novelties with the orchestra this season, is but one of the works of Percy Grainger, the young Englishman now the lion of New York, spread upon his pages.

A whole story might be written on this admirable and stirring band. Lessons might be drawn for aspiring and perspiring young conductors from the easy, un-gymnastic movements of Mr. Sousa. Instrument makers might learn much about their instruments from the almost impossible effects which this band obtains from them. On the whole, if you like bands, have ever liked bands, or ever hope to like bands, Mr. Sousa's band is the band to hear.

IMPRESARIO SUES SOUSA FOR \$1,000 ON CONTRACT.

F. Wight Neumann Charges Bandmaster Promised to Appear Under His Auspices at Auditorium.

John Philip Sousa and his band didn't make martial music at the Auditorium theater Sunday afternoon. This being the case, F. Wight Neumann, impresario, wants \$1,000 from the temperamental Mr. Sousa. Mr. Neumann filed suit yesterday charging breach of contract.

"Mr. Sousa contracted with Mr. Neumann to give this one concert under the latter's management," said Sydney Stein, Mr. Neumann's attorney. "Shortly before Sousa came to Chicago he announced that he didn't care to appear at the Auditorium."

There is a clause in the contract, Mr. Stein explained, giving the bandmaster the right to cancel it "if it should be inconvenient to appear." Mr. Neumann claims that this contemplated the possibility that the band's bookings might not permit it to enter Chicago. Sousa's interpretation of the clause is that he is released from any obligation to the impresario if it should be "inconvenient" to appear under his management.

Neumann Sues Sousa for Broken Contract

Suit for \$1,000 damages was filed in the County Court yesterday by F. Wight Neumann against John Phillip Sousa for alleged breach of contract. "Sousa and his band were to have played under Neumann's direction at Orchestra Hall Sunday," said counsel for the complainant, "and we charge that he broke his contract in order to make more advantageous arrangements at the Medinah Temple."

Chicago Herald April 27

Sousa in Medinah Temple

By FELIX BOROWSKI

THE admirable Mr. Sousa, who brings his band occasionally to Chicago in order that those who take delight in the sound of many instruments of brass may not be left utterly forsaken and alone, opened a series of eight concerts at Medinah Temple last evening.

The edifice in which these performances are being offered to the public is so enormous that even an extensive audience does not appear to be as multitudinous as perhaps it really is. The number of listeners at this first concert was not so large that the nobles of the mystic shrine could congratulate themselves that the capacity of their temple was being strained; yet when the musicians delivered their music to the gathering the applause was loud as well as long. It suggested that many people were there with hands to clap.

Mr. Sousa does not figure so frequently in these columns that it will appear trite to offer the predication that he is in possession of an excellent band. The men play not only with admirable tone but with enthusiasm as well. That they take an interest in their work accounts, perhaps, for the success which Mr. Sousa has achieved with them. So extensive, indeed, is this interest that at the concert which is under review here the gentlemen who play respectively the second and third trombones shook hands congratulatory with each other after they had negotiated a difficult passage to their mutual satisfaction.

Much of the music that was interpreted was by the conductor. No composer in American—or elsewhere, for that matter—can write marches with so much lilting rhythm in them as Mr. Sousa can. Luckily that master of the march presented his hearers with some of his choicest examples at this concert.

Apart from his marches the taste for Mr. Sousa's music is not, probably, uniformly keen among connoisseurs. I cannot discover great rapture for his "Impressions at the Movies." A movement in that suite—it is entitled "The Crafty Villain and the Timid Maid"—made it apparent that the composer possesses a sense of humor. Probably he does not take his own music with great seriousness. At least two of Mr. Sousa's creations suggested that he is a floriculturist as well as a conductor. The lily would seem to be particularly dear to his soul. Mr. Clarke, a cornetist, who had stirred the listeners to considerable enthusiasm by a performance of his own composition, "Neptune's Court," responded to their applause with one by his director entitled "The Lily Bells."

This did not, however, end Mr. Sousa's contributions to the literature of the lily. Miss Virginia Root, a soprano, also having won the esteem of the audience, offered it a song by the composer of "The Lily Bells." She sang "Will You Love When the Lilies Are Dead?" The lyric did not appear to contain an answer to this conundrum, but it did contain evidence that its composer had been inspired by the flower.

The program also contained the overture "Carnival Romain," by Berlioz—this was brilliantly played—the prelude to and Love Death from "Tristan and Isolde," the scherzo from Svendsen's D major symphony, Grainger's "Shepherd's Hey," two movements from Saint-Saens' B minor concerto for violin, played by Miss Margel Gluck, and "American Dances," by Harry Rowe Shelly.

Chicago Tribune
April 29

John Philip Sousa has composed another opera, "Victory." The libretto is by Ella Wheeler Wilcox, an eminent poetess of passion.

Kenosha News
April 28

Kenosha News
April 28

Battle Creek News
April 24 1915

WINS NEW LAURELS

**Sousa and His Famous Band
Play a Matinee Concert at
the Rhode on Tuesday.**

OLD TIME MARCHES SCORE

**Famous Conductor is Gracious With
Encores Although Greeted by Only
Small Crowd—New March a Worthy
Addition to Long List.**

John Philip Sousa and his famous band, the entertainers of nations, played a matinee concert in Kenosha on Tuesday afternoon and while only a little handful of people went to hear the famous band the concert was one of the greatest musical programs ever offered in Kenosha. Just a little grayer but just as straight as ever the famous conductor forgetting the weight of his sixty years wielded his baton in the well remembered way and he brought from his company of sixty musicians that wonderful Sousa music that set the blood in the arteries tingling and thrilled everyone in the audience. Sousa was gracious even to the small crowd of Kenosha people and his graciousness was expressed in an encore to every piece on the program. There were wonderful pieces from the classics but the audience stood on its toes when the baton brought in to action the brass and reed instruments for the old time Sousa marches. They were nearly all encores but the band played "King Cotton," "El Capitan," "Manhattan Beach," and of course the "Stars and Stripes." All of the great productions of the march king stirred the audience to great enthusiasm and several times there was a demand for a repetition of the old time favorites. Featured on the program were two new Sousa compositions. One was a jingling merry piece called "Impressions of the Movies," and the other was a wonderful march called "The Pathfinder of the Panama." It had the old time ring of Stars and Stripes and the melody of it was unusually catchy. It was the second time that the band had played the new march in public and its rendition brought a thunder of applause from the audience. The encore was the Stars and Stripes.

Featured on the program on Tuesday afternoon was the "Prelude and Love's Death" from Wagner's "Tristan and Isolde." The wonderful blending of the instruments in the grand ensemble of this great piece of music was brought out like the mighty peal of an organ played by a master hand. It was the most wonderful band music ever heard in Kenosha.

The band offered as soloists Herbert L. Clarke, the veteran cornetist, almost as famous as Sousa himself, who played "Neptune's Court," and as an encore a pretty little piece called "Lilly Bells." Miss Virginia Root sang very charmingly "La Serenata," from Tosti and as an encore sang with great expression and wondrous tones a ballad, "Will You Love Me When the Lillies Are Dead?"

Miss Margel Gluck, a violinist of rare merit played two splendidly executed numbers on the program.

It was a great concert and probably the last concert to be given under the masterly conducting of John Philip Sousa in Kenosha.

Aurora News
April 30

Sousa's Band.

There is no doubt about it, the people are once more in mental condition to demand and enjoy the legitimate theater and the programs to be enjoyed therein. This was evidenced yesterday at the Grand theater, for the audience which greeted John Philip Sousa and his band, was flattering. This in Aurora means something, for it has never been easy to get out a matinee audience. As everybody knows who was there, Sousa played very well indeed, and as encores played all the old time marches to which Aurora and the world at large, two-stepped so merrily years ago. By the way, "The Bride Elect," one of the prettiest as to melody of the many compositions of the march king, was played yesterday as a compliment to Mrs. Emma Baker Broderick, the singer. Mrs. Broderick was in the audience and during the intermission went back of the scenes for a little chat with Sousa. She has sung in three of the Sousa operas, including "The Bride Elect," the second part, by the way, having been her big solo.

"I wish we had brought the music of 'The Bride Elect' with us," said Sousa. "I would like to play it for you." Well, the music was found and Sousa did that characteristic little waving of the arms, and "The Bride Elect" was played. There is no use talking, John Philip Sousa knows tempo and rhythm when he hears them and one can guess that the man who cannot keep the tempo that John Philip sets, is eliminated without many words.

WAR'S EFFECTS IN WORLD OF MUSIC TO BE FELT FOR YEARS

**Greatest of the Composers Are
Now in the Various Armies,
Says John Philip Sousa.**

PUBLISHING HOUSES CLOSED

**And Music in Europe Is at a
Standstill Now.**

**"March King" Has Made Five
Tours of the World, and Is
Acquainted With War
Territory.**

The war in Europe will be felt in the world of music for years and years to come. It is robbing the world of its brightest and best composers, and paralyzing the great publishing houses of Europe to an extent that will require many years to overcome.

John Philip Sousa, American band master and composer, sat in his room in the Post Tavern and discussed the war and its effect on music. He himself has made five trips around the world with his band, which is playing here today, and knows intimately the leading musicians and writers of the world. Short, stocky and plainly dressed, the famous band leader appeared just as his pictures showed him. He arrived with his 60 musicians at noon today from Lansing, and went immediately to the Tavern.

COMPOSERS AT FRONT.

"The effects of this war will be felt not in the commercial world alone, but in the musical world as well," he said today to a representative of the News. "As the bulk of the composers are either German, French or English, the composing will stop, as these men who were writing music have gone to the front to fight for their country. Nor is it the composing alone that will stop. There is, at the present time, no music being published by the large publishing houses of Europe."

The war has come close home to Mr. Sousa in two ways. First through the death of a friend of his, a young French artist who volunteered his services to the French army. He was only in the lines a short time when he was killed in the trenches, near Paris. The other instance which Mr. Sousa recalled today was that all the royalties he has been collecting from a large amount of music he has composed, have been stopped. These royalties amounted to several thousand francs yearly.

"Men's minds in Europe are to be taken up with the terrors of war to write music which is of any importance," said Mr. Sousa. "All of the countries now involved in war have composers of extraordinary importance. They are not composing music now, and this stoppage will be felt in latter years."

Although a large number of Mr. Sousa's musicians are of foreign birth, the "balance of power," as he puts it, is American. There are 55 musicians in the band, several being of German, French and English birth. There is also a Hollander a Dane and a Spaniard.

ON WAY TO COAST.

After today's engagement Mr. Sousa will leave for Kalamazoo where he has an all day engagement. Then he will open a week's engagement in Chicago. From there he will go to San Francisco where he will remain until August. The San Francisco engagement opens the 22nd of May. In most of the travels of the band a special car is used, although in a few exceptions, such as the Lansing engagement, the regular day coach is used. The band played a double engagement yesterday, playing at Jackson in the afternoon and Lansing in the evening.

Early in August the band will return east where it will fill an eastern engagement at Willow Beach. Mr. Sousa's home is in New York city, although he only spends a small portion of his time at that place.

International
Musician
March 1 1915

Clinton
Daily Advertiser
May 4

Clinton
Herald
May 4

Waterloo 15
Gazette
May 6

SOUSA'S INTERESTING VIEWS.

While in Boston recently, where he donated his services at the eleventh annual concert of the Musicians' Mutual Relief Society of Boston, John Philip Sousa, the "March King" and dean of band leaders, expressed his views on the influence of bands in war according to the Boston Globe of February 13, 1915, in the following interesting manner:

"Without the band, war will cease. The band is the most romantic element of war and the fact that it has been eliminated by the great developments in waging war in the last few decades is one of the most hopeful signs for world peace.

"War is killing itself. The romance of war is gone; the battle with stirring martial music leading the soldiers on and the half torn banner waving in the thickest part of the fight is a thing of the past. Instead we have batteries and detachments of troops miles away shooting frequently at objects or persons whom they cannot see with the naked eye. There is nothing in that but drudgery—no romance, nothing to look forward to. Nowadays a man can die without glorifying himself for his country; in fact, the chances are good that he will.

"You can't make me feel that this rejection of all that is stimulating to the tired human body is not going to show itself in the long run in decreased efficiency and a general disgust of the people of the earth for war.

"These great fighting machines we have heard so much about are too rigid; they do not take into account the true nature of man.

"When I was at the head of the United States Marine Band in Washington for over ten years I had an excellent opportunity to observe the stimulating effect of martial music on tired men. We frequently had very long marches; sometimes we would be on our feet all day. For example, when President Garfield was buried we were marching about ten hours, and I noticed then when the fellows were getting near the end, all fagged out, and we started up a good, lively tune, you could see them brace right up. They were new men.

"The same thing is true in war, I believe, and a man has got to have more than smoke in the trenches to reinvigorate him and strengthen his courage. Without the band, war machines are going to decay."

TWO BRILLIANT CONCERTS GIVEN BY SOUSA BAND

Two fair sized audiences saw and heard John Philip Sousa and his band at the Coliseum yesterday and were not sorry they braved the threatening weather to come. Sousa's band apparently is like wine, improving with age. The program was varied and marked by generous encores and was marked by the newest Sousa march.

While the more serious numbers and the Sousa's latest compositions pleased the appearance of "The Stars and Stripes Forever," as an encore in the second part, roused enthusiasm that none of the other numbers had succeeded in doing. The presentation was typically "Sousa". First the flutes, and then the cornets and trombones left their seats and lined up across the front. The burst of melody that followed filled the great hall full.

The three solo numbers were very well received. Herbert Clarke, probably the greatest cornetist in the world, was first with a number of his own composition. When he reached the last note, the highest ever heard in Clinton on a cornet, the applause was ringing. Miss Root, the soprano, pleased exceedingly and generously responded with an encore. A pretty number was the encore given by Miss Margel Gluck, the violinist "Liebesleid."

Sousa's new number, "Impressions at the Movies," scored a distinct hit with the audience. It consisted of a suite of three scenes, "The Villain and the Timid Maid," "The Musical Mokes" and "The Cabaret Dancers." Each of the encores, except to the solo numbers consisted of one of his famous marches, "El Capitan," "Stars and Stripes Forever," and "Manhattan Beach," each scoring a hit.

The afternoon concert pleased just as much. A feature of the afternoon program was one of the encores, the band playing "Tipperary" as arranged by Sousa. The popular piece did not lose any in the arrangement.

SOUSA'S BAND IS HEARD HERE

SPLENDID MUSICAL ORGANIZATION
BROUGHT TO CLINTON
BY COLISEUM COMPANY

PLAYS THOUGH ILL

Herbert L. Clarke, Cornet Soloist, Arrives in Afternoon From Sick Bed to Play in Evening Program—Numbers Are All Thoroughly Enjoyed.

Music lovers in Clinton and vicinity were given another musical treat by the Clinton Coliseum company Monday afternoon and evening, when John Philip Sousa and his famous band played matinee and night concerts at the Coliseum, under the auspices of the company. While the attendance was very good in the evening, it was light in the afternoon, due very largely to the weather conditions, and the company will only about clear expenses.

But those who took advantage of the opportunity to hear the wonderful musical organization were well repaid and will long remember the occasion. Every number of both programs was roundly encored and the artists responded willingly to the demands for additional numbers, all of the encores, being marches, written by Mr. Sousa.

The soloists, too, were greatly enjoyed. One of them, Herbert L. Clarke, the cornet soloist, came from a sick bed to appear on the evening program. He was unable to be here for the afternoon but arrived in the city prior to the evening concert and took his place. Mr. Clarke suffered an acute attack of indigestion in Milwaukee and was hurried to his home at Elkhart Ind., it being feared that appendicitis might develop. He recovered, however, and came to Clinton to rejoin the band.

CROWDS LISTEN TO MARCH KING

SOUSA'S BAND GIVES TWO
CONCERTS.

"Stars and Stripes Forever" Is Still
Most Popular Piece.

"The Stars and Stripes Forever" still remains supreme in the hearts of all lovers of martial music and the fact was unequivocally demonstrated by the enthusiastic applause which was elicited when Sousa's incomparable band played the bandmaster's popular composition in response to encores yesterday at both the afternoon and evening concerts.

"The Pathfinder of Panama," the March King's most recent composition which was played at each concert, proved to be a remarkable instrumental masterpiece, and the large audiences showed their appreciation of the two new suites, "Impressions at the Movies" and "Tales of a Traveler." But not one of the many beautiful numbers on either program brought forth the spontaneous response elicited by "The Stars and Stripes Forever."

Sousa's other oldtime compositions, which have enthroned the March King in the hearts of not only the American people but in the hearts of people of many races before whom he has appeared with his talented musicians and soloists in his circuit of the globe, were also greeted with enthusiasm.

"Washington Post," "El Capitan," "Manhattan Beach," "Liberty Bell," "High School Cadets," "King Cotton" and "The Fairest of the Fair" were immediately recognized as signals for applause when they were played in response to persistent encores, and it is difficult for any red-blooded American to admit that any later composition can take precedence over any of these household classics.

Four soprano solos of excellent quality were sung during the two programs by Miss Virginia Root, while the same high musical standard characterized the violin selections given by Miss Margel Gluck. The trombonists, fifers and cornetists who came to the front in special numbers did their share to make the visit of Sousa and his band to Waterloo a memorable occasion.

Cedar Rapids
May 5. Gazette

WSY REVERIE AT SOUSA CONCERT

VARIETY OF MUSIC CHARMS

**Famous Band Master and His
Talented Performers Win
New Favor Here.**

To deal in fulsome platitudes and the reckless use of adjectives of the superlative degree in writing of bands such as John Philip Sousa, "the march king" brought to Cedar Rapids last night for the delectation of its citizens, is part of the established order and Mr. Sousa's entertainment affords a manifold temptation to indulge in the use of such. It is difficult to find a term which adequately expresses the superior qualities of excellence manifested by Sousa and his company of talented performers. This was demonstrated when Sousa and his band appeared in concert yesterday afternoon and evening at Greene's opera house.

A noted critic of music has said that "music is a drowsy reverie, brooken by nervous thrills." The variety of Sousa's music and his masterful interpretations passed on to his musicians hardly bear out the rather sneering criticism. Drowsiness is impossible while one is listening to a concert by Sousa's band and thrills are there in abundance, but they are of the inspirational sort, far removed from nervousness or restlessness. No other band, in the opinion of the two audiences at Greene's yesterday, has played a program so rich in variety, so versatile in the choice of selections, so masterful in interpretation as did that of Sousa yesterday at Greene's. The concert does not stop with instrumental selections, but includes in its repertoire the band selections and solos both instrumental and vocal. Herbert L. Clarke, cornetist, Miss Virginia Root, soprano, and Miss Margel Gluck, violinist, added much to pleasure at the performances.

Favor in Ascendancy.

Each number presented by the great band and the accompanying soloists seemed to win an ascending favor. From the first number of the program given last night, "Carnival Romain," to the concluding number, "The Stars and Stripes Forever," riotous applause greeted each interpretation. "Tipperary," with numerous variations and novel renderings, was the favorite and so realistically was the number presented that one could hear the tramp of marching men and the low crooning of the popular war tune in armed camps as men of war thought of home and the bitter realism of life in the trenches.

Sousa Marches in Demand.

Sousa marches were in popular demand and the director responded to the desires of his audience by giving many of his famous compositions, among which was "The Pathfinder of Panama," which rivals some of the better known marches as a candidate for popular favor.

Classical music was not lacking from the program. Compositions of Wagner, such as the "Prelude" and "Love's Death" from the great "Tristan and Isolde," and Svendsen's "Symphony in D Major" won the favor of the listeners and their rendition gave evidence that Cedar Rapids can appreciate that which is not ragtime.

The soloists gave added excellence to the program. Miss Root sang "La Serenata" by Tosti, and as an encore sang "Will You Love Me When the Lilies are Dead." Miss Margel Gluck's violin selections revealed her to be an artiste of rare power and in the possession of ability to appeal to the aesthetic sense. She played two movements from "B Minor Concerto," composed by St. Saens, and responded to an encore.

Chicago Post
May 1st

Concerts by Sousa and His Band Fill Medinah Temple Auditorium

The Sousa Band concerts being given under the auspices of the Shrine at Medinah Temple this week, have proved a great success. The big temple, which contains the largest auditorium west of New York, has been comfortably filled since the beginning of the week, altho Monday's attendance was light. Wednesday's matinee was unusually popular, as was the concert last night and the night before. The net proceeds of this entertainment are to be used to defray the expenses of Medinah's Arab Patrol and Oriental Band to the meeting of the imperial council at Seattle. This method of defraying the expenses is being adopted in order to enable the temple to install an organ, which is to be one of the largest and best in the West. Medinah's new pipe organ will be installed during the summer months. The Sousa Band concerts have afforded an opportunity to thoroly test the acoustics of the big auditorium, which are pronounced by experts to be equal to the big Mormon tabernacle at Salt Lake.

Cedar Rapids
May 4th Evening Gazette

LET 'EM SHARE RESPONSIBILITIES

**John Philip Sousa Believes That Women
Should Vote and He Tells Why—Have
Given Men Burden Too Long.**

BAND LEADER HAS ORIGINAL VIEWS

There are two things on which John Philip Sousa, the band king, is well informed. One is music and the other is equal suffrage. One of these subjects he likes to discuss, but modesty prevents him from going into details about the other—music—and more especially about his own compositions.

He discussed suffrage for women with an interviewer today and told why he believed women should be given the ballot.

"Give Women the Ballot."

"Some time ago a woman of fine education called on me at Los Angeles and asked me if I were for or against equal suffrage," Mr. Sousa said, in response to a question, "and my reply to her was, 'Yes, I favor suffrage, but probably for a different reason than you suspect.' I believe women should have the ballot because some of the responsibilities of government should be placed on their shoulders. They have looked to the men too long to make and enforce the laws, and men naturally are cowards. A man believes there should be segregated districts, but he dares not vote for a law that would create them because he knows his wife would not stand for them. The social evil is one of the biggest problems in our national life today and men and women differ as to the best method to be employed to control it. You must understand that it must be controlled because it never can be stamped out. I believe that it is the men, the young men of this nation, if you please, who need protection. Certainly it is not the women. A good and pure woman is as safe in the streets of our cities as she is in her own home, but our young men are not because there is a strain of the barbarian in them. Give the women suffrage and let them assist in making the laws to curb the evils of the country. Place some of the responsibilities on their shoulders and let us see what will be accomplished.

"The women were given the ballot in California and they voted the state wet. Let them say whether there shall or shall not be a nation-wide prohibition. They have stood in the background in past years and said to the men what they should do and the men have done their bidding, but if they obtain the ballot they then will come out in the open and accept their share of the responsibility.

Patriotic Composition.

Mr. Sousa in discussing his recent compositions said he had recently completed a march entitled "The Pathfinder of Panama," which he believed would prove as popular with the public as the "Washington Post" and the "Stars and Stripes Forever." The newspapers throughout the country have given it favorable recognition, and Mr. Sousa believes the music is just as catchy as the "Stars and Stripes Forever," which has been looked on as his most popular march.

The man who wrote the "Bride-Elect," which has been classed as the most popular light opera ever written by an American composer, also announced that he had just completed a new light opera entitled "The Irish Dragoon," which was founded on an incident in Charles O'Malley's novel of the same name. Mr. Sousa says that it is different from most comic operas in that in it there are many dramatic incidents. The book was written by Joseph W. Herbert. The leading role was created for Andrew Mack, and there is much comedy in the role, Mr. Sousa says. It will be brought out in New York in October by Klaw and Erlanger and probably Cedar Rapids will hear it late next season.

Mr. Sousa and his band are on their way to the Panama-Pacific exposition where a season of nine weeks' concerts will be given.

Herbert Clark, one of the soloists, who was taken ill last week, has recovered and joined the band in this city today.

Cedar Rapids
Republican
May 5th

Sioux City Journal
May 6th 17

SOUSA AND HIS BAND MAKE HIT AT GREENE'S

WEALTH OF MARCHES AND MOD-
ERN MUSIC AND WONDERFUL
PROGRAM FROM GREAT
MASTERS.

There is no greater band than Sousa. This again was demonstrated to large audiences at Greene's opera house yesterday afternoon and evening when America's march king and his band gave two concerts which as musical treats of the season cannot be excelled.

Hearing Sousa is not like reading a great poem until you become satisfied and can no longer appreciate its beauty. Sousa is so intensely human. He gives you the best work of one of the great masters and interprets it with the skill of the born artist. And then to sharpen your appetite his band plunges into a familiar modern melody in Sousa style, a style which cannot be imitated. And again you get a treat from a great master and then another musical jewel from the masters of the melodies of the people. No other band has played a program as rich in variety, as elaborate in musical specialties and received with as much enthusiasm by the audience as Sousa's programs at Greene's Tuesday.

Sousa again has a great band. There is a remarkable balance between the reeds and the horns and this balance renders an elaborate band harmony. All members of his organizations are artists. It is not a band of a few masters and many students. The concert, however, does not stop with the band, for there are soloists, such as Miss Margel Gluck, violinist; Miss Virginia Root, soprano, and Mr. Herbert L. Clarke, cornetist.

Wichita Eagle
May 14

Sousa's Band, Last Night.

A warm night with Sousa's band in the open would make everyone anxious to go, but a warm night and a warm theater seemed too much for the music lovers. The New Crawford was but partially filled at both concerts yesterday, but that most certainly did not mean the enthusiasm was missing. Every number was followed by a demand for as many encores as Sousa and his band would give, and it's few, if any, in the class of Sousa as pleasantly willing to respond. Both programs were treats extraordinary. Not too heavy or to light, but selected well to appeal to every taste. Herbert J. Clarke's cornet solo, "Neptune's Court," was a number enjoyed to the extent of three encores. Miss Virginia Root's soprano solo, "La Serenata," proved her a singer of unusual voice and command. Miss Margel Gluck proved herself a violinist of rare talent and exceptional execution. It was a big treat and one many will regret not hearing Sousa and his band.

Wednesday night the first number overture "Carnival Romain" by Berlioz, won the audience. Every succeeding number won more favor until the always welcome "Stars and Stripes Forever" brought the applause to a climax, for the patrons of Greene's applauded with enthusiasm which is very uncommon among audiences today. "Tipperary" was rendered in true military style, its variations being so musically realistic that ones imagination was wafted to the marching soldiers and to their camp fires. It seemed that one heard "Tipperary" as every soldier musician has played it when enthusiastic with the first experience of army life or when behind the trenches on a sad night thinking of home and real Tipperary. Sousa has no equal in bringing realism into modern music.

There was a wealth of Sousa marches and up-to-date band music, a wealth of music which Cedar Rapids lovers of music lovers will not get for a long time.

But it was not entirely a concert of modern music. The great masters after all were the big feature. The evening program included compositions, such as Wagner's Prelude and Love's Death from "Tristan and Isolde," and Scherzo from "Symphony in D Major" by Svendsen.

The soloists added to the excellence of the program. Miss Root sang "La Serenata" by Tosti and won so much applause that she was induced to sing "Will You Love When the Lillies are Dead?" Miss Margel Gluck, a finished concert violinist who gets enough wealth of sweet tones from her violin to allow for an appreciative band accompaniment, rendered two Two Movements from "B Minor Concerto" by St. Saens, and had to add to her program.

Sioux City
Tribune
May 7

John Philip Sousa gave two splendid programs yesterday before two enthusiastic audiences at the Auditorium, and added many new names to his list of admirers. The evening's program was varied, ranging from Wagner to some new compositions of Sousa.

One of the interesting numbers on the program was "Impressions at the Movies," a new suite of Sousa's. Another number which was popular was the time worn "Tipperary" with a new and dashing orchestration.

Sousa surely understands his audience, and this fact is shown in the arrangement of his programs. His selections are such as can be appreciated by all, his encores were his own compositions, marches that have not grown old in years.

Herbert L. Clarke, famous cornetist, appeared as first soloist on the evening's program. His work was thoroughly enjoyed, also his encore, "Carnival at Venice." Miss Virginia Root, soprano, possesses a sweet, pleasing voice and a charming personality. Her encore, the "Goose Girl," was clever.

Miss Margel Gluck, violinist, gave one of the most appreciated numbers on the program. The evening's program was closed with "American Dances," a new composition by Harry Rowa Sheller.

WAR, WITHOUT MUSIC, PASSE

SOUSA SEES HOPE FOR END OF
BANDLESS CONFLICT.

SHOW PHASES ARE LACKING

Director of Military Band Declares
Absence of Spectacular in Trench
Fighting Eventually Will Work
to Bring About Peace.

Absence of martial music from warfare of the present will do more for the cause of universal peace than The Hague palace or all the efforts of peace societies, declares John Philip Sousa, who is in Sioux City with his band for two performances at the Auditorium today and tonight.

Mr. Sousa holds to the opinion that every man in the world is naturally a showman and when you eliminate all the spectacular features of his work you bring it down to the dead level of routine and destroy the incentive to continue. Not only is this true, he says, of work, but it will hold good of play. As a concrete instance Mr. Sousa states that while baseball is the great American game, none of its devotees care to play it upon dark and dismal days. They demand that it be given clear skies and proper weather conditions to make it enjoyable.

War Unattractive; Lacks Horns.

"One of the greatest signs that war is passing," said Mr. Sousa, "is that bands have disappeared from the battle front. The man in the trenches sees none of the former spectacular features of warfare. He doesn't even see the man he is shooting at, nor does he know whether he hits him. In case a man is shot he doesn't know that it was an enemy's bullet that found a mark.

"The world at large is a showman. You see it in the musician, the preacher, the burglar or any other class you may name. The best minister is the one who makes the best show. As for me, I wouldn't care to compose music that might be raved over by the long haired and flat chested. I want my music to be played.

"Take the baby, and you see the first thing in nature is to make a show. It is evident in his poses and gesticulations, and they cease when there is no one to observe them.

"Recently Kipling made an impassioned plea for bands for the English army. He decried the gloom and dismal scene of watching armies march silently through the streets of London. A fund was even raised to pay for bands and equipment to be sent to the front. I have contributed all my marches to this cause and when the bands go they will take them with them."

Sousa Neutral.

Concerning the outcome of the war Mr. Sousa refuses to commit himself, declaring that he is a good citizen of the United States and is therefore obeying the request of President Wilson that all good citizens remain neutral.

"I have many friends in the warring countries," said Mr. Sousa, "many I met on my travels, for I have played in all the fighting countries excepting Serbia. I have been three times through Germany and five through England. Then, too, I am a member of the French academy, so I can give no expression as to the right or wrong of any nation, nor can I express the wish to see any one win."

Topeka Journal
May 12.

SOUSA IS HERE.

The Bandmaster Talks of Commercialism and Art.

America Will Lead in One as
Well as the Other.

"Commercialism in the United States has in the past hurt music and art," said John Philip Sousa, the famous bandmaster, today, "but at present it is aiding it and placing a firm foundation for the artistic in the future."

Sousa arrived in Topeka this morning with his band. He gave a concert at the Grand this afternoon and will repeat it this evening. Immediately upon his arrival here he took a long walk.

"We are now on a recognized status," he told a visitor today, "and the fact that this country is the leader of the world in wealth has done wonders for art. Think of the famous paintings that are being brought over from Europe every year. America is becoming the Mecca of artists, and musicians. The United States is not only attracting musicians from all over the world but is producing many famous men and women in the music world. In sculpture, on the stage, everywhere, we are fast going to the front.

"And all of this is made possible," continued the bandmaster, "by the fact that we are a money-making country. Capital has aided the arts whenever possible. When the great rush for shekels was occupying every one's time, when the country was in a crude and primitive state, then there was little music, few painters, and fewer sculptors. But now that the money is made, the artist, the musician, the writer, will find America the center of the world in a few years."

Wichita
Beacon
May 13

GREAT SOUSA IS SHY WHEN HE FACES A NOTEBOOK

BANDMASTER FROWNS ON INTERVIEWERS

He Goes the World Over, Making
Music, While Mrs. Sousa
Stays at Home and
Grows Corn.

John Philip Sousa, America's great bandmaster, does not enjoy being interviewed. Yet necessarily interviews are as regular with him as are his three meals a day. He is such a delightful conversationalist one need not have a notebook series of questions tucked away to be produced at the right time to remind him of convenient subjects on which the noted musician might talk.

Today, at the Eaton Hotel, Mr. Sousa talked for The Beacon of how his very charming wife raises choice corn in her wonderful garden at the Sousa home on Long Beach.

"Those ears of corn are worth \$5 apiece," he exclaimed with a twinkle in his black eyes. "Why, think of the times she will fan each ear, and take off each individual fly. She talks to them like she would a baby. Mrs. Sousa loves her garden."

His Friend Is Dead.

Sorrow was felt in the voice of America's greatest composer of band marches, when he spoke of his great friendship with Charles Klein, the famous English playwright, who was a victim on the Lusitania. Mr. Sousa composed the music for Mr. Klein's well-known libretto, "El Capitan," said to be America's best comic opera. The two also produced "The Charlatan."

"Mr. Klein loved America," said Mr. Sousa. "But he had made his home in England the past five years. He became a great believer of Christian Science. He could never accustom himself to our American way of eating a meal in ten minutes. The quiet of England's countryside called to him and he left the white lights of gay New York to find rest and quiet in the land of his birth."

The Only Country.

Mr. Sousa stated he was a personal friend of Charles Frohman, America's leading theatrical producer who also lost his life on the ill-fated steamship.

"America is the only country in the world," said Mr. Sousa, and he has but a few years past made a world's tour, "in which I have ever been interrupted at my meals."

"Some one comes rushing in while you are enjoying your dinner to tell you of the death of a dear friend," he continued. "That is very bad for digestion."

What nationality is our beloved American band director? He is of Portuguese parentage, he says.

"But I am purely American, I was born in the shadow of our national capital," he added. "Strange you would think I was German. No, the name Sousa is Portuguese, and is one of the oldest names in this country. My ancestors were explorers in the North and South Americas."

The father of Mr. Sousa came to the United States in 1840. He was a remarkable linguist, but never a musician.

An Honor Bestowed.

To bear the distinction of being the only American given the Victorian honor for musicianship belongs to Mr. Sousa. That honor was bestowed upon him while in England in recent years. King Edward of England, pinned upon him the medal that gave him his great honor.

The nations of England, Germany, France, Austria, Belgian, Spain, Italy and others are represented among the musicians of Sousa's band. The greater number are Americans.

"There are no strains of national airs of any of the nations at war given on my programs," Mr. Sousa stated.

Mr. Sousa has just made a new record of playing to the largest number of people for a series of dates. He gave eight concerts in Chicago to the largest number of people who ever listened to the Sousa Band. He says that all the press notices in the world will not bring big audiences where a community lacks a love for good music.

Going to the Coast.

Mr. Sousa is enroute to the Coast where he will be heard in a several weeks engagement at the Panama-Pacific Exposition closing his concerts there the latter part of July. He will return to New York early in the fall where he will spend about one year at his home at Long Beach before starting on his next tour. Mr. Sousa will produce his latest book, "In Quest of the Quail," while at home. His latest opera, "The Irish Dragoon," the words of which are by Joseph W. Herbert, will be ready for the public by fall.

Here Several Times.

Mr. Sousa has been heard in Wichita a number of times, and is considered one of the greatest favorites among the noted musicians who come to our city. He was brought here for three different engagements by Edward Vail, Jeweler of this city.

A concert was given Wednesday night in Topeka by Mr. Sousa. From Wichita he will go to Pueblo, Colorado Springs and Denver. He was heard in concert this afternoon at the Crawford Theater, and will give a second concert at the theater tonight.

The signature of John Phillip Sousa, noted band leader, who appears at the Crawford tonight with his band, is a source of much wonderment to visitors at the Eaton Hotel today. Mr. Sousa registered at the hotel early this morning and Jimmy Christopher, clerk, had to look three times before he could find the signature.

On the line of the register appears the name of "John Phillip Sousa," and the three words extended only one inch in length. The capital letters are less than one eighth of an inch high and the lower case letters are about half as high. The signature, however, is very clearly written and each letter is legible. Mr. Sousa registered from New York. His band plays at the Crawford theater this afternoon and tonight.

Des Moines
May 8th 1915

HAVE WOMEN A SENSE OF HUMOR? SURE SAYS SOUSA

John Philip Is Not a Matinee Idol, He Says So Himself.

SAYS SUFFRAGE O. K.

All Women Charming, He Tells Sue, Who Believes It.

BY SUE M'NAMARA.

"You can appeal to women in two ways—through their sense of romance and their sense of humor."

John Philip Sousa, the march king, had just pulled on his white gloves and buttoned up his blue coat. The tweedle dee and tum-tum of instruments tuning up was going on all around the little dressing room at the Coliseum.

Being a march king and leader of a band instead of a composer of piano sonatas, Mr. Sousa is sane and well balanced and not much troubled with nerves.

"Do I believe women have a sense of humor? Why, of course they have," said Mr. Sousa, smoothing his slightly graying beard and beaming thru his glasses. "That is all nonsense about women not having a sense of humor. I've found them most delightful listeners, and appreciative of a good story."

I suggested that Mr. Sousa had been quite a matinee idol.

Not Matinee Idol
He waved the insinuation aside with a laugh.

"It's a press agent who manufactures a matinee idol," he said. "I've never been one."

Nevertheless he has given the subject of woman and her rights some little consideration.

"O certainly I believe in suffrage for women," he said. "As it is now women have 80 per cent the advantage of men and men only 20 per cent. After they get the vote it will be 50-50."

The bandmaster and the interviewer both grinned.

"I'll be glad when they get it, too," said Mr. Sousa. "Then I can vote as I please. Now I am more or less hampered by my wife's ideas of what I ought to vote for. Out of chivalry and because she cannot vote herself I am swayed by her opinions. When she has the privilege of voting I will feel free to vote my own way."

Favors Suffrage.

After this naive confession the bandmaster complacently smoothed his mustache and his eyes continued to twinkle thru their glasses. In spite of the length of time he has been before the public Mr. Sousa is trim, alert and vigorous, able to dominate his band and the multitude, too.

"Women will be more practical after they get to voting and they will see things from a man's standpoint rather than from a sentimental-personal one which will be well for the world in general," he continued. "Of course it won't destroy altogether their sense of romance and sentiment. That would indeed be a pity. A brainy, practical woman who still retains her sentiment and romance is the most charming type. But then of course (with a bow and another twinkle in his eye) they're all charming."

Topeka Journal May 13

SOUSA REVIEW.

John Philip Sousa and his band were well received at the Grand last night. Every number on the program was encored. It was a moderately well filled house.

The overture, "Carnival Romain," by Berlioz, was followed by an encore number of one of Sousa's famous marches. Herbert L. Clarke, a cornetist, produced clear and beautiful tones in a solo, "Neptune's Court." A composition by Sousa, "Impressions at the Movies," was presented here for the first time. Other band numbers were the prelude and "Love's Death," from Tristan and Isolde; "Scherzo," from "Symphony in D Major;" "Shepherds, Hey," and closing with American dance music. Miss Virginia Root, a soprano, and Miss Margel Gluck, violinist, were both pleasing in their line of endeavor.

The great factor in Sousa and his men is the harmony they produce. The band is a collection of persons among the greatest musicians, each one a specialist with his instrument. It is still Sousa's band and the famous director has lost none of his ability in giving to his patrons music of the highest order.

Des Moines Capital
May 3.

SOUSA AND BAND BIG HIT AT THE COLISEUM

That Sousa and his band have lost none of their ability to please the public was again demonstrated last night at the Coliseum. The audience was generous with applause and the bandmaster was equally generous with encores. The crowd greeted the old favorites like "El Capitan," "King Cotton," "Stars and Stripes Forever" and several more of Sousa's well known compositions like long lost friends and demanded more. Some of the audience were carried back a score of years when the band struck up "Manhattan Beach." Selections were offered which covered everything from "Tipperary" to two movements from Wagner "Tristan and Isolde." Miss Virginia Root was pleasing in two soprano solos. Miss Margel Gluck, the violinist, was handicapped somewhat by the size of the room. At a distance it was almost impossible to catch her pianissimo notes.

A matinee concert this afternoon and a concert this evening will close the engagement here. The band is here under the auspices of the Associated Charities.

Pueblo Chieftain
May 15

BAND IS GIVEN GREAT OVATION BY PUEBLOANS

'STARS AND STRIPES FOREVER'
BRINGS BOISTEROUS AP-
PLAUSE FROM AUDIENCE

Sousa's Stirring Composition Was
Requested—Two Satisfying
Programs Given

Wild cheering, hand clapping and shouting on the part of the audience marked the conclusion of Sousa's famous "Stars and Stripes Forever" as played by his band at the Majestic theater yesterday.

The finest band concerts heard in Pueblo in a long time, say the music lovers of the city were given by Sousa yesterday afternoon and last night. The theater was crowded at both performances. Each was a concert that will be remembered for months.

The famous bandmaster and his band of 52 well trained musicians arrived in Pueblo at noon yesterday. They were greeted by an enthusiastic audience at the 3 o'clock matinee as well as last night. The program given at both concerts was semi-classical in that many of the selections played were popular airs, but played by the wonderful band lost the odium of just "popular airs" and became almost classical.

Audience Demands Favorite

The audience requested that the "Stars and Stripes Forever," one of Sousa's compositions, be played. At this time when patriotism is at a higher pitch than it has been in years, the audience was stirred, and at the conclusion, the cheering was so great that small children were frightened and many an eye was moist.

Sousa's latest composition, "The Pathfinder of Panama," was one of the numbers played. It has attracted the attention of the musical world which pronounces it wonderful. "Tipperary" with variations, "brought the house down."

Soloists Are Artists

The three soloists, Miss Virginia Root, soprano; Miss Margel Gluck, violiniste, and Herbert L. Clarke, cornetist, rendered some excellent selections, accompanied by the band.

To those who had heard Sousa and his band there was nothing but satisfaction yesterday; to those who never had enjoyed the treat there was a satisfying surprise.

Sousa and his band will appear in Colorado Springs tonight, and in Denver the following date. He has a ten weeks' engagement to fill at the Panama-Pacific exposition, beginning soon.

SOUSA LOST FOND FRIEND ON LUSITANIA

CHARLES KLEIN, SHIP VICTIM
WAS AUTHOR OF WORDS
OF "EL CAPITAN"

Bandmaster Soon To Introduce His
Tenth Opera—Is a Trap Shoot-
er Enthusiast

The sinking of the steamship Lusitania meant much to John Philip Sousa, world famous bandmaster, who appeared in Pueblo yesterday at two performances for it was Charles Klein, one of the victims who wrote the words to "El Capitan," the director's first opera. Since that time Sousa has written nine other operas, but the close association into which he was brought with Klein during the time the first one was in course of preparation made the two fast friends. Anything associated with the bringing out of "El Capitan" impressed Sousa more than have important incidents connected with the creation and production of those that have followed.

Three close friends of the bandmaster sank on the ill-fated ship. They were Elbert Hubbard, writer; Charles Frohman, theatrical magnate and Klein, playwright. He deeply feels their loss.

Has a New Opera

Next season Sousa is to produce another opera. He believes it will be one of his best. It has been named "The Irish Dragoon." It will have its premiere in New York City early in the winter.

Sousa was unable to participate in the trap shooting at the north side traps yesterday, as he had planned, owing to the wind storm and the fact that he was late in arriving in Pueblo. He had received an invitation to compete in the registered tournament which was held here and had counted on the sport. He was keenly disappointed, he said. The composer is not only an enthusiast, but an excellent shot. He holds several records and is one of the best known amateurs in the country.

Sousa's best performance at the traps was at Augusta, Ga., two years ago when he broke ninety-eight out of a possible 100 clay pigeons. On that occasion he was competing with one of the best known professionals in the country and lost out when he missed twice on the last twenty birds.

Made Crack Shot Record

At Seagirt, N. J., he once broke eighty-seven targets straight without a miss. That is an exceptional record.

That the band leader and composer finds considerable time to enjoy his favorite sport is shown by the fact that in one year he discharged 15,000 shells. Captain A. H. Hardy, a professional, never shoots more than 3,000 a year. The latter devotes more time to pistol and rifle shooting, however. In one season Sousa has hunted all the way from Maine to New Orleans. He goes out with the best professionals and often stays a month at a time.

"When I play I play," he said last night. "I get away and forget all about my work."

The Waterloo Times
May 16 - 1915 19

THOUSANDS HEAR SOUSA AND BAND

Two Great Audiences Attend
Sousa's Concerts Yesterday in
Coliseum And Attest to Great-
ness of the "March King."

ONLY ONE JOHN P. SOUSA

Program Called For Only Nine
Numbers Each But Encores In-
sisted Upon Twenty and Aud-
iences Wanted More

Attempts at comparison are abso-
lutely futile.

There is only one John Philip Sousa, the "March King," and he is still king as the audiences of yesterday and last night will frankly attest. No one of the thousands who attended the afternoon or evening concerts at the Coliseum in Chautauqua park will be likely to forget them. An audience estimated at 5,000 occupied seats in the Coliseum at the evening concert. The audience to the afternoon concert was slightly smaller in number.

Sousa and his wonderful band thrilled Waterloo audiences yesterday and last night as no other musical organization that has visited the city in the past ever did. Sousa has acquired with the advancing years all the finer schadings of the romantic and classical that puts him easily in the lead of versatile competitors, rendering with an infinitude of shading and phrasing the descriptive and emotional harmonies, yet through it all keeping the marche militaire as a fine silver thread holding to infinite accuracy and precision.

Generous? Yes, if you appreciate. And he knows. Yesterday his programs called for nine numbers at each concert, three of them solos. His complete gift, additions and encores, was twenty numbers at each concert, five of them solos, soprano, cornet, harp, flute and violin and every one of them a gem of harmony. Of his full band numbers, five were marches.

Mr. Herbert L. Clarke, cornetist, Miss Virginia Root, soprano, and Miss Margel Gluck, violiniste, are artists worthy of special mention. Their numbers called forth unlimited praise and they were compelled to respond to frequent encores.

That it was a rich treat to any music lover there is no question. Sousa is King.

The band arrived in Waterloo early in the day over the Rock Island from the south, and departed at midnight over the I. C. for Sioux City where two concerts will be given today. Sousa and his band is en route to the Panama-Pacific Exposition at San Francisco. Two pullman cars and a baggage car are used in transporting the musical organization. The band was brought to Waterloo under the auspices of Helmet Lodge No. 89, Knights of Pythias.

INTERVIEWER TELLS HIS IMPRESSION OF JOHN PHILIP SOUSA

"A big, broad hearted, open minded man," was the first impression gained of John Philip Sousa, the king of band masters, when interviewed by a Times-Tribune reporter at his room in the Hotel Russel-Lamson last evening. And truly Mr. Sousa is that kind of a man as the reporter was fortunate to talk with him for the course of an hour on nearly every subject from baseball to music.

In speaking about base ball he said, "Say, base ball is the only real American sport, except trap shooting, as that is my favorite pastime, but do you know I used to play base ball myself and can remember when I made my last stand on the diamond. Let me see, Oh, yes, I remember now. It was at Atlantic City in 1904. We used to have a club picked from the band, and were playing some semi-professional team at that place and as I always used to pitch one or two innings I took the mound that day. The game was called. The first man up struck out, the next four got hits. Then I retired and that was my final appearance on the diamond and I have never thought that I might be able to 'come back.' Do you know that it was during the Exposition in Paris that our boys played the first game of base ball that was ever played in that city. Why those Frenchmen just went wild over it. We had a crowd of 10,000 people at that game. And I recollect the day very well. It was July 4, 1901.

After base ball the conversation drifted into music and Mr. Sousa explained in a very clear manner the reasons why his band is what it is today. He talked about the perfect harmony that reigned supreme both in the music and in the general feeling towards one another among the members. "For example, he said, 'we have got nearly every nationality in the world in our organization, but the bigger portion of the organization consists of Americans. There is no feeling of jealousy in regard to the musical ability of the different members and the only conclusion I can draw is, 'we are one big family.'

To go into detail about the personality and broad mindedness of this great musical leader would fill pages but this will give a slight impression of the "jovial" nature of this noted man.

ARRIVED TOO LATE TO ATTEND GUN SHOOT

John Philip Sousa, whose band appeared in concert here yesterday expressed much regret that he was unable to be in attendance at the shoot that was tendered him yesterday morning by the Waterloo Gun Club. He said last evening, "We did not arrive in the city until about noon and when I went to my room after the afternoon concert I found an invitation to a shoot which was to be held this morning. Sorry that I could not attend but wish to thank the men and I hope that it will be my privilege to be in Waterloo again and meet the men who so kindly tendered me the invitation."

BANDMAN SOUSA TALKS ON MUSIC

IS BOTH COMPOSER AND AUTHOR
OF NOTE.

Reached Waterloo on Anniversary of
Napoleon's Death.

John Philip Sousa, who gave two concerts here yesterday, was interviewed shortly after his arrival at the Russell-Lamson hotel. America's premier band master expressed pleasure in the intense interest which the American public and the people throughout the world, which Mr. Sousa already has circled, have continued to manifest in his work.

After having composed at least one hundred marches, music for ten operas, and many songs and orchestral compositions one would think that the former leader of the United States Marine band would be somewhat inclined to rest on his laurels, but such is not the case. Mr. Sousa not only continues to compose music but he has written two novels.

"It is a singular coincidence that I should make my first visit to Waterloo on the 5th of May," said Mr. Sousa. "On May 5, 1821, Napoleon died, and the ninety-fourth anniversary of his death finds me in a town named from the Waterloo which we associate with Napoleon.

Interest Still Intense.

"I find that interest in my old compositions is as intense as when the 'Gladiator' won international renown in 1885. Sixteen years ago I was informed by the mayor of a city in Alabama that my music would remain popular for all time because the mothers were singing it to their babies in lullabies. Today the children who heard those melodies are singing them to their babies."

When asked which of his own compositions was his favorite Mr. Sousa replied, "A composer, like a mother, always considers the last baby the most precious, but I believe 'The Stars and Stripes Forever' was the most popular march ever written. I have toured Europe five times since my first visit in 1900 and have been around the world once, and wherever we played the opening measures of 'The Stars and Stripes Forever' or 'The Washington Post' we were greeted with rounds of applause, but I believe 'The Pathfinder of Panama' was the result of my greatest inspiration.

Band Makes Wide Appeal.

"Band music has a wider appeal than any other form of music because it combines the barbaric volume of sound with sentimental melody. As a rule the band is used for outdoor entertainment. Therefore an indoor band must produce music of superla-

tive quality. Our musicians receive salaries ranging from \$35 to \$200 a week.

"The amateur band is an institution common to nearly every truly American community and it is the outcome of the influence of the early French and English settlers. In England and France amateur bands have reached the highest stage of perfection and vie with military bands for excellence. While I was director of the United States Marine band I found that Representative Boutelle of Maine used to blow a horn in the village band at Bangor."

Aside from having been honorary musical director of the sixth army corps during the Spanish war Mr. Sousa has no military connections, altho he has been decorated with medals from England, France and Belgium.

Milwaukee Press
May 3.

Sousa Draws Huge Crowds at Auditorium

March King and His Soloists
Forced to Respond to Re-
peated Encores.

John Philip Sousa, the march king, one of the most unique personalities in the world of music, conducted his band through two concerts at the Auditorium yesterday. Capacity houses prevailed at both performances, the matinee drawing an audience of 4,400 people. Supporting the band in the capacity of soloists are Virginia Root, soprano; Margel Gluck, violinist, and Frank Simon, cornetist, the latter taking the place of Herbert L. Clarke, who was indisposed.

Sousa's program embraced a wide variety of compositions, the number of which was trebled by the addition of encores in which the Sousa marches figured conspicuously, as well as a march entitled "Milwaukee First," by a local composer.

Though a Sousa concert is not what may be designated as a "high-brow" attraction, to use a term of common parlance, there is nevertheless a source of enjoyment which even the most critical music lover must derive from the programs, for though we may be prone to deny it, the fact remains that there is in all of us a certain amount of what might be called primitive barbarism that makes us fall prey to the rhythmic influence of the "Stars and Stripes Forever," "King Cotton," and others of Sousa's famous marches.

Miss Gluck demonstrated excellent ability as a violinist in the rendition of Wieniawski's difficult fantasia of themes from Faust, and Mr. Simon likewise played with much display of virtuosity.

Mr. Sousa's conducting is marked by a decided calm manner.

SOUSA CHEERED BY MONSTER CROWDS

Over Eight Thousand Attend Sunday
Afternoon and Evening Con-
certs at Auditorium.

OFFERINGS NEW AND OLD

Program, Replete With Master's
Characteristic Compositions, Wins
Volleys of Applause.

Hundreds of Milwaukeeans were crowding through the Auditorium entrances just before 3 o'clock Sunday afternoon. Urbane and affable, but with all possible speed and directness, Arthur Ott was tearing off coupons and sending the stubs on their way to the ushers.

"Tickets, please," repeated Ott, for the seven hundred and eighty-sixth time, but this time there was none forthcoming, and without looking up, Ott repeated the phrase.

"Well, I've got nothing here but a whole brass band," answered a pleasant masculine voice in a tone as much as to say "will that do?"

It did.

For a few minutes Ott took no tickets, but smiled genially as he "passed in" John Philip Sousa and seventy-five Sousaites, bearing sundry leather cases, drums, big bass horns, and such like. A few minutes later and said cases had been opened, said bass horns had been divested of the young tents which had protected their monster throats from dust and dent, and more than 4,600 music loving Milwaukeeans were being thrilled to the last fiber as, with trombones, trumpets and piccolos front, the majestic strains of "Stars and Stripes Forever" were sent thundering through the great concert hall.

March King Unchanged.

It was Sousa and his band—the same Sousa, slightly balder, but with the magic left hand, the commanding baton and the little quirks of conducting that only John Philip Sousa can do. And the band, changed somewhat as to personnel, is the same magnificent instrument that Sousa has played to the delight of two generations. In a word, it is to be doubted whether Sousa and his band were ever heard in Milwaukee to better advantage than on Sunday, when both matinee and evening programs were heard by monster crowds.

Indeed, from a supercritical standpoint, the performances on Sunday left little material for those who still regard the Auditorium's acoustics with suspicion. Sousa achieved a maximum of sonorous fortissimos or a minimum of muted pianissimos without a suggestion of echo or badly carried sound waves, impelling the deduction, however reluctantly accepted by those interested, that in the future acoustical difficulties encountered in the concert hall as at present constituted by Manager Grieb, are due to the performer rather than the hall.

Old Favorites Heard.

Both programs were replete with Sousa compositions, new and old. "King Cotton," "Directorate," and other old favorites won instant recognition when used as encores, and waves of applause would volley through the hall as their opening strains were sounded. His new "Pathfinder of Panama" made a hit, as did "Social Laws," a unique conceit in which muted brass was featured. Two new suites, "Geographic" and "Impressions at the Movies," showed Sousa facile in classic forms as well as marches. His transcriptions of the symphonic poem "Sakuntala," the Berlioz overture "Carnaval Romain," and of the Tristan prelude and death song, revealed the band as truly symphonic to the extent that brass and reeds alone can attain.

One disappointment keenly felt was the inability of Herbert Clarke to play his marvelous cornet solos. Clarke, who has suffered lately from indigestion was taken seriously ill just before the band reached Milwaukee and went at once to his home in Elkhart, Ind. His place was taken by Frank Simon, a youthful protege of Herman Bellstedt, and the soldierly six footer's splendid tone and brilliant technique proved him a worthy substitute for his famous associate. Simon's number was "La Mandolinata," from Bellstedt's pen and at its conclusion he was recalled to play Bartlett's "A Dream," the beautiful effect of the ballad being heightened by Simon's exquisite tone from the muted cornet.

Tipperary Not Missing.

Bellstedt, known to thousands of Milwaukeeans for his work as bandmaster at Pabst park and other concert halls, had another prominent place on the program and one of the best enjoyed, his genius for humor being given vent in a grotesque arrangement of "Tipperary." Its finale comprises the chorus of the famous "It's a long way" embellished with ridiculous scales a la Wagner's "Pilgrim chorus" style, the effect being to convulse the audience from arena to the uttermost corridor.

Variety was lent the program by Miss Margel Gluck, violinist, and Miss Virginia Root, soprano, both being effective and appreciated artists.

Parish Is Benefitted.

The concerts were given under the auspices of St. Bernard's parish, Wauwatosa, of which the Rev. John Fitzgerald is pastor.

While exact figures were not available Sunday night, Father Fitzgerald estimated his parish's share of the profits at more than \$1,500. The total attendance was more than 8,000.

At the afternoon concert "Milwaukee First," a march by Paul Mietke of Milwaukee, was played as an encore and well received.

A sister of Mr. Sousa, Mrs. Jol. Thompson, temporarily a visitor in Milwaukee, was an interested auditor at both concerts.

The Milwaukee Sentinel
May 3, 1915

Milwaukee
leader
May 3

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Wisconsin
May 3

The Milwaukee News
May 3rd 1915 21

AUDITORIUM—CONCERT.

John Phillip Sousa and his company of 75 artists delighted the 8,000 Milwaukeeans who attended the concerts in the Auditorium Sunday afternoon and night. There is only one Sousa and his band, as in the past, is the greatest along this line of musical organizations. In the rendition of the symphony tone poem, "Sakuntal," in the afternoon, and the "Prelude" and "Love's Death" from Pristan and Isolde, at night, magnificent heights of artistic interpretation were reached.

Among the numbers were two new things from the pen of Sousa, "Impressions at the Movies," and a march, "The Pathfinder of Panama." Encores were numerous and were generously responded to with the old favorites which first brought fame to Sousa. An entirely original arrangement of "Tipperary" was novel and pleased the hearers.

Herbert L. Clarke, the cornet soloist, was unable to play on account of illness. His place was acceptably filled by Frank Simon. Miss Virginia Root, the soprano soloist, has a clear, sweet voice that charmed her hearers. Miss Margel Gluck, violin soloist, displayed complete mastery of that instrument. All were given encores. J. H.

Milwaukee Journal
May 3.

MUSIC

SOUSA'S CONCERTS.

Approximately 8,000 people crowded into the Auditorium Sunday afternoon and night to enjoy Sousa's band. Ecstatic applause greeted the famous conductor, who heaped upon the director's stand again and again for encores, sometimes delivering three or four of the old-time Sousa marches after each program number. In fact, the entire evening was almost a succession of the old standbys, and the audience was at last rewarded with The Stars and Stripes Forever, with a battery of cornets, trumpets and piccolos lined up across the front of the stage.

Sousa's band demonstrated that it can do big things if the audience would permit. Wagner's Prelude and Love's Death, from Tristan and Isolde, was delivered with a sonorous harmony and solidity of tone which only heavy brass and good wind can provide, and there were also the finer orchestral effects, insofar as these are obtainable from a band's instrumentation. More of this serious music would have been welcome.

Frank Simon did some startling cornet evolutions in triple tonguing and tongue twisting of every other sort, in the absence of Herbert Clarke. Mr. Simon was far from a disappointment. No better tone work on the cornet has ever been heard in Milwaukee. Vir-

ginia Root gave soprano numbers containing some brilliant high notes, which took the audience by storm. She sang with real artistry and displayed a voice of wide range and good quality. Margel Gluck, violinist, revealed well placed tones and fine technical fluency, though her fortes was not as big as might have been desired. Her playing, however, was fully up to the high standard all through the program. Milwaukee First, a march composed by Paul Miedtke, a young Milwaukeean, was on the afternoon program.

St. Bernard's parish, Wauwatosa, sponsor for the visit of Sousa, will net about \$1,000 on the two performances.

MUSIC

Two seasons of educating music have had a notable, rejuvenating effect upon the people of Milwaukee. The fact was emphasized Sunday when 8,000 persons and more heard John Philip Sousa, the march king, and his band. The last time Sousa played here, before the Auditorium symphony orchestra came into existence, he entertained a bare 2,000 folks.

It was an inspiring audience, both at the afternoon and evening performances. The people came not to help the struggling St. Bernard's parish that is striving to erect an edifice in Wauwatosa, but to hear Sousa and to continue their musical knowledge inculcated Sunday afternoons through the winter months. St. Bernard's church congregation, albeit, was enriched by probably \$1,500 by the Sousa benefit, and Rev. John H. Fitzgerald, the pastor, is keenly appreciative of the splendid testimonial given him.

But to resume: The Sousa concerts were worth the money, to speak frankly and bluntly. The thorough enjoyment thereof was not so much the gracious, simple, easy, mystifying gestures of the wonderful conductor, or that joyous left hand and bow fingers that seem to bring the musicians to a realization of their duties with unerring precision, and the deft, decisive motion when the piece is finished; the real enjoyment of Sousa is that he plays music the people want. He gives encores that revivify, music that thrills because it is well topical, or local, or music that was popular seasons ago and is sparkling to the nerves to hear again.

The Auditorium concert division of the main hall also came in for a commendatory endorsement. The closing of the two side openings produced a music room that left little else to be desired. There was no echo to the playing, the strains of the brass and string instruments easily, readily, quickly wafted to all corners—beg pardon, of the hall, there are no corners, it's semi-circular—of the enclosure and those in the rear heard with the same distinctness as those nearer the bandstand.

It was much regretted that Herbert Clarke was unable to give his cornet solos. He was taken sick en route to Milwaukee. His understudy, Frank Simon, gave the solos with fine technique and the music reverberated through the large hall like thunder from afar. Paul Miedtke, a youthful Milwaukee composer, was signally honored when Sousa played his "Milwaukee First" march for one of his encores in the afternoon.

The singing of Miss Virginia Root was another feature of the Sousa concerts that pleased uncommonly. Constant drilling has given her a voice of unusual clearness and sweet tone, and Miss Margel Gluck, the violinist with the "pride of nations," played the thousands of people into almost a lapse of breathin. Her encore was extraordinarily well played.

For good measure Sousa thrilled the thousands with some of his older compositions among them being "El-Capitan," "Manhattan Beach," "Washington Post," "Liberty Bell," and the "Stars and Stripes." When the latter number was played, the trombones taking the front row and sending magnificent, inspiring volumes of wonderful sound reverberating through the hall, there scarcely was one of the auditors who did not feel possessed of the strength of ten. The whole was magnificent, something that will be talked about for many a day. Milwaukee Wisconsin

SOUSA AND HIS BAND DELIGHT TWO BIG AUDIENCES SUNDAY

John Phillip Sousa, the George M. Cohan of bandmasters, was probably never accorded a more enthusiastic reception in Milwaukee, nor by larger audiences, than on the occasion of his 15th visit at the Auditorium Sunday afternoon and evening. Two concerts were given, one at 3 o'clock p. m., and the other at 8:15. The matinee audience numbered over 4,400 persons and that which heard the evening program was as large if not larger.

Director Sousa evidently had a very clear conception at the outset of the acoustic conditions in the big hall, for the softest muted passages of the band selections as well as the most fortissimo crashes of brass and drums were given with full effect and seemed unusually free from the jumbling, loud-pedal effect that inevitably follows unfamiliarity with the echo tendency in a hall. The afternoon program was rich in popular features, notable among these being the rousing Sousa marches offered as encore numbers, and notably among these the "Stars and Stripes Forever," which was received with a veritable storm of applause.

Herbert L. Clarke was ill and his place as soloist on the program was filled by Frank Simon, whose rendition of difficult cornet solos won him deserved recognition. Soprano solos by Miss Virginia Root, a particularly talented singer with the band this season, and the Wieniawski's arrangement in

fantasie form of gems from the score of "Faust," played as a violin solo by Miss Margel Gluck, helped to give pleasing variety to the program offered by the band which, although largely popular in the quality of the music attempted, nevertheless included several pretentious classical numbers which were well done.

The second movement from Rimsky-Korsakov's symphonic poem "The Scheherazade," telling the story of Prince Kalender and the faithless wives of his harem, was given remarkable effectiveness when it is considered that the composition lends itself best to strings and reeds rather than to brass interpretation. The new Sousa march, "The Pathfinder of Panama" was one of the march hits on both the afternoon and evening programs. A new march by a local composer entitled "Milwaukee First" was also played at both performances.

Director Sousa's keen sense of humor finds play in his arrangement for his instrumentalists of some of the humorous compositions introduced as a "comedy relief" to the more serious features of the program. And it is these humorous compositions that almost invariably receive the largest measure of applause. The evening program, in addition to a goodly number of the ever popular Sousa compositions, included well-interpreted compositions by Wagner, Berlioz, Tosti, Svendsen, St. Saens, Percy Grainger and Harry Rowe Shelley.

Milwaukee German Herald
May 3.

Sousa Konzerte.

Der verfloßene Sonntag bot den Musikliebhabern Milwaukee's die seltene Gelegenheit, die berühmte Kapelle John Phillip Sousas zu hören, der sich mit seinen 78 Musikern auf der Durchreise nach der Weltausstellung in San Francisco befindet. Wie leicht vorauszusehen war, war die große Halle des Auditoriums am Nachmittag sowie am Abend bis auf den letzten Sitz ausverkauft. Sousa und seine Kapelle bedarf keiner Kritik, doch es mag gesagt werden, daß der Beltruf, welchen sich der originelle Dirigent und seine geschulten Kräfte erworben haben, in keiner Weise übertrieben ist. Mit der bekannten Reinheit des Tones, den vorzüglich zum Ausdruck gebrachten Schattierungen, sowie mit bewundernswertem Takt wurde ein hübsches Programm in beiden Konzerten durchgeführt.

Fraulein Virginia Root, deren Talent schon seit Jahren von dem berühmten Kapellmeister zu schätzen gewürdigt wurde, sang mit süßer und vortrefflich gesculter Stimme das Sopran solo "Amerella", das mit so lebhaftem Beifall aufgenommen wurde, daß die Sängerin sich dazu bewegen ließ, "Fairst of the Fair" als Extrastück vorzutragen. Die Violinvirtuosin Fraulein Margel Gluck hatte eine Phantasie aus "Faust" von Wieniawski gewählt, welche von der Künstlerin mit großer Technik und mit Gefühl gespielt wurde. Ein herrliches Duett von Rossini war der letzte Vorschlag für ihre ge-

Herr Herbert L. Clarke, der berühmte Cornetpieler, war leider durch Unwohlsein verhindert, seinen Teil des Programms zu füllen, doch an seiner Stelle hatte Sousa Herrn Frank Simon gewählt, der "La Mandolinata" von Bellini und "Requies Court" zum Vortrag brachte. In ihm hat die Kapelle einen anderen Künstler gewonnen, dessen vortreffliche Leistungen auf dem Cornet das Haus zu stürmischen Beifall hinariefen. Tatsächlich wurde jede Nummer des Programms mit derartigem Applaus aufgenommen, daß Herr Sousa sich gezwungen sah, nach jedem Stück der enthusiastischen Zuhörerschaft ein Da Capo zu geben. Als er das von ihm komponierte, zum Nationalmarsch gewordene "Stars and Stripes forever" spielte, kannte der Beifall keine Grenzen mehr.

Allgemein wurde der Wunsch laut, daß Milwaukee recht bald wieder die Gelegenheit haben möge, Sousa und seine berühmte Kapelle in seinen Mauern zu begrüßen!

Des Moines Register and Leader
May 8.

CONDUCTING BAND BUSINESSLIKE MATTER WITH JOHN PHILIP SOUSA

**But Famous Bandmaster's
Modesty Doesn't Detract
From Enjoyment of Au-
dience.**

**Afternoon and Evening Con-
certs for Benefit of Asso-
ciated Charities Make a
Hit.**

After watching John Philip Sousa conduct his big band through a varied musical programme, one finds himself wondering if there is another conductor in America as undemonstrative, as purely businesslike, as seemingly modest who gets anything like the quality of work out of his organization that this conductor-composer does.

Waving of arms and tearing of hair are not in Sousa's methods of controlling the flow of melody. Of course he couldn't very well tear his hair, anyway—being bald—but he could twist his beard or shake his fists or stamp his feet, if he were the physical contortionist type of conductor. But John Philip merely stands quite erect, indicating the rhythm of the music with just the slightest swinging of his hands at his sides during the quieter portions and with the swinging of his baton within a well limited arc during the more spirited movements.

Effaces Himself During Solos.

And John Philip knows well how to efface himself when he is not the main actor in the show. During the solo numbers he gets down behind his music stand and directs from there, with his face hidden from the audience.

These observations of the noted bandmaster were possible in his two concerts at the Coliseum yesterday, given under the auspices of the Des Moines Admen's club for the benefit of Associated Charities.

Audiences of rather remarkable proportions, considering the time of year heard both concerts. The even-

ing audience must have been well toward 2,000 persons. They received the programme with a cordiality that brought many encores.

In popularity, Sousa's own new march, "The Pathfinder of Panama," appeared to lead the regular programme, although it was outdone in getting applause by the familiar "Stars and Stripes Forever," which was played as an encore. The new march, by the way, is typically Sou-san. It has the same spirited movement and regularity, the same alternation of swell and recession in the melody, and the same sort of diversification. In its general composition it is reminiscent of several of the best Sousa marches.

Shows Artistic Ability.

The programme contained other numbers in whose playing the band demonstrated greater artistic ability than in the popular march. The Berlioz overture, "Carnival Roman" was ably handled, and the Prelude and Love's Death from "Tristan and Isolde" gave Wagner to the audience in a most gratifying fashion.

We always enjoy our old friends, so, when Mr. Sousa, with prompt acquiescence to the applause for his regular numbers, had his men play "El Capitan" march, "King Cotton," "Fairest of the Fair," "Stars and Stripes Forever" and "Manhattan Beach," he did much to satisfy his hearers. They found much pleasure also in the band's rendition of "Tipperary," and for once they got it over and over in as many different ways as they could wish.

Miss Virginia Root sang Tosti's "La Serenata" and an encore. Miss Margel Gluck played on the violin two movements from "B Minor Concerto," and Kriesler's "Liebeslied" for an encore. Mr. Herbert L. Clarke played "Neptune's Court" by Clarke, on the cornet. Each of the soloists succeeded in pleasing the audience.

Sousa's suite on "Impressions at the Movies" proved diverting and rather colorful. As a bit of interpreting through a separate sense the impressions customarily gained visually the four bits were interesting.

Sousa and his band remain today for a concert this afternoon and another this evening.

Lincoln Star
May 11

Sousa's band gave two concerts in Lincoln yesterday at the Auditorium, both of which were attended by small, but very enthusiastic audiences. The audience of the afternoon was pitifully small, but that of the evening was somewhat larger. The remarkable leader and his company of players are as popular as ever and the "March King" shows his appreciation by responding gracefully to the applause given. The program for the two concerts contained but one repetition, Sousa's new piece "The Pathfinder of Panama," and on each occasion, "The Stars and Stripes Forever," was given for the encore and this was followed by a second encore, for which Sousa's "Lamb's March," was given in the afternoon and "Manhattan Beach" in the evening. Sousa goes in for novel effects and at the same time retains his high musical standard. The geographic suite of the afternoon called forth an outburst of applause, but the real melodic gem was the "Serenade by Lacombe," Aubade Printaniere," which was filled with melodic beauty. Other extra numbers in the afternoon were "Hands Across the Sea," "The Glory of the Yankee Navy." The big number in the evening was the Wagner number, "Prelude and Love's Death," from "Tristan and Isolde." The fine effects obtained by the band were remarkable and the music followed minutely the mood of the composition. Like the afternoon program, the evening program was almost doubled in length with encores. The extra numbers being "El Capitan March," "King Cotton March," "Fairest of the Fair," and a new musical novelty "Tipperary Humoresque."

On each occasion the assisting musicians were Harry Clarke, cornetist, who proved to be a master of his instrument and played his own compositions. Miss Virginia Root, soprano and Miss Margel Gluck, violinist. In the afternoon Mr. Clarke gave for encores "The Rosary" and in the evening he responded with "The Lily Bells." Miss Root's extra numbers for the two concerts were "In My Garden," by Liddle, and "Will You Love Me When the Lilies Are Dead." Miss Gluck's encores were "Liebesleid," by Keesler and "Les Millions d'Adieu." The programs were given in The Sunday Star.

Omaha Herald
May 10th

MUSICAL

Sousa and his band under the direction of the ever-popular John Philip Sousa, delighted several thousand people at the Auditorium on Sunday afternoon and evening, the two programs being a mixture of the classic, the popular and the Sousa March. Mr. Sousa always keeps his band up to a high standard of efficiency, and whether he chooses to play a selection from Wagner, a movement from a symphony or works of a lighter character, one can depend on being entertained.

In yesterday's programs there were such numbers as the Symphonic Tone poem "Sakuntala" by Goldmark, "Gypsy Dances" by German, Carnival Roman by Berlioz, "Prelude and Love's Death" from "Tristan and Isolde" by Wagner, a Scherzo from the Symphony in D-Major by Svendsen, "The Shepherd, Hey" by Grainger and several suites by Sousa himself. To these were added at least twelve encores of the marches which have become popular and made the reputation of the "March King." Mr. Sousa was more than gracious in the presentation of his program, and the audiences were exceedingly enthusiastic.

Miss Virginia Root, soprano, brought variety to the program, singing "La Serenata" by Tosti in an acceptable manner in the evening, and "Amarella" by Winne in the afternoon. Miss Root has a good voice, with fine tones, especially in her high notes. She graciously added an encore at each concert.

Miss Margel Gluck, violinist, was heard in the "Faust Fantasia" by Wieniawski, and two movements from the B-Minor Concerto by St-Saens, showing sufficient technique and careful preparation. She was at her best in the dainty serenade from "The Millions of Harlequin," which was given as an encore in the evening, and charmingly played.

Herbert L. Clarke delighted his audiences with solos at each concert and was enthusiastically applauded, responding to encores.

The concerts were given under the auspices of the Gate City branch No. 5, National Association of Letter Carriers.

Omaha Bee, May 10.

Sousa's Band Gives Two Sunday Concerts

John Philip Sousa's band, under the baton of the great leader himself, appeared at the Omaha Auditorium twice yesterday, the affair being a benefit for the Omaha mail carriers, who will add their share of the receipts to the fund they are raising for the entertainment of their national convention.

Both matinee and evening concerts were listened to by large audiences, who were regaled with the best of Mr. Sousa's musicianship. One quality of the Sousa program that is always appreciated is the fact that "popular" music always has a foremost place in its make-up. This does not mean that it is given over to the tawdry, or the unworthy; the "march king" is too well grounded in his art for anything of that sort, but he knows where to find the music that is good and wholesome and still within the understanding of the masses. And this he gives to them. An original and novel rendition of "Tipperary" was loudly applauded.

With the band on this present tour are three soloists, who were much enjoyed by those who heard them yesterday. Miss Virginia Root, soprano, pleased all with her splendid voice; Miss Margel Gluck, violinist, showed herself a competent performer on that beautiful instrument, and Herbert L. Clarke, noted cornetist, delighted the audiences with his marvelous solos.

Des Moines Leader,
May 8

ADDRESSES CITY BOOSTERS

**John Philip Sousa Tells Stories of
World Trips.**

John Philip Sousa, bandmaster, entertained members of the Chamber of Commerce with stories of his experiences while abroad at the noon luncheon of the organization yesterday.

Mr. Sousa told of hearing a band at Vienna playing his "Washington Post" march when he visited the Austrian capital. He went into a music store to find out what they knew of the composition and its composer and was informed with a great degree of positiveness by the proprietor that the march was written by Duanne Filipe Sousa, a great

Des Moines News

May 16, 1915

SOUSA GREETED BY ENTHUSIASM

March King Stirs Patriotism of
Two Fair Sized Audiences
in the Auditorium.

CLARKE STILL FAVORITE

All of His Martial Airs Bring Rounds
of Applause and Numerous
Encores Called.

BY RONALD MILLAR.

John Philip Sousa, ruler of brass and reed, Uncle Sam's most cherished composer and the creator of the band of all bands, stopped in Denver yesterday long enough to stir up musical throbs of patriotism and leave a memory of vast and many-sided harmony. He renewed also the remembrance left in years past of a charming personality, free from the burden of over-strung temperament—a ruler and not a slave of his art.

When common, ordinary, normal people think of music, they think of bands and, when they think of bands, they think of Sousa's band. But Sousa's is not, like most others, a combination of many separate pieces. It is more like a perfect single instrument, composed of numerous stops and strings and pipes from which the baton of the conductor draws the most delicate variations as well as the most powerful thunder of harmony. There is no blare of sound, but rather volume as from an organ.

Audience Enthusiastic.

They were not large crowds that attended Robert Slack's two presentations at the Auditorium yesterday, but they were enthusiastic, which the leader says is far better. Every number was encored again and again, and each time Sousa drew from his infinite repertoire of patriotic marches, melodies and symphonies—all his own compositions, such as "Hands Across the Sea," "Social Laws," "The Glory of the Yankee Navy," "Liberty Bell," and, of course, "Stars and Stripes Forever."

The listed numbers, however, were selected on a broader scale. Beginning at the afternoon performance with a "tone poem," "Sakuntala," he carried his audience thru many a narrative, song and fantasy, many an opera selection and rollicking march, ending the evening program with "American Dances."

No praise can be too high for the soloists Mr. Sousa has selected to take with him on his western trip to the Pacific fairs. Herbert L. Clarke, the veteran cornet soloist, needs little recommendation. Miss Virginia Root, soprano, shows a remarkably clear cut voice, with full concert power and yet discriminating delicacy. Miss Margel Gluck, violinist, besides being entrancingly pretty, displays a power of execution not often found in women players even of the first rank.

Simplicity Not Destroyed.

The concert over, his magic wand stowed safely away and a great cigar between his teeth, Sousa, the band leader, becomes Mr. Sousa, the cosmopolitan composer and musician, who can "walk with kings nor lose the common touch."

"How do I compose? It's simply an inspiration that comes with hard work," he says. "It's creative inspiration. No, I think women cannot become the greatest composers. They are not modeled for that. But then, while we are conceiving music, they are conceiving men. That's far greater, far nobler."

"War? Well, we don't discuss that much. You see, our band is one of the finest examples of neutrality and international peace. Altho most of them are Americans, there are Germans, Englishmen, Austrians, Italians, Frenchmen among the sixty-five men. The two inseparable friends of the organization, in fact, are a German and a Belgian."

Topeka Capital

May 13

MR. SOUSA OBLIGES

John Philip Sousa is aging with the years. There is much gray in his proud whiskers nowadays. The writer marked the changes time has wrought in Mr. Sousa's facial scenery probably for the reason that the first time he saw the Sousa whiskers they were black and glossy as a crow's wing. But, alas and alack, that was eighteen years ago in the little town of Canton, Ill., where they make the plows, and in that span of years the dreams of youth have given away to the sober realities of middle age. Mr. Sousa's back, however, retains its youthful curve and he still is the gentlest and least demonstrative of all bandmasters. All this by way of divertissement. For there is not much that is new to write of Sousa or his organization.

The classical numbers on the programs offered by Mr. Sousa yesterday afternoon and last night were not well chosen. Few brass band fans care to hear selections from "Tristan and Isolde," Svendsen's Symphony in D major, or Goldmark's "Sakuntala." The Sousa compositions, too, lacked some of the fire and dash the March King injected into his work fifteen or twenty years ago. There are no Washington Posts or High School Cadets in the Sousa compositions of these later years. Of his own stuff his band last night played his "Impressions of the Movies," a suite in three parts, and a new march, "The Pathfinder of Panama." And Mr. Sousa's fame will rest on neither of these. A number of the old favorites including "King Cotton," were dusted off and placed on exhibition.

The Sousa organization is as good as ever, and as clean and well kept. But the military band has, for the moment, lost its hold on the populace. They are willing to listen to it in the parks, but it no longer draws them to the theater or concert hall. No military band that has played in Topeka within the past six or seven years has done much business. Mr. Sousa did not bring many people together last night. The soloists, Mr. Herbert L. Clarke, cornetist, Miss Virginia Root, soprano, and Miss Margel Gluck, violinist, were pleasing enough, but they were of no such significance in the musical world as the artists Topeka are accustomed to hearing in the various concert courses every season.

J. E. H.

St. Joseph Press

May 12

SOUSA BAND CONCERT

NEW CREATIONS BY THE LEADER
ARE FEATURED.

Big Organization Heard in a Fine Program at the Auditorium Last Night—
Three Soloists Make Decidedly Favorable Impressions Upon Audience.

Great variety was furnished by the program given by Sousa's band at the Auditorium last night under the local management of Mrs. Francis Henry Hill. John Philip Sousa conducted his large company in his usual excellent manner and presented a program charming in its great variety.

It was a very "Sousa-esque" program, containing a number of the famous bandmaster and composer's new creations, while popular old ones, including "El Capitan," "The Stars and Stripes Forever" and "King Cotton," were given for encores.

The program opened with Berlioz's overture, "Carnival Romain," with "El Capitan" following, and the familiar march was greeted with great enthusiasm. Herbert L. Clarke played a cornet solo, "Neptune's Court," his own composition, which reflected great credit both upon his instrumental execution and his ability as a composer. The sextet from "Lucia" was played as encore, with cornets, tenor and trombones, and was given with a most sympathetic and graceful interpretation.

A new suite by Sousa, "Impressions at the Movies," included the amusing "Musical Mokes," "The Crafty Villain and the Timid Maid," in which the characters were graphically portrayed, and "The Cabaret Dancers," a jingling, catchy air.

Miss Virginia Root's solo was one of the gems of the evening. She has a soprano voice of unusual clarity and delightful freshness of quality. It is a big voice, and her vibrant, ringing tones filled the auditorium. She sang Tosti's "Serenata," with Sousa's "Will You Love Me When the Lilies Are Dead?" for encore. Miss Margel Gluck, a most talented violinist, played two movements from Saint-Saens' "B Minor Concerto" in a delightful manner and as encore a serenade by Drigo, "Les Millions D'Arlequin," exquisitely rendered.

The band's most appealing number to students of music was the beautiful "Prelude and Love's Death" from Wagner's "Tristan and Isolde," interpreted in so masterly a manner that the full significance of the power, the sweetness and the tragedy of the wonderful opera was depicted. Band music is always at its best in Wagner, for his works call for the full strength of all the instruments, the brasses being especially effective in his compositions.

Svendsen's "Scherzo" from "Symphony in D Major," Sousa's new march, "The Pathfinder of Panama," Harry Rowe Shelley's arrangement of "American Dances" were other band numbers. Percy Grainger's "Modern Conceit on an Ancient Air, Shepherds, Hey!" was fascinating, given in the main by the woodwinds.

Sousa's band is an exceedingly well-balanced organization and its appearance in St. Joseph has been the means of bringing great pleasure to all who heard it. The band is en route to the coast to play at the San Francisco exposition.

Denver Post. May 17.

SOUSA'S BAND AT AUDITORIUM.

Sousa's band played before two fairly large audiences at the Auditorium yesterday afternoon and last night. That the houses were not bigger is due to the fact, perhaps, that Denver people now may hear pretty good band music for nothing and they are, therefore, not inclined to pay. Then it must be admitted that Sousa is no longer the vogue he once was. His excellent organization does not attract as generously, his marches have seemingly lost their zest.

Yesterday, or, at least, last evening, the program was what is known as popular. There was a freak composition on "the movies" that did Sousa little credit; there were dashing, swinging marches galore, and there was a cornet solo which made that hideous instrument almost endurable.

The most pretentious feature was the "Prelude and Love's Death," from Wagner's "Tristan and Isolde," magnificently given, altho one missed the wail of the violins—for there are no strings in Sousa's

coterie, it being made up of reeds and brasses exclusively. But these gave a mighty fine interpretation of Wagner's glorious harmony.

There are three capital soloists with the band this year—soprano, cornet and violin. They acquitted themselves creditably. The vocalist, Miss Virginia Root, sang with feeling and expression, giving as an encore "Annie Laurie," which greatly pleased the Sunday night audience.

Sousa himself was a decidedly personal attraction. He always has been. His back is just as alluring, his gestures as individual, his seemingly corseted figure as fetching, and his lily white hand, perfectly gloved, moves as gracefully as ever over the score stand and seems to pick out from the instruments the exact note desired. And, as usual, he kept the concert going every minute. There was no want of continuous action.

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Aurora News

April 30

SOUSA AND BAND INSPIRE HEARERS

Greatest Composer of March Music and Band Master With Fine Gathering of Musicians Here.

IN MATINEE AT THE GRAND

Audience Is Enthusiastic—Two Soloists Especially Pleasing—Play Sousa Numbers.

John Philip Sousa and his band were at the Grand theater yesterday afternoon. That is a statement to the effect that the people who were so wise or so fortunate as to be found in the audience had the satisfaction of knowing that they were listening to the best in band music that the human race can turn out. And it is a great comfort to be at an entertainment where one can be sincere and riotously enthusiastic at the same time. It doesn't happen very often.

It is very soothing to the vanity of a listener to know that kings, queens, all kinds of nobility and practically all the peoples of the earth that amount to anything have conceded all the extravagant statements that could be made about the band and have clapped their hands just as delightedly as he is doing, after they have heard it play.

It is also gratifying to find that the band sounds better even than his recollections of the time that he heard it back in the golden age. He notes with pleasure that the great director swings both arms on the marches just as he always did, and that he still pulls the music out of the clarinets with his white gloved left hand. The sight of the dignified conductor gives him the impression of meeting an old friend, a little more gray than last time, but just as erect and with the same powerful appearance.

The audience was not as large as it should have been but those present did their best to make up for inferior numbers by unchecked enthusiasm. Sometimes they could not wait for the band to stop before they began to clap. But the noise did not seem to interfere with the band in the least. The combination was pleasing. The encores were all marches, most of them by the king himself, and each was given a hearty sendoff by the audience as soon as it recognized the introduction. The only drawback to these came when the music came into full possession of the soul of the man just behind you and he kept time on the back of your seat.

The soloists were all that one could expect, even of Sousa's band. Herbert L. Clarke's tones and range make his audience marvel. Miss Virginia Root, soprano, has a voice and style that is admirably fitted to band work. Her notes are clear and strong, yet at the same time so light and sweet as to make a very pleasing contrast to the heavy accompaniment. She sings simply, with no attempt at agony, and that too is good. Miss Margel Gluck draws as magical a bow across her violin strings as one could wish to hear. She performed feats of tone and technique with an appearance of entire unconcern.

Two new and original compositions of the conductor himself, "Impressions at the Movies," which is the last word in descriptive music, and "The Pathfinder of Panama," which deals with march themes in heretofore unheard of ways, were among the most popular numbers. Both were twice encored.

Sousa's genius for time was shown to greatest advantage in the brass special numbers. Half a dozen trombones and as many cornets playing in such perfect unison that the notes seemed to come from a single instrument, is no small triumph. For that is the thing above all others that has made Sousa and his band what they are, time absolute.

Sioux City News
May 7.

SOUSA THE MASTER

John Philip Sousa is the greatest living composer and director of marches in the entire world. His marches are as popular and well known in Europe as they are in America. This great composer and director attributes his success to two things, originality and honesty. Originality in composing and directing marches that were new and entirely different than any other man's in his line. Honesty in composing only music of good quality; always kept aloft from cheap, trashy stuff, and only catered to the people who appreciated good, sensible, reliable, everlasting music. His marches will live for all times, because they were composed honestly and have the quality in them that will last forever. We are proud of him, because he is the best in his profession. We like him because he is a great American citizen. But we admire him most because he has been an honest man and has given the world reli-

St Joseph Gazette
May 12

SOUSA CONCERTS ALL HAPPINESS

Misery and Sorrow Had No Place in Programs at Auditorium Yesterday

All that is valiant, optimistic, decisive and triumphant is expressed in music when Sousa comes to town. Languor, misery, decadence and sorrow may have their place in art; but it is not John Philip Sousa's part to suggest or to interpret them. He speaks—with sixty-five united voices of brass, reed and percussion—a language of hope, inspiration and joy that all can understand. And he was understood and appreciated by hundreds of happy people at the Auditorium yesterday afternoon and last night, when he appeared in concert under the direction here of Mrs. Francis Henry Hill.

The soloists were especially good. Herbert L. Clarke, world famous cornetist, played some of his own compositions, including "From the Shores of the Mighty Pacific" and "Neptune's Court." Miss Virginia Root, soloist, had a voice of exceeding sweetness and great range. Her numbers were heartily encored. Miss Margel Gluck, the young violinist, won instant recognition with her rendition of "Faust Fantasie" in the afternoon and two movements from "B Minor" (St. Saens), last night. The opening number, "Carnival Roman" by Berlioz was wonderfully rendered. The afternoon program contained more of Sousa's own compositions, which proved as popular as usual. His suite "Impressions at the Movies," given in the night concert, was curious combination of crafty villains, timid maids, cabaret dancers, and musical mokes. His "Stars and Stripes Forever," which was played as an encore both afternoon and night, was most appreciated.

The prelude and love's death from Wagner's "Tristan and Isolde" was the most impressive and most serious of the numbers rendered.

Sioux City News
May 7

SOUSA'S BAND SCORES HERE

MANY ENCORES ARE PLAYED

Large Audiences Greet the World Famous Bandmaster.

Sousa and his band played two delightful programs Thursday afternoon and evening before audiences which nearly filled the Auditorium.

It was much the same Sousa, and much the same program for that matter, but the storms of enthusiastic applause which greeted the old favorites as well as the new demonstrated anew the fact that it is the Sousa who waved the American flag around the world who holds and will continue to hold a place in the hearts of the music loving American people. Encores galore were played to satisfy the demands of the audience.

One does not presume to criticize John Philip Sousa and the magnificent organization he has brought together. If, here and there, one is found who does so presume, he is hopelessly overruled by the volume of applause which greets the great bandmaster's every appearance and the record for worldwide triumph which he enjoys.

Supplementary delights on the splendid programs offered here were the appearance of Herbert L. Clarke, cornetist; Miss Virginia Root, soprano, and Miss Margel Gluck, violinist. The lack of pyrotechnics in the performance of these artists was most refreshing to the average hearer, and if Sousa long since passed the day of further improvement in his band, it may be ventured that this was certainly not the case with the selection of his soloists. They, at least, are better than ever.

It is, indeed, unfortunate, that a discordant note must be sounded in a true account of the musical delight which was accorded Sioux City on this occasion.

We humbly refer to the open insult offered the great bandmaster by certain misguided and ill bred persons in the audience. Just how it is possible for persons capable of finding enjoyment in such a performance, to be so lacking in good manners, not to say common decency, as to leave during the playing of a number, is a mystery. It is certainly bad enough to arrive after the program is well under way and annoy, not only the audience, but the musicians, but the affrontery of those who insist on rushing from the building the moment the final number is begun is beyond understanding in a community where the average resident lays claim to some sort of bringing up. Sioux City in this respect enjoys a most unsavory reputation. One great organist a few years ago felt the insult so keenly that he stopped in the midst of the final number and announced that under no circumstances could he ever be induced to play in Sioux City again. He never has. Fortunate, indeed, for Sioux City that other great artists have not done likewise, yet, in view of the practice here, one could scarcely blame them.

Denver Times
May 17

Greeley Tribune
May 18

State Leader, Cheyenne
May 18

PEP AND PATRIOTISM FEATURED BY SOUSA

Bandmaster Shows Denver What
Lung Power Plus Technic Can Do
When Directed by Genius.

BY JACK BARROWS.

What lung power, backed by technic and artistic sense, used on a multiplicity of reeds and brasses of various shapes, can do under the direction of genius, was illustrated to two unusually enthusiastic audiences at the Auditorium yesterday when John Philip Sousa and his matchless band of sixty-five gave afternoon and evening concerts at popular prices.

It was Sousa's first visit here in a long time and it constituted one of the season's treats. The programs featuring the art of brass band composition and orchestration, on which Sousa's fame rests, were tastefully selected and carried much more than a suggestion of the famous Sousa patriotism.

Sousa's new march, "The Pathfinder of Panama," was played with success at both concerts. How much humor there can be in music was brought home by "The Crafty Villain and the Timid Maid," in the new Sousa suite, "Impressions at the Movies." Besides Sousa's own pieces, Gomdkar, Massenet, Percy Grainger, Berlioz and Harry Rowe Shelley were among the contributors to a varied program.

Famous Sousa standbys, including "El Capitan," "King Cotton," and especially "The Stars and Stripes Forever," brought wild applause when they were included among the many encores. The "Tipperary" encore was a revelation in the varied ways of playing it.

Three soloists of rare merit added to the concerts. Herbert L. Clarke, noted cornetist, played his own compositions with great success. Miss Virginia Root, a charming soprano, sang several very enjoyable selections, and Miss Margel Gluck, violinist of great beauty, won long and tumultuous applause from two captivated audiences.

The only stringed instrument in the entire company is a harp, which emphasizes Sousa's talents for symphony.

SOUSA'S BAND IS AS POPULAR AS EVER

Mellowing with age, tho having lost none of the force and fire of former years, Sousa and his band delighted a good sized audience at the Sterling theater yesterday afternoon. When it comes to band music that stirs all of the emotions there is really only one band in the country that can produce this. There are, of course, many excellent organizations, some of them that might even be classed as of a higher order from a highbrow musician's point of view, but when it comes to playing music that thrills, pleases or entertains no other band can fill the place of the Sousa organization.

Time is beginning to leave its mark on the popular bandmaster. The beard formerly jet black is beginning to show gray, and the hair formerly so luxuriant and black is receding rapidly from the top of the head. But the musician is growing younger and better. In conducting the music Mr. Sousa has reduced the art to the minimum of motion, but he attains the same effect in his quiet way that more spectacular leaders try for with a complete set of acrobatic and calisthenic exercises.

It is several years since Sousa and his band visited Greeley, but he may come again as often as he likes, and bring with him the same excellent soloists and his whole splendid organization.

Sousa's Band Is Greeted With Wild Enthusiasm

The enthusiasm which greeted John Philip Sousa and his band at the Capitol Avenue theatre last night was irresistably spontaneous. The program was a musical fete.

The audience included Cheyenne's most discriminating citizens, filling the theatre to the doors.

There does not seem to be any new thing to say in praise of this organization—it has been said and repeated by more mighty pens, and all that is left is to humbly give what emphasis we may by reiterating. "Sousa is a magician; "Sousa's band gave a marvelous concert."

A storm of applause followed each number, which did not abate until another selection had been given.

The encores played by the band were mostly Sousa's compositions, and included "Cotton King," "Manhattan Beach," "Stars and Stripes Forever," "With Pleasure," by Sousa, "Liberty Bell," "Tipperary," and others.

Sousa is a leader without a peer and it is inevitable that the organization which he has assembled should be disciplined beyond criticism, rendering a collection of gems that are a delight and an inspiration.

One listens with tensed breath to the softest whispers of melody, is thrilled with the crescendo movement, is exalted when the exquisite harmonies reach the zenith of full expression.

To sit for two hours under the spell of the "music master" is to forget the world and its cares, and live for the moment in another and better world.

With the band are solo artists of world-wide fame.

Miss Virginia Root, soprano soloist, charmed and delighted the audience with her matchless voice, the like of which has not been heard for many a day and also with her beauty and inherent grace.

Her Italian song won every heart and twice she was recalled, singing "Will You Love When the Lilies Are Dead?" and "Annie Laurie," all with band accompaniment.

Clear, high and true, with wonderful power, Miss Root's singing was one of the events of the program.

Sharing equally with the vocalist in honor, was Miss Margel Gluck, violinist, who has won fame at home and abroad. Her attractive personality increases the powerful effect of her exquisite rendering of the masterpieces.

Another exceptional number was

the cornet solo by Mr. Herbert L. Clarke.

The possibilities of this instrument were demonstrated to a degree.

When the last number was played, when the great leader preceded the musicians in retiring from the stage, there was a note of regret that the treat of the evening was ended.

Wyoming Tribune
Cheyenne
May 18

SOUSA'S BAND DE- LIGHTS CROWD WITH INSPIRING MUSIC

By Vivian A. B. Henderson.

One of the most delightful features of the festival of music, Monday evening, was not promised on the carefully arranged program. To hear a poet read his own poems, a composer play his own creations, is a pleasure. It may be counted a greater privilege to listen to Sousa's splendid compositions played by a great band with its full complement of musicians under the direction of that master of music. One feels that nothing is lost in the interpretation, the conductor seems to animate the piece he is directing with all his peculiarities. There is no vehement beating of time. The slight movement of the hand or raising of the fingers is often all that the audience notes. Sousa, in the art of directing, is a marvel. Five of his compositions were interpolated as encores. Miss Root, winsome in manner and beautiful, charmed with her rare voice of power and range. Miss Gluck shared admiration in her mastery of the violin. Both soloists were thrice recalled. Hubert Clarke's cornet solo was well received.

The program of nine numbers grew under insistent applause, yet, when Sousa made his farewell bow and left the stage there was still hunger in hearts for good music, and, like little Oliver Twist, the people were crying "More! more!"

There was a representative audience that filled the Capitol Avenue theater.

Ogden Examiner
May 21

Ogden Standard
May 21st

Salt Lake Herald
May 19

SOUSA'S BAND STILL SUPREME LEADER

Magnificent Musical Organization Gets Rousing Reception at the Orpheum.

"Hear the band a-playing,
Coming down the waying;
Won't we have a jolly good time
when the band begins to play."

There is something universal about band music. It appeals to people of all classes and all degrees of musical taste and understanding. One does not necessarily have to pretend being familiar with the old masters to grow enthusiastic over the harmony of sounding brass and tinkling cymbals. The inspiration that goes with the stirring strains of a well-trained band reaches out to every one. And when those strains are played by such a master organization as Sousa's band, then indeed is the inspiration overwhelming. This rare treat was offered to two audiences at the Orpheum yesterday, and last night's performance was greeted by a large and enthusiastic audience.

John Philip Sousa is a king whose crown is secure. Years ago we crowned him "The March King," and the title will hold secure and undisputed until the day when Gabriel calls this wonderful band leader to a place in the choir invisible. There are no marches that get in the blood and stay there like those written and executed by Sousa. His old productions, "El Capitan," "King Cotton," "Liberty Bell," "High School Cadets," etc., still have the urge that make the feet restless and gives one the desire to fall in line.

And besides being a march king, he is also a master leader whose record as a bandmaster is unequalled. Musical organizations come and go, but Sousa's band is still climbing the heights of popularity, and the pleasant personality of the firm but gentle leader is even more attractive today than it was a quarter of a century ago.

The two programs of yesterday were rare treats, and Ogden owes a vote of thanks to the Weber academy for making them possible. With his magnificent organization, Mr. Sousa has Miss Virginia Root, soprano soloist; Miss Margaret Gluck, violiniste, and Mr. Herbert L. Clarke, cornetist. They are artists of much ability and their work added pleasing variety to an excellent program. Applause greeted every number and the response to encores was more than generous. The afternoon program was as follows:

CONCERT BY SOUSA IS MOST PLEASING

Sousa's band, for many years the most popular musical organization in America, visited Ogden yesterday and, with two splendid concerts, revived the memory of its last visit and left another that will probably last until it comes again. John Philip Sousa, the famous leader, whose mannerisms in conducting are nearly as interesting as is the music which he draws from his instrumentalists, is older in appearance, but has lost none of his magnetic power as a conductor. In fact, he seems more polished than ever and the results he achieves are of the perfect order that appeals to the cultured and uncultured lover of music alike.

The name of Sousa, however, has not become a household word alone through his ability as a leader, but his power to perceive and to give a popular audience what it likes and his own compositions have played their part. This was especially well proven by his program last night, each number of which was enthusiastically encored and the applause for the "Sousa" compositions being, if possible, more hearty than the others.

The big band this year, as in other years, is composed of fine instrumentalists, several of whom could easily be featured as soloists. It is admirably balanced, as to reeds and brasses, with drums and a giant harp nicely rounding out the instrumentation. Its response to the slightest meanful signal of the director is as instantaneous and sure as that of the tone-chambers of a pipe-organ to a master-hand at the console. This feature of its work was, in fact, won instant admiration and was a powerful lesson to musicians in the audience in what attention to a director means.

Appearing as soloists with the organization are Herbert L. Clark, cornetist; Miss Virginia Root, soprano, and Margel Gluck, violiniste. Mr. Clark's reputation as a cornetist is almost as well established as is that of Sousa as a leader, and his solos were a wonderful demonstration of the musical possibilities that are to be found in a cornet. Miss Root is

a promising young singer, possessing a strong and finely cultured voice and a personality that wins instant favor. The violiniste, Miss Gluck, is also a genuine artiste and in every way her numbers yesterday added dignity and charm to the two programs.

The programmed numbers given by Mr. Clark were two of his own compositions, "From the Shores of the Mighty Pacific" and "Neptune's Court," and last night for an encore he gave the beautiful Hawaiian love song, "Aloha," all three being with the full band accompaniment. Miss Root's contributions were "Amarella," by Winne; "La Serenata," Tosti, and as encores, "Will You Love When the Lillies Are Dead?" by Sousa, and "Annie Laurie." The numbers given by Miss Gluck were "Faust Fantasie," Wieniawski; two movements from "B Minor Concerto," St. Saens; serenade, "Les Millions des Arlequin," Drigo, and "Humoresque," Dvorak. The last two were encores and were especially well received.

Sousa showed admirable forethought in programming only nine numbers, two of them, however, being groups, as before the local audience was willing to say good night, the nine had been more than doubled by encores. Among the encores played by the band were the ever popular "El Capitan," "King Cotton," "The Liberty Bell," "Stars and Stripes Forever," and two later compositions, "Social Laws" and "Manhattan Beach," all by Sousa, and each one was received with enthusiastic applause. Among the Sousa numbers on the printed program were a suite, "Impressions at the Movies," comprising "The Musical Mokes," "The Crafty Villain and the Timid Maid," and "The Cabaret Dancers," all highly descriptive, and a new march, "The Pathfinder of Panama," that will probably live as long as "El Capitan." The heavy classical numbers last night were the Overture, "Carnival Romain," Berlioz, the "Prelude and Love's Death" from "Tristan and Isolde," Wagner; Overture from "William Tell," Rossini. The afternoon program was composed of equally classical and popular numbers and was well received.

The audience last night filled the theatre almost to its capacity, spelling success for the Weber academy to whom the Ogden music lovers owe a debt of appreciation for fostering the visit of Sousa and his band to this city.

MUSIC FESTIVAL.

GIFTED, Graceful, Gracious and Great are the other four names of John Philip Sousa, musician, composer, conductor.

It is four years since Sousa and his matchless band were in Salt Lake, until last night—when they gave the major part of the opening concert of the spring Music Festival to an audience numbering about 2000 persons at the Tabernacle.

The program ranged all the way from "pops" to the ponderous chromatic picture of "Love's Death," as sketched by Richard Wagner in "Tristan and Isolde," in which is built up one of the most lifting climaxes of all the Wagnerian concepts. And yet, it is worth the interval of soaring in the clouds just to hear Sousa's own band play Sousa's own "Liberty Bell" march—to bring one back to earth without collapse and feeling terra firma under foot as the toe instinctively taps time. For the foot that doesn't keep time to Sousa's marches ought to have a mustard poultice applied until it gets some feeling in it.

And there was no niggardly dole of the "March King's" own marches, which interspersed the program—for encores. Twice there were double encores, for "Stars and Stripes" brought forth a storm of applause that sounded like "more," so the audience got the echo of "Manhattan Beach" as Sousa reduced it to marching music. "El Capitan" and "King Cotton" also put the feet in motion—it's just irresistible. And there was one new march, "The Pathfinder of Panama," on the program.

All of the encores were from Sousa's compositions. When the band finished the humorous fantasia on "It's a Long Way to Tipperary" for one encore, the announcer's card for the second encore read, "With Pleasure"—a title as well as an acknowledgment. And there is one of the open secrets of Sousa's popularity.

Perhaps no part of the concert was more soul-satisfying than Sir Arthur Sullivan's soliloquy, "The Lost Chord," as played by Herbert Clarke, cornetist, with band accompaniment and John J. McClellan at the Tabernacle organ. At times the harmonies were so blended that there seemed to be two organs, the one on which Mr. McClellan played and the one on which Mr. Sousa played, the finale being one grand swell of harmony, in which the different voices seemed to search every chord in the octave for that which Sir Arthur never expected to hear again on earth.

Mr. Clarke's cornet solo, "Neptune's Court," did credit to his skill. Miss Virginia Root's vocal numbers drew double encores, as also did the violin selections by Miss Margel Gluck.

Prof. Evan Stephens and the chorus of nearly 500 voices were received with welcoming applause. With Mr. McClellan at the big organ, and the band also accompanying, Mr. Stephens directed the chorus through a spirited rendition of the Soldiers' chorus from "Faust," with such delight to the audience that an encore could not be denied. With organ accompaniment only, Mendelssohn's "Farewell to the Forest" was given by the chorus.

Today's matinee concert will begin at 4 o'clock, this hour being agreed on to give school pupils who wish to attend ample time to get from school, after closing, to the Tabernacle.

At Hotel Utah last evening Mr. Sousa heard the Salt Lake quartet, consisting of Miss Ruth Ingman, Miss Edna Dwyer, Fred C. Graham and Horace S. Ensign, sing the quartet from "Rigoletto," and he requested that they give the selection accompanied by his band, at the matinee today, and it has been added to the program.

Salt Lake
Tribune
19. May

Pay Tribute to Sousa.

Special to The Tribune.

OGDEN, May 19.—As a tribute to the distinguished musician, John Philip Sousa, the Utah industrial school band will give a brief programme at the Reed hotel Thursday afternoon. The Sousa band will give matinee and evening concerts at a local theater tomorrow. The state school band now has twenty-six young musicians under the direction of E. W. Nichols, instructor in music at the institution.

AT THE TABERNACLE TONIGHT



John Philip Sousa, world tourist, who, with his band of sixty-five performers, will be in Salt Lake tonight.

THE much talked of Sousa and his famous band of sixty-five performers, with four soloists, opens the fifth Salt Lake annual spring music festival at the Tabernacle tonight. The program will commence promptly at 8.15, and the doors of the Tabernacle will open one hour prior to the beginning of the program. The band will arrive over the Union Pacific at 4.45 this afternoon and Manager Graham will have a corps of men on hand to receive the baggage and place it properly in the Tabernacle.

Last Sunday at the Tabernacle was the first time the organ has been heard in public for some time, since it has been repaired by the experts brought here by the presidency of the Mormon church. It will be ready for the concert of Sousa's band. A special feature of the program tonight will be the "Lost Chord," by Sullivan, with Prof. J. J. McClellan at the organ and Herbert C. Clarke playing the concert solo parts, with full band accompaniment. The Tabernacle choir, under the direction of Evan Stephens, will give, by re-

quest, the celebrated "Soldier's Chorus," from "Faust," with full band and organ accompaniment.

The Sousa library is the accumulation of thirty years or more, a getting together of the greater and lesser products of composers of all time and degrees from the first down to the last. Nobody knows how many arrangements there are, multiple parts of each composition, but the number is so great that several large music-rooms are required to house them. It may be inferred from this that when John Philip Sousa squares himself to make out programs for a tour he has a colossal undertaking before him.

If left altogether to his own inclinations it is possible that Sousa would serve little except of the highest and best, but inasmuch as the people come to his concerts with their diverse tastes to be gratified, he is compelled to approach as nearly as possible to a point where he pleases the preferences of the majority. In accomplishing this, Sousa has for years proved himself past master.

MUSIC FESTIVAL.

DEEP impression was made not only by the visiting musicians in John Philip Sousa's symphonic band at the music festival series, which ended with the concert of last night in the Tabernacle, but also by the local musicians who proved themselves worthy of admiration and laudation.

The audience last night numbered about 3000, and at the matinee yesterday about 1000, making the combined numbers for the three festival concerts about 6000.

For the matinee the program was mostly of the popular order, although the two suites, "Character Studies of the West" and the martial description of "Sheridan's Ride," works from Sousa's gifted pen, were climatic. Especially delightful was the quartet from "Rigoletto," as sung by Miss Ruth Ingman, Miss Edna Dwyer, Fred C. Graham and Horace S. Ensign, accompanied by the band, this number being given at Mr. Sousa's own request.

Last night's program included lively marches and other selections from Mr. Sousa's voluminous works that were given for encores. Sousa set to music impressions gained during the band's trip around the world. The Kaffir air Mr. Sousa heard when the band was in Africa; the "Land of Golden Fleecies" is founded on an Australian poem by A. G. Stephens, and the concluding movement "Grand Promenade at the White House," typified the band's return to Washington, where Sousa was born.

Instead of the "Scheherzade" tone picture programmed, the band played by request the "Welsh Rhapsody" by Edward German, and concluded with the Welsh national song "March of the Men of Harlech."

The soloists were equally liberal with encores. Miss Root's concert solo was "Amarella" by Winne, and Miss Gluck's violin solo an arrangement of "Faust" arias by Wieniawski. Mr. Clarke for his cornet solo gave one of his compositions, "From the Shores of the Mighty Pacific," and for encore Sullivan's "The Lost Chord," with cornet obligato, the band and John J. McClellan at the organ.

The great choral number last night was the Easter music, "The Lord Now Victorious," from "Cavalleria Rusticana," directed by Prof. Evans Stephens, accompanied by the band and with Mr. McClellan at the organ.

SOUSA ENTERTAINS AUDIENCE OF 4000

Every Number on Programme Cheered by Enthusiastic Listeners.

Genial, jovial, generous as of yore, Sousa, with his band of more than three-score skilled musicians, his gifted soloists, opened the music festival in the Salt Lake tabernacle last night before an audience of more than 4000 that cheered every number on the programme.

Sousa has been before the public for many years, and of him it could truthfully be said, "always am I Sousa." He is a wonderful bandmaster, full of life and power and what the ball players call "ginger." He holds his men as by a spell, the music dies to a whisper that the listener strains to hear, then swells to thunders that fill the vaulted dome of the great auditorium.

Last night's programme was specifically good in its variety, for it presented numbers that appealed to the lover of rag-time quite as frequently as the music built upon lines more severe. The opening selection, "Carnival Romain" (Berlioz), was so well handled that it caught the fancy of the big audience, and in response to enthusiastic encores Sousa gave his own "El Capitan" and "Social Law." His own compositions were the encore numbers throughout the evening, other numbers including "King Cotton," "Stars and Stripes Forever," "With Pleasure," "Manhattan Beach," and an arrangement of "Tipperary" that was truly a unique and melodious novelty.

His new suite, "Impressions of the Movies," runs the gamut from "musical mokes" to "cabaret dancers," and every instrument is given some opportunity. A feature of the number was the saxophone solo by William Schensley.

The ambitious number, Wagner's "Prelude and Love's Death," from "Tristan and Isolde," was valuable in that it was really an exemplification of what a band can do, it being kept in mind that the work was intended by the composer for a full orchestra.

Three of Mr. Sousa's soloists were heard last night with deserved applause. Herbert Clarke, cornetist, did work seldom surpassed in his own composition, "Neptune's Court," and he again proved his true artistry in the "Lost Chord" (Sullivan), for organ, cornet and band, with Professor J. J. McClellan at the organ, the instrument responding to the organist's touch as if inspired.

Miss Virginia Root, soprano, sang Tosti's "La Serenata" in splendid style, and responded to an encore with the immortal "Annie Laurie." As a violinist, Miss Mabel Gluck took the audience by storm. Her rendition of two movements from the B Minor Concerto (Saint-Saens) was truly wonderful for tone coloring and bowing. She played two encores, the last the classic "Liebeslied."

The tabernacle choir, under the direction of Professor Evan Stephens, with Professor McClellan at the organ, sang the "Soldiers' Chorus" from "Faust" with dignity and power. Many thought the choir had never appeared to better advantage, and an insistent encore brought "Farewell to the Forest."

The band and soloists will be heard this afternoon and evening, the programme being entirely new for each concert.

An unusual honor was tendered four Salt Lake singers last night by Sousa, who, following the concert by his organization, went to the Hotel Utah grill. There he heard the quartette, composed of Miss Ruth Ingman, soprano; Miss Edna Dwyer, contralto; Fred C. Graham, tenor, and Horace S. Ensign, baritone, sing the Quartette from "Rigoletto," by Verdi. Sousa was enthusiastic in his appreciation and later asked the quartette to sing the number as a part of the concert programme this afternoon. The number will be given just before the intermission in the matinee programme this afternoon.

Salt Lake City
Herald
May 20

Salt Lake
Tribune
May 19th

Salt Lake Tribune
May 20th

S.L. Bulletin 7/10/15

Reception at Studio.

Mrs. John Philip Sousa and Miss Jeanette Sousa were the guests of honor on Wednesday at a reception given by Signor and Madame Antonio de Grassi at their studio in Berkeley. Among the guests were Mrs. William Sharon, Miss Ruth Sharon, Mr. and Mrs. Charles Mallory Dutton, Mr. and Mrs. Gordon Coutts, Mr. and Mrs. Laurence Strauss, Mrs. Clinton Day, Miss Carol Day, Mrs. I. M. Morgan, Mrs. Robert Hughes, Mrs. F. W. Wilson, Miss Elena Fogg of Oregon, Dr. Frederick Davis, Frederick Maurer and Russell Wilson.

ELKS ENTERTAIN JOHN PHILIP SOUSA

John Philip Sousa, the great bandmaster, and several of the members of his wonderful band were guests of the Salt Lake lodge of Elks. Mr. Sousa is a member of the Elks' lodge and one of the members of his band, L. A. Enberg, his clarinet soloist and one of the greatest clarinet players in the world, is a member of the Salt Lake lodge of Elks. Mr. Enberg is an old Salt Lake resident and has been with Sousa's band for several years.

The Elks last night initiated four new members of the order. W. D. Homer, E. D. Goodfellow and P. J. Mahedy were initiated as members of the Salt Lake lodge, No. 88, and W. G. Renter was initiated for Springfield, Mass., lodge.

Salt Lake Telegram
May 19.

JOHN PHILIP SOUSA reappeared last night before a Salt Lake tabernacle audience estimated at 4000 persons, and reasserted his old right to be termed the March King. It was not only as a March King that Sousa and his sixty or more musicians reigned, but as a king of elemental music.

The program for the May music festival was specifically good. It was good in individual numbers and great in its entirety. From the softest whispers of melody that searched the soul, to the thunders of Wagner; from the titillating syncopated "rag" to the deep and appealing sentimental numbers, he demonstrated his power and his art.

The concert was opened with "Carnival Romain" (Berloiz), which was distinctly pleasing. The ever popular "El Capitan" was given as an encore. "Social Law" was another Sousa number interpolated for the pleasure of the audience.

Other Sousa numbers were "King Cotton," "Stars and Stripes Forever," "With Pleasure," "Manhattan Beach," and a delightfully pleasing fantasia on "Tipperary." A new suite, "Impressions of the Movies," runs the gamut of musical impression.

Wagner's prelude and "Love's Death," from "Tristan and Isolde," was the monumental offering of the program. Three of Sousa's soloists were heard. They were Herbert Clark, cornetist; Miss Virginia Root, soprano, and Miss Mabel Gluck, violiniste.

The tabernacle choir, conducted by Evan Stephens, with J. J. McClellan at the organ, sang "Soldiers' Chorus," from "Faust," and as an encore, "Farewell to the Forest." The choir sang with power and dignity, and was at its best.

The Salt Lake Opera quartette, comprising Horace Ensign, Fred Graham, Miss Ruth Ingman and Miss Edna Dwyer, sang for Sousa last night in the Hotel Utah grill and were invited by the great conductor to sing at the concert program this afternoon. Their number will be the great quartette from "Rigoletto." The band and the soloists will be heard in another concert at the tabernacle tonight.

San Francisco Examiner
May 23

San Francisco Chronicle
May 23

SOUSA'S BAND HEARD AT FAIR

Great Holiday Crowd Gathers for
Initial Concert at the
Exposition.

A holiday crowd of more than 10,000 assembled in the Court of the Universe at the Exposition yesterday afternoon to hear the first concert given by John Philip Sousa and his band of sixty-five pieces. Never before at the Exposition has there been such an enthusiastic and appreciative audience as there was yesterday to greet Sousa.

The audience which filled every nook and corner of the Court and crowded the steps and colonnades of the surrounding buildings, greeted Sousa with a great burst of applause as he stepped into the band-stand at 2:30 o'clock.

Without a moment's hesitation the king of band-masters raised his baton and his musicians proceeded to render marches and martial music with the vim and vigor for which Sousa has long been famous.

From the time Sousa raised his baton to start the concert until the last strains had died on the air, the immense throng seemed to hang on every note, and encore after encore was called for. There was no waiting or intervals between the numbers; Sousa responded to the spirit and enthusiasm of the crowd, and as soon as one selection had been given, another was close to follow.

During the course of his programme, Sousa played most of his famous marches, including "El Capitan" and "Semper Fidelis." As a grand finale the best known of all marches, "Stars and Stripes Forever," was given as only it can be given under Sousa's direction.

Sousa will be at the Exposition for an engagement of nine weeks.

Daily open air concerts will be given at the Exposition until the engagement of the Boston Symphony Orchestra comes to a close, when Sousa will give a series of concerts in Festival Hall. This afternoon Sousa will give two concerts in the Court of the Universe.

SOUSA AND BAND DELIGHT THrong

Fifteen Thousand in Court of
the Universe at the First
Concert in Open.

Fifteen thousand people crowded about the bandstand in the Court of the Universe at the exposition yesterday to hear John Philip Sousa and his band. They applauded Liszt's "Second Polonaise," several kid gloves were split when Herbert L. Clarge, cornet soloist, rendered his own "Neptune's Court" and there were cheers when the stirring strains of "El Capitan" echoed through the colonnades and arches of the great court.

Sousa, with just a few more gray hairs, maybe a bit heavier, was the same dynamic individual. He was jaunty yesterday as he led his wonderful band in his marches. He seemed to exude the spirit of the march as he drew from his bandmen the best that was in them.

Sousa opened his exposition season with a concert at 2:30 o'clock, played another at 4:30 o'clock and at 7:30 o'clock last evening delighted the night crowd with another concert.

The Sousa programme for today follows:

2:30 P. M. CONCERT.

Overture, "Carnival Romain".....Berloiz
Flute solo, "Fantasie on Chopin Melodie".....
.....Demersmann
.....Louis P. Fritze.

Suite, "Malden Three".....Sousa
(a) "The Coquette."
(b) "The Summer Girl."
(c) "The Dancing Girl."

Scene from "Tieffand".....D'Albert
Remembrances of Chopin.
Intermission.

Admired compositions of Gounod.
(a) Sketch, "Handel on the Strand".....
(b) March, "The Pathfinder of Panama".....
(new).....Sousa

Scenes from "Aida".....Verdi
Valse, "Unrequited Love".....Lincke
Overture, "Poet and Peasant".....Suppe

CONCERT, 7:30 P. M.

Fantasia, "Benediction of the Poignards".....
.....Meyerbeer
Cornet solo, "The Debutante".....Clarke
Herbert L. Clarke.

Suite, "People Who Live in Glass Houses".....
(a) "The Champagnes."
(b) "The Rhine Wines."
(c) "The Whiskies—Scotch, Irish and Kentucky."

(d) "The Cordials."
Final scene from "Andrea Chenier".....Giordano
Gems from the works of Verdi.

Intermission.
Overture, "Martha".....Flotow
(a) "A June Night in Washington".....Nevin
(b) March, "El Capitan".....Sousa

Scenes from "The Rosen Chevalier".....
.....Richard Strauss
Fanfare Militaire.....Bohm
Rhapsody, "The Fourteenth".....Liszt

Salt Lake News
May 19

Sousa's Band Opens Great Festival of Music

Sousa and his band, supported by soloists, the tabernacle choir and big organ, last night afforded two hours of rare enjoyment for a large audience at the tabernacle. It was an event worthy the name of a festival and 1,500 to 2,000 people were in attendance, a fine record in view of the counter attraction at the theatre. The widely known and popular band master demonstrated again that, in certain classes of selections at least, he is king incomparable. Encore after encore was demanded last evening.

If there was disappointment to note at first glance of the program that few of Sousa's own compositions were listed, the disappointment was shortly removed, for as encores the band played a series of Sousa numbers, and such favorites as "El Capitan," "American Patrol," "King Cotton," "Liberty Bell" and "Manhattan Beach" were greeted with thundering applause. Some new selections were also given.

The program included classical as well as popular numbers, the most pretentious being the prelude and "Love's Death" from Wagner's "Tristan and Isolde." Reaching practically the whole gamut of emotions, this selection was stirring and impressive. The scherzo from Swendsen's "Symphony in D Major" was also given in delightful fashion.

With Prof. Stephens directing and Prof. J. J. McClellan at the console, the tabernacle choir, organ and the band gave the familiar "Soldiers' Chorus" from "Faust." In the great applause which followed this number Mr. Sousa enthusiastically joined. Urged for an

encore, the choir, accompanied by the organ, sang Mendelssohn's "Farewell to the Forest."

Herbert Clarke, cornetist, handled that instrument in a way never surpassed locally. His rendition of "Neptune's Court" was brilliant, and in "The Lost Chord" he captivated his auditors. In the latter number he was accompanied by Prof. McClellan on the organ and the band, and the effect was superb.

Miss Virginia Root, soprano, sang Tosti's "La Serenata" and as an encore "Will You Love Me When the Lilies Are Dead?" by Sousa. Recalled the second time, she gave "Annie Laurie." Miss Root has a voice of wide range and fine quality.

One of the most enjoyable features of the evening was the solo work of Miss Margel Gluck, violiniste, who gave the "B Minor Concerto" by St. Saens and two encore numbers.

Sousa and his band will be heard again this afternoon, beginning at 4 o'clock, and this evening, 8:15. A different program is arranged for each recital. The Salt Lake Opera quartet, consisting of Miss Ruth Ingram, Miss Edna Dwyer, Horace S. Ensign and Fred C. Graham, will sing the quartet from "Rigoletto" this afternoon. At the Hotel Utah last night Sousa heard the quartet give this number and immediately invited them to sing it in his program. Tonight the choir will sing "The Lord Now Victorious" from "Cavalleria Rusticana."

The Salt Lake high school band, under the direction of L. P. Christenson, serenaded Sousa at the Hotel Utah last evening and members of the band were his guests at the concert last night.

New York Herald
June 4, 1915

MR. SOUSA DELIGHTED.

TO THE EDITOR OF THE HERALD:—

The Panama-Pacific Exposition is a dream of delight, artistic and educational. I am not interested in what the New York State Building cost, but whatever the sum was it was cheap, for the building does honor to the Empire State of this glorious Union of ours.

JOHN PHILIP SOUSA
SAN FRANCISCO, CAL., May 23, 1915.

Denver News
May 16th

Denver News
May 16

San Francisco
Call
June 5th

Examiner
San Francisco
June 6th

SOUSA GREETED BY ENTHUSIASM

March King Stirs Patriotism of
Two Fair Sized Audiences
in the Auditorium.

CLARKE STILL FAVORITE

All of His Martial Airs Bring Rounds
of Applause and Numerous
Encores Called.

BY RONALD MILLAR.

John Philip Sousa, ruler of brass and reed, Uncle Sam's most cherished composer and the creator of the band of all bands, stopped in Denver yesterday long enough to stir up musical throbs of patriotism and leave a memory of vast and many-sided harmony. He renewed also the remembrance left in years past of a charming personality, free from the burden of over-strung temperament—a ruler and not a slave of his art.

When common, ordinary, normal people think of music, they think of bands and, when they think of bands, they think of Sousa's band. But Sousa's is not, like most others, a combination of many separate pieces. It is more like a perfect single instrument, composed of numerous stops and strings and pipes from which the baton of the conductor draws the most delicate variations as well as the most powerful thunder of harmony. There is no blare of sound, but rather volume as from an organ.

Audience Enthusiastic.

They were not large crowds that attended Robert Slack's two presentations at the Auditorium yesterday, but they were enthusiastic, which the leader says is far better. Every number was encored again and again, and each time Sousa drew from his infinite repertoire of patriotic marches, melodies and symphonies—all his own compositions, such as "Hands Across the Sea," "Social Laws," "The Glory of the Yankee Navy," "Liberty Bell," and, of course, "Stars and Stripes Forever."

The listed numbers, however, were selected on a broader scale. Beginning at the afternoon performance with a "tone poem," "Sakuntala," he carried his audience thru many a narrative, song and fantasy, many an opera selection and rollicking march, ending the evening program with "American Dances."

No praise can be too high for the soloists Mr. Sousa has selected to take with him on his western trip to the Pacific fairs. Herbert L. Clarke, the veteran cornet soloist, needs little commendation. Miss Virginia Root, soprano, shows a remarkably clear cut voice, with full concert power and yet discriminating delicacy. Miss Margel Gluck, violinist, besides being entrancingly pretty, displays a power of execution not often found in women players even of the first rank.

Simplicity Not Destroyed.

The concert over, his magic wand stowed safely away and a great cigar between his teeth, Sousa, the band leader, becomes Mr. Sousa, the cosmopolitan composer and musician, who can "walk with kings nor lose the common touch."

"How do I compose? It's simply an inspiration that comes with hard work," he says. "It's creative inspiration. No, I think women cannot become the greatest composers. They are not modeled for that. But then, while we are conceiving music, they are conceiving men. That's far greater, far nobler."

"War? Well, we don't discuss that much. You see, our band is one of the finest examples of neutrality and international peace. Altho most of them are Americans, there are Germans, Englishmen, Austrians, Italians, Frenchmen among the sixty-five men. The two inseparable friends of the organization, in fact, are a German and a Belgian."

Festival Hall

No man in the world of music has had so extensively advertised a personality as John Philip Sousa. He and his music have become famous in every part of the globe, and he has long since become an American institution. It is really no exaggeration to say that he is known as the greatest band man in history, and his band is recognized as the leading organization of the kind in the world. Sousa and his band have done and are doing much to promote musical interest and culture, for the programs which he is presenting every afternoon and evening at Festival Hall, at the Exposition, contain compositions that are seldom heard outside of symphonic orchestral concerts.

His soloists, Miss Virginia Root, soprano; Miss Margel Gluck, violinist, and Mr. Herbert L. Clarke, cornetist, are artists of the highest order and are warmly received at every concert.

One of the most important announcements in the musical history of San Francisco, and, in fact, of the entire country, is that of the three concerts to be given by the illustrious French savant and composer, Camille Saint-Saens, at Festival Hall, June 19, 24 and 27. The program will be made up entirely of works of the master and will be participated in by the Exposition chorus of 300 voices, the Exposition orchestra of eighty pieces, Sousa's band of sixty-five pieces. The soloists will be Miss Katherine Ruth Heyman, the eminent pianist; Miss Ada Sassoli, the distinguished harpist; Horace Britt, cellist, and Wallace Sabin, organist. One of the features will be the rendition, for the first time, of Saint-Saens' newest composition, "Hall, California," written for and dedicated to the Exposition.

John Philip Sousa is here, the man whose proud boast it is that, for the first time after the Franco-German war, he played the "Wacht am Rhein" on the River Seine. That was some years ago. He would hardly be playing it there just now. So pleased was the Kaiser with Sousa's marches that he appointed musicians to study Sousa's method of directing them. Sousa stands for good music for bands; he gives his men symphonic work to do. His soloists are Miss Virginia Root, soprano; Miss Margel Gluck, violinist; and Herbert L. Clarke, cornetist.

San Francisco Call
June 12th

Sousa and his band give their remarkably popular concerts at Festival Hall every afternoon and evening and the programs offered appeal to all classes of musicians. The soloists, Virginia Root, soprano; Margel Gluck, violinist, and Herbert Clarke, cornetist, are all recognized artists.

San Francisco
Chronicle
June 6th

SOUSA COMPOSITION FOR Y. W. C. A. VESPER SERVICES

The rendering of "The Messiah of Nations," one of John Philip Sousa's most beautiful compositions, will be the feature of the outdoor vesper service at the Young Women's Christian Association building at the exposition this afternoon. Under the direction of Howard E. Pratt, it will be sung by the choir of St. John's Presbyterian Church of Berkeley, and a member of Sousa's Band will act as trumpeter. Rev. George C. Eldridge of St. John's, Berkeley, will make a brief address.

San Francisco
Bulletin
June 5th

Sousa's Fine Music at Vesper Service

An interesting feature of the outdoor Vesper Service on Sunday at 5 o'clock at the Y. W. C. A. building on the Exposition grounds will be the rendering of one of John Philip Sousa's most beautiful compositions—"The Messiah of Nations." It will be sung by the choir of St. John's Presbyterian church of Berkeley under the direction of Mr. Howard E. Pratt, and a trumpeter will be furnished by the courtesy of Mr. Sousa.

The musical program in full is as follows:

"Let the Nations Be Glad" Peace
"A Song in the Night" Woodman
Soprano, bass and chorus.
"The Lord Is My Light" Alliter
Solo, Mrs. Fitch.
"Hear Us, O Savior" Hauptmann
Quartet.
"The Messiah of Nations" Sousa
Words by James Whitcomb Riley.
Music by John Philip Sousa.
Trumpeter furnished by courtesy of Mr. Sousa.
Rev. Mr. George C. Eldridge, pastor of St. John's Presbyterian church of Berkeley, will deliver a brief address.

San Francisco
Chronicle
June 6th

John Philip Sousa, who is known as the greatest band master in history, has a personality which is as unusual and commanding as his ability to wield a baton. He combines most happily the art of presenting popular music and the classics, the latter in a manner which will pass muster with many critical audiences. The programmes now being given by Sousa every afternoon and night in Festival Hall include works which are seldom heard outside symphonic bodies. As to his soloists, they are excellent in all respects. Miss Virginia Root, the soprano, has been with Sousa's organization several years and has traveled over 100,000 miles. Herbert Clarke, the cornetist, has been with Sousa since 1895, and Miss Margel Gluck, the violinist, is a young woman of marked talent, her numbers receiving much praise from the captious.

BIG CROWDS AT FAIR HEAR SOUSA'S BAND

John Philip Sousa and his band delighted large audiences in Festival Hall yesterday afternoon and evening, his programme including classical and popular selections. Each of the concerts was three times as long as the printed programme would indicate, the bandmaster following every number with two encores, Miss Virginia Root, soprano, and Miss Margel Gluck, violinist, are soloists with the band.

"MESSIAH OF NATIONS" SUNG AT EXPOSITION

One of John Philip Sousa's best known compositions, "The Messiah of Nations," was sung at the outdoor vesper services held yesterday afternoon at the Y. W. C. A. Building at the Exposition. This number was rendered by the choir of the St. John's Presbyterian Church of Berkeley, under the leadership of Howard E. Pratt, assisted by a trumpeter from Sousa's Band.

An address was made by the Rev. George G. Eldridge, pastor of St. John's Presbyterian Church of Berkeley. These outdoor services have been so well attended that they will be held every Sunday afternoon at 5 o'clock at the Y. W. C. A. Building during the Exposition period.

June 6th 1915

MRS. H. H. A. BEACH, the eminent American composer, is being extensively entertained by the musicians of this city. Miss Margel Gluck and Miss Virginia Root are two singers with Sousa's band.



MR. SOUSA DELIGHTED.

TO THE EDITOR OF THE HERALD:—

The Panama-Pacific Exposition is a dream of delight, artistic and educational. I am not interested in what the New York State Building cost, but whatever the sum was it was cheap, for the building does honor to the Empire State of this glorious Union of ours.

JOHN PHILIP SOUSA.
SAN FRANCISCO, Cal., May 28, 1915.

DISTINCTION IS WON BY SOUSA AND HIS BAND

Is the First Organization to
Be Booked for the Present
Exposition.

IS ARTIST-BUSINESS MAN

Twenty-Five Different Na-
tions Have Heard Him in
His World Tours.

By WALTER ANTHONY.

IF John Philip Sousa is entitled to a just complaint, as many of us believe him to be, because of the confusion in his "bookings" at Festival Hall and the fact that he was offered as a "free" attraction in the courts first and a "paid" attraction in Festival Hall afterwards—if, I say, he is unhappy over this state of affairs, he gives no indication of his state of mind—at least he gave none to this interviewer. On the contrary, he is loud in his praises of San Francisco's musical appreciation and strong in his allegiance to the exposition to which his name has been so prominently allied as one of its biggest attractions.

Indeed, Sousa was the very first man with whom a contract looking toward the engagement of the best in music, was signed. Before the Boston Symphony, before the French band, before Camille Saint-Saens—before, indeed, anybody or any organization was definitely engaged to come to our exposition, the March King was invited, a contract was drawn up and the required signatures were affixed thereto.

Mr. Sousa told me this himself, and about Mr. Sousa there is found that same direction and "forthrightness," which, found in his music, place the punch in his marches and make them "go."

Since Sousa was the first artist engaged to play at our exposition it is evident that the exposition officials responsible for his engagement were alive to the necessity of having the March King and his soldiers in music with us, as indeed no exposition of worldwide importance could conceive itself a completion with Sousa left out.

He reminded me of dates.

In Sousa is found the very contradiction of terms. He is a stickler for facts, data and statistics. Conjoined with his artistic breeziness, freedom and exuberance is a passion for historic truth, which seeks to learn the instrumentation with which the Psalms were accompanied, or the exact number of miles he has traveled in his world-wide visits.

Since 1892 he has been touring the world and enlivening celebrations, expositions and festivals "from Greenland's icy mountains to India's coral strand." He has taken his band to twenty-five different countries, over 650,000 miles, and hasn't missed a season of from twenty-five to thirty-five weeks during all those twenty-three years. With him still are four men who played in his first organization—the first and second clarinet players and the second and third horn players. He is known to pay the highest salaries of any conductor of band music, his artists drawing from \$50 to \$250 a week, and he has done this by reason of his singular capacity for business as well as art.

He told me the secret of it the other day—I mean the secret of his mixture of art and business.

"I mix the classics with the popular," he said. "I know, as every other musician knows who ever tried to sell music to the public, that no one can make a financial success purveying a single kind of art to the dear public. Even such an institution as the Boston Symphony Orchestra has to have somebody back of it who is willing and able to 'dip into his pocket' to keep the organization going. Nobody is back of my band to pay deficits. It has to pay its own way."

Hence Sousa plays the "Tannhauser" overture—and, by the way, a splendid arrangement it is of the Wagnerian number—and immediately afterward he plays a transcription of "Tipperary." Thus hitting every taste!

And if the instrumentation of "Tannhauser" is ingenious and interesting and artistic, so also is that of "Tipperary." The difference is that in "Tannhauser" there is art in its regal aspect; in "Tipperary" the artist unbends and whiles away a sportive moment.

Speaking about the "Tannhauser" overture it may be interesting to know that Sousa arranged this for his band prior to his first visit to Berlin.

"It was a labor of love with me," said the great bandsman, "and I am proud to say that the arrangement met the approval of the Berlin critics, who were naturally likely to be jealous of an American treatment of a Wagnerian composition."

"A principle of mine is that an orchestra or a band is a social organization in which the society leaders are found, social rivals are disclosed and 'climbers' are likewise in evidence. Orchestration, when it is properly done, takes cognizance of these social distinctions and does not associate the aristocrats with the parvenues, nor the leaders with the 'climbers.' In the 'Tannhauser' overture Wagner, who probably was the greatest, and certainly was one of the most careful, instrumentalists the world has ever seen, did not enjoy the advantage of the grouping now found, and so in the opening measures of the overture is found one of these mixtures of elements which ought not to be mingled. When I orchestrated it I gave the beginning of the 'Pilgrims' Chorus' to the instruments I was sure Wagner would assign them had he had them at his disposal—a quartet of French horns, a light tuba and a bass clarinet."

And so, with his left arm leaning on a pillow in a Pullman and his right hand busy with innumerable notes, Sousa arranged Wagner for the Germans while his band was being transported from city to city. And the Germans approved him.

No one who listens to Sousa's band in such a composition as the "Tannhauser" overture or the "Love Music" from "Tristan and Isolde" or the Liszt "Preludes" will doubt that here is a man who even if he had never written a march would still be on the blue book of American music.

Chicago Tribune 7/7/15

The San Francisco exposition authorities arranged with John Philip Sousa to perform Mrs. H. H. A. Beach's Panama hymn at the official celebration on July 4 at festival hall. As Mrs. Beach's work is the official hymn of the exposition, the composer was honored by special invitation to be present on the president's stand and participate in the patriotic exercises. Mrs. Beach is reorchestrating the hymn for the band.

San Francisco
Chronicle
June 13th

Examiner
San Francisco
June 12th

San Francisco
Examiner
June 9th

31

SOUSA RECITALS ARE BEST THAT BANDS CAN PLAY

Programmes Include Masterworks
of Classics, Popular Music and
His Own Inimitable
Marches.

The distinction which always has characterized Sousa's programmes, continues a delightful feature of his band's inimitable performances in Festival Hall, where a liberal education in the classics is being fortified and made effective by a tasteful and tactful selection of music from the current popular expressions—the latter handled with all the wealth of Sousa's genius for instrumentation, a genius which can raise to the effectiveness of a classic the obvious measures of the "latest success."

So many requests have come for advance information as to his programmes that the following forthcoming schedule of offerings in Festival Hall is appended, with special attention directed to the performance this afternoon of Nicolai's "Merry Wives of Windsor" overture; Liszt's Hungarian Rhapsody, No. 2, Liszt being particularly effective in Sousa's reverent hands; to Sousa's composition, "Six Leaves From the Hymnal," his suite, "Looking Upward," his soprano solo, and to his whimsical "The Band Came Back," which incidentally, is a good lesson in instrumentation, the various instruments being heard separately. But the list of notable numbers is too long for individual denotement, and the programmes are appended without further comment than to call attention to the fact that though not programmed, Sousa never fails to give selections from his own completely inimitable marches.

These are the programmes for the beginning of the week:

SOUSA CONCERTS.

Sousa and his band give their remarkably popular concerts at Festival Hall every afternoon and evening, and the programs offered are of the kind that appeals to all classes of musicians. The soloists, Virginia Root, soprano, Margel Gluck, violinist, and Herbert Clarke, cornetist, are all recognized artists.

San Francisco
June 9. Examiner

SOUSA AND BAND PROVING BIG EXPOSITION FEATURE

John Phillip Sousa with his famous band is holding forth every afternoon and evening in Festival Hall, and the Chesterfieldian bandmaster and his remarkable instrumentalists are giving concerts that have a big appeal to all classes of music lovers.

The lady soloists with the band this season, Miss Virginia Gluck, soprano; and Miss Margel Gluck, violinist, are both excellent artists, while Herbert L. Clarke, the cornet virtuoso, has no rival in the country.

THRONG DRAWN BY SOUSA BAND

5,000 People Gather in Court of
Universe to Hear Fine
Programme.

BY REDFERN MASON.

There must have been five thousand people in the Court of the Universe last night. They were there to hear Sousa's Band, and vastly they enjoyed it.

There is only one Sousa, and we look in vain among the ranks of contemporary bandmasters for a man to take his place. He practises a benevolent autocracy that is true to the genius of the band. When he makes an arrangement it is a genuine transcription from the original into terms of the instruments with which he makes music. That "Marche Militaire" of Schubert, originally composed for piano, sang with a mellowness of reeds and clangor of brass so uplifting that we were all carried away by the poetry of it.

"Til Eulenspiegel" was on the programme; but fortune denied me the opportunity of hearing it. But I heard "A Day in Venice" by that gifted American, Ethelbert Nevin, all too early taken away from us, and was charmed. Sousa marches were interspersed and they were played with that irresistible entrain which has made them a household word, not only in this country, but wherever music that has red blood in it is played and enjoyed.

Sousa is a great bandmaster. He takes the best musical material and fuses it into an organism that thrills you with the director's enthusiastic personality. To vary the famous phrase of Theophile Gautier, Sousa is a man for whom the audible world really exists. He is intoxicated with the loveliness of well-ordered sound and to hear him is to share that intoxication.

He is broad enough in his artistic sympathies to play compositions that appeal to simple folk and he gives them such a distinction that the man brought up on stricter diet can take pleasure in them.

To ignore this splendid organization because the multitude loves it is not only artistic snobbery but a crime against the providence which has put it into the heart of this fine musician and good American citizen to devote his life to the popularizing of classical music and the ideal interpretation of popular music.

SCHOOL BAND CONTRASTED WITH SOUSA'S

Luther College Organization
Improves Little When Heard
Again; It Lacks Distinction

IS WITHOUT INSPIRATION

Veteran Bandmaster Gives Con-
cert at Exposition and Shows
That He Has His Old Charm

BY REDFERN MASON.

First the Luther College Band; then Sousa.

A genial Scandinavian asked me to reconsider my verdict on the Luther College Band and, being "indifferent honest," like Hamlet, I said I would. To that end I listened to the collegians in the Court of Abundance yesterday morning. Their music sounded better in the open air than it did when obscured by the bewildering acoustics of the Civic Auditorium. But as I listened, it was driven in upon me, with the force of unescapable conviction, that these young people who have come all the way from the Middle West must be regarded as painstaking amateurs and cannot be ranked in the same company as any of the bands now playing at the Exposition.

I heard them play three or four numbers. One was the "Blue Danube" walse; another was a potpourri of "Parsifal." If I had not been hoping against hope that the band would be better than my recollections of it, I should have passed it by as neither better nor worse than a hundred organizations scattered up and down the country.

WAS NOT WORTH TRIP.

But I went trusting that the band would justify the claims made on its behalf, and I must in grave sincerity express the opinion that there was nothing in yesterday's morning's performance to warrant the bringing of this organization 1,500 miles. It is needless to pick flaws in the playing of this instrument, or that. The great fault of the Luther College Band is its lack of distinction. The reading of the waltz was uninspired; the Wagner showed slight comprehension of the dignity and grandeur of that wonderful score.

Sousa played in the afternoon, and if the Luther College men will listen to the work of his notable band they will find in their work the technical efficiency, the mastery of varied tone, and, above all, the musical homogeneity which they themselves are wanting in.

There is only one thing which will enable a musical organization to hold the suffrage of the public for any considerable time. That thing is efficiency. Every now and then some bandmaster sets the undiscerning agape by theatricality of gesture or some other form of Barnum. But, if he has not real musicianship as well, the public will surely find him out.

NOT ALTOGETHER ADMIRER.

Now, Sousa made his fame at a time when the standard of band playing was not so high as it is to-day, and there are features in his conducting which, to my mind, savor more of the teacher of calisthenics than the orthodox musician. I cannot bring myself to admire the white kid gloves he wears, and his bringing out in front of the stage of the trombones or the piccolos when these instruments have an important solo savors of the art of the showman.

But these are merely the idiosyncrasies of the man; they tickle the fancy of the groundlings; the genuine music-lover forgets them in the qualities which make John Philip Sousa a prince among his brethren. Do you want virtuosity? His instrumentalists are the best of their kind. Do you seek that rarer thing, nobility of tone? Sousa gives it to you in full measure.

NARROW AS COMPOSER.

As a composer Sousa is narrow; yet nobody of our day has written marches which are so exhilarating to step to as are his "Washington Post" and "Stars and Stripes Forever." We had the latter yesterday afternoon, and it swung along with all its old jubilation. No wonder the Kaiser set his bandmasters to study Sousa's methods of conducting. We have heard this music a hundred times, yet it does not pall.

But Sousa's name of "the march king" is not nearly so sure a title to our gratitude as is his interpretation of the masters. He played us the Sixth Rhapsody of Liszt, the "Blessing of the Poinards" from Meyerbeer's "Huguenots," a Waldteufel walse, a Grieg dance and an arrangement of the "Carmen" music. If I had heard nothing but the Bizet I should have come away grateful. While Sousa loves to bring out the native brilliance of instruments, he is a sincere lover of the best in music. The Meyerbeer was finely done. We have been so sedulously taught to despise old Giacomo that Sousa's revelation of the greatness that there is in this music is a useful lesson.

The soloists with the band include Miss Virginia Root, a soprano of pleasing gifts, and Miss Margel Gluck, violinist. Miss Gluck played the "Faust" fantasia of Vieuxtemps. She has good musicianship and temperament. Frank Simon played a brilliant cornet solo.

San Francisco
Chronicle June 1st

SOUSA AND HIS BAND PLAY FOR OLD FAITHFUL CROWD

John Phillip Sousa and his band were heard at Old Faithful Inn last night, the official Exposition Orchestra yielding its stage to him for one evening. Herbert Clarke, the cornetist with Sousa, played Rossini's "Inflammatus." On Saturday evening Conway and his band will occupy the stage.

San Francisco
Chronicle
June 16th

THREE EXPOSITION BANDS MASSED INTO ONE

Sousa, Conway and Cassasa
Link Organizations in Great
Rehearsal Concert.

FOR BUNKER HILL DAY

Local Organization Also to
Celebrate Day With Ap-
propriate Exercises.

By WALTER ANTHONY.

Not the least impressive episode added yesterday afternoon to the massed band concert in the Court of the Universe was provided by Art Smith. One hundred and forty instrumentalists were co-ordinating tone and conjoining their lusty throats of brass and wood in Christianity's most popular hymn. Sousa was directing it with an incisive but reverential beat, and Art Smith, a couple of thousand feet high, did his dizziest dives. The hymn was, "Nearer, My God, to Thee."

The occasion of the concert, however, was not, as it might have seemed, to provide appropriate instrumental accompaniment to Smith's cloud stunts, but to prepare for Bunker Hill day, which is to be celebrated tomorrow as it has not been celebrated before. The music itself as outlined in yesterday's rehearsal should alone make the ceremonial a great event. Sousa's Band, Conway's Band and Cassasa's Official Exposition Band will be united, as yesterday they were in an agreement of harmony which was marvelous to those who assembled around the big band stand and couldn't understand how at a first playing of new music so much of perfection could be achieved. They forgot that among the 140 musicians on the band stand 100 per cent of the players were competent artists.

HOW SOUSA LED.

It was interesting to witness the molding processes of a great leader like Sousa in the course of expression. The principal musical feature of the programme will be a sort of descriptive celebration in tone of the birth of the Nation, its early struggles, its war and its ensuing peace. This fantasia has been arranged and composed by Sousa and calls for a massed band, a huge chorus, many anvils, a grand pageantry, a regiment of soldiery from the three divisions of Uncle Sam's forces and a company of marines and a battle-ship from Uncle Sam's Navy. The battle-ship was not rehearsed yesterday. No guns from the Oregon were heard in punctuation of Sousa climaxes, but Lieutenants Bell and Thatcher from the Oregon and the marine corps respectively were on hand for instructions from Sousa as to the cues when their noisy engines of war are to lend their detonations to the music of peace.

If yesterday's rehearsal may be taken as a fair promise of what tomorrow's programme will be, you may accept the word of anybody who heard it that Bunker Hill day will be like a glorious Fourth, fireworks and

San Francisco
Chronicle
June 18

MASSED BANDS CELEBRATE BIG DAY

Anniversary of Bunker Hill Is
Inspiringly Observed at
the Exposition.

SOUSA'S BATON TO FORE

Miss Columbia and the United
Service of Nation Take
Part in Programme.

THE splatter of musketry from the marines, the booming of big guns on the Oregon and the combined music of three massed bands under the baton of John Philip Sousa served to celebrate in dramatic and picturesque fashion at the exposition yesterday the anniversary of the Battle of Bunker Hill.

In swelling crescendo, the melodic force of the three bands presented a tonal picture of the Nation's history since the days of '76, and achieved its climax in "The Star-Spangled Banner," while the united service of the United States passed in review round the outer circles of the Court of the Universe, and Columbia, impersonated by Miss Gloria Heddlington, sat enthroned before her courtiers, the sailors from the Oregon.

THREE BANDS IN ONE.

The musical arrangement was Sousa's, and showed in its stirring progress the master hand. His own band was augmented for the occasion by the entire membership of both Conway's and Cassasa's bands, making a total of 140 musicians. They played their "scenic symphony" on a special platform erected in the center of the Court of the Universe and draped in the national colors.

In comprehensive procession of musical themes, the selection pictured the episodes that are embossed in the country's annals. The first theme was "America proclaiming liberty to the world," signaled by a fanfare of trumpets and drums. Then came "The shot heard round the world," and the Oregon responded with the shot on cue delivered by wireles from the platform.

RED, WHITE AND BLACK.

"My Country 'Tis of Thee" followed, played with reverence by Sousa and the massed bands. Then "The Dwellers in the Western World," Sousa's symphony, began its imposing course. "The Red Man" was depicted in an inspiring presentation of Indian themes. "The White Man" was represented by scenic music of exceptional picturesqueness, and "The Black Man" had his own theme, syncopation. An impressive part of this number was Sousa's own music in interpretation of James Whitcomb Riley's poem, "The Messiah of Nations."

The massed bands stopped. From off to the east of the Court of the Universe came the plaintive notes of a fife, with recurrent intervals of drum beats. The crowd turned, and down the steps from the archway came a Continental drummer and fifer, marching through the gardens and passing in review before the platform.

PEACE AND WAR.

Successfully, then, "Peace" was pictured, with the sound of the anvil and the hum of industry as a background. The southern calm was shown with "The Old Folks at Home," and other favored tunes of Dixieland. Then came "Discontent." The massed bands went wild in inharmonic auralization of the theme. War was impending.

There followed "The Call to Arms," "The Soldier's Farewell" and airs loved by both North and South. Then the bivouac and the battle.

A detail of marines in front of the platform furnished the battle theme and fired their rifles while the band played. The rifles became silent. The music modulated into "Nearer, My God, to Thee."

COLUMBIA TRIUMPHANT.

Columbia entered triumphantly, drawn in her chariot by the men from the Oregon, and the music switched to "Hail, Columbia" as she made her procession down through the throng and up to her throne on the platform.

The united service passed in review around the court. The coast artillery, under command of Colonel A. M. Hunter; a battalion of marines under Major Meyers, a detachment of sailors from the Oregon, and a squadron of cavalry under Major Harbord, constituted the procession, with the massed bands playing "The Star-Spangled Banner."

The spacious Court of the Universe was packed by the crowd that came to observe Bunker Hill day. Preliminary to the formal features the bands played a programme under the successive leadership of Sousa, Conway and Cassasa. The Philippine Constabulary Band preceded them with a concert from the regular band stand.

San Francisco
Call
June 21st

SAINT-SAENS IN MUSICAL TRIUMPH

Music lovers are today discussing the first of Saint-Saens' concerts at Festival Hall Saturday night. The great French leader directed the rendition of his "Hail, California," dedicated to the Exposition, and stirred the throng which heard the pipe organ, Sousa's Band and the Exposition Orchestra.

Enthusiasm was at its greatest in the second movement devoted to the tonal description of California as the land of fruit and flowers, written before the composer had ever seen the Golden State.

In the first movement was expressed the fiesta spirit, under the title "Entre a l'Exposition" and the third was devoted to the period of the Spanish possession. Then followed a military march, in which "The Star Spangled Banner" and the "Marseillaise" mingled.

The orchestra was at its best in a composition, "Omphale's Spinning Wheel," written about the story of Hercules and Omphale. Horace Britt played Saint-Saens' A minor concerto for violoncello and orchestra, and Miss Ada Sassoli cast a spell with her harp selections.

The initial concert by Saint-Saens marked the beginning of the Exposition climax in musical productions, with the greatest of living composers as director, a great orchestra and the world's greatest band combining.

San Francisco Call
May 24th 1915

March King and Band Here; Will Dedicate New Music to Fair

John Philip Sousa, the march king, and his band arrived today for an engagement at the Exposition after an absence of four years. The organization will be at the fair for nine weeks. At the St. Francis Hotel this morning the composer of "The Stars and Stripes Forever," "Liberty Bell" and other marches announced that he would play for the first time today "The Pathfinder of Panama," his new composition, dedicated to the canal and the Panama-Pacific Exposition.

Sousa and his band was one of the attractions at the Midwinter Fair, held here in 1894, and have played at all the large fairs for many years past. The leader was a minor performer in a band which played at the Philadelphia exposition in 1876.

San Francisco Chronicle
July 22

Will Sousa's march sound any better if it is made official?

San Francisco, Chronicle, June 18

Chronicle, June 29

MASSED BANDS TELL HISTORY OF COUNTRY IN TONAL PICTURES

United Service and Miss Columbia Take Part in Inspiring Observance of Anniversary of Bunker Hill

THE splatter of musketry from the marines, the booming of big guns on the Oregon and the combined music of three massed bands under the baton of John Philip Sousa served to celebrate in dramatic and picturesque fashion at the exposition yesterday the anniversary of the Battle of Bunker Hill.

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CHRONICLE SNAPSHOTS AT EXPOSITION

MISS GLORIA HEDDINGTON as Columbia, carried by sailors from the battle-ship Oregon at the exposition celebration of Bunker Hill day.

Massed Band Will Be Heard This Evening

The Bunker Hill day programme, which proved a great success at the exposition, will be repeated at 7:30 o'clock this evening in the Court of the Universe. The mammoth massed band, under the direction of John Philip Sousa, will be heard, Miss Columbia will mount her throne and the Army will contribute the cannon and musketry portions of the offerings.

With a grand fanfare of trumpets and drums, "America Proclaiming Liberty to the World," the symphony will open.

S.F. Chronicle 6/2/15

SOUSA'S BAND WILL PLAY DAILY IN FESTIVAL HALL

Sousa's Band will be heard every afternoon, excepting tomorrow, and every evening, in concerts to be given in Festival Hall. The series start today, the matinees at 2:30 o'clock and the evening concerts at 8:30. It was originally intended that all of Sousa's concerts should be given in Festival Hall, but owing to the engagement of the Symphony Orchestra and the Loie Fuller production, this is the first time that Festival Hall has been available. In addition to the Sousa concerts there will be vocal selections by Miss Virginia Root, a violin solo by Miss Margel Gluck and a cornet solo by Herbert L. Clarke.

San Francisco Chronicle June 29

MASSED BAND REPEATS PATRIOTIC PROGRAMME

The success of the Bunker Hill day programme was repeated at the Court of the Universe last night when the mammoth massed band of 145 pieces under the directorship of Sousa, Cassasa and Conway rendered a series of patriotic airs. The symphony was opened with the blare of trumpets and drums and the rattle of musketry by a company of marines from the battle-ship Oregon.

Miss Gloria Heddington, representing Columbia, was drawn to her throne in a chariot while the musicians played "America."

It was estimated that even a larger crowd was present last night than on the day of the original presentation.

San Francisco Examiner June 28

MASSED BANDS PLAY IN CONCERT TO-NIGHT

Three bands will play together to-night in the Court of the Universe at the Exposition at 7:30 o'clock. John Philip Sousa, the "march king," will lead in a massed concert in which the musicians of Sousa's band, Conway's band and Cassasa's band will play. Sousa will hold the baton in the first six renditions of familiar marches and overtures. Cassasa and Conway will alternate in the remainder of the programme. The programme includes the "March to the White House," and the "Liberty Bell" march by Souza. Wagner's "Rienzi" will be conducted by Conway and Cassasa will lead the "Military Polonaise" by Chopin.

Boston Globe 7/18/15

Ralph Corey, the trombone soloist with Sousa's Band, at the San Francisco Exposition, is a Boston boy and son of a well-known local musician of this city. Young Corey received four encores at a recent concert, his interpretation of a selection for trombone being an artistic feature of the program.

San Francisco
34 Call
July 1st

Sousa's Band Going To N. Y. Hippodrome

By International News Service.
NEW YORK, July 1.—The announcement of the engagement of John Philip Sousa as musical director of the Hippodrome is the first suggestion of the changes to be wrought at the big institution by Charles Dillingham, who has taken over the management. Sousa's band of sixty-five pieces will replace the orchestra, and in addition to the music incidental to the performance will play a half hour concert before each performance.

San Francisco
Examiner
July 5th

THOUSANDS APPLAUD BIG BANDS AT FAIR

The vast confines of the Court of the Universe at the exposition reverberated for an hour yesterday afternoon as the musicians of Con Cassasa and Sousa played in unison. A stirring programme of patriotic and martial airs was given under direction of John Philip Sousa. Thousands jammed the inclosures. "The Star Spangled Banner" was sung by the entire assemblage. "America" ended the programme.

San Francisco Call 6/26/15

Camille Saint-Saens

The third and last of the remarkable concerts given by Camille Saint-Saens, the illustrious composer, when all of the compositions are from his gifted pen, will take place at Festival Hall tomorrow afternoon. This man, who is more than four score years old, is the greatest of living composers, and the artistic treat that he has been affording San Francisco is something that will long be remembered in musical history. Each of his programs has been notable, but the last will be of peculiar interest, for the composer will conduct, for the first time here, his oratorio, "The Promised Land," which will be sung by the Exposition chorus of 300 voices, organized by Robert Husband and trained by Wallace A. Sabin.

The soloists for the occasion will be Mrs. Marie Partridge Price, soprano; Miss Fernanda Pratt, contralto; Charles F. Bulotti, tenor, and John Francis Jones, barytone. "Hail, California," the symphonic episode which has created intense enthusiasm, will again be given by the Exposition Orchestra of eighty. Sousa's Band of sixty-five and Wallace A. Sabin, who presides at the organ.

The remaining numbers of the program will be the "Marche Heroique"; the symphonic poem, "The Youth of Hercules"; the barcarolle, "A Night in Lisbon," and two movements from the delightful "Suite Algerienne," consisting of "A Night in Blidah" and the "Marche Militaire."

Bulletin
San Francisco
July 1st

WILSON CHEERED 3000 MILES OFF BY FAIR CROWD

Guns Roar, Bands Blare and
Opera Star Sings, While
Big Crowds Cheer; Phelan,
Rolph and Moore Speak.

Woodrow Wilson is receiving the homage of thousands of people of the bay district today.

Although the President is 3000 miles away, it is probable that his ears are burning.

Woodrow Wilson Day ceremonies are being held in the Court of the Universe at the Exposition. Long before noon the floodtide of the President's admirers rushed the gates of the Exposition from all over the bay region.

In addition to a program of addresses by some of California's most prominent men, a massed band, consisting of John Philip Sousa's, Patrick Conway's and Charles H. Cassasa's organizations, is assisting.

A concert including the following numbers is being given:
"Torchlight Dance".....Meyerbeer.
"Benediction of the Poignards".....Meyerbeer.
Overture, "Fest".....Lautner.

Miss Mabel Riegleman, of the Metropolitan Grand Opera Company, is to sing "We're With You, Woodrow Wilson."

The "Historic Scenes Symphony," conducted by Sousa, is another of the features of the program. United States soldiers from the Presidio and a battalion of marines assisted in giving the battle effects of the symphony, and the battleship Oregon stood by in the bay to lend the roar of its guns in a 21-gun salute.

Mayor Rolph is president of the day. Governor Johnson, Senator Phelan, Congressman John I. Nolan and President Moore of the Exposition are on the program for addresses.

Washington D.C.

Miss May Tull, daughter of Mrs. Minnie A. Tull, of 107 Maryland avenue northeast, was married to Mr. Osmond Leonard Varela on Wednesday afternoon at 4:30 o'clock. The Rev. A. E. Barrows, of the Eastern Presbyterian Church, officiated, and the house was charmingly decorated with American Beauty roses, white lilacs, and other spring flowers.

The bride was given in marriage by her brother, Mr. Ray Tull, of this city. She wore a gown of white crepe de chine and chiffon and carried a bouquet of bride's roses and lilies of the valley. Her traveling costume was of putty colored gabardine. A reception followed the ceremony. Mr. and Mrs. Parela left for a sea trip to New York and Boston later in the evening. They will be at home after May 17 at 107 Maryland avenue.

John Wanamaker

Formerly A. T. STEWART & CO.
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FRIDAY, MAY 21, 1915.

John Philip Sousa's Compliment to the Boys of the Store

Hundreds of people spoke of their enjoyment when he (in the Philadelphia Store) led the Great Organ and the Band composed of our young well-trained fellows, but they did not know that he brought Madame Sousa along and gave up his whole day to us as a compliment and a signal of his interest in the musical education of our young people.

It is often said that some day all nations of the earth will speak the English language. So may it be, but the truth is that Professor Sousa has almost brought it to pass now that every nation of the globe is playing the notes that Sousa has written—and, after all, music is the universal language of the world.

To think that an American composer more than any other writer should be leading the world with humanizing, inspiring and joyous music!

May the spirit come upon him to write soon the greatest of all his compositions—the world's anthem of universal Peace!

(Signed)

John Wanamaker

San Francisco
July 25 Chronicle

The close of the Sousa concerts at Old Faithful Inn last Wednesday night, was marked by a number not programmed. When Miss Louise Brehany appeared for her solo number, "The Last Rose of Summer," John Philip Sousa, the famous band master, laid down his baton, discarded his white gloves and proceeded to play Miss Brehany's piano accompaniment. Many in the audience had never heard Sousa at the piano, and others did not know he was accomplished in that line, and though he seldom consents to forsake his position as conductor, the veteran bandsman paid this tribute to an audience which has been appreciative all during the Sousa engagement. The players are soon due at Atlantic City, and en route will cross a point which marks the 750,000th milestone of travel, the longest ever traveled by one band.

MIS-MANAGEMENT OF SOUSA CAUSES WAVE OF CRITICISM

Panama-Pacific Officials Are Charged With Most Colossal Display of Bad Showmanship—Paid March King \$70,000 For Nine Week Engagement and Played Him as a Free Attraction Against Boston Symphony Orchestra.

San Francisco, June 9.

The apparent mis-management of the John Phillip Sousa engagement by the officials of the Panama-Pacific Exposition has caused considerable talk among local show folk and brought the principals a wave of criticism for what is considered an inexcusable piece of bad showmanship.

According to local report The March King was booked to play nine weeks at the fair for \$70,000, and his opening date scheduled while the Boston Symphony Orchestra was giving concerts in Festival Hall. The latter organization was charging an admission fee of \$1 and billed about town like a circus, while Sousa's Band was engaged to play two open-air concerts without admission. The Sousa engagement was hardly advertised at all, although the bandmaster has played here several times previously and rolled up a creditable following that would have no doubt attended had they known of his presence.

That the Exposition officials exploited the Boston Orchestra, an unknown attraction here, over Sousa, is the basis of much argument. Sousa was played as a free attraction for nine days, then suddenly shifted into Festival Hall at 25 cents admission, where he remained one day, to be moved back to the open-air stand again. Sousa patiently accepted this treatment without complaint, apparently satisfied with the terms of the contract, but those indirectly interested feel that someone showed bad judgment in handling the two attractions, mishandling the billing and creating a useless confliction where better results could have been attained through Sousa alone.

Three Bands Play in Farewell to Conway

The largest crowd that has assembled in the Court of the Universe since the exposition opened listened last night to a farewell concert in honor of Patrick Conway and his band. Conway concluded an eight weeks' engagement yesterday.

Sousa's and Cassasa's bands participated, making 175 pieces in all. At the close of the concert, Frank L. Brown, exposition director, presented Conway with a bronze medal. The band leader was so deeply affected that he could not respond, and Sousa relieved the situation by leading the three bands in "Auld Lang Syne."

Conway and his musicians leave today for Philadelphia. A farewell concert to Sousa will be given next Friday evening.

NEW HYMN BY SOUSA.

Conway's new hymn is Dedicated to Hobart.

An interesting feature of both services at Saint Paul's church yesterday was the performance of a new hymn by John Phillip Sousa, a setting of the words We March, We March to Victory. The tune was lately written by Mr. Sousa at the suggestion of Hobart Weed, who for many years has taken very active interest in and has given most substantial support to the music in Saint Paul's church. It is probably Mr. Sousa's first venture in this field of composition, and is dedicated to Mr. Weed and the choir of the church. The new tune from the pen of the March King is in two keys, the refrain contrasting with the verse, and is martial and stirring. The voices take it in unison throughout, the harmonies all being given to the organ. It received excellent treatment by Saint Paul's choir and Mr. Webster, and formed the processional at both services. On the programme was another composition also written for the choir and Mr. Weed, Victor Herbert's anthem, Christ Is Risen, which was admirably sung.

M. M. H.

SOUSA FOR THE HIP.

Charles Dillingham announces he has engaged John Phillip Sousa and his band of sixty-five men to play at the Hippodrome in the place of an orchestra. Besides accompanying the theatrical performance the band will give half-hour concerts afternoon and evening and will play on Sundays when grand opera stars will sing. Sousa is to compose a march to signalize the opening of the Hippodrome.

United Musician N.Y.
May 1915.

Horse, Dog, Gun and a Girl are His Idea of Heaven

So Says John Philip Sousa, Great Bandmaster—Tells Why He Is Neutral.

"We are neutral."

It was John Philip Sousa speaking. He was explaining why his world-famous band will carefully avoid national anthems of foreign countries until the war is over. And naturally the rule goes during the matinee and Saturday evening concerts in Columbus.

Yet the great Sousa admitted Saturday his love for the national airs of the old world. There isn't a one that he cannot produce without a moment's preparation.

In his world tour in the early nineties he played "Die Wacht am Rhine" before Kaiser Wilhelm, incognito, in a brilliant Berlin audience. In the same year His Majesty, the Czar, heard Russia's anthem in St. Petersburg, and it was Sousa's band that played it. The occasion happened to be the Czar's birthday, and he was so pleased that he caused a note to be sent to Professor Sousa asking that he play also America's national air.

Previously King George of England had decorated the American bandmaster with the Victoria Cross. All through Belgium the band traveled, and through Austria-Hungary, and through France—not once, but many times. So, when the celebrated Sousa, in his apartments at the Southern, Saturday, proclaimed his neutrality, he meant seriously what he said.

When you see the man who has crossed the continent ten times, has taken his musical aggregation five times to Europe, has gone with them once clear around the world, and has traveled more than a half million miles during the last twenty-two years, you wonder if he ever has had time to do anything else.

He has. Nobody loves a horse more than Sousa, and few have ridden more. Until his manager absolutely forbade, it was the bandmaster's great delight to ride every day on his tours. But strange mounts proved often dangerous, and one or two accidents caused the manager to fear that lest a stop be put to the practice, the world might lose a splendid musician. So Sousa doesn't ride any more until he can mount his own favorite saddle horses and that means only between tours.

Another hobby? Shooting! One wouldn't associate the graceful band leader with guns and ammunition, but the plain fact is that all of the great marksmen have a fine respect for Sousa with a gun.

"I said in a speech recently," said the music genius, Saturday, "that my idea of heaven was visualized by a horse, a dog, a gun and a girl. And really I can't imagine much greater happiness than that." And, shades of all the muses! He had left music out of it.

He once shot at the Columbus Gun Club grounds in the great American handicap.—Columbus, O., Evening Dispatch.

Continued Itinerary of Sousa and His Band.

Following his nine weeks' engagement, from May 22 to July 23, at the Panama-Pacific International Exposition, John Philip Sousa and his Band will fill the following dates:

- July 25 and 26—Portland, Ore.
- July 27 and 28—Tacoma, Wash.
- July 29, 30 and 31—Seattle, Wash.
- August 1 to 8—Spokane, Wash.
- August 11—Minneapolis, Minn.
- August 12—St. Paul, Minn.
- August 15 to September 12—Willow Grove, Pa.
- September 13 to 26—Pittsburgh, Pa.

San Francisco
Chronicle
July 29 1915

Sousa's March May Be Official for United States

Music Teachers of State Favor "Dixie" and "The Stars and Stripes Forever"

The United States will no longer be without an official march, but, on the contrary, will have two official marches—"Dixie" and "The Stars and Stripes Forever"—if a resolution adopted by the Music Teachers' Association of California and formally presented to John Philip Sousa at the close of his concert at the exposition last night receives favorable consideration at the hands of Congress.

Charles Farwell Edson of Los Angeles, general vice-president of the California association, presented the resolution to Sousa in person, and he expects to secure the co-operation not only of this noted leader and musician but of others all over the country. The resolutions are as follows:

"Whereas, The United States of America has no official march; and whereas, "The Stars and Stripes Forever" and "Dixie" have captured the world by their distinctive Americanism; therefore be it

"Resolved, That the Music Teachers' Association of California does respectfully petition Congress to declare that these two compositions be known as the official marches of the United States and played on all State occasions."

When the resolution was adopted, Edson was appointed head of a committee to start a movement designed to interest music teachers and leaders all over the country in the effort to have the two marches made official.

San Francisco
Chronicle
July 22

Farewell Sousa Concert to Be Exceptional One

Famous Band Leader Concludes Exposition Series Friday.

John Philip Sousa will conclude his exposition engagement tomorrow night with a farewell concert by his band in the Court of the Universe. The concert will begin at 7:15 and the programme is to be an exceptional one.

San Francisco
Examiner
July 22, 1915

SOUSA HONORED BY MUSICIANS

"Stars and Stripes Forever" and "Dixie" Are Proposed as Official Marches.

"Dixie" and "The Stars and Stripes Forever" will be adopted as the official marches of the United States, with the sanction of Congress, if the plans of the Music Teachers' Association, which adjourned its annual convention at the Exposition last Saturday, materialize.

John Philip Sousa was presented with the resolutions recommending the official adoption of the two airs last night by the special committee on martial music. The honor shown Sousa's "Stars and Stripes Forever" brought tears to his eyes.

The committee was as follows: H. Bretherick, president; Frank Carroll Giffen, secretary; Charles F. Edson, chairman; Cella Cooney and Alexander T. Stewart.

San Francisco Examiner
July 22

SOUSAS GUESTS ACROSS THE BAY

De Grassis Give Fete in Honor of Wife and Daughter of Famous Bandmaster.

Signor and Madame Antonio de Grassi entertained at their home in Berkeley, in compliment to Mrs. John Philip Sousa and Miss Jeanette Sousa, wife and daughter of the famous bandmaster. Professional engagements prevented Mr. Sousa from also sharing the honors.

The de Grassis met the Sousas in New York on their way home from London last fall.

An informal hour of music was followed by tea served in the spacious old-fashioned garden which surrounds the de Grassi home. A little later this summer Madame de Grassi is planning to give a large tea in honor of Mrs. Herbert Hoover, who has come over from England for the summer but who at present is taking a much needed rest.

Among those who called to greet Mrs. and Miss Sousa were:

Mr. and Mrs. Fickensher, Arthur	Morgan, I. M.
Coutts, Gordon	The Misses—
Dutton, Charles	Day, Carol
Strauss, Laurence	Sharon, Ruth
Messames—	Fogg, Elena, of Oro-
Sharon, William E.	ville
Day, Clinton	Messrs.—
Hughes, Robert	Davis, Dr. Fred
Wilson, E. W.	Wilson, Russell
	Maurer, Frederick

Miss Margel Gluck, the talented violinist who has been a guest at the de Grassi home, left for England last week.

New York Herald
July 1st 1915

Mr. Sousa To Be Director of Music in Hippodrome

Bandmaster and His Sixty-Five Men Engaged by Charles Dillingham for the Coming Season in Big House of Amusement.

John Philip Sousa will appear in a new role in Broadway. Charles B. Dillingham yesterday gave out the first hint of his arrangements for the Hippodrome by announcing that "the march king" has been engaged as director of music at the big playhouse and that his band of sixty-five men would take the place of an orchestra.

Mr. Dillingham's idea of a famous band accompanying a theatrical performance is revolutionary but he expects it to solve the problem of balancing an entertainment on a stage and in an auditorium of the immense proportions of the Hippodrome. Nothing as radical has been attempted in this country or abroad.

But the accompaniment that Sousa's band will give to the Hippodrome performances will be only a small part of its share in the programme. Half-hour concerts, afternoon and evening, incidental to the stage entertainment are to be features of the performance.

Besides writing a march to signalize the opening of the new Hippodrome, Mr. Sousa will contribute other compositions of his own and Sunday concerts are being arranged at which well known artists will sing to the accompaniment of the band.

Mr. Dillingham intends to give music more prominence than ever before in the Hippodrome. His choice of Mr. Sousa as director of music is in line with his idea of making his latest venture what he first promised it should be, "a national institution." The Hippodrome is to open early in September with a modern show of a bigness proportionate to the size of the vast auditorium, according to preliminary announcements.

Stars, principals and a chorus and bal-

let of five hundred are now being engaged. R. H. Burnside, general stage director, will begin rehearsals a week from next Monday.

San Francisco
Bulletin
July 22.

FAREWELL CONCERT FOR SOUSA FRIDAY

John Philip Sousa will conclude his tenth and final week at the Panama-Pacific International Exposition with a farewell concert at 7:15 Friday evening in the Court of the Universe. The hour and a half program is to be an exceptional one and the evening promises to be one of the big musical events of the Exposition year.

The offering will include nine numbers, among which will be three solos. Miss Virginia Root, a soprano singer of much ability, will sing "April Morn," accompanied by the band. Herbert L. Clark and Frank Simon, two of the country's leading cornetists, will each be heard in solo parts.

San Francisco Chronicle
July 23

To Honor Sousa at Exposition Tonight

"March King Night" to Be Observed in Court of Universe.

"March King night" will be observed at the exposition tonight when John Philip Sousa and his band give their last concert in the Court of the Universe. The engagement of Sousa at the exposition has been one of its big musical features and his daily concerts have drawn big crowds. The concert tonight will be given in the bandstand in the sunken garden of the court.

The programme tonight will include a number of solo features. Miss Virginia Root will sing "April Morn" with band accompaniment.

San Francisco Ex. July 31 Constabulary Band Draws Huge Crowd

Bandmaster Pedro Navarro and the Philippine Constabulary band drew the largest night crowd of the Exposition season last evening in the Court of Abundance. The islanders evidently have been studying the methods of Sousa and his organization, for Oriental calm has been succeeded by the resounding crash of brass, and the band's offerings of Sousa's marches were greeted with storms of applause. Navarro has even adopted the Sousa method of lining up whole sections of the organization in front of the band stand to strengthen the effect of the music and the leader bids fair to provide plenty of musical excitement for Exposition visitors, now that the dash-

San Francisco
Call
July 23rd

SOUSA FAREWELL SET FOR TONIGHT

John Philip Sousa, the "March King," concludes his Exposition engagement tonight in the Court of the Universe. The farewell concert will begin at 7:15 o'clock.

The program for the evening will include three special solos, in addition to six band selections, among them many of the old time favorites in which Sousa excels. A feature of the evening's entertainment will be the rendition by Miss Virginia Root, a soprano soloist, of "April Morn."

Sousa will be presented with an Exposition medal. The great conductor and his musicians leave tomorrow for Portland, where they will play a two days' engagement at "The Oaks," that city's largest amusement park. After a week's tour of the cities of the Northwest the band will leave for Willow Grove Park, Pa., where it will open an extended engagement.

Tonight's exposition program is as follows:

March, "Semper Fidelis".....Sousa
Excerpts from "El Capitan".....Sousa
Cornet solo, "The American Boy".....Bellstedt
Frank Simon.
Suite, "The Dwellers in the Western World".....Sousa
(a) "The Red Man," (b) "The White Man," (c) "The Black Man."
Cornet solo, "Showers of Gold".....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, "April Morn".....Batten
Miss Virginia Root.
Valse, "Espana".....Waldteufel
(a) Tango, "The Gliding Girl".....Sousa
(b) March, "The Pathfinder of Panama"
(new).....Sousa

JOHN PHILIP SOUSA.

(Enquirer, Battle Creek, Mich.)

Words, or paints, or musical notes—they all serve one purpose, namely, to convey impressions and express feelings and ideas.

Mr. Sousa does his with music. He probably has caused more thrills to run up and down the American spinal column than any other man now engaged in making the public feel as he feels and see what he sees, whether the vehicle employed is words, colors or musical sounds.

Mr. Sousa covers the full range of sentiment in his musical discourses. He tells of love and passion and sunshine and flowers and sorrow and triumph and all sorts of things, but he rises to unequalled heights of eloquence, and he speaks a language which everybody can understand when he takes up the theme of patriotism and the military legions and the vast pomp and panoply of the world's affairs which move to march time. And Sousa has so worded his message—for "worded" seems the way to indicate a transfer of thought—that constructive peace, rather than war, has dominant possession of the glory that goes with the military swing. There is less suggestion of slaughter than of the conquering and all-powerful hosts of peace, in the rhythm of "El Capitan" and "Washington Post."

Sousa comes regularly, and he is one of our foremost dealers in thrills who cannot come too often.

HURRAH! LET'S HAVE A BAND.

The Olivet, Mich., Optic says that Olivet is going to have a band—that is if the musicians in the village only rally to the cause as we hope they will. Of course, we do not expect any John Phillip Sousa organization but we should appreciate a band which can play good music and draw out the crowds Saturday nights. A concert is good for the merchants and for the town. A band enlivens things.

The band stand has been repaired and repainted. Let's initiate it with a new band. If we could play anything but a mouth organ ourselves we would get out, but since we are not musical we hope those who are will join the brass organization. Let's show the public that Olivet is a live little village.

Portland News, July 26

SOUSA'S TIPPERARY CAPTURES THE CROWD

John Philip Sousa and his famous band jumped into favor at the Oaks auditorium yesterday when they gave their two first concerts. The final Sousa concert will be in the Oaks auditorium tonight.

From Sousa's first baton motion he won his audience. Sousa is the disciple of military music, but he was just at home in the finer selections.

His most popular number yesterday was "Tipperary," but a "Tipperary" that was different from any "Tipperary" ever played in Portland. Now one could listen to the skin of the bagpipes, then the little buglers would be pealing the refrain, now a rattle of maxim guns destroyed the tune. It was "Tipperary" as it

might have been sung or played by any part of the British army.

Every other number made a tremendous hit. Another fine program tonight.

While Sousa was delighting the crowds in the auditorium, the public was also getting one of the biggest free programs The Oaks has ever presented in the open air. The same plan will be followed tonight, during the final Sousa concert, but thereafter the shows will move back into the auditorium.

Mlle Tryon, prima donna; a new bill by the Boston Toubadours, Oaks Hawaiians and other features together made a fine bill.

Same program every afternoon and night all week.

The Oregon Journal,
Portland, July 26
31

SOUSA'S BAND COMES AGAIN AND SCORES ANOTHER BIG SUCCESS

Program at the Oaks Pleases
Popular Taste; Well Re-
membered Marches Played

By Kathleen Lawler.

John Philip Sousa and his band scored a big success at the Oaks yesterday afternoon and evening.

Sousa's programs pleased the popular taste, as was evidenced by the spontaneous applause and numerous double encores last evening. Naturally in hearing Sousa and his band interest centers in his popular marches, which were given in abundance as encores. The old familiar "El Capitan," "Liberty Bell," "Manhattan Beach," and the newer "Pathfinder of the Pacific" were played, but the thrill of the evening was the "Stars and Stripes Forever," when six trombones, six cornets and six piccoloes came to the front in a grand finale.

Cornetist Is Excellent.

The Tipperary fantasia seemed to please most when it was confined to the original melody, although it was interesting to hear the introduction of Irish and Scotch reels. The classical number was the beautiful "Liebestod," from "Tristan and Isolde," which was played exquisitely.

Herbert L. Clarke is an excellent cornetist. He played his own "Nep-tune Cornet," and Sousa's "The Lily Belle."

By request Frank Simon, a young cornetist, played an arrangement of American air with splendid execution. An interesting number was Sousa's "The Dwellers in the Western World," character studies, in three parts, "The Red Man," "The White Man" and "The Black Man." In this number a deeper style of composition was shown.

Other numbers were "Carnival Romaine" (by Berbray), "Invitation a La Valse" (by Weber), a modern concert on an ancient air, "Shepherd Hey" (by Percy Granger).

Miss Virginia Root, lyric soprano, sang Tostis' "Serenata" in a clear, fresh voice, and responded with Sousa's "Will You Love When the Lillies Are Dead?"

Miss Susan Tompkins, violinist, played the "Rondo Capriccioso" (Saint Saens), with good understanding. She showed a beautiful tone in the encore, "To a Wild Rose" (McDowell), which was done to harp accompaniment.

The band will play this afternoon and tonight.

N.Y. Sun World 7/2/15

ASKIN SEEKING FEATURES.

Harry Askin, who, shortly after his musical play, "A Modern Eve," ended its run at the Casino, disappeared from Broadway, has been located. He is in San Francisco. The mystery that surrounded the unheralded departure of Mr. Askin has been cleared up. It is understood he went to San Francisco looking for features that Charles Dillingham might use at the Hippodrome. He is doing most of his searching at the Exposition. Incidentally, John Philip Sousa, whom Mr. Dillingham has engaged as musical director at the Hippodrome, is in San Francisco. Many think they see the fine Italian hand of Mr. Askin in the Sousa engagement.

The Oregonian July 26
Portland

NIAN. MONDAY,

SOUSA CONCERT AT OAKS CHARMS ALL

Successes Scored Afternoon
and Evening With Popu-
lar Programme.

RULE OF BAND MARVELOUS

Solos by Cornetist, Singer and Vio-
linist Are Excellent, While En-
semble Is Inspiring; Engage-
ment Ends Tonight.

BY JOSEPH MACQUEEN.

Long experience in making concert appearances before the American public has taught John Philip Sousa to estimate exactly what the public wants in band music. He is wise enough to supply that want.

Sousa and his big band appeared in two spectacular concerts at the Oaks yesterday, and both events were entertaining, popular successes.

Sousa has a magnetism, a friendliness that instantly places his band in sympathy with its auditors, and an inner bond of camaraderie is established.

Only one number on the fine programme can be classed as classical, Liszt's "Second Polonaise," and it was played so faultlessly that all persons among the audience were charmed. This "Polonaise" is a favorite piano number, is well and deservedly known, and is of stellar beauty. To hear those reeds creep up to imitate the treble notes of the piano was a great musical treat. Delighted applause greeted the Liszt number, and the band instantly played as a reply the joyous strains of "El Capitan."

Cornet Solo Is Thrilling.

Herbert L. Clark, one of the greatest cornet soloists to be heard anywhere, was heard in a selection of his own composition, "From the Shores of the Mighty Pacific," and his performance was thrilling. The number abounds in runs, trills and sudden tonal surprises. Its compass is astonishing. Mr. Clark's encore was the Hawaiian song, "Aloha," beautifully played.

Strauss' "Beautiful Blue Danube" was played with a swing and rhythm that were irresistible. Sousa swayed with the music and gently swung his arms to and fro, with picturesque effect.

The recall to this number proved to be the "hit" of the entire concert, "Tipperary" fantasia. All sorts of band instruments were employed to imitate a distant drum, a bagpipe band, the wall of an Irish banshee, a wild Irish reel, a Scotch Highland reel, a laughing, old-fashioned song, and from each drifted a bar or two of "Tipperary." Suddenly the whole band caught up the air of "Tipperary" and boiled it, stewed it, fried it, and finally snow-balled it. Crash!

"I'm on My Way to Dublin Bay" was another delightful extra number.

New March Is Brilliant.

One of the newest, most brilliant selections was the march, "The Pathfinder of Panama." It has more of the romantic, soft tonal beauty than in most Sousa marches.

Other march-encore numbers were "The Lamb's March," "Fairest of the Fair," "King Cotton," "From Maine to Oregon" and "The Stars and Stripes Forever." The thrilling moment of the concert came with the playing of the latter composition, when Sousa brought to the front, all in a line, six trombone, three piccolo and six cornet men.

Above all, Sousa's conducting is a treat. His hypnotism of his band is almost unbelievable. He pulls it to pieces, puts it together and bosses it. He beckons, wheedles, threatens and calms it with a movement of his little finger. He ought to be known as Sousa the Great.

Singer and Violinist Score.

The other soloists were Miss Virginia Root, lyric soprano, and Miss Susan Tompkins, violinist. Miss Root has a beautiful, ringing voice, and she sang, with fine taste, "Amarella" (Winne) and "Annie Laurie." Miss Tompkins is a first-class violinist, and her tone and technique are excellent. Her numbers were "Mazurka di Concert" (Musin) and "Meditation" (Massenet).

The concert last night was also of fine musical excellence.

There are just two more concerts today, as follows:

Portland Oregonian
July 27

SOUSA MAKES ADDRESS

GOOD OF MUSIC IS PUT SECOND
ONLY TO SANITATION.

Famous Band Director Gives Reminiscences Before Members' Council
of Chamber of Commerce.

"Next to sanitation, music has done more for the advancement of civilization than any other one element," said John Philip Sousa, the famous composer and director, in a short talk before the members' council of the Chamber of Commerce at its luncheon yesterday.

"Music is the sanitary force that works in the souls and minds of men and makes them the better citizens.

"The best investment a city or a nation can make is to provide means whereby the masses of its people can

hear and enjoy good music. I say this out of a lifetime of experience with the ennobling effects of music on all classes of humanity."

Mr. Sousa gave some interesting reminiscences of his experiences.

Portland
Telegram
July 26

SOUSA PLEASES AT THE OAKS

Popular Band Leader and Musicians
Get Enthusiastic Applause
From Hearers.

Sousa's band scored at the Oaks yesterday. As a composer of band music, Sousa ranks as one of the foremost for prolific production among American composers. His pieces are of the kind that never wane in popularity. Sousa's fame as a leader is fixed. His genial temperament makes his leadership of the modest rather than the spectacular kind. Every one of the 60 or more players in his band is a master musician and it is not to be marveled that he gets the best out of them. Sousa's personality accounts for much of the super excellence of the music that peals forth from the cornets, trombones, French horns, clarionets, flutes, base horns and accompanying instruments. It is characteristic of the band that its music has the swing to please the multitude without sacrificing anything that detracts from a superbly balanced company of artistic musicians.

The programs of yesterday and last evening were each of more than 20 numbers in length. Liberal responses to encores added to the nine regular numbers. There were no long suspenses. Each program was varied, showing the range of masterpieces played by the band. Cornet solos by Herbert L. Clarke thrilled the audience. Clarke is the composer of the favorite pieces played. Miss Virginia Root, a soprano of high rank, sang one number on each program, besides responding to encores. Miss Susan Tompkins, violinist, played exquisitely, with the band accompanying. The program for this afternoon and evening are well selected.

Sousa and His Band Delight Another Huge Tacoma Audience

(By Ben W. Phillips.)

"Sousa and the Stadium," or "the Stadium and Sousa"—either way, this combination will long be remembered in Tacoma as marking the height of musical delight and satisfaction. Fifteen or sixteen thousand persons again heard the famous band leader's wonderful organization last night, bringing the total who were thrilled and delighted by his two days' stay here to approximately 40,000 persons.

Last night's program was as exquisite and well selected to please the mass of the audience as was the first. Each number was followed by an ovation of applause and the audience was rewarded by numerous encores.

One thing that was demonstrated last night is that automobiles should be barred from the Stadium. There were about 200 machines packed around the circle. During the last number, while the thousands in the seats were on their feet as the "Star Spangled Banner" was being played, one machine broke from the circle and rushed toward the end of the Stadium to be first in line to leave when the program was concluded. This car was followed by practically all of the others and the national anthem was concluded amidst the roar of engines, the blowing of horns and the blasts of cut-outs.

Sousa's mastery of music, not only as a bandmaster, but as a composer, was impressed upon the vast throng last night by the rendition of three character studies from his "The Dwellers in the Western World." The three comparative numbers were "The Red Man," "The White Man" and "The Black Man." They proved spiritual interpretations of the characters of the three races.

Miss Virginia Root, the lyric soprano, was heard in three numbers. First she sang "La Serenata," by Tosti, and her perfect rendition was followed by a tremendous wave of applause. In her first encore, Miss Root appeared disturbed by the echo that sounded in the Stadium, but in her second nothing marred or affected the melody of "Annie Laurie."

"Neptune's Court," played as a cornet solo by Herbert L. Clarke, was a wonderful exposition of the power to please of that instrument. He repeated in an encore.

Ralph Corey, trombone soloist, was heard first in Pryor's "Love Thoughts" and answered the encore with "Oh, Dry Those Tears." This last number as played was clutching in the exquisiteness with which it was interpreted.

The program was typically Sousa, modern and popular airs being arranged with selections from the music classics. One thing that must be at least partially responsible for the fame of the band director is that his programs are not arranged over the heads of his audience. This understanding of the desires of plain music lovers who are trained in appreciation through the heart and not through an intimate understanding of technique, will mark Sousa a favorite as long as his famous organization exists.

Tacoma News
July 28

MUSICIANS ENTERTAIN SOUSA AND BANDMEN

Director John Philip Sousa and the members of his band were guests at a reception and supper given in their honor by the Tacoma Musicians' union at Moose hall after the concert in the Stadium last night. E. M. Wesley, A. Richardson, A. F. McNaef, George S. Johnson and William O'Neill, representing the Tacoma musicians, met the bandmen on arrival in Tacoma yesterday and escorted them in a special car from the Stadium.

The Tacoma Tribune - Washington
July 28.

Tacoma Tribune
July 29

Tacoma Times
July 28, 1929

15,000 IN STADIUM APPLAUD SOUSA'S BAND WILDLY

John Philip Sousa, the "March King," and his band of 55 pieces, scored one of the greatest successes in his long career when nearly 15,000 people crowded into the Tacoma stadium Tuesday evening to hear the first of his two concerts in Tacoma. The audience was the largest that has ever attended a musical event in Tacoma and was one of the great stadium's record crowds. A magnificent program, sprinkled with frequent encores demanded by the huge audience, several remarkable solos by different members of the Sousa company, and an ideal setting for the splendid band made the event one of the most remarkable in the musical history of the Pacific Northwest.

The innovation of allowing automobiles onto the floor of the stadium, where they were parked in two rows around the great horseshoe, was immensely popular and fully 200 machines were in the amphitheater when the concert began. From above, the effect of the rows of automobiles and the black masses of people that crowded all but the outer edges of the horseshoe, was an event in itself. Another event not down on the program, which caused much interest among the audience, came at the close of the performance when the automobiles made a dash for the entrance, each machine endeavoring to be among the first to get out. The excellent arrangements of the police department prevented accidents or undue crowding.

At exactly 8:10 o'clock, Mr. Sousa appeared on the platform and was greeted by a storm of applause and the strident notes of 200 automobile horns of all different shades of sound. As he stepped to the conductor's platform and raised his baton, the silence fell as suddenly as if every individual in the crowd had been suddenly stricken dumb. The conclusion of each number on the program was received with wild applause and encores were demanded again and again for some of the more favored pieces.

The opening number was a Liszt polonaise which was played with remarkable effect and which was heightened by the setting. In response to the deafening applause Mr. Sousa rendered the "El Capitan" march, one of his earlier compositions, which is as popular today as when it was originally written. Throughout the concert Mr. Sousa used his earlier works as encores and the enthusiasm with which they were received showed that their popularity has not waned with the passage of years.

The second number on the program was a cornet solo by Herbert Clarke, a remarkable performer on his instrument, who played one of his own compositions entitled, "From the Shores of the Mighty Pacific." Mr. Clarke's rendering of this number was one of the greatest successes of the evening and the audience applauded wildly at the conclusion. For an encore a brass quartet played the sextet from Lucia to the delight of the audience.

"Impressions at the Movies," a suite in three movements, and written by Sousa himself, was the next number. It is an unusual composition. For an encore the famous "King Cotton" march was played.

Miss Virginia Root, the soprano soloist, scored one of the hits of the evening. Her first solo was a coloratura waltz entitled "Amarella" by Winne. She sang with taste and feeling and every note was clearly audible in all parts of the immense amphitheater. For an encore she sang "Annie Laurie," and in response to the insistent applause she then gave a beautiful rendition of the "Goose Girl," from one of Sousa's later operas.

An intermezzo by Bizet, played by the entire band, was the next number and was followed by the "Liberty Bell" march as an encore. The audience demanded another encore and the Sousa arrangement of "Tipperary," a humoresque, played with variations by the different pieces, was rendered. A medley of Irish ballads, with "Dublin Bay" as the motif, was rendered after Tipperary.

Louis Fritze, the flute soloist, also gave a remarkable number when he played Lacombe's serenade. "The Pathfinder of Panama" and the overture from Sousa's new opera, "The Charlatan" closed the performance. To wind up the evening the band played the "Star Spangled Banner" while the great audience stood at attention.

The second concert will be given Wednesday night and an entirely different program has been prepared. The same soloists will render selections and an even larger audience is expected if the weather is favorable.

Mr. Sousa declared himself as greatly complimented with the reception given him in Tacoma and was enthusiastic in praise of the stadium. He said that while he had played to larger audiences, he believed the crowd Tuesday night to be the largest seated audience to which he had ever given a concert. Tonight's program follows:

VAST THROG HEARS LAST OF SOUSA CONCERTS

A perfect evening Wednesday added to the delight of the second concert given by Sousa and his band in the Tacoma Stadium, and there was a great audience seated in the horseshoe and around the sides of the circle, while automobiles parked in front of the band stand and filled with parties of enthusiastic people, added greatly to the effectiveness of the picture presented.

The program proved another of the treats which Mr. Sousa knows so well how to prepare for the public, and with its clever intermingling of the music that appeals to all tastes, and the inimitable Sousa manner of presenting it, it gave the audience two solid hours of uninterrupted pleasure.

The playing of Herbert L. Clarke, the famous cornet soloist, who is one of the greatest artists of his instrument in the world, has been a revelation of wonderful artistry. The fabled horn in which all lovely melodies were frozen, to be poured forth by the touch of summer, seemed in the possession of Mr. Clarke and the golden tone of the cornet, combined with the ease and brilliance of his playing, gave unexpected delight.

Miss Root, the captivating soprano, was heard in "Caro Nome," from Rigoletto, her brilliant voice showing its fine quality and carrying power, and she was recalled many times, singing two encores and receiving a mass of flowers when she appeared to give the favorite "Annie Laurie."

The concert closed the Sousa engagement, which demonstrated thoroughly the wonderful possibilities of the Stadium, and its adaptability for fine musical attractions. The quiet of the vast audience during the performance of the beautiful scene from "Tristan and Isolde," one of the most beautiful selections in the repertoire of the band, showed how fully the best music is appreciated when given in the superb manner that is the hallmark of all Sousa playing.

Stadium Acoustics Perfect

Corner John Philip Sousa, famous band director, and he admit that there is a slight element of uncertainty in crowd stock-market gambling, base scores and Puget Sound weather. But the last word—the final end of the limit—in uncertainty, he says, is acoustics.

The Paris Opera, the hall which was erected in honor of Albert, consort of Queen Victoria, and many other structures which were designed by the most highly-skilled architects at unlimited expense, he said, were examples of spectacular failures.

The great tabernacle at Salt Lake, he named as a building put up in violation of every known rule of acoustics, for it is elliptical in shape, and yet the slightest sound can be heard to perfection.

Tacoma's Stadium he cited as a supreme example of perfect acoustics on a magnificent scale.

"Why?" he said. "I don't know; neither do I believe anyone else knows. Sometimes I think the surrounding country has a great deal to do with it. But, of course, the architects smile at that theory."

Sousa is working now on a new march with which he has been unable so far to make a great deal of progress, he says. It was suggested that he name it the Tacoma Stadium march, but he said he was afraid the managers of the New York Hippodrome, which have ordered it, might have objections.

AS SOUSA'S BAND

WAS hitting it up

IN FINEST form

LAST night.

SOME peep behind us,

WHO could scratch matches

ON THE back of his neck

KEPT up

A charming (he thought)

CONVERSATION with

THE FAIR young thing

AT HIS side

AND she giggled,

AND HE giggled and

AND oh, it was great,

EXCEPT for a few

WHO had come

to watch the

great variety

of the Tacoma Stadium

Tacoma News July 28

Sousa, as well as we'uns, will have something to remember after last evening's remarkable gathering in the Stadium.

MARCH KING'S MELODIES STIR 16,000

Stadium Echoes With World
Renowned Music.

Veteran Director and Composer
Says That Never Before Has
He Played Before So Vast a
Throng.

In case of rain this evening the
Sousa concert will be given in the
Stadium High school auditorium.

The natural stage setting of the Stadium—silvery waters dotted by boats with glimmering lights, darkening fir-crowned hills and fading mist-draped islands—never appeared to better advantage than last night when, with imaginations kindled by the stirring Sousa music, about 16,000 persons enjoyed a wonderful concert.

As night drew a black curtain over the outlook across the bay the other side of the stupendous picture loomed large—the audience itself, and it inspired John Philip Sousa, the march king who has played in almost every civilized land to vast throngs, to declare that he had never before entertained so enormous an assemblage seated. It set a new record for his organization and in his enthusiasm Sousa compared the Stadium with Rome classic Coliseum. Tacoma, he said, should be proud of its great show place.

It was a treat again to hear those stirring marches which for a generation have been the best of the world's popular music, and to hear them played as they should be played under the baton of the man whose creative fancy brought those melodies into the world.

Beautiful Cornet Number.

But the marches, enjoyable as they were, came in just as encores to the notable numbers that formed the program. While hundreds were still being seated the concert started promptly on time with the sedate Liszt Polonaise. In striking contrast came as an encore the familiar strains of "El Capitan," which middle-aged men can remember having whistled when boys.

Herbert Clarke's cornet solo was a genuine delight, and so charmed was the audience that at every pause in the playing there was a burst of applause. His selection was "From the Stores of the Mighty Pacific," and as an encore a brass sextet played the "Lucia" sextet.

Solo a Notable Feature.

"Impressions of the Movies," a Sousa composition, had solid musical substance decorated with fanciful and humorous touches. The cabaret dance number was strikingly characteristic. As an encore Sousa gave his march, "King Cotton."

The wonderful acoustics of the Stadium made the beautiful singing of Miss Virginia Root a delight. Her smooth, rich tones carried with remarkable clearness to every part of the great horseshoe. She sang a waltz song, "Amarella," by Winne, and so insistent was the audience that she had to give a double encore, the first "Annie Laurie" and the second "The Goose Girl" from Sousa's latest opera by that name.

Wealth of Music.

The first half of the program closed with an intermezzo by Bizet, and the crowd was diverted with a novel arrangement of "Tipperary" as an encore. Never before has the "Blue Danube" waltz appeared so beautiful as it was played last night with the surroundings so much in harmony with the theme. A medley of Irish airs, "Dublin Bay," and two other encores, "The Liberty Bell," and "The Stars and Stripes Forever," were heartily received. The flute solo by Louis Fritze, admirably accompanied by the band, was an interesting performance. Sousa's new march, "The Pathfinder of Panama," an overture from Sousa's opera, "The Charlatan," and as a finale, "The Star Spangled Banner," closed the performance.

The presence of 200 automobiles parked in double rows around the semicircle added a notable feature to the picture in the Stadium, and the rush of the machines for the center after the concert closed made a striking scene.

New Program Tonight.

There will be a new program for the concert tonight. It has been announced as follows:

1. Overture, "Carnival Romains"..... Berlioz
2. Cornet Solo, "Neptune's Court"..... Clarke
3. Character Studies, "The Dwellers in the Western World"..... Sousa
(a) "The Red Man."
(b) "The White Man."
(c) "The Black man."
4. Soprano Solo, "La Serenata"..... Tosti
5. Prelude and Love's Death, from "Tristan and Isolde"..... Wagner
- INTERMISSION.
6. Invitation a la Valse..... Weber
7. Trombone Solo, "Love's Thoughts"..... Pryor
8. (a) A Modern Concert on an Ancient Air, "Shepherd Boy"..... Ralph Corey
(b) March, "The Pathfinder of Panama" (new)..... Sousa
9. American Dances (new)..... Harry Rowe Shelley

15,000 to 16,000 Estimated.

Although earlier and unofficial estimates placed the number in the audience at 25,000, Mrs. Bernice Newell, in charge, said this morning:

"The number may be conservatively estimated at 15,000 to 16,000. We have not counted the tickets taken as yet, but here will be at least that many."

We Put Sousa On Our List Of Favorites

There are a few persons in the world who do their work incomparably well.

Maude Adams is one. Fritz Kreisler, the violinist; Ty Cobb, baseballer extraordinary; Mary Pickford, everybody's sweetheart, and Woodrow Wilson, to mention diverse examples, are that kind. We know one printer worthy of a place in the limited list.

And John Philip Sousa and his band last night demonstrated to Tacoma their right in the same category.

Their first Stadium program, it is fair to assume, pleased every one of the thousands of listeners.

If you didn't like the slightly highly highbrow Liszt Polonaise

then there was Sousa's own "Impressions of the Movies" to delight you.

Or "Tipperary" played, as it never was played before, with the introduction of the opera "Tannhauser" interjected and running riot through the recent war song.

Then there were the familiar martial pieces that we all know and whistle; the instrumental solos that invariably make a Sousa concert memorable—and Miss Virginia Root singing "Annie Laurie."

It was a great concert. And there was a great crowd to hear it.

And there will be another one tonight.

Sousa forever.

Seattle Star, July 30

SOUSA BAND BETTER THAN EVER

"Impressions of the Movies" is one of the new characteristically John Philip Sousa compositions which thrilled the matinee audience at the Metropolitan theatre Thursday afternoon. In the evening Sousa introduced to Seattle "The Dwellers of the Western World," and other new numbers. At every performance, Sousa changes the program, and each program is a treat—the name of the famous bandmaster is guarantee of that.

Sousa's band numbers 65. Besides the various band numbers, there are several soloists in the Sousa entertainment who scored tremendous hits yesterday, Herbert L. Clarke, credited with being the best cornetist in America, is one of them. Then there is Miss Virginia Root, soprano, who sang "Annie Laurie" as an encore, and visibly stirred every one in the audience. In the evening a violin solo by Miss Tompkins, won great applause.

The Sousa engagement will be concluded with the performance Saturday night.

Tacoma Tribune
Sunday
July Aug. 1st

HIGH PRAISE FOR SOUSA CONCERTS

By BERNICE E. NEWELL

Perhaps it would not be amiss, in view of the wonderful event which the coming of John Philip Sousa and his famous band placed on the annals of Tacoma, as among the most brilliant and successful in its history, to say a word as to that remarkable engagement. When the committee appointed by the Commercial club to look into the feasibility of holding a great music festival in the Stadium this summer, found that the time was too short to carry out the plan as it was devised in a manner to reflect credit on the city and the Northwest, they said to each other, "perhaps it will be possible to have something in the Stadium this summer, anyway. Perhaps some of the bands from the exposition will be coming this way, and we may be able to get them."

When it was found that the Sousa band would be free the latter part of July, tentative plans for its appearance at the Tacoma theater were set aside, and with Mr. Frederic Heath, the father of the Stadium, the wonders of the place were shown to Mr. Edwin G. Clarke the manager, who made a trip to Tacoma to look after the engagement already under way.

It seemed the very thing to take the place of the abandoned festival, and all Tacoma and much of the country round about, knows the result of the consultation. In order to secure Sousa and his band at the popular price which was the secret of the great success of the concerts, it was necessary to use much persuasion, since the band never plays to less than theater prices when in a hall or enclosure, and the decision was reached, after careful consideration, to give Sousa to the public at a price absolutely without precedent.

How Tacoma rallied to the opportunity, and how the people appreciated the wonderful privilege, will always be one of my proudest memories. It justifies one's faith in one's fellow citizens to have them respond with such entire whole-heartedness as the two concerts in the Stadium last week revealed, and the expressions of gratitude and pride in the outcome of the engagement have been most gratifying.

There is but one regret mingled with the memories of the week, and that is owing to the fact that a few of the automobile drivers abused the privilege accorded them by being permitted to enter the arena with their cars, and to enjoy the comfort of their machines during the concert. The conditions under which they were admitted were strictly stipulated, and they were told not to move until the close of the program, a condition which was observed to the satisfaction of all on Tuesday night, but on Wednesday those who had the matter in charge were humiliated by the utter disregard of all respect and decency for the national anthem, for the Stars and Stripes, and for the distinguished conductor and his artists, who played the Star Spangled Banner with such majesty and authority while machines shrieked and rushed, regardless of the feelings of others, and abusing the privilege for which so many were thankful.

The introduction of automobiles for a concert proved a success with this exception, and justified the suggestion of Mr. Heath, who first conceived the idea of filling in the space, not only for the convenience of those in the machines, but as a means of filling in the wide gap between audience and band, and adding to the sound effect. It was especially gratifying in that it gave to many elderly people and invalids, an opportunity of seeing the Stadium which they had never been able to visit on account of the difficulty of the long flights of stairs. Many a person has said, since the concerts, "do you know, my mother had never been able to go to the Stadium, but she went and heard Sousa."

But wasn't it wonderful? Aren't we proud of Tacoma? The words of Mr. Sousa, and of all his men, as well as of Herbert Clarke, and Miss Root, the soloists, were full of praise for Tacoma and for the beautiful Stadium and they will carry the story all around the world.

Post Intelligencer
July 31 Seattle, Wash.

SOUSA ATTRACTS PACKED AUDIENCE

Setting of "Tipperary" Master-
piece of Orchestral
Harmony.

ENCORES ARE FEATURES.

Music of Wide Range Delights the
Admirers of the Famous
Bandmaster.

By CHARLES EUGENE BANKS.

What a great musician will do with a simple theme when it appeals to him Sousa demonstrates in his humoresque, "Tipperary," which he played at the Metropolitan last night for an encore. The song is, in our minds, connected with the English and French armies. Sousa makes it a universal story. While the rhythm beats through the mingling sounds of the instruments you can hear the chant of the Hindus, the "Marseillaise," the tender songs of England, of Ireland; the wild, piercing tenor of Wales, the beat of drums, the whistle of fifes, the snatches of religious tunes. You see a lone Mulveney sitting on a broken gun in the moonlight singing softly, "It's a Long Way to Tipperary." You hear a rollicking chorus in the distance troling out the same song. The Frenchman croons it above a wounded comrade. A far off a big Highlander burrs the words in a mellow bass. The different shires of England cry the song boldly. You can almost recognize the dialects. In a word, you get a complete picture of the war, with its attendant emotions. Sousa has done this with a simple ballad. It is a stroke of genius. Perhaps no other band could get out of it what he does, but it will always be effective, even commonly played.

A Packed House.

A packed house greeted Sousa and his musicians last night.

Every number called for an encore and the original program was lengthened fully two-thirds. After all it is these encore numbers which the public craves, because each is typically Sousa and each fulfills a popular desire.

"Get Out and Get Under," last year's popular success, under the baton of Sousa becomes a symphony supreme, and "Kentucky Sue" a delightful fantasy instead of just a harmonious "rag."

The programs of yesterday's matinee and evening performances covered a wide range and there was something representative of nearly every school of composition. As a master of the flute, Louis B. Fritzie won his way into every heart with a really magnificent rendition of "Le Tremolo" of Demersseman.

Miss Virginia Root was in fine voice, rendering "April Morn," by Batten. Other numbers on the afternoon program were "Woodland Whispers," "Shadowland," "The Pathfinder of Panama," and a violin solo, "Ballade et Polonaise," by Miss Susan Tompkins.

Piece de Resistance.

The piece de resistance of the afternoon was Sousa's historical composition musically describing Sheridan's ride.

The evening concert included an overture founded upon Haydn's Hymn; a cornet solo, "Showers of Gold," by Herbert L. Clarke, to which Mr. Clarke rendered an encore, "Aloha"; suite "The American Maid," a Sousa composition; a soprano solo by Miss Root, "Soldier, Take My Heart With You," the music to which was composed by Willeby and the words written by Richard Le Gallienne, and a violin solo by Miss Tompkins, entitled "Hercle Kati," and closed with "Triumphal March."

Seattle Post Intelligencer
July 30 -

SOUSA WELCOMED AT METROPOLITAN

Famous Bandmaster Gives
Concert Covering Wide
Range of Music.

Sousa, the famous bandmaster, came to Seattle yesterday and began a series of six concerts with a matinee at the Metropolitan theater.

It was real Sousa audiences which gathered at the Metropolitan yesterday afternoon and last night to welcome the representative American bandmaster upon his return to Seattle.

Throughout a program of wide-ranged selections Sousa led his band with all the characteristic finish and power for which he is famed. Sousa is a general and his command of his men is perfection itself.

The Matinee Program.

At the matinee the program began with the second Polonaise of Liszt, which was rendered with precision and tone. Following this came Herbert L. Clarke with a cornet solo of his own composition entitled "From the Shores of the Mighty Pacific," and an encore brought forth Sousa's composition "Lily Bell." Mr. Clarke is perhaps the most widely known cornetist in America and his reception as he took his place was scarcely less than that accorded Sousa himself.

"Impressions at the Movies," a typical Sousa number, brought as an encore the famous "King Cotton March," after which Miss Virginia Root sang "Amarilla," by Winne, and "Annie Laurie" in a magnificent soprano voice which brought the assembled audience very close to cheers.

Program in Evening.

The evening program included besides the Sousa encores, "Carnival Romaine," "Neptune's Court," by Herbert L. Clarke; Sousa's "The Dwellers of the Western World;" Miss Root in a soprano solo, "La Serenata," Wagner's prelude and "Loves Death," from Tristan and Isolde, "Invitation a la Valse," "Shepherds Hey," "The Pathfinder of Panama," a violin solo by Miss Tompkins, "Rondo Capriccio" and "American Dances," a new composition by Harry Rowe Shelley.

At each concert the programs will be changed. The engagement includes concerts this afternoon and tonight and Saturday afternoon and night.

Seattle Times
July 30

Seattle Star
July 29.

The Oregonian
Portland July 31.

SOUSA DELIGHTS LARGE AUDIENCE

Musical Organization Makes
Deep Impression on Seattle
—Closing Program of Local
Engagement Tonight.

John Philip Sousa and his band delighted another large audience at The Metropolitan Theatre last night. The soloists were Louis B. Fritzie, flautist; Miss Virginia Root, soprano, and Miss Susan Tompkins, violinist. Sousa's compositions were featured in an unusually fine program and there were numerous encores.

The Sousa organization has made a wonderful impression on Seattle music lovers. This is apparent by the repeated encores at every concert, to which demands from the audience Director Sousa graciously responds and in the rendering of which the Sousa players enter with hearty spirit.

PRESS CLUB HEAD DEFIES CHIEF; WILL NOT CALL SOUSA DANCE OFF

Things are at a breaking point today between Chief Lang and President Evans of the Press club, the last word having been exchanged between them over the proposed dancing at the Sousa show at the club rooms Thursday night.

"I won't have another word to say to that Evans chap," said the chief. "Dancin' is dancin', I repeat, and the Press club bar is a bar, and the law is the law, and dancin' ain't gonna be where they have anything stronger than grape juice on tap."

"Let the dance go on," was John Evans' order to the Musicians' association, 100 strong, who are going to help entertain Sousa and his famous band.

Whereupon Chief Lang plans to visit the Press club himself when the big dolngs are on, and John is hustling around today to arrange for bail.

John Philip Sousa, the innocent cause of the big fuss, arrived in town with his band of 65, who will be heard in concert at the Metropolitan, at 11:45 Thursday morning. He was met by President John Evans and wife; Tyee Kopa Konoway Butterworth of the Tilikums, President Bradley of the Musicians' association, Mayor Gill, Chief Lang, a motorcycle squad, the Tilikum escort and part of the drum corps, a 40-piece band from the Musicians' association, a bunch of autos with other great and near-great.

The crowd then paraded up Second ave., Pike st., etc., till they got to the Press club, where Sousa is to be the guest of honor at a stag show in the evening, after his concert at the Metropolitan theatre.

SOUSA HAS GOOD WORD

MUSICAL CONDUCTOR ENCOURAGES
LOCAL SYMPHONY ORCHESTRA.

Mrs. B. E. Tait Will Begin Campaign
Soon for Funds to Carry On
Movement in Portland.

Mrs. B. E. Tait, manager of the Portland Symphony Orchestra, has just returned from a visit to the expositions at San Francisco and San Diego, Cal. She says that in talks she had with Dr. Mock, conductor of the Boston Symphony Orchestra, and John Philip Sousa, they both expressed cordial appreciation of what they called "the pioneer work" achieved in symphony orchestra endeavor in this city.

Dr. Mock reviewed musical conditions in this city, saying: "I have never been in Portland, Or., but have heard much in regard to music culture there. Portland must be a pleasant place in which to live. I met Edgar E. Coursen, of Portland, Or., when I was in Europe, and I always associate Mr. Coursen with Portland, Or."

Mrs. Tait received a letter from Mr. Sousa, dated Tacoma, Wash., which says:

"Permit me to compliment you on the splendid success you have achieved as manager of the Portland Symphony Orchestra. I sincerely trust that your success will financially and artistically continue during the ensuing years. Of course, in an enterprise of the nature of the Portland orchestra, you must have the co-operation and goodwill of the citizens of your city, and every effort should be made by your citizens, so that the orchestra will be valuable to those whose means will not allow them to spend lavishly to hear the best in music.

"There is no better way for those philanthropically inclined than to contribute to a cause that will bring pleasure to the toiling masses. Every dollar expended for music brings a return in increased culture and better citizenship. The moral effect of good music cannot be overestimated, and I sincerely trust that you will have the support of every good citizen of Portland in your noble undertaking."

Mrs. Tait says that she starts work early next week to secure subscriptions to the amount of \$6000 to carry on the work of the Portland Symphony Orchestra for the season of 1915-16.

Seattle Post. July 30

PRESS CLUB, TILIKUMS AND MUSICIANS GREET SOUSA.

The Seattle Press Club, the Tilikums and the Musicians Association joined hands yesterday and last night to welcome John Philip Sousa and his band to Seattle. A squad of motorcycle police, the uniformed rank of the Tilikums and a band of forty-five pieces assembled at the depot, and when the "march king" alighted from the train the stirring notes of one of his own marches greeted him.

"I have been honored by kings and potentates, but I must say that this is the glad surprise of all my welcomes," said Mr. Sousa to Charles L. Lombard, music master of the Press Club, and when he arrived at the club he autographed the register and added: "It has been said I have a nose for news. I'm glad I came."

Were There in Force.

President John Evans, of the Press Club, President E. Bradley, of the Musicians' Association, Tyee Kopa Konoway G. M. Butterworth, of the Tilikums; Chief of Police Lang, George J. MacKenzie, chairman of the committee on arrangements, and Duncan G. Inverarity, riot master and stage director for the occasion acted as the escort to Mr. Sousa. Nicholas Oeconomacos, who made a world tour as clarinet soloist with Sousa, was present at the club to greet his old chief and former associates in the organization. Henry Erben, Jr., a member of the Press Club and one of the committee that organized the mixer smoker, personally arranged the automobile services in the parade, and made it his business to see that not a single member of the band walked.

Program of Sketches.

Immediately following the evening performance at the Metropolitan theater, Mr. Sousa and the band returned to the club, and a big program of sketches, acts and speeches was presented. Mr. Sousa personally enacted a part in the three-act sketch, and his entrance was to the strains of the ever popular Press Club song. Herbert L. Clark, cornet soloist with Sousa, proved himself a delightful entertainer, and a genial companion as well as the world's most renowned

cornetist. Frank Healy, in a bit o' blarney; Ernest Mueller, operatic vocalist; Eddie Powell, presenting travesty on Maude Hoffman; the University Quartet, from Pantages theater; Louis Gifford, dancer, and Mr. Lombard, violin soloist, contributed to the program.

Mr. Sousa, in acknowledging the tribute of the press and musicians and Tilikums of Elttaes, paid a compliment to the band that had been especially organized to welcome him.

JOHN PHILIP SOUSA AND HIS BAND

The coming of John Philip Sousa and his famous band to Seattle is an event of more than passing significance in musical circles. This great artist and leader has gotten together one of the greatest aggregations of instrumental musicians ever organized into one band, including a number of world-renowned soloists. For a quarter of a century now he has been playing before the largest assemblages and always to the delight of all hearers.

Besides being a great band master and organizer, Sousa is a composer of no mean repute. Possibly no American composer has attained greater favor as a composer of band music than he and his programs are interspersed freely with his own selections which give his performances a significance not inherent in a program made up wholly of the selections of others. There is no one so well qualified to give a correct interpretation to a piece of music, vocal or instrumental, as the composer himself. Those of our people who enjoy band music cannot afford to miss hearing Sousa's band while it is at the Metropolitan; Sousa is not a young man any more and it may be the last opportunity we will have to hear this great band of musicians under his personal direction.

Seattle Sun. July 30.

Seattle Times
July 30

THE SEATTLE DAILY TIMES. FRIDAY EVENING

SOUSA BAND PLAYS AT METROPOLITAN

Famous Organization Proves
to Be Remarkable Aggrega-
tion of Capable and Finished
Musicians.

By PAUL C. HEDRICK.

SOUSA'S BAND is an organization of soloists. Perhaps it would be more polite to refer to this matchless body of skilled musicians as John Philip Sousa and associates. All those who were members of a large audience at The Metropolitan last night understand what is here meant, namely, that the Sousa organization, while termed in the vernacular "Sousa's Band," is actually a remarkable aggregation of men devoted to music and its best ideals, each for himself measuring the limitations as well as the possibilities of the instrument which he plays.

Mr. Sousa's offerings yesterday afternoon and last night at The Metropolitan were such as to interest every lover of good music. Of course there were encores without number and the Sousa marches, dear to all hearts and cherished as a treasured memory by a generation that is passing, were played with all the old-time fire and vim.

With a magic that is undeniable, Sousa knows just how to reach both the masses and the classes. For example, he included in his program yesterday afternoon a Liszt Polonaise and in last night's program Berlioz' "Carnaval Romaine" and the "Prelude and Love's Death" from Wagner's "Tristan and Isolde."

Wood Winds Developed.

It was possible for Sousa to deliver these classics satisfactorily because of the fact that he has a strong body of reeds. Sousa was first in finding how to use a big body of wood wind instruments to temper the ordinary effects that used to be obtained from what was termed a "military band." What he has undertaken is to subordinate the brass to give to the wood wind section an opportunity it finds in an orchestra.

No better proof of what Sousa alone among the most distinguished men of music in America has accomplished can be found in the fact that the Wagner selection last night was so well played as to satisfy every lover of the classics in music and to cause all critically inclined to enjoy heartily the work itself.

Sousa, following a tradition established years ago, carries with him soloists of a high character. Miss Virginia Root, soprano, and Miss Susan Tompkins, violiniste, were those heard yesterday afternoon and last night beside those in the band organization proper. Miss Root last night sang a Posti "Serenade" and was compelled to give two additional numbers. Miss Tompkins played Saint-Saens' "Rondo Capriccioso," exhibiting a technique that is facile and considerable tonal power.

Virginia Root, Who Appears as Soloist With Sousa's Band



She is a soprano with the current attraction at the Metropolitan Theatre and is on her sixth tour with Sousa.

Clarke an Artist.

In the Sousa organization itself there is one among other soloists entitled to most favorable consideration. Herbert L. Clarke, first cornetist in the Sousa band, is that individual. Last night he played a solo of his own composition which was absolutely captivating. Trills on a cornet are not usually inspiring, at least to the cultivated ear. Other technical feats of a similar character produced by the average cornetist may be waved aside as immaterial. What Mr. Clarke has in addition to these attainments is a most beautiful "legato" which he uses skillfully and always with the nicest taste. He is able to make the cornet an instrument of real expression far beyond what one might logically expect. Perhaps, and probably he is, a product of the high-class efficiency in band music for which Sousa has always stood. In any event, Clarke is an artist of the very best sort.

Seattle Times
July 30

LIVELY WELCOME GIVEN SOUSA AND HIS BAND

John Philip Sousa, march king and musician supreme, was the guest of honor of the Seattle Press Club and the Tillikums of Elittas yesterday at an informal reception held at noon in the combined Scribes-Tillikums quarters, and again last evening at a smoker-mixer given by the two organizations. The sixty musicians composing the band also were guests.

Tyee Kopa Konaway G. M. Butterworth, of the Tillikums; President E. Bradley, of the Musicians' Association; the president and other officers of the Press Club; Chief of Police Louis M. Lang; George J. Mackenzie, chairman of the arrangements committee, and Duncan G. Inverarity, riotmaster for the Tillikums, formed the official welcoming party which met Sousa and the band at the King Street station.

The return parade to the Press Club was headed by a deputation of mounted police officers, a picked band from the Musicians' Association, the Tillikum Drum Corps in the new official uniforms, two lines of white-clad Tillikums and thirty automobiles containing representatives from the various newspapers and the visitors.

Reception at Press Club.

Following a brief reception at the Press Club, during which time Mr. Sousa and his soloists were greeted by hundreds of Seattle admirers and former acquaintances, the band took lunch and prepared for the matinee.

At 9 o'clock in the evening the smoker-mixer was staged. The event was attended by every newspaper man and Tillikum not otherwise engaged and by several hundred of their friends. A snappy "stunt" program held the boards until 11:15 o'clock, when the guests of the evening arrived and Mr. Sousa was taken on the stage, where he was presented a fruit cake, the gift of the Northern Pacific dining car department, and then was introduced to the audience. In a short address which followed the band master told of a number of amusing incidents in his world tours and was warmly applauded.

Meets Former Band Member.

One of the interesting features of the evening was the arrival of Nicholas Oeconomacos and his reunion with Sousa. Oeconomacos was formerly a member of the band, and a lively "fanning bee" followed the meeting.

Special numbers were provided during the evening by Ernst Richard Moeller, operatic baritone; The University Four Quartet from Pantages; Eddie Powell, presenting travesty on Maude Hoffman; Frank Healey in popular songs; Louis Gifford, dancer, and G. J. Mackenzie and Charles Lombard in a violin-piano sketch, during the course of which Lombard, who is the club's musikmeister, played "A Perfect Day" on the A string of his violin.

The number which created the most remarkable impression, however, was the playing of Herbert L. Clark, Sousa's world-renowned solo cornetist. At the close of his three encore numbers a well-known Seattle musician said:

Only One Cornetist in World.

"After that I'm going home and kick my old cornet right in the face; there's only one cornetist in the world, and he just stopped playing."

Automobiles for the entertainment of the visitors were provided through the efforts of Henry Erben, Jr., while the stage performance was put on by Dr. A. J. Ghiglione and T. Roosevelt Hofer, representing the Tillikums and Press Club. Duncan G. Inverarity was stage manager, while the "actors" were G. J. Mackenzie, "Wireless Jack" Irwin, W. W. Ladd, E. A. Batwell, James Wood, A. L. Kempster, E. Wishful Jones, Harry Erben, Ed Diamond, T. R. Hofer and a dozen others entrusted with minor parts.

Mr. Sousa and his soloists were the guests this morning of Tyee Kopa Konaway Butterworth in an automobile trip about the city and the boulevards.

Seattle Times
43 Aug 6

SOUSA MAKES GOOD SCORE

Famous Bandmaster and er Distinguished Take Part in Complimentary Shoot at Local Trap

John Philip Sousa, the famous bandmaster, known the world over as an enthusiastic trapshooter, and the Seattle Trapshooters' Association, took part in a complimentary shoot in his honor yesterday. He shot at fifty targets, broke forty-eight of them, which is a record for his age and his steady. Mr. Sousa never loses a shot to do a little trapshooting. He is one of the best trap and field sportsmen in this country and he is known as the trapshooting fraternity all over the United States.

Another distinguished visitor to local traps yesterday was J. E. Doremus, of Wilmington, Del., connected with the Dupont Powder Company, and Holahan, of Portland, Pacific Coast representative of the same company, also a visitor.

The weather conditions were quite a gallery turned out to the famous bandmaster shoot.

The club will hold its regular day shoot this morning, starting at 9 o'clock. Following are the scores yesterday in the complimentary

NAME

John Philip Sousa	141
Dr. Leroy Newton	131
T. Doremus	121
Hugh Fleming	111
C. E. McKelvey	101
Peter Holahan	91
W. B. Taft	81
Geo. Canuck	71
Lee Reid	61
R. H. Miller	51
I. M. Fisher	41
A. L. Hall	31
J. E. Ruppe	21
D. Rhodes	11

100-Word Event.

J. E. Doremus, 14; Hugh Fleming, 13; C. E. McKelvey, 12; Peter Holahan, 11; W. B. Taft, 10; Geo. Canuck, 9; Lee Reid, 8; R. H. Miller, 7; I. M. Fisher, 6; A. L. Hall, 5; J. E. Ruppe, 4; D. Rhodes, 3.

Seattle Post Intelligencer
Aug. 1

Seattle Sun, July 30

Sousa Is Guest at Meet Of Local Trapshooters

Great Bandmaster Is a Great Shot Himself—Other Distinguished Visitors Will Honor
Shoot Next Week.

John Philip Sousa, the great bandmaster, through the efforts of Dr. Le Roy, was the guest at the annual shoot given in his honor by the Trapshooters' Association at the trap line near the city. Perhaps no man in the United States today is a more expert shooter and devotee of the trap than Mr. Sousa. He is the possessor of some of the finest trap and field guns in America and his records at the traps are the envy of the trapshooting fraternity.

Mr. J. B. Doreman, of Wilmington, Del., of the Dupont Powder Company; Mr. J. P. Nelson, of Portland, Or., Pacific coast representative of the Dupont Powder Company, joined in the complimentary shoot to Mr. Sousa.

Weather conditions at the traps were ideal. Quite a large audience of spectators turned out to enjoy the shooting sport.

The club will hold its regular shoot on Sunday morning at 10 a. m. Following are the scores in the complimentary shoot:

Fifty Shots.			T. I.
John Philip Sousa	34	14	30-48
J. B. Doreman	32	13	29-46
J. P. Nelson	31	12	27-41
W. J. Fisher	29	11	26-40
W. J. Fisher	28	10	25-38
W. J. Fisher	27	9	24-36
W. J. Fisher	26	8	23-34
W. J. Fisher	25	7	22-32
W. J. Fisher	24	6	21-30
W. J. Fisher	23	5	20-28
W. J. Fisher	22	4	19-26
W. J. Fisher	21	3	18-24
W. J. Fisher	20	2	17-22
W. J. Fisher	19	1	16-20
W. J. Fisher	18	0	15-18
W. J. Fisher	17	0	14-16
W. J. Fisher	16	0	13-14
W. J. Fisher	15	0	12-12
W. J. Fisher	14	0	11-10
W. J. Fisher	13	0	10-8
W. J. Fisher	12	0	9-6
W. J. Fisher	11	0	8-4
W. J. Fisher	10	0	7-2
W. J. Fisher	9	0	6-0
W. J. Fisher	8	0	5-0
W. J. Fisher	7	0	4-0
W. J. Fisher	6	0	3-0
W. J. Fisher	5	0	2-0
W. J. Fisher	4	0	1-0
W. J. Fisher	3	0	0-0
W. J. Fisher	2	0	0-0
W. J. Fisher	1	0	0-0
W. J. Fisher	0	0	0-0

Seattle Aug 1
Post Intelligencer

SOUSA'S BRIEF VISIT.

Seattle's need of a great auditorium or stadium, centrally and accessibly located, is emphasized once more by the visit of the world-famous John Philip Sousa and his matchless band.

Over forty thousand people eagerly availed themselves of the opportunity to hear the concerts at the Stadium in Tacoma at popular prices. Here the audiences were limited to the capacity of a theater, at regular theatrical prices necessarily.

Some day Seattle will be equipped to give Sousa and his band the greeting it fain would have given this past week and on previous visits. Then this music-loving metropolis may plan a Sousa festival and revel, not for two or three fleeting nights, but for a season, in the stirring marches and symphonic melodies of the master. If Tacoma, thanks to its Stadium, can furnish a patronage of over 40,000 souls for two concerts, how many more thousands could not Seattle provide with its larger population?

But, inadequately equipped, and, therefore, restricted in its greeting, Seattle feels honored by and is the better for this visit of John Philip Sousa and doffs its hat in token of fervent appreciation. An American city to the core, it holds him in profound esteem and high admiration as the greatest American musician and foremost bandmaster of his time. May the future favor this Puget sound country with more frequent and

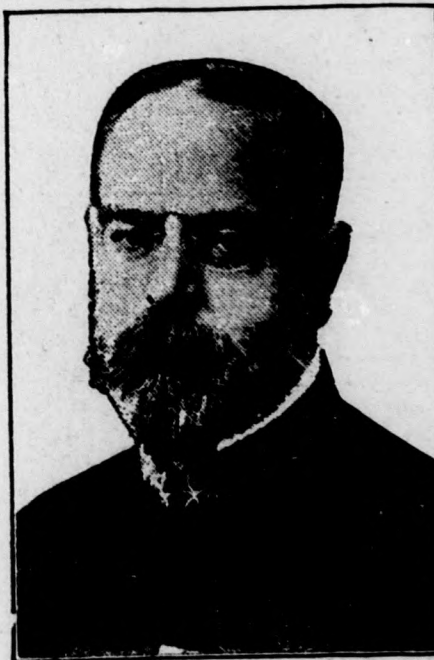
Wind Instruments Arouse the Barbaric in Women

—John Philip Sousa

Great Bandmaster Tells Sun Writer That the Trumpets and Drums Appeal to the Physical and that Women Respond to Their Music Much More Quickly Than Men

By MABEL ABBOTT

"Did you enjoy the concert?" asked John Philip Sousa yesterday afternoon, so pleasantly that I would almost have dared to say "No" if I hadn't. I had, however, tremendously. It had made my blood run faster, and I said so.



Sousa smiled. "That's the barbaric in women," he said. "Band music has a strong appeal to the physical, and women always respond to it quickly. It does get into the blood more than other music, because wind instruments have a physical effect that no other instruments do; and there's no use in denying that in order to reach the intellectual you must start with the physical."

Sousa is a pleasant person to talk with. He is perfectly willing to explain things which are A B C to him, to one to whom they are dark and occult mysteries. His smile comes quickly and often, as if it were a habit. He is brown of face, and his beard is a little gray, and there are quizzical wrinkles around his eyes.

It was after the matinee. The audience had gone. Sousa sat in his dressing room, chewing a long, unlighted cigar—unlighted, probably, because his interviewer was a woman and therefore presumably barbaric in other ways than her liking for band music.

He talked of the reasons for the thrill that horns and drums arouse. "Rhythm?" I suggested, feeling the swing of "The Stars and Stripes" still in my veins. He was quick with his denial. "It's very nice to be called the apostle of rhythm," he said, "but—" and he looked dubious and didn't finish the sentence. "It's the wind instruments," he declared. "When they play the 'Liebestod' tonight you'll see."

BAND AROUSES WOMEN HEARERS

(Continued from Page One.)

Weird tootings floated through the labyrinth of passages behind the scenes. Sousa pricked up his ears.

"That's the man who will play the solo tomorrow," he said. "He's practicing. That's the spirit that is in this organization. Work isn't over for them when a concert is done."

"I have with me now four men who were with me at the first concert we gave, on September 26, 1892—Joseph Nottito, my concertmeister and solo charinetist; Mark Lyons, a second trombone; Edward Williams, a bass trombone, and Samuel Schalck, a second clarinet. Herbert L. Clarke, solo clarinetist, has been with me since 1893, and a good many of the others have been in the band for years. No, we don't change much. The only thing—" the smile grew quizzical again—"the only thing that does break into our ranks sometimes is that the men get married, and then their wives don't want them to travel. I've lost more men from that reason than from any other."

And in the face of that proof I knew it would be useless to try to convince him that women are not barbaric.

New York

SOUSA FOR HIPPODROME.

Dillingham Announces Opening with
Ballet of 500 in September.

That Charles Dillingham intends that music will have more prominence than ever before in Hippodrome productions was evinced yesterday by the announcement that he has engaged John Philip Sousa to be director of music in the big playhouse, and that his band of sixty-five pieces will take the place of a regulation orchestra.

The Hippodrome is to open early in September with a big production, for which stars and principals and a chorus and ballet of 500 are now being engaged. R. H. Burnside, general stage director, is to start rehearsals a week from Monday.

Dillingham expects his idea of a band accompanying a theatrical performance to solve the problem of giving proper balance to an entertainment on a stage and in an auditorium of the immense proportions of the Hippodrome.

Sousa will also give half-hour concerts afternoon and evening incidental to the regular performance, and besides writing a march to signalize the new season will contribute other compositions of his own. Sunday concerts are also being planned, when grand opera will be given with the band.

Seattle Sun
July 30.

Sousa as Ever Plays With His Hearers, Caresses Them, Tickles With Sly Bit of Syncopation

He Slows or Quickens Their Breathing as He Chooses and Altogether Shows Them How Entirely at His Mercy Are Their Sensations—He's in Seattle Now

By Mabel Abbott.

"After all, there's nobody just like Sousa," said two audiences at the Metropolitan yesterday, settling back in their chairs with sighs of satisfaction.

Erect and trim as ever, and only a little grayer than when he was here last, the veteran bandmaster bowed and smiled his acknowledgments to a hearty greeting, both afternoon and evening.

It is always a joy to watch Sousa conduct. He does it with the flick of a white-gloved finger or the undulation of a wrist, or the sweep of an arm in a gesture like that of rocking a cradle. And the music he evokes is clean-cut and graceful as himself. Whether its rhythm is insistent as the tread of marching feet, or delicate as that of the pulse, it steals into the blood and the muscles and nerves of the hearers until they throb in synchronism with his baton.

And then Sousa has his audience just where he wants it, and he plays with it, caresses it, tickles it with a sly bit of syncopation, lets it look down the throats of the snarling trombones, slows or quickens its breathing as he chooses, and altogether shows it how entirely its sensations are at his mercy.

His programs yesterday were typical—a little serious, a good deal of the romantic, and the rest just Sousa. The two big band numbers were the Intermezzo from "L'Arlesienne," of Bizet, in the afternoon, and the pre-

lude and Liebestod from Tristan and Isolde in the evening. Both were played with the intelligence and finish that mark all his interpretations. Both programs included his new march, "The Pathfinder of Panama," written for the San Francisco exposition, and several brilliant numbers by modern composers. His own "Impressions of the Movies," played in the afternoon, was particularly Sousaesque.

The recognition given Herbert L. Clarke, cornet soloist, was only second to that accorded to Sousa himself. Clarke played compositions of his own at both performances.

Miss Virginia Root, soprano soloist, proved to have a clear, true, powerful voice that roused instant enthusiasm; and in Miss Susan Tompkins, Sousa has chosen a violinist of unusual brilliance. Her rendition of Ovide Musin's "Mazurka di Concert" in the afternoon, was followed by an encore from "Thais," both magnificently played.

The band and soloists will be heard both afternoon and evening today and tomorrow.

Spokane Review
Spokane, Aug. 3.

BAND MASTER IS CRACK SHOT

John Philip Sousa Must Be Reckoned With at Eagles' Shoot Today.

That John Philip Sousa, celebrated band master who will be a participant in the Eagles' shoot at Moran station today, will have to be reckoned with is evidenced by the mark he made in a special event in Seattle last week. He averaged 96 per cent, breaking 48 out of 50 blue rocks.

Al Ware, chairman of the committee in charge of the shoot, said last night that everything was in readiness. The shooters will take the 7:55 Inland electric from Ware Brothers and shooting will start at 9 a. m. Luncheon will be served at the clubhouse.

The program will consist of 10 15- and events.

SOUSA IS ENJOYED BY TEN THOUSAND

March King and Musicians Give Two Concerts to Big Audiences at Park.

Practically 10,000 people heard Sousa's band at Natatorium park yesterday. The evening attendance was near the 8000 mark.

John Philip Sousa spent a strenuous day yesterday by attending the gun club shoot on Moran and the chamber luncheon at noon.

He was tired but happy at the close of the concert last evening and expressed much pleasure at his entertainment here yesterday.

Spokane Chronicle

Aug 2.

GREAT FUTURE FOR BAND MUSIC FORESEEN BY JOHN PHILIP SOUSA

"The life of the American band has just started. Its great future lies before it, with wonderful possibilities for development and public education," stated John Philip Sousa, conductor and composer, at his hotel this morning.

"To the military band must be given credit for the evolution of instruments and the great development in tone and mechanical execution of the present day.

"Instead of seeking more instruments, we are rather discarding them and developing a greater degree of musical efficiency in many of those we have already found. Many of the instruments we are using now, that are numbered among our best are of Biblical origin. This list includes the harp, the oboe and the trumpet.

"I am strongly in favor of the organization of municipal bands and I believe American cities more and more are coming to recognize this important form of public education.

"Money spent for municipal bands will be saved in the penitentiaries, because music has a refining, uplifting influence on a community.

"The military band is one of the oldest institutions in musical history and will continue to play a leading part in the development of this art. I think we will see military bands growing in far greater numbers than symphony orchestras and that in future years they will continue to outnumber orchestras.

"The libraries of bands today have

increased wonderfully. Libraries such as I have contain almost every thing written and are in keeping with the progress of arts in America."

Born at Washington.

Mr. Sousa was born in Washington, D. C., in 1854, of Portuguese parents. He began to teach music at the early age of 15 and became a band conductor at 17. He received early musical instruction from his father, who had been a bandman in Portugal.

More than 200 compositions are credited to Sousa, including the marches "Washington Post," "Liberty Bell" and "Stars and Stripes Forever"; the symphonic poem, "The Chariot Race," and the light operas, "The Bride-Elect," and "The Mystical Miss." He has compiled into one symphony all the national airs, which typify his concert trip around the globe in 1910-11, a which time he was decorated with the Victorian order in England, was granted the palms of the French academy and received the grand diploma of honor of the Academy of Hainut, Belgium.

Sousa is a various club member, belonging to the Gridiron of Washington, the Players, the Salmagundi, the Dramatists, the Baton, the New York Athletic and several others.

Shooting and riding are his principal recreations and he enjoys these sports and participates in them even in his most strenuous concert seasons.

Spokane Chronicle
Aug 4-

SOUSA COMPLETES LATEST MARCH HERE AND PLAYS IT FIRST TIME

John Philip Sousa's latest march, "The New York Hippodrome," was completed here today. It has been dedicated to Charles Dillingham, new lessee and manager of the Hippodrome theater, and Sousa's band will play it at the dedication of the magnificent entertainment palace the latter part of September.

The new composition was played for the first time this morning for a Chronicle representative, when the great bandmaster and composer gave it a complete rendition upon the piano in his suite at the Davenport hotel. It possesses the inimitable lilt and swing of the Sousa marches, and, as played by Sousa himself, contains the inspiration and beauty that have made his compositions famous.

"I have just completed the piano score," said Mr. Sousa, "and will at once begin arranging the band score. Harms, Francis Day and Hunter, the publishers, have made me a flattering offer for the march, which I have accepted."

"How do I compose my marches?" he said in reply to a question. "Well, I have a band in my head all the time and for a long time before I place a note on paper, I work out the theme in my brain. All the while I plan the work for the clarinets, basses and percussion instruments and when I come to transfer my inspiration to paper the march is complete. When I am composing an opera I have an entire opera company in my head and work in the same way.

"I am glad to find that in Europe people everywhere recognize the distinct American individualism in my work. I have had many people tell me in France and Germany that my marches always seemed to ring with American spirit. As one Frenchman said to me, 'The Stars and Stripes always brings to my mind a picture of the American eagle casting arrows at the aurora borealis.'"

Spokane Chronicle
Aug 4-

GREGORY WINS SHOOT OF EAGLES; SOUSA STARTS LIKE A WHIRLWIND

Band Leader Gets 47 Out of First 50, Then Falls Behind the Others.

J. C. Gregory of Spokane won the \$30 gold Eagle charm offered the winner of the special shoot of the Spokane Gun club Tuesday over the Moran prairie traps. Gregory scored 142 out of a possible 150.

Second prize went to E. J. Chingren, who broke 141 blue rocks out of 150. He received a \$15 gold watch fob. Third prize was awarded to Spence with 139 out of 150.

John Philip Sousa, band leader, broke 126 out of 150. He started off like a whirlwind and broke 47 out of the first 50 birds. He fell down badly after that however.

Doremus of Wilmington, Del., the DuPont Powder company's special representative, entered the shoot, but broke only 110 out of 150.

Chingren, McElroy and Farmin tied for second place with 141. Farmin dropped out of the shootoff and both Chingren and McElroy broke 20 straight. In the second 20, Chingren broke 18 and McElroy 17.

The Scores.

The complete scores follow: Gregory, 142; McElroy, 141; Farmin, 141; Chingren, 141; Spence, 139; March, 137; Woodward, 137; Eggers, 127; Sousa, 126; McDonald, 126; Valleen, 125; Schriver, 125; Mrs. O'Connor, 124; Tiffany, 124; Johnson, 122; O'Connor, 121; Biner, 121; Schultz, 120; Ulrich, 118; Miles, 118; Doremus, 110; Jones, 104; Blosser, 103; Al Ware, 100.

Fleming broke 96 out of 105.

Spokane Review
July 1st
Aug.

BIG CROWDS HEAR SOUSA'S PLAYERS

Ten Thousand in First Day's Audiences at Park—Gives Varied Program.

Sousa and his band played to audiences aggregating approximately 10,000 people at the two concerts at Natatorium park Sunday afternoon and evening.

The band made a record run from Seattle to Spokane over the Milwaukee. A special train, placed at its disposal, left Seattle at midnight Saturday, arriving in Spokane at 9:30 Sunday morning.

The big band created an excellent impression with the thousands that heard it Sunday and generous applause was accorded Mr. Sousa's soloists, Miss Virginia Root, soprano; Miss Susan Tompkins, violinist, and Herbert L. Clarke, cornetist.

Chronicle, Spokane
Aug 4.

**Susan Tompkins
Is Sousa Soloist**



Miss Susan Tompkins, violin soloist with John Philip Sousa's band, who has been pleasing record audiences at Natatorium park with her excellent rendition of difficult compositions, is shown in the above picture.

Spokane Chronicle
Aug 2

SOUSA WILL SHOOT IN MORAN TOURNEY

Bandmaster Has Accepted Invitation to Enter the Eagles' Trapmeet.

John Philip Sousa, who, with his band, is playing at Natatorium park, this week, has accepted an invitation of the Spokane Rod and Gun club and will enter the shoot Tuesday morning at the Moran Prairie traps, complimentary to the visiting Eagles.

"Mr. Sousa is one of the best of amateur trap shooters," said George K. March, president of the club, today. "I talked with him this morning at the Davenport hotel and he told me he would be delighted to attend the shoot here. He was present at a shoot last week in Seattle and broke 48 out of a possible 50.

"Mr. Sousa told me that last year the Du Pont Powder company sent its moving picture outfit to his home on Long Island and took pictures of him shooting over the traps near his home.

"Mr. Sousa made a trip last year from Maine to Florida, participating in all of the large shoots on the Atlantic coast.

"I also want to announce that all Eagles and their friends will be welcome at tomorrow's blue rock shoot."

Spokane Review
Spokane Aug 2

SOUSA'S BAND IS HEARD BY 10,000

Famous Musical Body Attracts Big Crowds to Opening Outdoor Concerts.

PERFORMANCES BRILLIANT

Both Power and Flexibility Shown in Varied Program—Soloists Well Received.

A packed enclosure greeted Sousa, the band king, both afternoon and evening yesterday at Natatorium park. It was said that 10,000 heard the two concerts. While the massed band was just the thing for the open air and every number was greeted with applause, the thing that struck one most forcibly was the fine finish of the individual instrumentalists. Nearly every number called for a solo, either by horn, cornet or other wind instrument, and it gave undisguised satisfaction to hear the smoothness and perfect pitch of the tones.

Under such a leader and with such practiced bandmen the ensembles left nothing to be desired. In spite of the large aggregation, which gave a sense of brilliance and solidity in the forte passages, there was nothing forced or unduly blatant, in fact the restraint and beautiful balance of the pianos spoke of a proper artistic sense of values.

Berlioz Overture Bright.

Berlioz's overture, "Carnival Romanesque," was a fittingly exhilarating introduction and called for encores. A character study, showing Sousa in the light of a composer, was interspersed with interesting bits of descriptive scoring. The movements labeled "The Red Man" and "The Black Man" proved most satisfactorily tuneful and taking to the ear. The encore was a fancifully gay Kermesse.

The beautiful quality of the basses was best appreciated in the prelude from Wagner's "Tristan and Isolde," the mellowness of these superb chords welling into each other and working ever up and up to an intensity of emotion. The encore to Weber's "Invitation to the Valse" was "Tipperary."

Great Dexterity Shown.

The Grainger "Concert" was delicate, quaint and done with surprising neatness by the large aggregation; in fact, nothing speaks so well of the extraordinary proficiency of this band as the dexterity with which they manipulate their diminuendos. The encores were so generously given that they nearly doubled the program.

Herbert L. Clarke's cornet solos were features of the opening program. His command of his instrument, its clearness of attack, purity of tone and masterly flexibility are notable. In one of his own compositions, "Neptune's Court," he finishes on the high g above top c.

Miss Root Excellent Soprano.

Miss Virginia Root, a soprano of most prepossessing appearance, has a voice of a beautiful timbre, especially in her upper register. She sang Tosti's "La Serenata" in an artistic manner and gave as an encore "Will You Love When the Lilies Are Dead?" by Mr. Sousa.

The violin solo, a "Rondo" by Saint-Saens, introduced Miss Susan Tompkins.

Spokane Review
Spokane Aug 6

CONCERT ON ROOF ATTRACTS SOCIETY

Heard by Large Number, Who Late Dance and Make Merry.

MISS OWEN TO GIVE T

Will Compliment Young Women Who Assisted Her in Concert Debut.

With the murmur of the surging Mardi Gras crowds on the street below, beating upon the ears like the roar of the surf, society gathered in large numbers on the roof of the Danenport last night to listen to the concert given there by Sousa's band. With only the stars overhead, and fanned by the gentlest of breezes, with the throb of the music and the distant street sounds mingling not unpleasantly, there was a vague feeling of unreality about it all that gave familiar scenes an unfamiliar aspect and brought a fresh experience to those on pleasure bent.

It was the largest and most interesting gathering that has taken place upon the roof and an affair unique in the annals of local society.

The western end of the building was equipped with a stage and filled with chairs for the concert, the entire eastern half of the roof, where the popular roof garden dances have been held, being filled with tables as closely as they could be crowded together and made gay with lights and flowers.

Most of the parties were small ones and the dancing floor was the goal of ambition when the popular fox trot or one step alternated with musical selections by the orchestra following the band concert. Several impromptu numbers were introduced.

The Sousa program was particularly characteristic. Every number was by Sousa and showed those qualities which have made his name famous the world over. Nothing could have been brighter or more witty than his suite, "Looking Upward," or more diversified than "Sheridan's Ride." Sousa knows his instruments with the instinctive sympathy of a born composer. Few of them can conduct as he does, and when these gifts are allied to a band which answers perfectly every demand made upon it the effect is irresistible. The audience last evening showed by the warmest applause their appreciation of Mr. Sousa and his musicians.

Mr. Clarke was heard in a cornet solo, "Warrior Grim." Miss Virginia Root, who was in particularly good voice, charmed every one by singing "Will You Love Me When the Lilies Are Dead?" Her encore was "Annie Laurie." Miss Susan Tompkins received much applause for her violin solo.

Spokane Chronicle
Aug 4.

SEATTLE BAND IS FIRST IN CONTEST

Wins Grand Sweepstakes Prize Offered to Eagles—Rossland Musicians Are Best Among Organizations With Less Than 24 Pieces—Sousa Is Judge.

The Eagles' band of Seattle today was awarded the sweepstakes prize of \$100 in cash for the best visiting band at the Eagles' convention. John Philip Sousa, H. G. Bowen, G. A. Stout and G. A. Reemer were the judges and announced the winner following the contest held this morning on the downtown streets.

Rossland Faces Well.

The Rossland (B. C.) band, composed of 15 pieces, won the first prize offered for the best band of less than 24 pieces.

Charles Reemer's band, composed of local musicians, was given honorable mention and Mr. Reemer will be presented with a gold medal by the grand aerle of Eagles.

Each band played two selections at each of the four stations, Main and Bernard, Monroe and Riverside, Wall and Riverside and First and Lincoln.

March by Stand.

At the conclusion of the contest, each band was requested to march past the judges' stand so that the judges could secure a line on its military drill.

Points were scored by the judges on musical excellence, military drill, uniform and general appearance.

The Seattle band, composed of 52 members and a leader and a bandmaster, is the largest amateur band ever to visit Spokane, with the exception of the University of Idaho band, which was here during the Pow Wow. E. O. Cavanaugh is the leader and Crawford E. White is the bandmaster. Mr. Cavanaugh, besides being the leader of the Seattle Eagles' band, is also the leader of the band of the Second Infantry, National Guard of Washington.

Rossland Aerle New.

The Rossland band is conducted by Edward Stephens. The Rossland aerle

was organized only four months ago and the judges complimented the band upon the wonderful work it has accomplished in such a short time.

Mr. Sousa, presiding judge, witnessed the contest from the window of his sitting room in the Davenport hotel, while the other three judges occupied the judges' automobile in front of the Spokane theater.

Charles B. Sanderson and George Dreher were in charge of the contest.

Spokane Review
Spokane Aug 5

5000 AT BAND CONCERT

Sousa Organization Will Play Tonight on Davenport Hotel Roof Garden.

Over 2000 people took part in the Eagles' grand ball last night at Natatorium park. The affair was launched at 9 o'clock, with a grand march led by Miss Spokane and N. E. Nuzum, chairman of the Eagles' local general committee.

Second in line were Theodore Bell of California, democratic leader, and Miss Grayson of Savannah, Ga. Selections were sung by the Eagles' quartet, composed of C. F. Eaton, William Clark, Jake Hill, George Chant, with M. A. Krantz at the piano.

Chamber Stages Ball.

The ball was put on by the chamber of commerce. A charge of 10 cents was made for dancing and the proceeds turned over to defray expenses of the convention. Use of the dance pavilion was donated by the park management.

About 5000 attended the Sousa concert, which was followed by a fireworks display at 10 o'clock. The musical program included a cornet solo by Herbert L. Clark, entitled "La Veta." Miss Virginia Root sang "Rose of My Heart" and "My Little Gray Home in the West," while a violin solo was rendered by Miss Susan Tompkins, entitled "Caprice Viennois." A new march, "The Pathfinder of Panama," was played, and also the suite entitled "Three Quotations." Other numbers included a symphonic poem, "Les Preludes," by Liszt, "A Day in Venice," by Nevin, and an overture, "Light Cavalry," by Suppe.

Band at Roof Garden Tonight.

The Sousa band will play at Natatorium this afternoon, and in the evening will be heard at the Davenport roof garden, Friday, Saturday and Sunday evenings will complete the entertainment of the band at Natatorium.

PLAY IN DARKNESS WHEN LIGHTS FAIL

Sousa and His Band Continue Concert After Windstorm Dims Illumination.

The storm scene in a descriptive section put on by John Philip Sousa at Natatorium park last evening was so realistic that it finally resulted in a genuine windstorm and until the trees in the band enclosure began to drop their leaves and the great canvas awning flapped in the wind, some of the people did not realize that a genuine storm was in progress.

Large audiences attended both band concerts Monday. In spite of the wind Monday evening, Sousa finished his concert without missing a number, and when the storm put out the lights in the bandstand the organization played some of his popular marches until the lights were on again.

The concert for this evening will start at 7 o'clock, in order to finish in time for William Jennings Bryan to talk from the band shell at 8:30. Those attending the concert will retain their seats for Bryan's talk on "The Causeless War."

Program for Evening.

Sousa's concert for tonight is as follows:

Rhapsody, "The Fourteenth," (Liszt); cornet solo, "Bride of the Waves" (Clarke), Herbert L. Clarke; geo-

graphic suite, "Tales of a Traveler" (Sousa), (a) "The Kaffir on the Kaffir," (b) "The Land of the Golden Fleece," (c) "Grand Promenade at the White House," soprano solo, "The Voice of Spring" (Strauss), Miss Virginia Root; finale to first act, "Lohengrin," (Wagner); fantastic episode, "The Band Came Back" (Sousa), (a) Gavotte, "The Bells of St. Martin" (La Rondelle) bell obligato by M. F. Hayes; (b) march, "The Pathfinder of Panama" (Sousa); violin solo, "Two Movements from Concerto" (Mendelssohn), Miss Susan Tompkins; overture, "Thalia" (Gilbert).

The program for the Wednesday matinee is as follows:

Rhapsody, "Slavonic," (Friedmann); clarinet solo, "Rigoletto Fantasia" (Norrito), Joseph Norrito; suite, "At the King's Court" (Sousa), (a) Her Ladyship "The Countess," (b) Her Grace, "The Duchess," (c) Her Majesty, "The Queen," soprano solo, Ari from "The Bride-Elect" (Sousa), Miss Virginia Root; excerpts from "The Damnation of Faust" (Berlioz); suite, "Peer Gynt" (Grieg), (a) "In Morning," (b) "Death of Asa," "Anitra's Dance," (d) "In the Hall the Mountain King," (a) Idyl, "Gipsy" (Ganne), (b) march, "The Pathfinder of Panama" (Sousa); violin solo, "Prze Song," from "The Meistersinger" (Wagner), Miss Susan Tompkins; scenes from "Carmen," (Bizet).

Spokane Review
Spokane Aug 3

SOUSA'S AUDIENCES LARGE

MUSICIANS PROVE THOROUGH IN SERIOUS MUSIC.

Sudden Darkness at Evening Concert

No Impediment—Herbert L. Clark Again Delights.

Large audiences heard the Sousa concerts at Natatorium park yesterday afternoon and evening. That the musicians composing Sousa's band are just as much at home in serious music calling for the higher artistic qualities was demonstrated in the afternoon by the Wagner overture from "Tannhauser" and in the evening by a feeling performance of Haydn's beautiful hymn, arranged by Westmeyer with a great deal of brilliance. Here again the wonderful control of shading demonstrated the superiority of this band. As an encore Mr. Sousa gave his own vivacious "Hands Across the Seas."

"The Sorcerer's Apprentice," by Dukas, was fantastic, mysterious, suggestive of a trembling neophyte in black magic, who raises the devil and does not know how to dismiss his satanic majesty. At that moment a real storm came on, the lights went out and Sousa played a jolly march to keep the audience seated.

Herbert L. Clarke again delighted his audience by an exceedingly finished performance of his own composition, "Showers of Gold," the band accompanying with spirit. In this Mr. Clarke demonstrated his agility, particularly in trills, runs and arpeggi, and his excellent breath control. The high note was again in evidence. Sweet "Killarney," as an encore, never sounded sweeter.

Miss Virginia Root, whose appearance is attractive, again made a sympathetic impression in Willeby's ballad, "Soldier, Take My Heart With You." She gave a semi-humorous encore, "The Goose Girl," by Sousa, the feature of which was a tripping, ban simulating the clacking of sabots.

Miss Susan Thompson, violinist, played very charmingly a Tarantelle by Hubay. She gave "Oriental" in response to hearty applause.

Spokane Press
Aug 6

SOUSA PLAYS TO THOUSANDS

John Sousa waved his magic wand before his internationally famous musicians on the roof garden at the Davenport last night in front of 500 spectators and the inimitable Sousa compositions waved to the ears of a big social gathering that got away from the Eagles Mardi Gras.

Every movement of the famous band master was as rhythmical as the musical notes from the instruments. Every number of the program, and it was a varied program, was by Sousa and his compositions showed those qualities that have made his name famous in many countries.

The bright and breezy rendition of the "Looking Upward" score was as well received as the versatile and well interpreted "Sheridan's Ride." The baton of the band master was as expressive in interpreting for the concert.

Sousa will play in Spokane this afternoon and evening at Natatorium.

Spokane Review
Spokane Aug 4

SOUSA'S CONCERT DELIGHTS

Best Crowd of Week Hears Masterly Rendition of Numbers.

The Sousa concert last night at Natatorium park was a fitting introduction to the chief event of the evening. The audience, the largest of the whole week, was in an eminently receptive mood. It took in the brilliant points of Liszt's 14th Rhapsody, the exquisite suavity of a Mendelssohn's "Song Without Words," and without weighing the great amount of technical skill required from each individual instrumentalist it collectively responded to the artistic appeal in a perfection of ensemble. One result of Mr. Sousa's travels has been a number of compositions suggested by different climatic and racial centers. This time Africa and Australia were the sources of inspiration.

Herbert L. Clarke, cornetist, was heard in one of his own compositions, "Bride of the Waves," intricate and extremely difficult, but child's play to an expert of his caliber. The encore was the "Sextet" from "Lucia." Miss Virginia Root sang with vivacity and freshness "The Voice of Spring," by Strauss. She was warmly applauded and responded with an encore.

Spokane Review
Spokane Aug. 6

MEMORY STIRRED BY SOUSA'S BAND

Conductor's Music Has Been Arch
 Conspirator With Cupid Many
Spokane a Time.

QUESTION POPPED TO IT

Miss Root, Soprano, Not Thoroughly
 for Suffrage, but Just Dotes

Spokane Review Aug 6
 on Cats.

By BETTY GRAEME.

Of course the very nicest thing about Sousa's band is John Phillip Sousa himself, and the second is like unto it, for it is that his very presence here brings to the surface a host of submerged memories that seem quite like a string of pearls when you look at them closely. If you put your ear to the ground you will hear echoes all along the line which have their origin at the same source and that source is Sousa's music.

"The last time I heard Sousa," a woman will say, "was when I was engaged to Bob," and she will smile tenderly and you can bet your last cent that Bob was her first sweetheart—or her last.

He Will Say He Heard Sousa.

Then some old chap will tell you that he heard Sousa once when in the east or south or somewhere else, and you know by the merry little twinkle in his eye that he was on a vacation that made him feel quite young enough to step a lively and unrebuked measure to the tune of the "Washington Post," "King Cotton" or some other stirring Sousa strain.

"The last time I saw Sousa," said a leading clubman the other day, "was at the railway station in Dresden and he looked so like the Stars and Stripes to me that I introduced myself to him, and we had a most delightful chat. It will be a long, long time before we two meet in Dresden again." And one could see at half a glance that quite a train of memories steamed out of that Dresden railroad station along with the mention of Sousa's name.

Men Like His Encores.

Ah, well, breathes there a man with soul so dead who never to a wide-eyed lass hath said: "That is the best two-step on earth; come on, let's not miss a measure," when the orchestra played the latest Sousa march. One would say no, judging by the number of men in the audiences at the concerts now being given at Natatorium park, and the number of times one hears them say: "I like the encores best," for the encores are nearly always Mr. Sousa's "children," as he calls them.

Music in itself is nothing but rhythmic noise unless it invokes a vision or a dream of the future. It is for the associations that cling round his music that Mr. Sousa has become endeared to us, and because these associations are pleasant ones we hope he will live long and prosper.

All this was uppermost in my mind when I met Mr. Sousa yesterday afternoon during the intermission, and I said:

"Mr. Sousa, I danced my youth away to your music."

Ready With Baton and Tongue.

"You couldn't have done that," he replied, just as though he meant it, "for one can see at a glance that your dancing days are not numbered." And no matter where he goes I will carry that memory with me—what woman wouldn't? But, just the same, that is the sort of man he is—not only ready with his baton, but with his tongue as well.

It is related of him that after his first command performance before the late King Edward an acquaintance asked him in awed tones if he had really met and conversed with the king. "And," said the acquaintance, "were you not embarrassed?"

"Oh, no," said Mr. Sousa. "I've met gentlemen before."

I remarked something about the figures of romance and youth conjured up by his magic wand and he told me that some years ago, when the two-stepping was good, he was the object of great solicitude on the part of a certain beauty and belle who sat next him at dinner one evening. Mr. Sousa was suffering from a severe cold and the lady offered suggestion upon suggestion.

Her Interest Flattered Him.

"I am more than flattered by your interest in me," he said to her.

"Oh, my dear man," she exclaimed candidly, "if I lost you what would I do for some one to write music for me to receive proposals by? If anything happened to you I am sure I should die an old maid."

He assured me that she did not die an old maid; in fact she married a prince or a count or something of the sort and lived happily ever after, just like a girl in a fairy tale. But sad to say, he didn't know which march drummed up the proper bridegroom to the altar!

After talking to Miss Virginia Root, who has been soprano soloist with the Sousa band for more than five years, I told the famous conductor that he was henpecked. He beamed upon Miss Root and Miss Tompkins, the violin soloist, and replied that Miss Root took a mean advantage of the fact that it was necessary for the success of the enterprise to have a trinity of beauties and that if he sent her packing as she deserved, that upon Miss Tompkins and himself (or it may have been the other way around) would devolve the entire burden of carrying the beauty standard aloft.

His Family Bullies Him.

Miss Root, who has helped to put the Sousa band around the world, and did it, she assured me herself, with as much ease as the conductor put the Sousa brand around the cigar, said that if any one thought she bullied the celebrity he should see Mr. Sousa with his wife and daughters, in whose hands, she declares, the conductor is simply putty.

Miss Root is from New York. Indeed she is that rare product a born-on-the-spot New Yorker, and she even waited to be asked before announcing that great fact. She is quite unusual. She told me herself that she is a heroine. She knows it, because she once went upon the stage and sang after nearly losing her life from asphyxiation in an English theater, and also because she has girdled the globe with a lot of men and still has the courage to oppose feminism.

Sousa's Band.

Sousa had a little band
 With horn and piccolo;
 And every time he raised
 his hand
 The band was sure to
 blow.

American Children Criticized.

"I used to be for suffrage," she said. "Sometimes I am yet. But when I see how badly women bring up their children in this country I wonder if they know enough to guide politicians in the way they should go. Why, American children are the worst behaved in the world."

It was suggested that the American father might be somewhat to blame, but she declared that American women ruled their husbands as well as spoiled their children.

"I shouldn't want a husband that I could master," she said, but with a sparkle in her handsome dark eyes that boded ill to the man who opposed her.

"Like all New Yorkers, I suppose you can hardly wait to get back to New York?"

Would Accept House in Spokane.

"Not at all; I am not a professional New Yorker," she replied. "Indeed, I am quite in love with the west. I would accept a house and lot in Portland, Seattle or your own lovely Spokane if it were pressed upon me." But she doesn't want a husband she can boss!

Miss Root confesses to a great love for cats, and said her pathway through life had been marked by a trail of grateful felines, but when it was suggested that a fellow feeling made vocalists wonderfully kind to each other she remarked coldly that she did not care for the particular brand of cat represented.

When Miss Root happens upon a wandering wastrel, having no home to offer the poor beastie, she buys it a square meal and secures it a permanent abode by making a house-to-house canvass until she finds someone willing to admit it. So if a handsome brunette with tears in her dark eyes comes to your home with a perfectly good cat which she has rescued from the ash barrel 'round the corner, accept the goods the gods send, for luck in large chunks will attend its advent in your home, she maintains, and its nine lives will rise up and call you blessed.

Spokane Chronicle
Aug 8.

SOUSA LIKES CITY

Won't Go Abroad for Several Years and Hopes to Come Back to Spokane.

"There will be no trips abroad for the next two or three years for us," stated John Phillip Sousa today. "America will be our field, and it is a most appreciative one."

"We are delighted with our reception in Spokane, and I am most agreeably surprised to find such a large percentage of people interested in good music as is evidenced by the character of special requests we have received for favorite numbers."

"As long as we are playing in America we want to visit the Pacific coast, and I hope that our plans may shape themselves so that we can come to Spokane next summer."

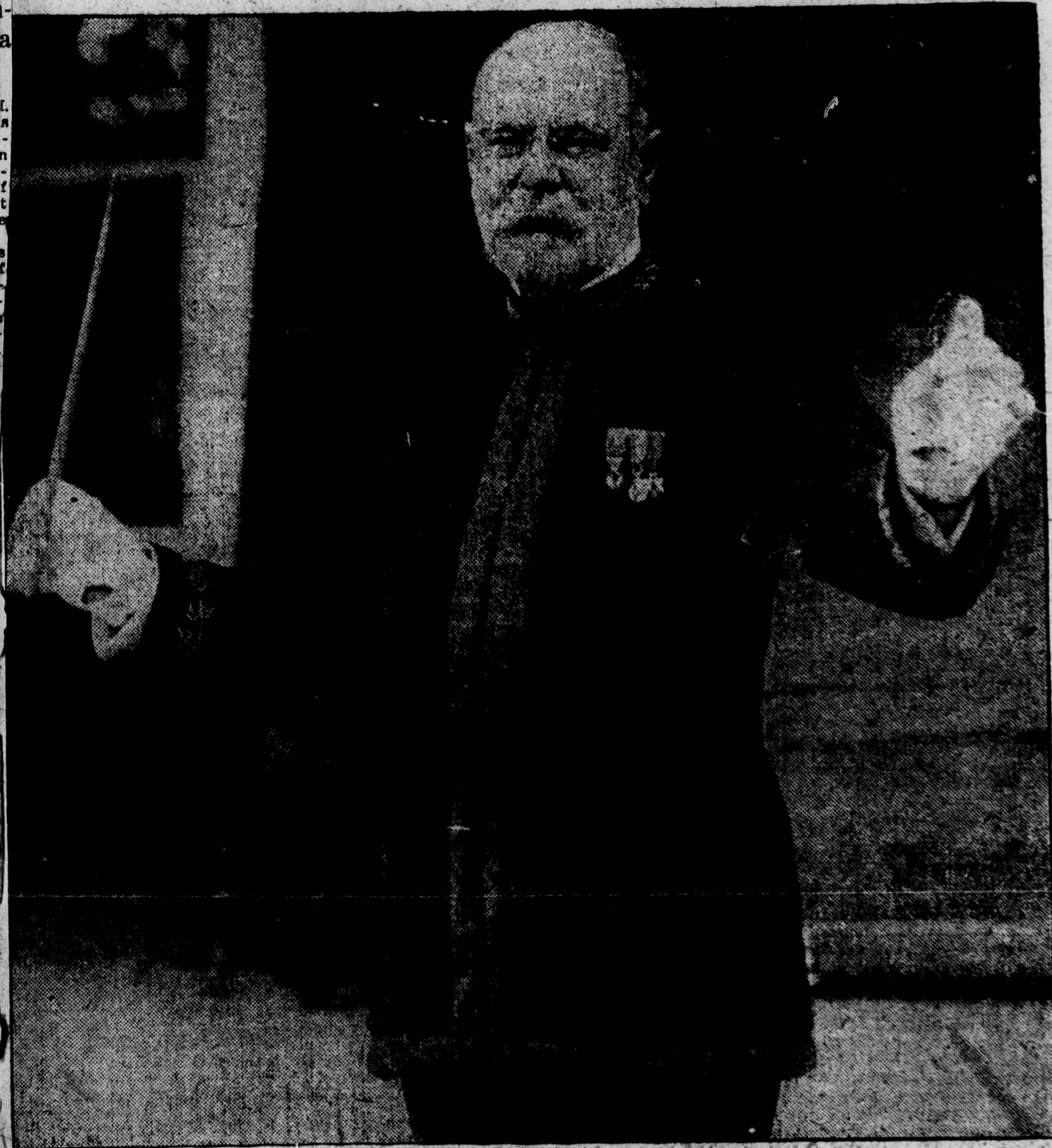
Mr. Sousa has been the recipient of a number of presents of fruit. Among the presents sent to his room today was a choice basket of large plums grown within the city limits by Mr. and Mrs. A. W. Akin and a basket of beautiful peaches presented by John De Witt.

Sousa's band will play the following concerts Sunday afternoon and evening, which will close the eight-days' engagement of the band at Natatorium park:

Aug 5th 1915

SPOKANE DAILY CHRONICLE.

John Philip Sousa. Great American Band Leader,
Snapped by Photographer While at Natatorium Park



John Philip Sousa, American composer and band leader, as snapped by the Chronicle photographer in one of his characteristic poses at Natatorium park, where his band is playing an eight days' engagement.

Spokane Review 49
Aug. 9th

SOUSA'S BAND IS
HEARD BY 60,000

Concert Series at Park a Striking
Success—March King Visits
Palouse Wheat Fields.

Sousa and his band terminated their 16-concert engagement at Natatorium park yesterday, playing to a matinee crowd of 2500 and an evening audience of 6000, according to officials of the Washington Water Power company. During the week, the band played before 60,000 people, according to the estimate yesterday of Dan L. Weaver, who represented the company in the management of the series.

Sousa week and Eagles' week combined to make the last seven days the biggest in the history of the park, so park officials declared yesterday. The band played 15 concerts at the park and one on the roof of the Davenport hotel. John Philip Sousa, director, and Herbert L. Clarke, manager, expressed themselves yesterday as delighted with the reception of the band and the entertainment extended to the musicians during their stay in the city.

Mr. Sousa was the guest during the week of the chamber of commerce, the ad club, the rotary club and the complimentary luncheon to the federal trade commission on Friday, in addition to many private dinner parties in his honor. Yesterday morning, he was the guest of Edwin T. Coman, president of the Exchange National bank, on a 60-mile automobile ride, through the Palouse country, returning to the city in time for luncheon. For the first time, the "march king" saw the big combined harvesters at work, 12 being seen yesterday.

The band will leave this morning over the Milwaukee for Willow Grove, Philadelphia, to play its annual 29-day engagement, stopping on the way a day each in Minneapolis and St. Paul.

Spokane Chronicle, Aug 6

KING DAVID FIRST BANDMASTER DECLARES JOHN PHILIP SOUSA

March King Writes of the Evolution of Musical In- struments.

The evolution of musical instruments is one of the hobbies and life studies of John Philip Sousa, the great American composer and bandmaster, in Spokane this week. At the request of the Chronicle Mr. Sousa has prepared the following article on this interesting theme.

By JOHN PHILIP SOUSA.

The combination of instrumental performers organized into a band or orchestra dates back to Biblical times and every improvement from that time to the present has been due, not to the musician as a musician, but to the inventor, and, as in every other progress in the world, the inventor is entitled to all the credit. No member of a profession or trade can make any claim on responsibility for the progress of his trade or profession if he is not an inventor.

By common consent the most fascinating figure in history is David. He was a child of genius—ample in faculty, fertile in resource and rich in all those qualities that stir admiration and work love.

Hillis says: "What the Iliad did for Greece, what Dante did for the Renaissance, what the Niebelungen did for the German tribes, what the legends of King Arthur did for the age of chivalry—that and more David did for the ancient church and the Jewish people."

Was First Band Master.

David might well be called the first band master mentioned in history, for he was the first orchestral organizer of which we have any record. His band numbered two hundred, four score and eight, and he thus led the first body of players. He no doubt possessed a knowledge of instrumentation and tone-color effect, for he assigns his subjects to special instruments.

The fourth Psalm, "Hear me when I call, O God of my righteousness," he directs to be played by his chief musician, who was a player of the harp and the sackbut. Psalm fifth, "Give ear to my words, O Lord," he assigns to the chief musician, who was the solo flutist of his band. Psalm sixth, "O Lord, rebuke me not in thine anger," the chief musician or soloist on the string instrument, who had a virtuosos regard for expression, is called upon to perform, and so on through the psalms.

Had Component Parts.

David without question had in his band all of the component parts of the modern orchestra—strings, wood-winds, brass and percussion. At the dedication of Solomon's temple, David and all the house of Israel "played before the Lord with all manner of instruments made of fir wood and with harps and with psalteries, with timbrels, castanets, cornets and cymbals, and the sound of the trumpet was heard in the land even as it is heard today." Popular as a composer and popular as a conductor, David was certainly to be envied.

From these Biblical days to the present time the instrumental body has existed in many forms—bands composed entirely of bagpipes, orchestras composed entirely of string instruments, bands of oboe players, bands entirely of brass, bands of brass and wood-wind, bands of trumpets, bands of bugles, bands of drums and all sort of combinations have been made by man.

Altered by Inventions.

The orchestra, in what we today call the symphonic or classic, reached its combination height during the days of Beethoven and Haydn, when a certain number of strings, wood-winds or brasses and percussions were combined and the ingenuity of the composer employed to show them in their best ef-

question in my mind if this combination, really the foundation made in the time of the old master, would not have remained as such if it was not for the ability of the inventor.

With the work of Adolph Sax in inventing and perfecting the brass family, of Boehm in increasing the facility and improving the register of the flutes, of Klose in the clarinets, etc., and of Sarrus in the sarrusophone and Sax in the saxophone, immense strides were made in the improvement of instruments, and these were immediately taken up by composers and introduced into the orchestra.

Need Individual Character.

Succeeding inventors have brought about wonderfully improved instruments, notable among the Americans being C. G. Conn with his splendid cornets, euphoniums and sousaphone, the latter built on designs suggested by me.

An instrument to live must have absolute character and not encroach on the tonal preserves of any of its companions of the band.

The properly equipped band of today, notwithstanding the absence of strings, is richer in quartets than the symphonic orchestra. The harp, which has no simulating substitute in any instrumental combination, must of necessity be the one stringed instrument of the band.

In the early days it was a common practice to draw from the orchestral body many of its voices, and with the addition of new inventions like the family of saxophones and sarrusophones, the complexity and richness of the wind band was assured.

Strange Condition Presented.

A strange condition is presented now, for the orchestral body is rushing to the wind band for addition to its voices, no less a composer than Richard Strauss using the saxophone in his compositions. The Russian composers are employing the cornet with more and more frequency, the great Frenchmen are inducting into the orchestra many band instruments, and even the great Wagner, has employed the euphonium in his scores.

The line about the intent of the band is being more tightly drawn each year. Formerly a band's primary object was to march at the head of troops, and quantity of sound was of greater value than quality of sound. Those bands with the simplest instrumentation were the most fitted for street work.

With the ever increasing love of music, however, the band of the street and the band of the concert platform must of necessity be different, and I believe the time is not far distant when our municipalities will have properly equipped bands playing in halls in the winter and in the parks in the summer for the pleasure and uplift of those who toll and deserve recognition from the state.

The sooner such a condition becomes a reality the happier our people will be, one and all.

Alaska
Daily Empire
Aug. 7

SOUSA'S "TIPPERARY" CALLED WONDERFUL

Mrs. John Philip Sousa, wife of the America march king, who is touring Southeastern Alaska with her two daughters, passengers on the steamship City of Seattle, availed herself of the opportunity to come North by reason of her husband's tour of the West.

Sousa and his far-famed band are in Seattle at the present time. Commenting on one of the Sousa concerts, Charles Eugene Banks, a Seattle newspaperman wrote for the Post-Intelligencer:

"What a great musician will do with a simple theme when it appeals to him Sousa demonstrates in his humoresque, 'Tipperary,' which he rendered at the Metropolitan last night for an encore. The song is, in our minds, connected with the English and French armies, Sousa makes it a universal story. While the rythme beats through the mingling sounds of the instruments you can hear the chant of the Hindus, the 'Marseillaise,' the tender songs of England, of Ireland; the wild piercing tenor of Wales, the beat of drums, the whistle of fifes, the snatches of religious tunes. You see a lone Mulvaney sitting on a broken gun in the moonlight singing softly, 'It's a Long, Long Way to Tipperary.' You hear a rollicking chorus in the distance trolling out the same song. The Frenchman caroons it above a wounded comrade Afar off a big Highlander burrs the words in a mellow bass. The different shires of England cry the song boldly. You can almost recognize the dialects. In a word, you get a complete picture of the war, with its attendant emotions. Sousa has done this with a simple ballad. It is a stroke of genius. Perhaps no other band could get out of it what he does, but it will always be effective, even commonly played."

NOT EXACTLY A MUSICAL CRITICISM.

UNDOUBTEDLY the brightest spot of the week was Mr. Sousa's band. It was such a trim, snappy band, and played so smoothly. It never blatted at you or tried to impress you with volume of noise. Mr. Sousa, too, is entirely restful to the eye in his capacity as conductor, having no use for the frantic gyrations of the Italian bandmasters. You can not imagine him suffering from attacks of artistic temperament.

It was very thoughtful of Mr. Sousa to be so open-handed with his old marches, the marches of our youth. His new marches, somehow or other, are not very good. They have too much fiddle-dee-dee and not enough oom-pah in them. But the old ones are full of thrills. The "Manhattan Beach," for example, always brings back one Fourth of July when I had nearly \$4 to spend. Miss Graeme had a piece in this paper the other day where she said that the Sousa tunes had sentimental associations for her, or something like that. That may be true, but I will bet that more people at the park last week thought of parades and strawberry pop than proposals between dances.

Mr. Sousa's programs left something to be desired. There was only one Strauss waltz—the inevitable one—and practically no light opera. There was, on the other hand, a surfeit of Mr. Sousa's fanciful characteristic bits, with their tags of verse and their tinkly music box tones. But of course one can't expect everything. Ellery's band used to have the best programs, largely, perhaps, because Channing Ellery neither conducted his band, played in it nor composed pieces for it. He just made out the programs—and they were wonders.

Mr. Sousa's young lady soloists were victims of fate. A soft soprano and pianissimo violin passages are not suited to large open spaces. W. J. Bryan had no trouble making his voice carry from the bandstand. Miss Root had a great deal of trouble. I do not, however, wish to commit myself to saying that I enjoyed Mr. Bryan's voice more than Miss Root's.

St Paul News
Aug 12

SOUSA AND BAND PLAY IN ST. PAUL

Second Concert to Be Given at Auditorium This Evening.

Marked by the first performance in St. Paul of his most recent composition, "The Pathfinder of Panama," John Philip Sousa and his band of 75 musicians played a matinee concert at the Auditorium this afternoon.

The band will play again this evening at the Auditorium at 8:15 o'clock. The soloists are Virginia Root, soprano; Susan Tompkins, violinist, and Herbert L. Clarke, cornetist.

At the concert tonight a different program will be played from that given at the matinee. The only duplication will be "The Pathfinder of Panama."

A special feature of the evening concert will be "The Children of the World," Sousa's most famous descriptive piece.

WIFE OF FAMOUS BAND DIRECTOR VISITS CITY

Mrs. John Philip Sousa and Daughter Register at New Washington.

Mrs. John Philip Sousa, wife of the famous bandmaster and composer, together with her daughter, Miss Jane Sousa, and Mrs. Hamilton Albert, are registered at the Hotel New Washington.

They will remain a day or two visiting different points of interest on Puget Sound.

Seattle Times 8/13/15

Minneapolis Journal
Aug. 12

SOUSA REMAINS KING OF LILTING MARCHES

The Vigor and Generosity of the
American Music Charms Big
Audiences.

By Victor Nilsson.

The last of the Straussian waltz kings is no more, but the only march king is yet alive, very much alive. Sousa and his band played two concerts in Minneapolis yesterday and drew for them audiences which in each instance entirely filled the Metropolitan theater.

John Philip Sousa is still himself as much as in the heyday of his creative power when as composer and conductor he seemed the embodiment of everything American at a time when no one doubted the efficiency in thought and action of things American as they manifested themselves most conclusively. Sousa is typically American through the rhythmic vigor and unctuous humor of his music and through his unpretentious generosity as a giver. America regrets a want of folk music, but possesses in Sousa's marches a treasure that is truly national and by a world recognized as inspiringly characteristic of our new race and country.

In his method as a musical director the march king has faithfully remained Sousa. His countless imitators are still in the right when counterfeiting his original manners which stand in such close harmony with his amiable personality as composer and interpreter. His band is still largely made up of veterans who have played under his baton for years and are intimately acquainted with his every intention. In this music vigor and spirit are the alpha and omega in a code never sinned against, if other sins are not lacking. In his attention to detail Sousa seemed an improvement upon what was recorded at the time of his last visit.

The Sousa programs this time were less ambitious than before and gained thereby. The inroads upon the precincts of symphonic music were limited to the "Tannhauser" overture of the afternoon and Dukas' symphonic poem, "The Sorcerer's Apprentice" of the evening. These were given in strongly individual interpretations that were not without merit, although marked by too extreme contrasts between swift and slow tempi. The glorious Wagner overture not less than the symphonic poem suffered from the absence of stringed instruments. The latter was not explained by program notes like some of the mediocre fantasies played, and although it was familiar to all patrons of the symphony concert, the gayly grotesque Goethe ballad as the subject was not even hinted at.

But the program matters very little in a Sousa concert. It is the double and often triple extras that constitute their chief attraction in which the march king with a boundless generosity that with him seems a matter of course, pours one after the other of the sparklers from his choicest vintages, "Manhattan Beach," "El Capitan," and so on, with "Stars and Stripes Forever" as the intoxicating climax. Of Sousa novelties the best was not "The Pathfinder of Panama" of the program, but "The Gliding Girl," played extra with its irresistible rhythm of a maxixe trio. There was an international flavor to that program for it opened with a Westmeyer concert overture of more than doubtful artistic merit, but built upon the national hymn of Austria, Haydn's "Gott Erhalte Franz, den Kaiser," and ended with Halvorsen's "Triumphal Entry of the Boyars." The unpretentious idyl by the late Nevin, "A June Night in Washington," proved one of its greatest charms.

Outside the instrumental soloists of the band there were two artists appearing with it—Miss Virginia Root, soprano, and Miss Susan Tompkins, violinist. Miss Root has a strong and sonant voice of a certain metallic ring and good training. Among the generations of young violinists that have succeeded each other as executants of the Hubay, Vieuxtemps and Wieniawski pyrotechnics in Sousa tours, Miss Tompkins will occupy a place of honor for her flawless technique and unassuming, yet true musicianship.

WAR CHECKS MUSIC OUTPUT, SAYS SOUSA

Composer-Band Leader Declares
Marches and Waltzes Are
America's Favorites.

"One deplorable effect of the European war is the check in the production of good music," said John Philip Sousa, march king and veteran band leader, in Minneapolis today. "Publishers on the other side inform me that the composers are doing very little and they are getting out scarcely anything that is new. It is very sad, for art is of more value than war."

"I do not notice any change in musical taste of American people due to the war. In Europe the nations have thrust bands to the background. Here the rag-time craze has passed, and the public today gladly welcomes good music of any kind. Marches and waltzes are the strongest rhythms in their hold on the public, one appealing to the barbaric and the other to the sensuous side."

"The popular taste for rhythms runs in cycles, as I have noticed in the course of a long musical career. When I began as a boy gavottes were the rage. Later the so-called American song and dance, the barn dance, came in. But most compositions are ephemeral, and the real popular music is the best music. I suppose the Tannhaeuser overture is the most popular piece of music in the world today. There is nothing so dead as the so-called 'popular' piece of music when the public gets tired of it."

Mr. Sousa is returning with his 55 bandmen from a nine weeks' stay at the San Francisco exposition, to fill an engagement at Philadelphia, and the twin cities are his only stop from Spokane to the east. Beginning with the Chicago fair in 1893, he has played at every great exposition.

Praises San Francisco Fair.

"With the possible exception of the Paris exposition," he said at the Radisson today, "the present is the most beautiful and artistic of them all." Mr. Sousa claims to have played to more people and over a wider extent of territory than any band that ever existed. He gave a matinee concert at the Metropolitan theater today and will give another tonight, tomorrow being booked for two in St. Paul.

Still Mr. Sousa finds time to indulge his hobby, which is trap shooting. He made engagements today to shoot Thursday morning at the Twin City Gun club and also at the St. Paul Gun club. "I am not in practice," he said, "and I shall not break more than 50 birds. If I try more than that I go to pieces."

MUSIC

SOUSA AND HIS BAND

Reviewed by Harlow Gale.

The virile hustle and indomitable optimism of the American is personified musically in John Philip Sousa and his world famous music and band. While there is no time for romance, repose and serenity in his life on the road there are side touches of flirtation and a jovial humor that make him a typical mixer among all kind and conditions of men.

Thus in his triumphal progress around and around the world two fine audiences gladly welcomed his splendid organization yesterday afternoon and evening in the Metropolitan. What a delightful opening of this conservative and historic theater! The ringing applause after each program number trebled, as usual, the original program. The dozen extra marches, waltzes and even songs of his own found a mighty timely and immensely popular climax in his variations on Tipperary, all the way from the tune first given out by the enormously long serpentine bass horn up to the combining of the variegated tune against the famous compound triplet figure from Tannhaeuser.

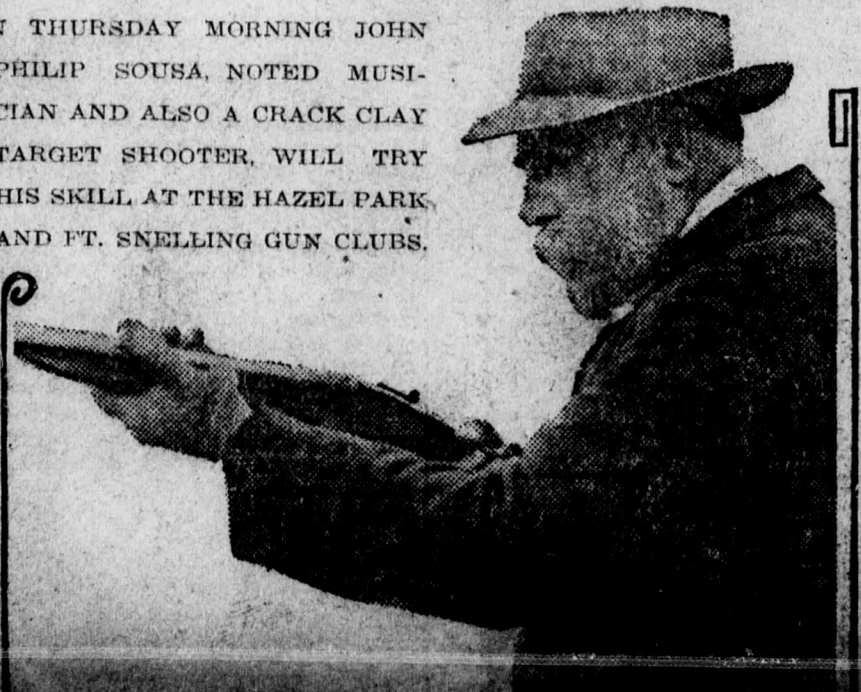
Sousa's huge repertory, too, was shown in five serious works of other composers never played here. The Concert Overture of Westmeyer, founded on Haydn's Kaiser Hymn, made a splendid opening. Koennemann's Hunting Fantasia, "At Fremersberg," was highly picturesque and contrasted most entertainingly with Nevin's dark idyl, "A June Night in Washington." It was interesting to hear the magnificent body of wind instruments do two works familiar to us through our Symphony orchestra, Dukas' symphonic poem, "The Sorcerer's Apprentice," and Halvorsen's "Triumphale des Boyards."

The veteran solo cornetist, Herbert L. Clarke, rejoiced his host of friends with his skillful art in his own "Showers of Gold." Miss Virginia Root still gives a vocal interlude and also makes a charming picture among the military uniforms, as did a new violinist, Miss Susan Tompkins.

JOHN PHILIP SOUSA TO SHOOT

AT HAZEL PARK GUN CLUB

ON THURSDAY MORNING JOHN PHILIP SOUSA, NOTED MUSICIAN AND ALSO A CRACK CLAY TARGET SHOOTER, WILL TRY HIS SKILL AT THE HAZEL PARK AND FT. SNELLING GUN CLUBS.



Sacramento Bee 8/14/15

A plea to Congress for the adoption of "Dixie" and "The Stars and Stripes Forever" as official marches of the United States will be the result of a resolution adopted by the Music Teachers' Association of California. A copy of the resolution was presented to John Phillip Sousa at the close of his concert at the Exposition and his co-operation in the movement asked. The plan to make the famous American bandmaster's march a national one seems to be meeting with favor thus far, and it is hoped it will receive consideration at the hands of Congress.

Charles Farwell Edson of Los Angeles, General Vice President of the California Association, was appointed head of the committee which is to start a movement to interest not only Sousa himself but leaders, teachers and those prominent in the musical world all over the country in behalf of the two marches.

Minneapolis Journal
Aug 13

St Paul News
Aug 12

Famous Musician Shows Skill at Traps Competing With Minneapolis Shooters



John Philip Sousa, snapped at the Fort Snelling trap shoot yesterday. Sousa broke 42 out of 50 birds.

SOUSA SKILLFUL WITH GUN

Famous Musician Breaks Forty-two out of Fifty Targets at St. Paul Club.

With John Philip Sousa, the eminent bandmaster, as the guest of honor and taking part in the shoot, members of the Twin Cities Shooting association did some fancy work at the Fort Snelling traps this morning. The great musician did pretty well himself, breaking 42 out of 50 targets.

Z. H. Austin of Minneapolis broke 99 out of 100, F. Wilson and A. D. Sherman broke 92 out of 100, and H. C. Hirschy, the professional, made a run of 50 straight breaks. C. H. O'Brien of Portland, Ore., who is on his way to attend the Grand American Handicap at Chicago next week, tied Austin's score, with a mark of 99.

Scores of others who took part in the shoot were: M. Holey, 100-84; A. Ryberg, 80-68; Mrs. Ryberg, 50-24; F. James, 100-69; S. S. Johnston, 100-81; Mrs. Johnston, 100-88; W. D. Higgins, 50-47; F. Walker, 50-45; W. L. McKinnon, 100-69; J. E. Harker, 20-20; M. Moore, 75-67; R. Schull, 50-48; R. Hoffman, 50-46; G. Hitchcock, 50-44; Mrs. Randall, 50-34; D. E. Stoddard, 15-12; L. Schmidt, 65-50.

Mr. Sousa also attended a special shoot in his honor at the traps of the Hazel Park Gun club. There he broke 38 out of 50 targets. Reichenbach and Emil Novotny tied for high score with 49 out of 50 targets.

Sousa Shoots Against St. Paul Trap Shooters

John Philip Sousa spent a busy morning today at the Ft. Snelling and Hazel Park Gun club ranges. He broke 42 clays out of 50 at the Ft. Snelling range and 38 out of 50 at the Hazel Park.

Special shots were put on for the distinguished visitor at both clubs, and the cracks of Minneapolis and St. Paul turned out for the occasion.

Emil Novotny and William Reichenbach were in excellent form at the Hazel Park shoot, each breaking 49 out of 50. Novotny ran 49 straight and missed on his last clay.

Following are the Hazel Park scores:

Shot at.	Bk.	Shot at.	Bk.
Dr. Brown	50	Reichenbach	50
T. Thompson	50	Jones	50
Feist	50	Jones	50
Dr. Cannon	50	Savage	50
J. Roth	50	Johanson	50
E. Novotny	50	Farinelli	50
J. P. Sousa	50		

HARKER KEEPS RECORD CLEAN.

J. E. Harker kept his marvelous record for consecutive targets clean at the shoot at Ft. Snelling. Last week Mr. Harker broke 81 consecutive targets at Spirit Lake, and this morning by smasing every one of the 20 clays he shot at, he made a record of 267 consecutive breaks.

E. H. O'Brien, Portland, Ore., and T. H. Austin, Minneapolis, tied for high honors with 99 breaks out of 100. Mr. Sousa broke 42 out of 50 possible. Mrs. F. Johnston broke 88 out of 100 and beat her husband by seven targets.

Shot at.	Bk.	Shot at.	Bk.
F. Willson	100	F. Johnston	100
J. H. Austin	100	Mrs. Johnston	100
Holen	100	F. Waters	50
H. Sherman	100	W. Higgins	50
A. Ryberg	80	Mrs. Randall	50
H. O'Brien	100	G. Hitchcock	50
E. Morford	50	R. Hoffman	50
Mrs. Ryberg	50	R. Schull	50
M. McKinnon	100	L. Schmidt	65
F. James	100	D. E. Stoddard	15
J. P. Sousa	50	F. Moore	75
A. Hirschy	50	J. E. Harker	20

*Professional.

Out of the experiences of his world tours Sousa concludes that the world's favorite music is: Wagner's Tannhauser, the Sextet from "Lucia," by Donizetti; "Stars and Stripes Forever," by Sousa; Strauss' "Blue Danube Waltz," Bizet's "Carmen," Rossini's "William Tell" and Suppe's "Poet and Peasant." He judges by the requests made to him for pieces and those named were the ones most frequently asked for.

St Paul Dispatch
Aug 12th

Sousa Is Guest at Meet Of Local Trapshooters

Famous Bandmaster Is a Great Shot Himself—Other Distinguished Visitors Will Honor
Shoot Next Week.

John Philip Sousa, the great bandmaster, through the efforts of Dr. Le Roy Newton, was the guest at the Seattle Trapshooters' Association at a special shoot given in his honor yesterday. Perhaps no man in the United States today is a more ardent shooter and devotee of the trapshooting game than Mr. Sousa. Mr. Sousa is the possessor of some of the finest trap and field guns in America and his records at the traps are the envy of the trapshooting fraternity.

Mr. J. E. Doremus, of Wilmington, Del., of the Dupont Powder Company; also Mr. Peter Holohan, of Portland, Or., Pacific coast representative of the Dupont Powder Company, joined in the complimentary shoot to Mr. Sousa.

Weather conditions at the traps were ideal. Quite a large audience of spectators turned out to enjoy the morning sport.

The club will hold its regular shoot this Sunday morning at 10 a. m.

Following are the scores in the complimentary shoot:

Fifty Birds.				
Name.	1st.	2nd.	3rd.	Total.
John Philip Sousa.....	14	14	20	48
Dr. Leroy Newton.....	13	14	19	46
T. E. Doremus.....	12	12	17	41
Hugh Fleming.....	14	14	18	46
C. E. McKelvey.....	14	15	19	48
Peter Holohan.....	15	15	19	49
W. B. Taft.....	14	12	16	42
George Canuck.....	12	13	18	43
Less Reid.....	14	15	20	49
R. H. Miller.....	13	14	20	47
I. M. Fisher.....	14	14	19	47
A. L. Hall.....	10	11	17	38
J. S. Ruppe.....	14	13	17	44
D. Rhodes.....	15	15	20	50

St Paul News
Aug 12

SOUSA MAKES GOOD SCORE

Famous Bandmaster and Other Distinguished Guests
Take Part in Complimentary Shoot at Local Traps.

John Philip Sousa, the famous bandmaster, known the world over, is also an enthusiastic trapshooter, and the Seattle Trapshooters' Association gave a complimentary shoot in his honor yesterday. He shot at fifty targets and broke forty-eight of them, which shows that his eye is keen and his nerve steady. Mr. Sousa never loses a chance to do a little trapshooting. He owns some of the best trap and field guns in this country and he is known among the trapshooting fraternity all over the United States.

Another distinguished visitor at the local traps yesterday was J. E. Doremus, of Wilmington, Del.; connected with the Dupont Powder Company, and Pete Holohan, of Portland, Pacific Coast representative of the same company, was also a visitor.

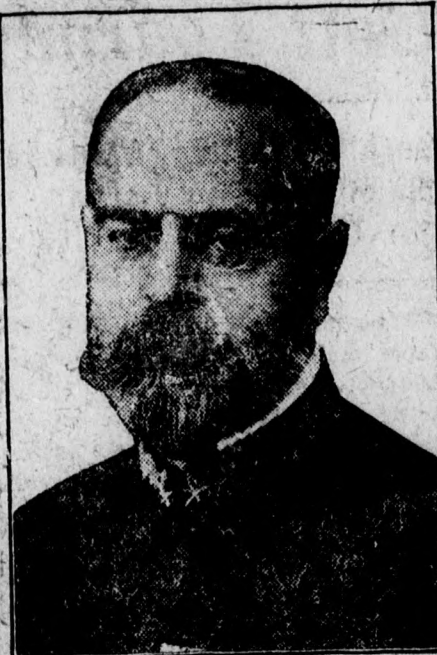
The weather conditions were ideal and quite a gallery turned out to see the famous bandmaster shoot.

The club will hold its regular Sunday shoot this morning, starting at 10 o'clock. Following are the scores made yesterday in the complimentary shoot:

NAME	First.	Second.	Third.	Total.
John Philip Sousa.....	14	14	20	48
Dr. Leroy Newton.....	13	14	19	46
T. Doremus.....	12	12	17	41
Hugh Fleming.....	14	14	18	46
C. E. McKelvey.....	14	15	19	48
Peter Holohan.....	15	15	19	49
W. B. Taft.....	14	12	16	42
Geo. Canuck.....	12	13	18	43
Less Reid.....	14	15	20	49
R. H. Miller.....	13	14	20	47
I. M. Fisher.....	14	14	19	47
A. L. Hall.....	10	11	17	38
J. S. Ruppe.....	14	13	17	44
D. Rhodes.....	15	15	20	50

St Paul Dispatch
Aug 11

Sousa Will Show His Skill With Shotgun At a Morning Shoot



Famous Bandmaster Will Be Guest
of Twin City Men at Fort
Snelling.

John Philip Sousa, the eminent bandmaster, who will be in St. Paul with his band tomorrow, is an enthusiastic trap shot and he will be the guest of the Twin City Shooting association tomorrow morning at the Fort Snelling traps at 9:30.

Mr. Sousa wired the president of the Twin City association today that he would like to measure his skill against some of the Twin City cracks tomorrow, and the result was a hurriedly arranged morning shoot.

Most of the cracks of St. Paul and Minneapolis have promised to turn out in honor of Sousa, whose skill with a shotgun is said to be scarcely inferior to his ability as a musician.

Sousa frequently has participated in the grand American handicap shoot against the leading experts of the country and he has shown up well in competition with them.

Toronto World 8/15/15

SOUSA'S MARCH 53 LIKELY OFFICIAL

Congress Petitioned in Behalf of
"Dixie" and "The Stars and
Stripes Forever."

The Music Teachers' Association of California, has adopted the following resolution: "Whereas the United States of America has no official march, and, whereas, "The Stars and Stripes Forever" and "Dixie" have captured the world by their distinctive Americanism; therefore, be it resolved, That the Music Teachers' Association of California, does respectfully petition congress to declare that these two compositions be known as the official marches of the United States, and played on all state occasions."

Charles Farwell Edson, of Los Angeles, general vice-president of the association, formerly presented the resolution to John Philip Sousa at the close of his concert at the exposition.

Phil Pat Ledger 8/30/15

ALONG THE READING

NOBLE—John Philip Sousa, who is staying at the Huntington Valley Country Club during his engagement at Willow Grove, may be seen every morning riding his brown mare, jaunty but dignified in his light chocolate colored coat, white duck trousers and cap, white shirt, plaited, too, and oftentimes a wide, Nile green silk tie makes its appearance from the "popularized" low-cut collar. Tan leather puttees add the final note of sportmanliness.

Phil Pat Ledger 9/2/15

DELIGHTS OF WILLOW GROVE

To the Editor of Public Ledger:

Sir—"A Music Lover" in the PUBLIC LEDGER of today has wrong ideas in regard to Willow Grove Park. How many folks take as a matter of course the music and beauty of this privately owned and operated park? The idea of speaking of a reservation of seats to hear

the fine music given there as "an imposition"! Where else in all this broad land does he hear Sousa, and such music as given by the other organizations that have gone before, entirely free? True, he pays 10 cents to get there if he lives in the city, but he can walk if he prefers, as many do who live near enough. The reserved seats have been appreciated by many when some of the orchestras—not brass bands—have been there, so they could get seats where they would not be disturbed by conversation. Nearly all of Sousa's band music can be heard from any of the seats outside the reserved section—at least enough of each concert to make it pay him to make the trip to Willow Grove. I take my hat off to the Rapid Transit Company and the managers of Willow Grove Park.

Philadelphia, August 31, 1915.

HOWARD.

New Britain Herald 7/3/15

Query.

Editor of the Herald:

Dear Sir:—Will you kindly tell me the proper way to spell the name of the celebrated bandmaster and composer, John Philip Sousa. Is the fourth letter in his family name an "s" or a "z"?—Curious.

John Philip Sousa spells his name just as it is written in this sentence. There is no letter "z" in his name.

Editor.

Aug 11.

== MUSIC ==

METROPOLITAN.

The concerts given yesterday afternoon and evening at the Metropolitan were in every respect thoroughly typical of Sousa.

Sousa and His Band. Indeed, that the nominal program which Sousa gives is not the final summary of his concert.

His customary formula is to print a discouragingly uninteresting program and then to play an unexpectedly dashing one. The trick is effected by masking his real batteries, his marches, behind a row of commonplace musical numbers, and then to wheel these marches out as encores just in time to captivate and capture the auditor who could never in the world be subjugated by the first line of invading selections. The ordinary conductor uses the printed numbers as the bone and sinews of his concert while the encores are sheer gratuities. With Sousa it is the encores which are used as the bone and sinews of the concert, while the sheer gratuities are the printed numbers.

That Sousa pays or at least affects a sneaking reverence for the orthodox classics is evidenced by the first and most ambitious number on his program yesterday afternoon. This was Wagner's Overture to "Tannhauser." The tempo chosen by Sousa in this number was exceptionally, and almost unforgivably slow. Whatever criticisms may be made regarding Sousa, it can not ordinarily be said that his directing lacks life. But his handling of the overture impressed one as governed by a spirit of perversity. The opening adagio movement seemed to expire between measures. It appeared to call for active outside assistance to aid it to its goal. Why Sousa insisted on retarding the progress of this noble and majestically flowing theme, why he was bent upon blocking it and halting it, so to speak, is indeed a bit difficult to comprehend. The overture is not well adapted for the purposes of a band in any event. The clarinets are effective instruments within their limited range, but as substitutes for violins they are clearly second rate. No amount of technical facility can render the clarinets tonally acceptable in those rippling descents of the scale which occur in such superabundance throughout the overture.

Once Sousa had paid his homage to the masters, however—once he had that apparently painful duty off his conscience—once he had made his little genuflection to conventionality and was released to enter his own natural field—affairs took on a wholly different aspect. When the March King plunged into his marches he was as usual inimitable and irresistible. Feet everywhere in the house began to beat. The blood began to pulse and the hands began to move. A universal unrest could be felt pervading the audience. That inexorable, driving two-four and four-four rhythm which Sousa knows so well how to lash the listener on with was not to be escaped or evaded. Its primal energy carried everything before it. That the musical enjoyment thus afforded is not of a high order may be conceded, but its prodigious potency is not to be denied. For sheer primordial and undiluted vigor this magnificent brute Sousa is unsurpassed and unsurpassable. The regular ceaseless beats drop with the force of pile drivers. There is no respite or halting by the wayside. There is no pausing or holding back. The surging waves of tone carry the auditor on in spite of himself and send the blood coursing through his veins. Those exhilarating old marches, ranging from "Manhattan Beach" and "King Cotton" to the perennial "El Capitan" and the unforgettable "Stars and Stripes Forever," still have the verve and the dash which early gave them premier-ship in that sphere of musical literature.

Why Sousa persists in writing anything but marches is certainly not clear from the evidence he advanced yesterday. Two products of his own composition, one called "Looking Upward" and purporting to relate something about the North Star, and the other called "Scenes Historical" and purporting to relate something about Sheridan's ride, were included on the afternoon program. The first suite had an occasional theme to rescue it from flat mediocrity, but the second group abandoned mediocrity only to degenerate into silliness. Had Sousa called this latter group "Scenes Hysterical" instead of "Scenes Historical" he would have convicted himself of possessing rare critical discernment.

The three soloists who appeared on the afternoon program were Louis F. Fritze, a flutist; Virginia Root, a soprano, and Susan Tompkins, a violinist. Mr. Fritze surmounted the technical difficulties of Demersseman's "Le Tremolo" with a rather astonishing agility if not with a particularly impressive musicianship. Miss Root, a young girl, possessed of a handsome presence and a powerful voice, sang Batten's "April Morn" in an acceptable fashion, while Miss Tompkins, another young girl of pleasing appearance, performed Vieuxtemps' "Ballade et Polonaise" in a manner not unworthy of a far maturer artist. The concert given last evening concluded Sousa's present engagement here.

W. J. McNA

Trenton Times 9/5/15

Professor Martin Mayer, the local cornet soloist teacher and director of the Y. M. C. A. Orchestra, is undergoing a special course of intricate instruction covering the higher technical difficulties of his instrument with Professor Herbert L. Clarke, recognized as the greatest living cornetist and who is engaged at present as soloist with Sousa's Band. Professor Clarke has made five tours of the world as soloist and with his wonderful experience he has originated a method of study for the cornet which is entirely contrary to all of the other systems as in vogue. The best indication of his method is the wonderful results which he has attained.

During the many years of his career Professor Clarke has positively refused to accept a pupil or to give his method to the public and it is only through the great regard, which years of friendship has served to solidify, that Professor Mayer is fortunate to be able to become his pupil. It is very gratifying to his friends throughout the musical section of the city to learn of his opportunity and we feel assured that when his course is completed his large class of pupils will be among the first to reap the benefit.

Uniontown N.Y. Dispatch 8/27/15

Editor:—Can you tell me something about Sousa, who directs the famous Sousa's band? I mean, is he an American, and, if so, from what part of the United States?

CORNETIST.

JOHN PHILIP SOUSA was born at Washington, D. C., November 6, 1854, the son of Antonio and Elizabeth (Trinkhouse) Sousa. He began teaching music at fifteen years of age, and became a conductor at seventeen. He was leader of the United States Marine Corps Band from 1880 to 1892, and since 1892 has directed his own band. He is the composer of many marches and is the

Aug. 13

SOUSA AT BEST ONLY WHEN OUT OF DOORS

Famous Band Leader Is Not in Natural Element Within Four Walls.

HEARD BY SMALL CROWDS

Two Roof-raising Concerts, Embellished by Soloists, Are Given at Auditorium.

John Philip Sousa and his band, in two concerts at the Auditorium yesterday.

Good brass bands ought always to be heard in the open air. Bad brass bands, of course, ought never to be heard anywhere. As Sousa's deservedly famous organization is one of the best, it is to be regretted that the public could not more often hear it in its native element. For, brass bands, surrounded by four walls and covered with a roof, are altogether appropriate only at political rallies during the last six months of the year preceding a presidential election. (There really ought to be a constitutional amendment to this effect.)

Roof in Peril.

It is true that several times yesterday afternoon and evening, the roof of the Auditorium very nearly busted loose from its moorings and soared aloft, leaving the far too small audiences to enjoy themselves in the sunlight, or under the stars. But the roof never quite succeeded in its laudable endeavors, and both of Sousa's programs were after all given indoors.

Something for All.

As is usual with Sousa, there was something in them for everybody. Liszt's brilliant "Second Polonaise," for instance, was immediately followed, as to the encore, by "El Capitan"; a waltz song "Amarella," sung into local popularity by Miss Teenie Murphy at The Saint Paul, finally made way for Bizet's impressive intermezzo from "L'Arlesienne."

Responds With Favorite.

Always generous with his pleasure-giving abilities, even when the audience is numerically disappointing, Sousa responded to the very sincere enthusiasm of yesterday afternoon and evening with all the favorite, rousing marches that have made him everywhere so famous.

Most Recent Not Greatest.

His more recent compositions—a suite called, "Impression at the Movies," and a march, "The Pathfinder of Panama," are by no means destined to wrest the laurels from the respective brows of his former triumphs, although the suite's third incident, "Cabaret Dancers," is entirely successful, and there are throughout, frequent manifestations of musical humor.

Presents Three Soloists.

In addition to the varied activities of just his band, Sousa presents three soloists—H. L. Clarke, a remarkably proficient cornettist, who does with a cornet pretty much everything of which that exceedingly relentless instrument is capable; Miss Virginia Root, whose soprano fulfilled all the Sousa requirements by being accurate and loud, and Miss Susan Tompkins, who elicits from her violin the most lovely, pure, rounded tones, but whose technique in its present stage of development is pathetically unable to cope with the "Rondo Capriccioso" of Saint-Saens, which, very bravely, she attempted to play. As encores, her "To a Wild Rose," by MacDowell, and her playing of what I imagine was the "Serenade," by Drla (although I did not have time to find out for sure) were entirely within her capacities and altogether charming.

Wagnerian Choice Unhappy.

Sousa's Wagnerian selections are rarely happy. Much of Wagner lends itself with entire amiability to the not always tender mercies of a brass band—parts of "Tannhauser," the overture of the early and little played "Rienzi"—certain sonorous and pompous passages of "Parsifal." A few weeks ago at Como judicious excerpts from the second act of "Lohengrin" were unquestionably beautiful as they reached one across the intervening moonlit water, but Sousa has always been perverse in attempting to perform Wagnerian extracts, the subtlety and meaning of which can only be exploited by the instruments for which they were originally written. The "Liebestod," from "Tristan und Isolde," did not altogether arrive.

Young Genius' Work Interesting.

It was interesting to hear something ("Shepherd's Hey") by Percy Grainger, the young Australian genius, whose piano playing and compositions both of late have created so many musical sensations in London and New York, and who, as far as I know, has not been played in St. Paul until last night.

During both concerts, Sousa gave his customary and amusing imitation of himself leading a band. There were moments when he was almost as much like himself as are some of his diabolically observant parodists in vaudeville.

A National Possession.

Sousa has become a national possession—an institution. In listening to his pulse-quickenng rhythms one cannot escape from the idea that in the contingency of war, for instance, he might somehow, in a fashion at present obscure to me, become an asset even more valuable than he already is. But perhaps two of his concerts in such quick succession went to my head.

C. M. FLANDRAU.

Phil Ledger Aug 30

ALONG THE READING

NOBLE.—John Philip Sousa, who is staying at the Huntingdon Valley Country Club during his engagement at Willow Grove, may be seen every morning riding his brown mare, jaunty but dignified in his light chocolate colored coat, white duck trousers and cap, white shirt, plaited, too, and oftentimes a wide Nile green silk tie makes its appearance from the "popularized" low-cut collar. Tan leather puttees add the final note of sportsmanship.

Phili
North America
Aug 15

SOUSA AT WILLOW GROVE BAND TO CLOSE SEASON

Popular Organization Will Give
Daily Concerts Until
September 12

COMES FROM FRISCO

John Philip Sousa will begin his annual engagement at Willow Grove Park with three notable concerts this afternoon and evening. Mr. Sousa and his band will remain at the park, giving daily concerts, until it is closed for the winter season on September 12.

Sousa and his musicians come to this city direct from a nine weeks' engagement at the San Francisco exposition, where they gave daily concerts before audiences that numbered in the thousands. The band will appear here in its full strength and will present all of the compositions—including many new ones from the pen of the "March King"—which won popular approval on the western coast.

Among the soloists who will be heard during the Willow Grove engagement are Frank Croxton, barytone; Miss Virginia Root, soprano, and Miss Susan Tompkins, violinist. All have appeared with success at Willow Grove on previous occasions. Herbert Clarke, the famous cornet soloist of the organization, will be heard several times each week.

The opening concerts today will be featured by the appearance of all these soloists (and by a group of selections, including the finale to the first act of "Lohengrin," for the first time at these concerts; "Sons of Grace and Songs of Glory," "The Lambs March" and "Dwellers of the Western World," by Sousa, and the prologue to Sullivan's "Golden Legend."

Phili, Record
Aug 16

SOUSA BRINGS THE SUN

First Rain He Meets Since April
Ceases as Band Plays.

Willow Grove, Pa., Aug. 15.—John Philip Sousa, "March King," stood in the office at the music pavilion at Willow Grove, today, five minutes before he was to step on the platform to conduct his band through a series of 116 concerts over a period of 29 days. It was raining, and the March King looked disconsolately over the lake as he made the comment, "I've directed two concerts of my band every day since April last, and on not a single rainy day in that period." When he stepped on the platform, the rain had ended and the sun was shining, and several thousand people who had braved the rain gave him a warm welcome. For the late afternoon and the two night concerts, standing room was in demand around the big pavilion, with every one of the more than 12,000 seats filled.

The famous musician has written his annual contribution in the form of a march. It is "The Pathfinder of Panama," was produced at the first concert today, and has all the vim and vigor of the other Sousa marches. He is working on a new opera, "The Irish Dragoon."

"In the preparation of my programs to be given during my stay at Willow Grove, I expect to introduce a number of new writings and novelties, by other writers, as well as my own music," he said.

Frank Croxton, an oratorio and concert baritone, sang at two of the concerts, selecting Gounod's "Nazareth," and Wagner's "The Evening Star." Miss Virginia Root, another Sousa soloist well known to Philadelphians, sang Winne's "Amarella" at the initial concert. Herbert L. Clarke, cornet soloist and composer, gave Rossini's "The Inflammatus," and one of his own compositions, "Neptune's Court." Miss Susan Tompkins, violinist, completes the quartet of soloists with the band, and was heard at the evening concert, in the "Mazurka di Concert," by Musin.

A new intermezzo by Gilbert, "Shadowland," and an idyl, "Woodland Whispers," by Czibulka, were new features. The suite, "Dwellers in the Western World," giving musically the characteristics of the "Red Man," the "White Man" and the "Black Man," and written by Sousa, was one of the striking numbers of the first day's concerts. Finally, another writer new to Willow Grove audiences, Harry Rowe Shelley, was introduced when Sousa directed his band through "American Dances."

Phili, N. American
Aug 16

SOUSA PLAYS NEWEST MARCH FOR BIG CROWD

Opens Season at Willow Grove
With 'The Pathfinder
of Panama'

TO PROVIDE NOVELTIES

John Philip Sousa, bandmaster and composer, yesterday played his newest march before one of the largest crowds of the season at Willow Grove, where he opened a month's engagement. It is called "The Pathfinder of Panama," and was written for the exposition at San Francisco, where his band just finished a nine weeks' engagement.

Mr. Sousa also has a couple of new decorations. The exposition liked his programs so much that the directors gave him a medal. Also, the San Francisco fire department presented to him a gold fireman's badge.

Decorations and all, the bandmaster appeared before four big park audiences during the day in typical Sousa programs. There was only one feature that differed from other years. Mr. Sousa is picking up more novelties.

"In the preparation of my programs at Willow Grove this year," he said, "I expect to introduce some new writings and novelties, by other writers, as well as my own music. I find the novelties 'take.'"

There are four soloists with the band this year. Frank Croxton, barytone, yesterday sang Gounod's "Nazareth" and Wagner's "Evening Star." Virginia Root, popular here, sang at another concert, and Herbert L. Clarke, the band's cornet soloist, played two numbers, one, "Neptune's Court," written by Mr. Clarke, being enthusiastically received. The fourth soloist is Susan Tompkins, violinist.

Phili Ledger
Aug. 15

SOUSA OPENS AT WILLOW GROVE

Large Audiences Greet
"March King" at In-
itial Concerts

John Philip Sousa stood in the office at the music pavilion at Willow Grove yesterday five minutes before he was to step on the platform to conduct his band through a series of 116 concerts, over a period of 29 days. It was raining, and the "March King" looked disconsolately out over the lake. But when he stepped on the platform the sun was shining, and several thousand people gave him a warm welcome. For the late afternoon and the two night concerts standing room was in demand around the big pavilion.

The famous musician, who during his stay here will be the guest of the Huntingdon Valley Country Club, is happy over recent successes in the West, where he played a nine weeks' engagement at the Exposition, was presented with a medal by the directors and a gold fireman's badge by the San Francisco Fire Department. He is optimistic over the business outlook in the country and has written his annual contribution in the form of a march, "The Pathfinder of Panama." It was produced at the first concert yesterday and has all the vigor of other Sousa marches. He is working on a new opera, "The Irish Dragoon."

Frank Croxton, an oratorio and concert baritone, sang at two of the concerts, selecting Gounod's "Nazareth" and Wagner's "The Evening Star," interpreting both numbers in pleasing fashion. Miss Virginia Root, another Sousa soloist well known to Philadelphians, sang Winne's "Amarella" at the initial concert. Herbert L. Clarke, cornet soloist and composer, and a distinct favorite here, gave Rossini's "The Inflammatus" and one of his own compositions, "Neptune's Court." Miss Susan Tompkins, violinist, completes the quartet of soloists with the band and was heard at the evening concert in the "Mazurka di Concert," by Musin.

A new intermezzo by Gilbert under the title of "Shadowland" and an idyl, "Woodland Whispers," by Czibulka, a composer entirely new to Willow Grove audiences, were features. "Dwellers in the Western World," giving musically the characteristics of the "Red Man," the "White Man" and the "Black Man," and written by Sousa, was one of the striking numbers of the first day's concerts. Finally, another writer, Harry Rowe Shelley, was introduced when Sousa directed his band through "American Dances," recently written by Mr. Shelley. During the mornings Sousa will spend his spare hours on horseback or motoring through the suburban section. Possibly he may be found at times on the Noble golf course, though it is far more likely that a good target-shooting event will appeal more to the bandmaster than tramping the course or getting "bunkered."

Phili Record
Aug 16

WILLOW GROVE PARK

Sousa, Famous Band-Master, Begins
Four Weeks' Engagement.

With new laurels won at the San Francisco Exposition, where he has just finished an engagement of nine weeks, John Philip Sousa, the "March King," idol of Willow Grove audiences, comes to Willow Grove Park today. There is no question that Sousa is the greatest favorite among bandmasters—a condition invariably demonstrated just as emphatically at Willow Grove as at any place where Sousa and his band play. Sousa's own declaration is that "there are no audiences I more appreciate playing to, and for, than at Willow Grove."

Famous soloists are with the Sousa organization. Frank Croxton, a noted concert and oratorio baritone, will sing at concerts each day during the engagement. The soprano soloist this year, as in recent years, will be Virginia Root. Still another favorite, also heard at other Willow Grove engagements, is Susan Tompkins, violinist. Herbert L. Clarke, cornetist, as well as composer, completes the quartet of distinguished soloists with the band. There will be a number of new compositions by Sousa during his four weeks' stay.

Bulletin Aug 14,

SOUSA AT WILLOW GROVE

Month's Engagement is Opened There
by Bandmaster

John Philip Sousa yesterday opened a month's engagement at Willow Grove before one of the largest crowds of the season. The bandmaster played his newest march, "The Pathfinder of Panama."

Frank Croxton, an oratorio and concert baritone, sang at two of the concerts, selecting Gounod's "Nazareth" and Wagner's "The Evening Star." Miss Virginia Root, another Sousa soloist, sang Winne's "Amarella" at the first concert. Herbert L. Clarke, cornet soloist and composer, gave Rossini's "The Inflammatus," and one of his own compositions, "Neptune's Court." Miss Susan Tompkins, violinist, completes the quartet of soloists with the band, and was heard at the evening concert in the "Mazurka di Concert," by Musin.

A new intermezzo by Gilbert "Shadowland," and an idyl, "Woodland Whispers," by Czibulka, were new features. The suite "Dwellers in the Western World," giving musically the characteristics of the "Red Man," the "White Man" and the "Black Man," and written by Sousa, was one of the striking numbers of the first day's concerts.

JOHN PHILIP SOUSA and his famous band have been engaged for the New York Hippodrome and will take the place of the regular orchestra. The idea of having a full wind band to accompany theatrical performances in a theatre is something new, but in this case it is fully justified by the immense size of the auditorium.

Phile Press
Aug 15.

SOUSA AND BAND OPEN HERE TO-DAY

March King Brings Wealth of
New Music to Willow
Grove.

With new laurels recently won at the San Francisco Exposition, where he has just finished an engagement of nine weeks, playing to many hundreds of thousands of people from all parts of the United States, John Philip Sousa, the "March King," and the idol of Willow Grove audiences, comes to Willow Grove to-day. With his wonderful organization of musicians, with brilliant soloists, and with the usual array of new music—for Sousa never stops producing—the March King will direct four concerts daily until September 12, the closing date of the 1915 season.

Wassili Leps and his Symphony Orchestra presented the final concert of the 1915 season, last night, ending an engagement which has been most pleasing to patrons of Willow Grove, in a series of concerts which undoubtedly have added to the prestige of Leps as a conductor.

Fresh from the long-term engagement in the West and certain of the same royal receptions accorded him during prior engagements at Willow Grove, Sousa comes to the principal musical center of the east anxious to repeat his past successes here. There is no question but that Sousa is the favorite among bandmasters, a condition invariably indicated as emphatically at Willow Grove as at any place where Sousa plays, and, equally, Sousa's own declaration is "there are no audiences I appreciate playing to, more than a Willow Grove audience."

Famous soloists are with the Sousa organization this season. Frank Croxton, a noted oratorio and concert baritone, and a favorite with Philadelphians, will sing at concerts each day during the engagement. The soprano soloist this year, as in recent years, will be Miss Virginia Root; and still another favorite, also heard at other Willow Grove concerts, is Miss Susan Tompkins, violinist.

SOUSA AS A SAMARITAN

Bandmaster Has Helped Many Young
Composers to Fame

John Philip Sousa is credited with other gifts than being a bandmaster. Generosity is one of his strong traits and instances have been noted where the noted musician has given liberally of his time and talents to further the work of ambitious but unnoticed composers.

At a recent concert in Boston an instance is cited where a young composer sought Mr. Sousa with a manuscript of his to find out its worth. He heard it played by the bandmaster several evenings later, and under the title of "Shadowland," the success of the number and the young composer became an assured fact. The piece is included in the bandmaster's programs at the present time and has attained a wide vogue among music lovers.

Phile N. America
Aug 22

FOUR NEW SOLOISTS AT WILLOW GROVE TODAY

Sousa to Present Frank Croxton,
Miss Virginia Root, Miss Susan
L. Tomkins, H. L. Clarke

FINE MUSICAL PROGRAM

John Philip Sousa will begin the second week of his engagement at Willow Grove today with four special concerts, featuring three well-known soloists. Big crowds welcomed the famous bandmaster and his equally famous organization at his concerts last week and several special events planned for the next two weeks are expected to attract hundreds of additional Sousa admirers.

Frank Croxton, the baritone; Miss Virginia Root, soprano; Miss Susan L. Tomkins, violinist, and Herbert L. Clarke, cornet soloist, will appear at today's concerts. Mr. Croxton will appear at the final evening concert in the "Route Marching" by Stock, and Mr. Clarke will appear on the same program in his own composition, "Showers of Gold." The early night concert will be featured by the appearance of Miss Root and at the final afternoon concert Miss Tomkins will play a Hungarian rhapsody by Naches.

Next Wednesday will be known at the park as "Sousa Day." Every number on the concert program will be by the bandmaster himself and it is expected that several will be brand new.

Phile Record
Aug. 22

WILLOW GROVE PARK

John Philip Sousa and Soloists Continue as Attraction.

At Willow Grove Park, John Philip Sousa and his band will today begin the second week of their 29-day engagement. Sousa has more than maintained his reputation in the matter of drawing immense crowds to Willow Grove. During the second week of the engagement at least two new soloists will be heard, special music events are planned and a number of special events are listed, in consequence of which the park management expects even larger crowds than have marked the first week of the engagement.

Frank Croxton, oratorio and concert baritone, has made a most favorable impression upon audiences who heard him during the first week, and he will continue to be heard during the engagement. Virginia Root, soprano soloist, who has been with the Sousa organization for several seasons, will also be continued as an entertainer. Helen Jacobs, a brilliant violin performer, will be introduced to Philadelphia audiences, making her first appearance at the concerts tomorrow. Herbert L. Clarke, cornet soloist, has repeated his success of former Willow Grove engagements, and will be heard at concerts every afternoon or evening this week. Frank Simons, another cornetist of reputation, has been added to the list of individual performers for the concerts of the week.

The first Sousa day is announced for Wednesday, every selection of all the concerts to be a composition by Sousa himself. All the newer Sousa music, together with those marches which have played a part in adding to Sousa's fame, as well as his best-known suites, are included in the program compiled for that day.

Hedger. Phile
Aug 22

SOUSA AT WILLOW GROVE Famous Bandmaster, With Gifted Soloists, Begins Second Week

John Philip Sousa and his band begin the second week of their engagement at Willow Grove today. The famous bandmaster has maintained his record for drawing immense crowds to the park. Apparently, Philadelphia is fonder than ever before of his stirring interpretation of popular and classic music. For his second week several events of special interest are announced.

Frank Croxton, the baritone, who made a most favorable impression upon the audiences who heard him during the first week, will be heard throughout the engagement. Miss Virginia Root, soprano soloist, who has been with the Sousa organization for several seasons, also will continue. Miss Helen Jacobs, a brilliant violin performer, will be introduced to Philadelphia audiences at the concerts tomorrow.

Herbert L. Clarke, cornet soloist, has repeated his successes of former Willow Grove engagements. He will be heard at concerts every day, or evening, during the week. Frank Simons, another cornetist of wide reputation, has been added to the list of soloists for the concerts of next week.

The first Sousa Day is announced for next Wednesday, the 25th—every number of all the concerts on that date will be a composition by Sousa himself. All the newer Sousa music, together with those marches which have made Sousa's fame, as well as his best-known suites, are included in the programs compiled for the day.

Phile Inquirer
Aug 29

MARCH KING'S THIRD WEEK

Sousa Plans Special Features for Willow Grove Concerts

John Philip Sousa, the "March King," and his band start the third week of their 1915 engagement at Willow Grove Park today. The initial two weeks have been markedly successful, and with the park season rapidly drawing to the end—there are but fifteen days remaining—special features will be introduced at every possible opportunity. With repeated requests that Mr. Sousa duplicate the entertainments of last Wednesday, the bandmaster yesterday compiled the program for the "Second Sousa Day," to be given on next Wednesday, September 1. During the coming week, in many of the concerts, Sousa music will predominate.

For the next week the soloists will be: Miss Grace Hoffman, a soprano well known to hundreds of Philadelphians, who will replace Miss Virginia Root. Miss Root terminated her Willow Grove engagement with the concerts of yesterday. Miss Helen D. Jacobs, a violinist of rare brilliancy and power, will be heard at concerts every day. The cornet soloists for the next week will be Herbert L. Clarke and Frank Simon. For the Labor Day holidays—Saturday, Sunday and Monday, September 4, 5 and 6—special musical programs will be compiled.

Telegraph. Phile
Aug. 28

SOUSA IN THIRD WEEK AT WILLOW GROVE PARK

Only Fifteen More Days in Current
Season at Popular Musical
Centre.

At Willow Grove Park today, John Philip Sousa and his band reach the mid-term of the 1915 engagement, the ending of the second week of the 29-day stay at the park. All of which means to the patrons of Willow Grove and to the music lovers and admirers of Sousa and his music that there remain but fifteen days of the present season in which to enjoy outdoor life at the musical centre and amusement place; fifteen days in which to hear the famous bandmaster and composer direct his organization.

From now until the final day of the season is a favorite time to visit Willow Grove; the heated days and nights are replaced by a more pleasing and equable temperature; the park, from the natural viewpoint, is never prettier; and the pleasantly cool evenings offer the essential inducement for a whirl along the Midway or over, or through, the varied amusement devices. With the knowledge that but fifteen days of the season remain, and with the Labor Day holidays to cover the final days of the coming week, it is a practical certainty the final-August and early-September crowds will be among the largest of the season.

For the coming week, in so far as the music is concerned, many attractive features are promised. There will be an array of new soloists. Virginia Root, soprano, concluded her engagement as part of the Sousa organization, and her place will be taken by Grace Hoffman, a soprano well known to many Philadelphians, and with a wide reputation. Helen D. Jacobs, violinist, will perform every day. Herbert L. Clarke, cornet soloist, and Frank Simon, another cornet instrumentalist of repute, complete the quartet who will take part in the program of the third week.

The First Sousa Day, given last week, and at which every number was a composition by Sousa himself, attracted an immense audience, serving to more than ever indicate there is but one Sousa and but one "Sousa's Band." The crowds were lavish in their expressions of approval of the concerts given by the March King. Special feature events in which the Sousa music will predominate will be given during the coming week, for lovers of the music of the brasses never seem to tire of the things: Sousa writes and interprets in his individual fashion. On Wednesday all programs will again be exclusively Sousa music.

Phile North American
Sept. 5.

'SOUSA DAY' TO FEATURE MARCH KING'S LAST WEEK

At Wednesday's Concerts Only
His Own Compositions Will
Be Played

The final week of the season at Willow Grove Park will be featured next Wednesday afternoon by "Sousa day," during which every number given at the four concerts by John Philip Sousa and his band will be compositions of the famous "March King."

This is the third "Sousa day" of the season. When first tried the idea became so popular that the management was compelled to repeat it. Many of the old compositions which lifted Sousa into his present position of prominence are included in the programs, as well as several numbers which have just been published.

For the first concert of the final week today the bandmaster has arranged a series of interesting programs, in which the soloists will be Miss Grace Hoffman, soprano; Miss Florence Hardeman, violinist, and Herbert L. Clarke, cornetist.

Phili Inquirer
Sept. 5th

SOUSA'S CLOSING WEEK

Bandmaster Will Prepare Special Programs of Own Composition

Including today eight days yet remain of the 1915 season at Willow Grove Park. When he steps upon the platform for the first afternoon concert tomorrow—Labor Day—John Philip Sousa, "The March King," and famous conductor, will enter upon the final week of his twenty-nine-day engagement at Willow Grove.

A trio of factors are expected to make the final week a notable one. Of first importance, of course, is the fact that it is the final week of the season, and because it is the final week many thousands of visitors may be logically expected. From the musical viewpoint the "Third Sousa Day," on next Wednesday, the 8th, is distinctly important. The two "Sousa Days" already given and devoted entirely to music written by Sousa, met with such openly expressed approval that it was an imperative measure to plan another series of four concerts of "All-Sousa" music. The third factor is the equally evident one that, with but eight days of the season remaining, there are just eight days in which to make "that final visit," or "that last outing for the children," or the "final trip" over the amusement devices.

The soloists for the final week will be Miss Grace Hoffman, soprano; Miss Florence Hardeman, violinist, and Herbert L. Clarke, cornetist.

Phili Ledger
Sept. 5th

SOUSA'S FINAL WEEK

Famous Band Will Be Heard Eight Days Longer at Willow Grove

When he steps upon the platform for the first afternoon concert tomorrow—Labor Day—John Philip Sousa, "The March King," and famous conductor, will enter upon the final week of his 29-day engagement at Willow Grove—an engagement which is said to have been strikingly successful, and to have brought some of the largest crowds of the season to the park.

From the musical viewpoint, the "Third Sousa Day," on next Wednesday, September 8, is distinctly important. The two "Sousa Days" already given, devoted entirely to music written by Sousa, met with such approval that it was decided to offer another series of four concerts of "All-Sousa" music. Sousa's works, too, will be well represented in all the programs of the final week. The soloists for the final week will be Miss Grace Hoffman, soprano; Miss Florence Hardeman, violinist, and Herbert L. Clarke, cornetist.

Times-Chronicle
Jenkintown
Aug 31st

SOUSA IDOL OF WILLOW GROVE

POPULAR BAND MASTER AWARDED MEDAL AND BADGE AT EXPOSITION

Soloists Delight Large Audiences—

First Sousa Day, Wednesday, August 25—Concert Programs for Sunday.

Concerts of the first week of the engagement of John Philip Sousa, the "March King," and his band, at Willow Grove, have drawn exceptionally large crowds, and with the knowledge that Sousa enters this Sunday upon the second week of his 29-day stay, it is expected that throngs during the next seven days will be even larger. Once more Sousa has demonstrated he is the idol of the patrons of Willow Grove. The same remarkable enthusiasm marking every prior engagement is evident, only in accented fashion. The same appreciation of his wonderful programs is evident. The same appreciation of Sousa's music—and there is only one type of Sousa music—not only the newer compositions, but the marches which are listed as established favorites and will never lose their power to entertain, is in evidence. There is only one Sousa—bandmaster, composer, conductor. And, no audiences are more willing to attest the truth of this assertion than are the Willow Grove audiences.

With his band, Sousa started westward in April last, playing two concerts every day at the San Francisco Exposition, and when that engagement was ended he was awarded a bronze medal by the Directors of the Fair and a gold badge by the San Francisco Fire Department. Of the Fair, Sousa says: "It is wonderful. Everyone who can possibly do so, should see the Fair, and the wonderful opportunities for appreciation of things which educate and entertain." After San Francisco, it was Portland, Seattle, Spokane and other western cities, playing oftentimes to audiences of from 20,000 to 40,000 people at a single concert. The concerts in St. Paul, Minn., were followed by the one "big jump," directly to Willow Grove, for the engagement of 116 concerts, the last one of which will be played on the night of September 12. Of music, Conductor Sousa says:

"The Pathfinder of Panama" is the new march which I have written since my last engagement at Willow Grove. I have completed an opera, 'The Irish Dragon,' which, I expect, will be given its premier about the New Year. While at Willow Grove, I shall cater to the demands of the audiences for the new things, the novelties, selecting only the best works of the best writers."

In the selection of his soloists, Sousa is equally certain of "results." Philadelphians have heard, and have approved, of Frank Croxton, an oratorio baritone, who will continue to sing at concerts every day and evening. Miss Virginia Root, who has been with the Sousa organization for several seasons, will also be continued. Miss Susan Tompkins, violin soloist, will conclude her stay with the concerts of this Sunday, the 22d, and during the coming week, Miss Helen Jacobs, a brilliant performer on the violin, will be the soloist. Herbert L. Clarke, famous cornet soloist, will be heard every day, or evening; and still another soloist to take part in the programs of next week is Frank Simons, cornetist.

One of the really important features of the entire week will be the concerts of Wednesday, the 25th, the First Sousa Day, when every number of every concert will be a composition by the famous bandmaster himself. This event is certain, should be the weather conditions be right, to bring to Willow Grove, both afternoon and night, one of the largest crowds of the entire season. There are a number of special events listed for the coming week. The concert programs for Sunday, August 22, are given herewith, in entirety:

Phili Ledger 51
Sept 9th

LARGE AUDIENCES AT "ALL-SOUSA" CONCERTS

Famous Composer Gives Final Program of His Own Selections

In the final "All-Sousa Day" for the season of 1915, at Willow Grove Park, yesterday afternoon and last night, the famous composer and director presented a comprehensive exhibition of his versatility—not only of music which he has written specifically for interpretation by his band, but of solos written for the cornet and the violin, and of vocal productions.

Four large audiences heard the concerts. Two of Sousa's newer suites were included in the first evening concert. "People Who Live In Glass Houses," a four-part suite, and his suite, "The Tales of a Traveler," founded on his tour of the world with his band, were given with all the Sousa verve and dash.

For the last concert, Herbert L. Clarke featured in a cornet solo, the aria from Sousa's noted march, "El Capitan," and "The Crystal Lute," another of the Sousa songs, was effectively given by Miss Grace Hoffman.

There now remain 16 concerts until Sousa terminates his engagement; and yesterday's "All-Sousa" program constituted the third and final event of similar type within the last fortnight.

Phila Press 9/12/15

John Philip Sousa.

To the Editor of "The Press."
Sir:—What nationality is John Philip Sousa? Where is his home when not on tour, and is his band a permanent organization?

A LADY SUBSCRIBER.
North Winfield, Pa., Sept. 6, 1915.

John Philip Sousa was born in Washington, D. C., in 1854, his father being Italian and mother German (Elizabeth Trinkhaus). His present home is in New York and business address Astor Court Building, New York city. His band is a permanent organization.

Phila Bulletin 9/13/15

75,000 AT SOUSA'S FINALE

Record Attendance Marks Closing of Season at Willow Grove

Between 75,000 and 100,000 persons were at Willow Grove Park yesterday for the closing of the twentieth season. The occasion was marked by a series of striking farewells for John Philip Sousa and his band.

At each of the four concerts every one of the 1,200 seats in front of the music pavilion were occupied and several thousand persons stood in the aisles and beneath the surrounding trees. In the crowd were several thousand visitors from Reading, Pottsville, Harrisburg, Gettysburg and other Pennsylvania cities.

Bouquets were presented to Mr. Sousa and the soloists on their final appearance. Mr. Sousa's farewell selection was "The Stars and Stripes Forever."

Phili Record
Aug 29th

WILLOW GROVE PARK

Great Success of Sousa Day Has Brought a Repetition.

John Philip Sousa, the "March King," and his band start the third week of their 1915 engagement at Willow Grove Park today. The initial two weeks have been markedly successful, and with the park season rapidly drawing to the end—there are but 15 days remaining—special features will be introduced at every possible opportunity.

The First Sousa Day, held last Wednesday, attracted immense crowds to Willow Grove. The bandmaster and composer directed his organization through four concerts, every selection of every concert being a composition by Sousa himself. The lavish expressions of approval and delight by each of the four large audiences strikingly indicated there is "but one Sousa and but one Sousa's Band." With repeated requests that Sousa duplicate the entertainments of last Wednesday, the bandmaster yesterday compiled the program for the "Second Sousa Day," to be given next Wednesday. During this week, in many of the concerts, Sousa music will predominate.

For the week the soloists will be Grace Hoffman, a soprano, well known to hundreds of Philadelphians, who will replace Virginia Root; Helen D. Jacobs, a violinist; Herbert L. Clarke and Frank Simon.

Phili Press
Sept 5th

ONLY EIGHT MORE DAYS ON WHICH TO HEAR SOUSA

Including to-day, eight days remain of the 1915 season at Willow Grove Park. When he steps upon the platform for the first afternoon concert to-morrow—Labor Day—John Philip Sousa, "The March King" and famous conductor, will enter upon the final week of his twenty-nine-day engagement at Willow Grove—an engagement which has been strikingly successful and which has brought some of the largest crowds of the season to the Park.

The final week will be notable. Of first importance, of course, is the fact that it is the final week of the season, and because it is the final week, many thousands of visitors may logically be expected. From the musical viewpoint, the "Third Sousa Day—next Wednesday, the eighth—is distinctly important. The two "Sousa Days" already given and devoted entirely to music written by Sousa met with such openly expressed approval that it was necessary to plan another series of four concerts of "All-Sousa" music. As a matter of fact, productions of Sousa's virile mind will be lavishly included in all the programs of the final week.

The third factor is the equally evident one that, with only eight days of the season remaining, there are just eight days in which to make "that final visit," or "that last outing for the children," or the "final trip" over the amusement devices.

The soloists for the final week will be Miss Grace Hoffman, soprano; Miss Florence Hardeman, violinist, and Herbert L. Clarke, cornetist.

Musical Courier July 28th

On the occasion of a dinner given by the Bohemian Club to Camille Saint-Saëns, John Philip Sousa wrote the following letter:

"July 7, 1915.

"Frank P. Deering, President Bohemian Club, San Francisco, Cal.:

"MY DEAR MR. DEERING.—Your kind invitation to dine with the Bohemian Club was received through the good offices of your Sir Henry Heyman. I regret exceedingly that my professional duties make it impossible to accept the invitation, and lose the pleasure of personally paying my respects to your honored guest, M. Camille Saint-Saëns and renew my friendship with the members of the Bohemian Club.

"I cannot let this opportunity pass without expressing myself in the most complimentary terms of the great esteem your illustrious guest is held by the American people. The annals of France are dotted with names famous in art and belles lettres, but no son of that wonderful country has shed a greater glory over the art world than M. Saint-Saëns. His marvelous versatility and inspired genius place him among the giants of the creative arts; for all his works show the purity of the God-giving power of the Master. In the Hall of Fame his place is beside Beethoven and the other Immortals.

"With every good wish for the health and happiness of M. Saint-Saëns, believe me,

"Most sincerely,

"JOHN PHILIP SOUSA."

Jottings from San Francisco.

July is not a good time for a musical study of San Francisco, and especially a July which sees an International Exposition in that city. Many musicians were out of town during our few days there, orchestral affairs were much disordered owing to the impending change of conductors, and with the exception of the Sousa concerts at the Exposition—we missed the Saint-Saëns appearances by a few days—there were no performances worth listening to for the purpose of being uplifted or instructed. Sousa holds his own with undiminished strength. He is first in the hearts of his musical countrymen in many respects, and numerous evidences were noted of the affection felt for him by the listeners at his inimitable concerts. He retains all his wonted fervor and dash with the stick, and his band plays with the same technical finish and rousing brilliance as of yore. The noted composer-conductor was buttonholed for some short talks at the St. Francis Hotel. He is full of creative ambition and not only has finished two new comic operas, but also is working at several other large compositions commenced since then. The regular engagement of the Sousa Band at the New York Hippodrome in conjunction with the theatrical performances to be given there, was referred to by Mr. Sousa as an experiment. To judge by his huge success at the Exposition, the Eastern metropolis doubtless will be glad to hear him at any place, at any time, and at all times.

Musical Courier July 28th 1915

SAINT-SAËNS-SOUSA SNAP SHOT.

See serenely smiling Sousa standing, sociably showing Saint-Saëns San Francisco's specially spectacular sights.

Saint-Saëns seems supremely satisfied, Sousa's sagacious, sunny smile, seemingly supporting said supposition.

Some skillfully strategic snap shotter, seeing Saint-Saëns staring spellbound, scrutinizing San Francisco's soaring skyscrapers, suddenly snapped some silent shutter somewhere. Snap shots seldom secure such satisfactory street scenes.

Saint-Saëns's shorter stature scarcely signifies symphonic shortcomings, so science says.

Saint-Saëns's scholasticism sometimes scares super-sensitive souls seeking Scriabine's Slavonic sensationalism.

Sousa's simpler style strikes surer. Seaside society solidly supports Sousa's summer seances, showering souvenirs.

Sousa should show San Francisco's sandy shallows stretching seaward, suitably salty, starting Saint-Saëns swimming side stroke style, seldom splashing spray.

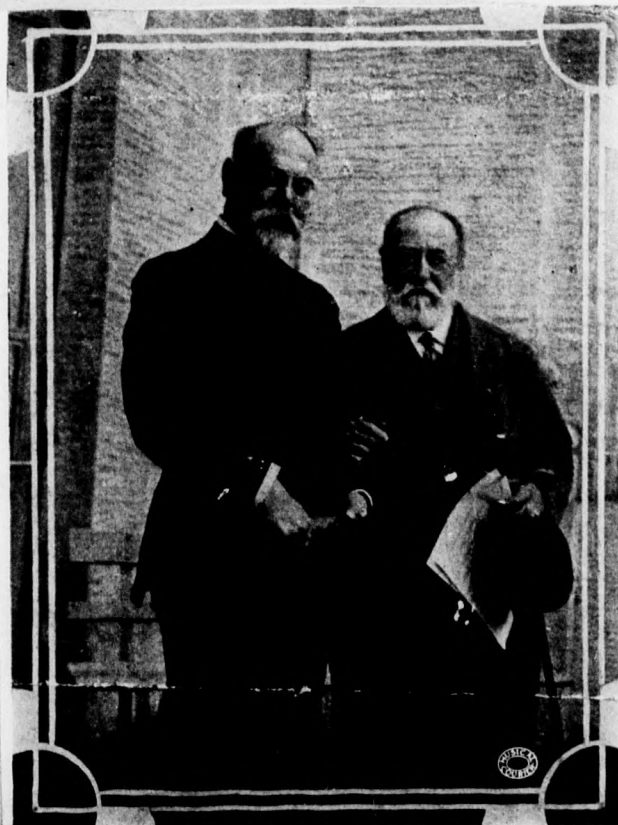
Sousa's special sport, scientific shooting, surely stimulates Saint-Saëns's soldierly susceptibilities.

Several San Francisco singing societies should select Saint-Saëns's superb "Samson," Sousa superintending.

Should Spanish students strum sentimental serenades, Saint-Saëns speaking saintly scriptural Seville Spanish, should say something strong, something startlingly shocking, silencing such silly Spanish serenade stuff. Sic semper sambucæ!

Scandinavian skoal shouters, Swiss shriekers, Sapphic strophers, similarly served.

Sundry subscribers supplement scribbling staff's sincere salutations.



SOUSA AND SAINT-SAËNS.

Taken at the Exposition, San Francisco, 1915.

Musical Courier
Aug 12.

Sousa and Bunker Hill Day.

[From the San Francisco Chronicle, June 18, 1915.]

The splatter of musketry from the marine, the booming of big guns on the Oregon and the combined music of three massed bands under the baton of John Philip Sousa served to celebrate in dramatic and picturesque fashion at the Exposition yesterday the anniversary of the Battle of Bunker Hill.

In swelling crescendo, the melodic force of the three bands presented a tonal picture of the nation's history since the days of '76, and achieved its climax in "The Star Spangled Banner," while the united service of the United States passed in review round the outer circles of the Court of the Universe, and Columbia, impersonated by Gloria Heddington, sat enthroned before her courtiers, the sailors from the Oregon.

The musical arrangement was Sousa's, and showed in its stirring progress the master hand. His own band was augmented for the occasion by the entire membership of both Conway's and Cassasa's bands, making a total of 140 musicians. They played their "scenic symphony" on a special platform erected in the center of the Court of the Universe and draped in the national colors.

In comprehensive procession of musical themes, the selection pictured the episodes that are embossed in the country's annals. The first theme was "America proclaiming liberty to the world," signalized by a fanfare of trumpets and drums. Then came "The shot heard round the world," and the Oregon responded with the shot on cue delivered by wireless from the platform.

"My Country 'Tis of Thee" followed, played with reverence by Sousa and the massed bands. Then "The Dwellers of the Western World," Sousa's symphony, began its imposing course. "The Red Man" was depicted in an inspiring presentation of Indian themes. "The White Man" was represented by scenic music of exceptional picturesqueness, and "The Black Man" had his own theme, syncopation. An impressive part of this number was Sousa's own music in interpretation of James Whitcomb Riley's poem, "The Messiah of Nations."



SOUSA'S BAND IN TACOMA.

Musical Courier Aug 12

In the San Francisco Chronicle we find the following remarks about bandmaster and composer Sousa: "John Philip Sousa, who is known as the greatest bandmaster in history, has a personality which is as unusual and commanding as his ability to wield a baton. He combines most happily the art of presenting popular music and the classics, the latter in a manner which will pass muster with many critical audiences." We are glad to see that the chroniclers of San Francisco agree with the East of this country on what is what in the musical world.

Musical Courier Aug 12
What Sousa Does.

It is always a joy to watch Sousa's conduct. He does it with the flick of a white gloved finger or the undulation of a wrist, or the sweep of an arm in a gesture like that of rocking a cradle. And the music he evokes is clean cut and graceful as himself. Whether its rhythm is insistent as the tread of marching feet, or delicate as that of the pulse, it steals into the blood and the muscles and nerves of the hearers until they throb in synchronism with his baton.—Seattle Sun.

Sousa Plays for 47,000.

From the Tacoma, Wash., Daily Ledger, July 28, 1915: "All previous concerts given by Sousa's Band in America were completely overshadowed by the magnificent success attending the appearance of the famous organization in Tacoma's big Stadium last night, when an audience, conservatively estimated at fully 25,000—the largest seated audience the band had ever played to—sembled for the first of two concerts to be given here on the present tour." On July 28, according to figures on hand, the Sousa band played to 22,000. A total of 47,000 hearers at two concerts is a marvelous record.

Musical Courier Aug 12

Musical Courier
Aug 12

Phil. Ledger
Sept 13

WILLOW GROVE ENDS SEASON WITH 75,000

Record Attendance at Park and Sousa Gets Fine Farewell Reception

Records in attendance were broken yesterday, the closing day of the 20th season at Willow Grove Park. At each of four concerts all of the 12,500 seats were taken, and at three of the four, thousands of persons stood along the walks or beneath the trees. During the day and evening it is estimated that between 75,000 and 100,000 persons visited the park. In the immense crowd were several thousand visitors from Reading, Pottsville, Gettysburg, Harrisburg and smaller cities in eastern Pennsylvania.

Striking receptions were enjoyed by John Philip Sousa, and applause scarcely less in volume was won by Miss Grace Hoffman, Miss Hardeman and Herbert L. Clarke, the soloists, on their final appearances. Magnificent bouquets were presented to Mr. Sousa and his soloists at the final concert, the season ending with the "Stars and Stripes Forever."

Figures for the season are not yet available, but it is probable that more than 2,000,000 people visited the park since May 22.

Courier Aug 12
SOUSA AND HIS BAND.

With the added inducement of the hot weather people are flocking to the Natatorium Park to hear Sousa and His Band, who are appearing in two concerts daily.

ELMO M. MINEHEART.

icans and condemn even without listening." Mr. Metzger considers Sousa an original and typical American composer and therein he agreed with Mr. Gold and with us. Mr. Metzger has so many delightful qualities of mind and of manner that it was worth a visit to San Francisco alone to make his acquaintance.

SOUSA CLOSSES RECORD

Famous Band's Season Remarkable for Amount of Territory Covered, Unusual Patronage in Northwest, Engagement at San Francisco Exposition and Performances Under Saint-Saëns—In Tacoma Stadium Organization Was Heard by Largest Seated Audience to Which It Had Ever Played

By C. J. RUSSELL

[Mr. Russell is one of the musicians in Sousa's Band, and on the late world tour of the organization he contributed to MUSICAL AMERICA accounts of the band's progress en route.]

SINCE completing their famous tour around the world in 1911 Sousa and his band have made successful annual American tours, but this year's tour has been remarkable for the amount of territory covered, the unusual patronage in the Northwest, the long engagement at the Panama-Pacific Exposition and the participation of the band in performances under the bâton of Camille Saint-Saëns.

The band left New York at Easter and toured westward. At Paterson, N. J., Billy Sunday was conducting revival services near the Sousa concert hall. A felicitous arrangement made it possible for the band members to attend an early service of Sunday and for Sunday and his party to hear a late Sousa concert. Both Sousa's musicians and Sunday's party expressed themselves as having been edified by what they respectively heard.

Escort in Chicago

At Chicago we played a week's engagement at Medinah Temple, the largest temple in the world. We were met at the train by the Shriners' Oriental Band and Arab Patrol and escorted to the temple.

In due time Colorado Springs was reached and the members of the band availed themselves of the opportunity for visiting the Cave of the Winds, the Garden of the Gods and a couple of real ambitious members climbed Pike's Peak. During our Colorado Springs engagement Guy Gaugler, a member of the cornet choir, heroically saved the life of a little girl who had fallen in the path of a pair of frightened horses.

At Salt Lake City the band appeared in conjunction with the Tabernacle Choir. Mr. Sousa conducted the band numbers, and Evan Stephens conducted the choruses with band accompaniment, and John J. McClennan at the big organ. A feature of the concerts was Herbert Clarke's magnificent rendition of Sullivan's "Lost Chord" with band and organ accompaniment.

Conducted Massed Bands

On reaching San Francisco we at once began our nine weeks' engagement at the Panama-Pacific International Exposition. The attendance, attention and enthusiasm manifested at our daily concerts left no question as to Sousa's success at the Exposition. On special days Mr. Sousa conducted the massed bands at the Exposition, and, with the assistance of parts of the United States Army and Navy detailed at the Exposition, presented some very effective historical musical episodes. On Liberty Bell Day his "Liberty Bell"

John
Sousa
Vice

march echoed from gate to gate throughout the Exposition grounds.

From a musical standpoint, the coming of Camille Saint-Saëns was an event of international importance. This distinguished musician, man of letters, lovable gentleman, old in years, young in spirit, came as a guest of the Exposition to direct concerts of his own orchestral and choral works, including his new symphonic episode, "Hail, California," scored for orchestra, organ and military band, in the performance of which Sousa's band participated.

Siren-Made Modern Effects

Among the sights at the exposition the daring aeroplane flights of Art Smith will never be forgotten, although the siren which announced his flights often made a band number, scored according to the conventional rules of harmony, sound like a composition of an ultra-modern.

The success of Sousa's band at the exposition culminated with its farewell concert. Around a specially constructed platform in the center of the Court of the Universe were gathered 30,000 persons to express their appreciation of the Sousa concerts. At the close of a brilliant program the directors of the exposition presented Mr. Sousa with a medal and tendered him their thanks for his part in the success of the exposition music, addressing him as one of the world's "Captains of Music." The members of the Exposition Fire Department also gave Mr. Sousa a pin.

After playing "Auld Lang Syne" the band immediately went up the Pacific Coast on its homeward tour through the great Northwest. A short stop was made at Shasta Springs and concerts were given in the large cities of Oregon and Washington.

Acoustics in Stadium

At Tacoma the band played in the High School Stadium to an audience of 25,000, the largest seated audience to which we had ever played. The acoustics of the Stadium proved to be unusually fine, the pianissimos of Louis Fritze's flute solo being distinctly audible to every listener.

At Seattle the Tilikums, a club of progressive business and professional men,

ENJOY WHOLE DAY OF SOUSA

Four Audiences Revel in Snappy Music of Great Bandmaster.

Special to "The Record."

Willow Grove, Pa., Sept. 8.—In the final All-Sousa day for the season at Willow Grove Park, this afternoon and tonight, the famous composer and director presented a comprehensive exhibit of his versatility—not only of music which he has written specifically for interpretation by his band, but of solos written for the cornet and the violin, and of productions best suited for song-birds of the capabilities of Miss Grace Hoffman, a member of the Sousa organization.

Four large audiences heard the concerts. Suites, marches, overtures and character sketches were included. Inaugurating the initial afternoon concert with his overture, "Tally Ho," just sufficient of contrast was immediately found in a solo, "I Wonder," interpreted by Herbert L. Clarke, cornetist. One of favorite Sousa suites was included as the number—"At The King's Court," and the march selected to make up the typical Sousa concert was "The Corcoran Cadets." A violin solo, "Russe," by Sousa, was interpreted by Miss Florence Hardeman.

For the second afternoon concert Sousa selected his "Chariot Race," a symphonic poem; the suite, "Three Quotations," a waltz, "Colonial Dances," and his march, "Washington Post." Individual effort of Miss Hoffman, soprano soloist, found outlet in "The Maid of The Meadow."

Two of the newer suites written by Sousa were included in the first evening concert, "People Who Live In Glass Houses" and "The Tales of a Traveler." Another waltz, "The Mystical Miss," and the essential march, "The High School Cadets," made up the remainder of the third concert, with a violin solo, "Mazurka," by Miss Hardeman.

For the last concert Herbert L. Clarke featured in a cornet solo, the aria from Sousa's noted march, "El Capitan," and "The Crystal Lute," another of the Sousa songs was effectively given by Miss Hoffman. One of the rather unusual types of Sousa's work, "The Band Came Back," excerpts from "Chris and the Wonderful Lamp," and a march, "The Glory of the American Navy," comprised the remainder of the program.

SOUSA ENDS PARK SEASON

Thousands Hear His Final Band Concert at Willow Grove.

Special to "The Record."

Willow Grove, Pa., Sept. 12.—Records in attendance were broken today, the closing day of the twentieth season at Willow Grove Park. At each of the four concerts all of the available 12,500 seats were taken, and at three of the four, thousands of people, unable to secure a seat, stood along the walks or beneath the trees. During the day and evening, it is conservatively estimated, between 75,000 and 100,000 people visited the park, or heard the music. In the immense throng were several thousand people from Reading, Pottsville, Gettysburg, Harrisburg and other smaller cities in Eastern Pennsylvania.

Striking receptions were accorded John Philip Sousa, the March King, and ovations of hardly less volume or extent were given Miss Grace Hoffman, Miss Hardeman and Herbert L. Clarke, the trio of soloists, on their final appearances.

As the program ended with the "Stars and Stripes Forever," nearly 20,000 listeners sprang to their feet.

Aggregated figures for the season are not yet available, though it is probable that more than 2,000,000 people visited the Park since May 22, when the season was inaugurated.

COAST-TO-COAST TOUR



Philip Sousa, Some of His Family and
ts on the 1915 Tour of His Band. Left:
ia Root, Soprano, on the Left, Mr.
Sousa and Margel Gluck, Violinist, at
Seven Falls, Col. Center: Sousa's
Band Playing to 25,000 in the Tacoma
Stadium. In the Circle: At Shasta
Springs, Left to Right: Mrs. Sousa,
Miss Root, Priscilla Sousa, Susan
Tompkins, Violinist, and Helen Sousa
Albert



humorous arrangement of "Tipperary"
never failed to score.

Praise for Band and Soloists

The work of the band and Mr. Sousa's compositions were highly praised by the critics, and the soloists, too, received most favorable notices. Virginia Root and Herbert L. Clarke were extremely successful, as always. Margel Gluck, who scored a marked success in the early part of the tour, returned to her home in England, and Susan Tompkins finished the tour most ably as violin soloist. One of her successful encores was Cui's "Orientale," with harp accompaniment, by Joseph Marthage.

Miss Root has recently acquired a genuine ukulele, the Hawaiian instrument, and she will doubtless soon play her own accompaniments to Hawaiian songs.

Players Attend Banquets

Messrs. Henry Heidelberg, piccolo; Louis Fritze, flute; Joseph Novite, clarinet; Paul Gerhart, oboe; Ugo Savolini, bassoon; Frank Simon, cornet; Maurice Van Praag, horn; Ralph Corey, trombone, and John Perfetto, euphonium, all appeared as successful soloists at various times during the tour, which was ably managed by Edwin G. Clarke. The members of the band were entertained at banquets on several occasions and local bands often serenaded Mr. Sousa and later attended our concerts in a body.

A trip through the hay and wheat fields of Montana and the Dakotas, with their record crops, brought us to the Twin Cities for a few concerts, and then another long journey to Philadelphia, where the band opens its month's engagement at Willow Grove Park. A two weeks' series of concerts at the Pittsburgh Industrial Exposition will follow, and then Mr. Sousa will take his world-famous organization to the New York Hippodrome for the winter season.

together with the Press Club and a local band, escorted Sousa and his band from the station to the theater, and after the evening concert tendered them an enjoyable smoker, at which Mr. Sousa told amusing stories of his European tours, and several members of the band contributed solos.

While filling a week's engagement at Spokane Mr. Sousa acted as one of the judges of the best band in attendance at the Eagles' national convention, which was in session there, contributed an article to a local newspaper on "The Evolution of the Military Band," shot with the Spokane Gun Club and enjoyed an auto trip through the Palouse wheat fields. At one of the evening concerts at Spokane the band played to an audience of 30,000, and at the conclusion of the musical program W. J. Bryan delivered a peace oration.

Urged Municipal Aid

At several of the cities of the Northwest Mr. Sousa spoke before their Chambers of Commerce, urging greater municipal coöperation in bringing the best in music to all the people. The local managers throughout the Northwest stated that the attendance at the Sousa concerts was the largest that any musical organization had attracted.

A glance at Mr. Sousa's programs for the past few months shows his catholicity of taste, together with a growing peace from American composers. He has recently added the Paul Dukas's "Sorcerer's Apprentice" to his repertoire—a number never previously played by any organization save the symphony orchestras. Mr. Sousa's new march, "The Pathfinder of Panama"; his geographic suite, "Tales of a Traveler," and his descriptive suite, "Impressions at the Movies," found especial favor with the audiences, while the

Pittsburg Leader
Sept. 14

SOUSA'S PROGRAMS PLEASING
TO AMERICAN AUDIENCES

There is not a program of Sousa, who is playing at the Pittsburgh Exposition, that does not appeal to the average American audience. This is because he understands the American audience so perfectly. His special instrumentalists are superb and include Herbert Clarke, the noted cornetist, who appears in several of his own compositions for his marvelous instrument. The programs for the concerts this evening in music hall are as follows:

Pittsburgh Sun
Sept 14

Sousa Charms Crowds
At Exposition Concert

"March King" Ripens Into
Master of American Music.

Those who heard the opening Sousa concerts at Exposition Music hall yesterday became more than ordinarily impressed with the fact that the "March King" is ripening into a more brilliant and complete master of American music. The numbers were given with spirit, vim and understanding.

Miss Susan Tompkins, the violinist, and Miss Grace Hoffman, soprano soloist, are favorites with Exposition audiences. This evening Sousa is to present one of his own unique compositions for a humor-raising feature. It is his suite "People Who Live in Glass Houses." From this the band turns to Gounod, Wagner, De Beriot, etc., bringing a widely varied and new series of compositions before the people.

Pittsburgh Dispatch
Sept 14

SOUSA DELIGHTS

Great Band, With Pleasing
Soloists, Opens Season
at the Expo

It was a typical Sousa opening at the Exposition yesterday afternoon, when that noted band-master drew his baton and drew forth the stirring tones of the "Star Spangled Banner" for a delightful and expectant audience. There was a hearty greeting as the band appeared on the stage, and a more vociferous applause when the leader came to the front. There was a beautiful solo by Louis P. Fritze, and a delightful violin solos by Miss Susan Tompkins, Herbert Clarke, cornetist, and Miss Grace Hoffman, soprano soloist, were delightful features. Last evening Ralph Corey's trombone solo, Marshall's pleasing song "I Hear You Calling Me," was instantly popular. Today there will be four equally as delightful concerts. New soloists and special features are on the list.

Pittsburgh Times
Sept 14

Sousa's Band At Exposition Once Again

His Soloists Are Adding Pleasing
Variety to His Famous
Programs.

FINE AUDIENCES GREET HIM

It was a typical Sousa opening at the Exposition yesterday afternoon when that noted bandmaster raised his baton and drew forth the measures of the Star Spangled Banner before a delighted audience. There was a hearty greeting as the band appeared on the stage and a more vociferous applause when the leader came to the front.

The day was oppressively warm but within Music Hall it was cool. Especially as the band began its program with the brightest of numbers, a divertissement from "Henry VIII." There was a beautiful solo by Louis P. Fritze, one of the best flutists in the country, and a delightful violin solo by Miss Susan Tompkins, as special features of the first program. In the second afternoon concert, Herbert Clarke, the cornetist, and Miss Grace Hoffman, soprano, were the soloists.

Last evening there were the same soloists with the addition of Ralph Corey, trombonist, whose rendition of Marshall's "I Hear You Calling Me" was delightful.

Pittsburgh Press
Sept 13

SPLENDID PROGRAMS AT THE EXPOSITION.

Scarcely a number in all of the four programs for the Sousa concerts at the Exposition this afternoon and evening fails to tell the story that it is a selection from the brain of John Philip Sousa. It is an opening series of programs that is thoroughly characteristic of the great march king, and composer as well as organizer, and will bring delight to the thousands that greet this famous organization today. Sousa has always been generous in his solos, and this season is no different from the former ones. Besides the soprano solos of Miss Grace Hoffman and violin solos by Miss Susan Tompkins, there are to be flute, trombone and cornet solos.

Pittsburgh Press
Sept 14

SOUSA'S BAND OPENS IN EXPO

Brilliant Conductor Still Stirs
Blood of Listeners—Is Wel-
comed Enthusiastically.

HAS MANY SOLOISTS

Band music de luxe will be heard four times a day in Pittsburgh during the next two weeks. Sousa is at the Exposition, where he opened his engagement yesterday afternoon with two programs in which he was assisted by Miss Susan Tompkins, violinist; Miss Grace Hoffman, soprano; Louis P. Fritze, flutist, and Herbert Clarke, who, through his clever cornet playing, has long been a favorite at the Exposition.

Although these soloists were much enjoyed by the audience, it was Sousa they had gone to hear, and it was he who came in for the most enthusiastic welcome. Surely this wielder of the baton has learned the secret of eternal youth, for, as the years go by, they add to, rather than detract, from his ability to stir the blood of his listeners, his control of varied rhythms and his attainment of perfect ensemble and of surety in dynamic effects.

LIGHT IN SERIOUS WORK.

We have always contended that while Sousa embodies all these points in a superlative degree in the playing of that which is primarily band music, he is not so successful when he enters the field of legitimate orchestral works. His marches and waltzes and suites of his own and also those of other composers, fire the enthusiasm and make one feel that as a band conductor he is a national asset, but his interpretation of the Wagner excerpts, for instance, fails to satisfy.

Of course there were encores yesterday, many of them, and they pleased the audiences immensely. Among the programmed numbers were "Divertissement," from Saint-Saens' opera, "Henry VIII"—played for the first time at these concerts; a new waltz by Komzak, called "The Baden Girls"; an overture by Lachner, "The Four Ages of Man"—also heard for the first time at these concerts; "The Uhlans' Call," Ellenburg, and "Ride of the Valkyries," Wagner.

The solo numbers were "Mazurka de Concert," played by Miss Tompkins; "Titania's Song" from "Mignon," sung by Miss Hoffman; "Fantasia on Themes From Chopin," "Demersseman," played by Mr. Fritze, and "At Neptune's Court," a composition of his own, played by Mr. Clarke. J. M.

Phil. North American
Sept. 13

NEARLY 100,000 HEAR LAST WILLOW GROVE CONCERTS

Records in attendance were broken yesterday, the closing day of the twentieth season at Willow Grove Park. At each of the four concerts all of the 12,500 seats were taken. Thousands unable to obtain seats stood along the walks or beneath the trees.

During the day it is conservatively estimated between 75,000 and 100,000 persons visited the park and heard Sousa and his band.

Pittsburgh Chronicle
Sept 13

SOUSA'S OPENING EXPO CONCERTS

March King and His Band,
With Many Soloists, Will Be
Here Two Weeks.

PROGRAMS FOR TONIGHT

Scarcely a number in all of the four programs for the Sousa concerts at the Exposition this afternoon and tonight fails to tell that it is a selection from the brain of John Philip Sousa. Sousa has always been generous in his solos, and this season is no different from the former ones. Besides the soprano solos of Miss Grace Hoffman and violin solos by Miss Susan Tompkins, there are to be flute solos and trombone solos and cornet solos.

In the numbers for the programs tonight are selections from Rubens, "The Girl from Utah," which are new, and a pair of selections, one from the pen of Sousa just issued, "The Pathfinder of Panama," and the other "Melody in E," from Rachmaninoff.

Sousa opens each afternoon and night session with "The Star Spangled Banner." Those who have heard Sousa and his American band play that national melody realize how it stirs the blood of real Americans.

Pittsburgh Chronicle
Sept 15

SOUSA WILL PLAY COMPOSITION BY HIMSELF TONIGHT

Opening Last Night Attended
by Many Enthusiastic Follow-
ers of Band Music.

SOLOISTS TO TAKE PART

Many persons heard the opening Sousa concerts at Exposition Music Hall yesterday. The numbers were given with spirit and there came the Sousa response to encores that has made him popular.

The soloists, Miss Susan Tompkins, violinist, and Miss Grace Hoffman, soprano, will appear today. Tonight Sousa is to present one of his own compositions as a humorous feature. It is his suite, "People Who Live in Glass Houses." From this the band turns to Gounod, Wagner and De Beriot.

Pittsburgh Press
Sept. 14

SOUSA PROGRAMS AT EXPO MAKE AN IMPRESSION.

Those who heard the opening Sousa concerts at Exposition Music hall yesterday became more than ordinarily impressed with the fact that this great band master and March King is ripening into a more brilliant and complete a master of inspiring American musical ideals that make up his method, theme and programs, as years pass. There was something fuller, more responsive and more life giving in the various numbers presented. There is no such thing as drag, nor heaviness, nor palling in the programs. The numbers were given with spirit, vim, sympathetic understanding, and there came the well known generous response to encores that has always made Sousa so popular with Pittsburgh audiences.

Pittsburgh Sun
Sept 13

Sousa Concerts Open At Exposition Today

Characteristic Programs Are
Arranged by Great Composer.

Scarcely a number in all of the four programs for the Sousa concerts at the Exposition this afternoon and evening fails to tell the story that it is a selection from the brain of John Philip Sousa. The programs are thoroughly characteristic of the great march king and composer, and will bring delight to the thousands that greet this famous organization today. Sousa has always been generous in his solos, and this season is no different from the former ones. Besides the soprano solo of Miss Grace Hoffman and violin solos by Miss Susan Tompkins, there are to be flute, trombone and cornet solos.

In the numbers for the programs this evening are selections from Rubens, "The Girl From Utah," which are new, and a pair of selections, one from the pen of Sousa just issued, "The Pathfinder of Panama," and the other a "Melody in E," from Rachmaninoff.

Sousa opens each afternoon and evening session with the "Star Spangled Banner."

Pittsburgh Press
Sept. 15

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Pittsburgh Post
Sept. 15

SOUSA'S PROGRAMS CROWD POINT SHOW

Special Solos Are to Be Played
Today—Music Arranged
for All Tastes.

Without a break in their continuity and holding all of the force and animation that is so characteristic of John Philip Sousa, the programs presented by the band leaders continued yesterday in Exposition Music Hall. Throngs of school children from the Southside helped crowd the building. Features of the afternoon had a cornet solo by Frank Simon and a bassoon solo by Ugo Savolini.

The Sousa programs for this afternoon and evening are broken with a number of special solos. The brightest of works and the manner in which they fit into the program for the day is appealing to lovers of every type of music.

Pittsburgh Dispatch
Sept. 16

MUSIC DELIGHTS

Sousa Scores Again at Expo;
New Exhibits Are Being
Presented There

Without a break in their delightful continuity and with all of the force and animation so characteristic of Sousa, the programs presented by the band leader yesterday at Exposition Music Hall, delighted thousands, and especially the throngs of school children from the Southside schools. One feature of the afternoon was a cornet solo by Frank Simon, whose technique made a most pleasing impression. A second feature was a bassoon solo by Ugo Savolini, who presented his own conception under the title "Father Yankee Doodle."

The Sousa programs for this afternoon and evening are of exceptional merit and are broken with a number of special solos.

Pittsburgh Press
Sept. 16

SOUSA CONCERTS PLEASE EXPOSITION CROWDS.

Aside from the exceedingly high quality of the Sousa band concerts, based entirely on the artistic value of the instrumental quality of the organization and the expert treatment of the instruments whether wind, wood or string, the Sousa concerts at the Exposition this week and which continue through next week are a source of surprise from their wonderful embellishment with soloists. Since the opening concert Monday, enthusiasm has increased daily for the soprano solo work of Miss Grace Hoffman, an artist whose work has been familiar to Pittsburgh audiences for several seasons and by those most familiar with it, has her work enhanced year by year until today the best critics say Miss Hoffman has few equals in any portion of the country.

Pittsburgh Post Times 63
Sept. 15

Soloists Add To Quality of Expo Concerts

Sousa's Musicians Are Furnish-
ing Programs Suited to
All Hearers.

PHOTOGRAPHERS HAVE DAY

Holding all of the animation so characteristic of John Philip Sousa, the programs presented by the band leader and his wonderful organization continued yesterday at Exposition Music Hall, delighting thousands of people, and especially the throngs of school children, the latter coming from the South Side schools in large numbers. One of the features of the afternoon was a cornet solo by Frank Simon, whose fine technique was instantly perceptible. A second feature was a bassoon solo by Ugo Savolini, who presented his own conception under the title "Father Yankee Doodle." The artist in this instance displayed exceptional ability.

The Sousa programs for this afternoon and evening are of exceptional merit and are broken with a number of special solos. The brightest of works, and the manner in which they dovetail into the excellent program for the day is appealing to every type of music lover. But in addition to this

Pittsburgh Post
Sept. 16

SOUSA'S CONCERTS REACH NEW LEVEL

Bandmaster's Programs at
Exposition Are Enriched by
High-Class Soloists.

It is noticed in the band concerts at the Exposition this week that Sousa has brought them to a new level in artistic value, and his insistence upon the best in solo work has enriched his efforts. With Miss Grace Hoffman and Miss Susan Tompkins, soloists, and following next week with the addition of Miss Lucile Orrell, a 'cellist, the concerts will be the richest in artistic value, beauty and interest of all in their past history. Miss Orrell is a native of Chelsea, Mass., developed under Boston masters and sent to Europe where at Leipzig she perfected her art.

The concerts for the remainder of this week will be enriched with several new instrumental soloists, selected from the collection Sousa has within his organization.

The concerts this afternoon and evening by Sousa and his band and accompanying soloists are as follows:

RARE SOLOISTS

Sousa Has Revelations for His Audiences at Exposition Music Hall

Exposition concerts this week and the following week will have a feature in the singing of Sousa's great soprano soloist, Grace Hoffman. Miss Hoffman's perfect control and her naturally expressive and sympathetic sentiment have been giving a new insight into her rare art, and from the inception of this series of Sousa concerts her singing has been arousing new interest.

It is becoming more generally understood that the Sousa Band concerts of today are not what were generally accepted as band concerts of former years. Sousa himself has brought them to a new level in artistic value, and his insistence upon the very best in solo work has enriched his efforts immeasurably. Thus, with Miss Hoffman, and Miss Susan Tompkins, the violinist, and with the addition next week of Miss Lucile Orrell, a cellist also famous on the stage, the Sousa concerts will be rich in artistic value. The concerts for the remainder of this week will be enriched with several new instrumental soloists.

Large Crowds Hear Music At Exposition

Soloists of Sousa Organization Arousing Great Enthusiasm Among Audiences.

PROGRAMS ARE INTERESTING

Exposition concerts this week and for the next week, too, will present a feature, the value of which few can hope to realize unless they hear the superb voice of Sousa's great soprano soloist, Grace Hoffman. Miss Hoffman has been heard before in Pittsburgh. From the inception of this series of Sousa concerts Miss Hoffman's singing has been arousing new and greater interest and enthusiasm. This is evidenced in part by the large crowds attending each concert.

It is becoming more generally understood that the Sousa Band concerts of today are not what were generally accepted as band concerts of former years. Sousa himself has brought them to a new level in artistic value, and his insistence upon the very best in solo work has enriched his efforts immeasurably. Thus, with Miss Hoffman, and aided by Miss Susan Tompkins, the violinist and soloist of unusual ability, and following next week with the addition of Miss Lucile Orrell, a cellist, the Sousa concerts will be rich in artistic value.

The concerts for the remainder of this week will be enriched with several new instrumental soloists, selected from the fine collection that Sousa has within his organization and giving to his series of concerts a new color and a new delight that appeals to everyone, whether an advanced musical student or just the plain human being that loves melody.

The concerts this afternoon and evening are as follows:

SOLOISTS PLEASE AT EXPOSITION

Their Work Is Feature of Concerts Given by Sousa at Big Show at the Point.

PROGRAMS FOR TONIGHT

Since the opening concert on Monday by Sousa's Band at the Exposition, enthusiasm has increased daily for the soprano solo work of Miss Grace Hoffman, an artist whose work has been familiar to Pittsburgh audiences for several seasons. Miss Hoffman is distinctly a coloratura soprano, and she has a rich, expressive voice. It is realized now by many that Miss Hoffman is in the zenith of her vocal power. With her is Miss Susan Tompkins, a violinist of ability, and coming next week is Miss Lucille Orrell, a native of Chelsea, Mass., in 'cellist work, and who will appear with the others during all of the final week of the Sousa concerts.

It is only just to say that the old-time band concerts of years gone by have no relation to the great concerts of the Sousa organization, where every one of the wood, wind and string instruments is being played by an artist and master. Yet under the direction of Sousa, this organization rings true to the broadest demands of popular American audiences. Those who have attended Sousa concerts in the past do not know Sousa of today. Nor will they know him next season. His concerts are progressive, but always within reach and delight of the masses.

SOLOISTS ARE FEATURE OF SOUSA CONCERTS

Aside from the exceedingly high quality of the Sousa band concerts, based entirely on the artistic value of the instrumental quality of the organization and the expert treatment of the instruments whether wind, wood or string, the Sousa concerts at the Exposition this week, and which continue through next week, are a source of surprise from their wonderful embellishment with soloists.

MISS GRACE HOFFMAN, soprano, with Sousa and his band at the Exposition.



SOUSA BEGINS FINAL WEEK

Bandmaster at Exposition Arranges Special Features. New Soloist Appears.

EXCURSIONISTS COMING

Sousa's second and last week at the Exposition begins tomorrow. During the first week of the Sousa concerts in music hall, it is noted, there was manifested a new and broader interest than usual in the band leader and his methods. Nearly a quarter century of annual appearances before Pittsburgh audiences have shown that Sousa never appears the same. His programs are always different. In addition to Miss Grace Hoffman and Miss Susan Tompkins, Miss Lucille Orrell comes to the Exposition this week. Her development as a cello soloist began in Boston, and she studied in Leipzig and Berlin. For some time she appeared on the German concert stage, and musical critics in many German cities have praised her work highly.

SOUSA OPENS SECOND WEEK AT EXPOSITION TOMORROW AFTERNOON



MISS GRACE HOFFMAN Sousa, his wonderful concert band and four special soloists, Miss Grace Hoffman, soprano; Susan Tompkins, violinist; Lucile Orrell, 'cellist, and Herbert Clarke, cornetist at the Pittsburgh Exposition this week.

SOUSA SCHEDULES EIGHT SOLOS TODAY

Bandmaster Prepares Treat for Large Excursion Crowds at Exposition.

In the concert programs in the Exposition today there are eight special solos, two for each program. In the evening the "Peer Gynt" suite from Grieg is to be one of the more important numbers, while another will be "The Bells of St. Martin," with a bell obligato. The entire series of programs for the day is high type and appeals strongly for favor of the largest audiences.

John Philip Sousa's Compliment to the Philadelphia Boys

Hundreds of people have spoken of their enjoyment when he led the Great Organ and the Band composed of our young, well-trained fellows, but they did not know that he brought Madame Sousa along and gave up his whole day to us as a mark of his interest in the musical education of our young people.

It is often said that some day all nations of the earth will speak the English language. So may it be, but the truth is that Professor Sousa has almost brought it to pass now that every nation of the globe is playing the notes that Sousa has written—and, after all, music is the universal language of the world.

To think that an American composer more than any other writer should be leading the world with humanizing, inspiring and joyous music.

May the spirit speedily come upon him to write the much-desired composition—

The world's anthem of Universal Peace.

[Signed]

May 14, 1915.

John Wanamaker

Pittsburgh Sun
Sept. 22nd

Pittsburgh Post
Sept. 23

Sousa Says Pure American Is Needed

"The hyphenated American is disappearing," declared John Philip Sousa, band director and march composer, at a luncheon of the Rotary Club in the Fort Pitt Hotel yesterday. Sousa's band is playing at the exposition this week and the Pittsburgh Rotarians invited him to be their guest of honor.

"The great war is showing everyone that there are advantages in being just a plain American citizen. The quicker this is realized the better it will be both for this nation and for those who attempt the impossible feat of dual allegiance," Sousa continued. He advocated municipal concerts all the year around as an extension of the summer free concert seasons.

Soloists Will Perform At Exposition Concert

Sousa's Band Offers High-class Musical Numbers.

Two exceptionally good programs have been chosen for the concerts tonight by Sousa's band at the Pittsburgh exposition. With the ensemble numbers there will be solos by Herbert L. Clarke, Miss Lucille Orrell and Ralph Corey.

Phil. North
American

March 30. - 1915

SOUSA CONDUCTS TWO J. W. C. I. BAND CONCERTS

Noted Leader Appears in Grand Court and Egyptian Hall, Wanamaker Store

CROWDS IN GALLERIES

John Philip Sousa conducted two recitals of the J. W. C. I. Military Band yesterday in the Wanamaker store. In the morning he appeared in the grand court, where he swung his baton as the band played three numbers. The afternoon concert took place in the Egyptian hall and was featured by some of Sousa's own selections. At the conclusion, the famous bandmaster was presented with a piece of plate and a medal of the Order of the Star. He was the guest of John Wanamaker.

That Sousa has lost none of the popularity he has gained in the many years since 1886, when he first appeared in this city at the Academy of Music and later at Willow Grove, was shown yesterday by the enormous crowds of shoppers—and those who came merely to hear the music—who filled the galleries from the second to the sixth floors.

That the construction of the Panama canal and the peaceful position of the United States are the inspiring things in the world today, and that the war merely is a negative proposition, so far as music and literature are concerned, is the belief of Sousa, as expressed last night at the home of J. Maxwell Bullock, 2045 Locust street, where he was a guest.

His belief he has embodied in two new pieces, "The Pathfinder of Panama" and "The Messiah of the Nations." The latter piece, written in collaboration with James Whitcomb Riley, glorifies the peace of America and expresses the hope that this country will be the savior for the warring countries. "The Pathfinder of Panama" was written particularly for the Panama-Pacific exposition, where Sousa and his band will play this summer.

Pittsburgh Dispatch
Sept. 20

HIS LAST WEEK

Sousa's Concerts at Expo Will Attract Visitors From Distant Points

Sousa concerts will have a second and final week, commencing this afternoon at the Exposition. With the additional soloists to be drawn from among the members of the band, there is also the noted cellist, Lucille Orrell, whose artistry in this special direction is attested by some of the greatest cellists of the world.

SOUSA CONDUCTS AT WANAMAKER'S

The Great Peace Hymn Sung by a Chorus of Six Hundred Men and Women.

Hailed as a great national anthem, the nation's hymn of peace, "The Messiah of Nations," was sung in the Wanamaker store yesterday afternoon by a chorus of six hundred men and women under the direction of John Philip Sousa, its composer.

It was the second time that the hymn has been sung publicly. The first time was a few weeks ago in Indianapolis, home of James Whitcomb Riley, the "Hoosier poet," who wrote its verses. Modestly, Mr. Sousa said he believed the hymn had merit and that many believed it a fitting song of the nation. "But you'll have to judge for yourself," he said, and he played it on the piano in great crashing strains filled with dignity and rhythm. "You see," Mr. Sousa said, "it could lend itself well to general use, for it is written within an octave and does not require a voice of extraordinary range. The words, written by Mr. Riley, I think are noble and inspiring."

The hymn follows:—

The Hymn.

In the need that bows us thus, America!
Shine a mighty song for us, America!
Song to 'whelm a hundred years'
Roar of wars and rain of tears
'Neath a world's triumphant cheers, America!
America!
Lift the trumpet to thy mouth, America!
East and West and North and South, America!
Call us 'round the dazzling shrine
Of the starry old ensign.
Holier yet through blood of thine, America!
America!
High o'erlooking sea and land, America!
Trustfully with outstretched hand, America!
Thou dost welcome all in quest
Of thy freedom, peace and rest.
Every exile is thy guest, America! America!
Thine a universal love, America!
Thine the cross and crown thereof, America!
Aid us, then, to sing thy worth:
God hast builded from thy birth:
The first nation of the earth, America!
America!

A Splendid Concert.

The singing of the hymn was the feature of the afternoon concert at the Wanamaker Store on "Sousa Day." In the morning the military Band of the John Wanamaker Commercial Institute gave a concert in the Grand Court of the store under Mr. Sousa's leadership, and in the afternoon there was an elaborate program in Egyptian Hall. Miss Grace Hoffman was the soloist and half a dozen of Sousa's compositions were given. Also the applauding audience coaxed forth as many more from "the march king."

Mr. Sousa was entertained at luncheon by Mr. Wanamaker and during its course was presented with the bronze medal of the Order of the Star which was founded by Rodman Wanamaker some years ago as a recognition of the efficiency and success of employees of the store. It was presented by Howard L. Kratz, commander of the veteran corps.

"Next to sanitation, music has done more for the advancement of civilization than any other one element," said John Philip Sousa, speaking at Fort Land, Ore. Presumably the old saying will now receive a postscript, so that we have "cleanliness next to godliness and music next to that."—Musician Courier.

Pittsburgh, Sun
Sept. 22nd

'March King' Declares Himself for Suffrage

John Philip Sousa Hears "Tramp of Victory" for Woman's Cause and Pays Glowing Tribute to Femininity's Power to Remould World "Nearer to Heart's Desire."

From his observations of femininity in many parts of the globe, John Philip Sousa, march king, is "all for the ladies." That is, with qualifications, for ladies' voting. Enconced in his dressing room behind the big sounding board in Exposition music hall, in battleship-gray velvet smoking jacket, edged with black silk, the composer said so, today, emphasizing his convictions by waving his cigar in baton-like fashion.

When the patter of applause greeted the composer as he made his little bow before the opening of the March Solenne of Tchaikowsky, a few minutes later, few of the fair sex in the audience suspected the nice things Sousa had been saying about them. For one thing, he said that American women were the flower of womanhood, his information garnered from his studies in other lands. He also said that all barbarism men exhibit comes from our mothers.

"VICTORY FOR SUFFRAGE."

Anyway, the composer is convinced that women have waited long enough for the ballot and that now can be heard the tramp of victory of universal suffrage.

"Women make up the greater part of musical audiences," declared Sousa, in salute No. 1 to gallantry. "That is because they are more imaginative auditors than men. They can visualize compositions. Women are led by their imaginations just as men are led by self-interest. I don't suppose there ever was a mother who didn't see her child as a king, a president, or leader of men."

"Women live in an atmosphere of imagination. You can see that in their dress. But suffrage is not a matter of the imagination. Suffrage will obtain. There is no doubt about it. And when it does obtain, there are many things now that women condemn that they will not condemn then. Women will become broader minded."

"The woman who has the ballot is concerned about the protection of her son. The woman without the ballot looks after the protection of her daughter. When suffrage comes, women will look after their sons. Their part in the reconstruction of modern society will be the infusion of their higher moral plane into the lives of men."

"I can't for the world of me see why women shouldn't vote. In the parlor, the theater, the church and every place else we can treat them with distinguished courtesy and consideration. I do not think polling places are so low that women cannot go there."

At this point the musician reflectively blew smoke rings from his cigar, of which the attentive scribe got none, and philosophized further on suffrage.

WILL MEAN PREPAREDNESS.

The advent of universal suffrage will mean, Sousa declared, that mothers' sons will be prepared in case of war. A greater army and navy will be established in this country. Women will obliterate foolish laws. They will study affairs of state and vote intelligently. They are now, he averred, better newspaper readers than men, and read between the lines of an article and form their own opinions. They will not follow blindly the platforms of their husbands.

On the war abroad Sousa declared that no good musical compositions would result from the experiences of men of the warring nations.

"The only way a man can write is to write in the absolute fullness of his brain," he asserted. "Beethoven could not have written sonatas with a pin sticking in him. In the creative arts, of which music is the greatest, a man must possess all nature gave him to do his work. On the battlefields men spend the greater part of their days thinking of things other than beauty."

"Whatever the outcome of the war, the wound will be deep in the hearts of all. Europe has been set back 20 years in the slaughter of her young men."

Pittsburgh Times
Sept. 20

Additional Soloists to Play With Sousa's Band at Expo

Excursions Within Long Radius of Point Expected to Swell Attendance This Week.

Sousa concerts will have a second and final week commencing this afternoon at the Exposition, and with the additional soloists to be drawn from among the members of the band there is also the noted cellist, Miss Lucile Orrell, whose artistry in this special direction is attested by some of the greatest cellists of the world. The programs have been arranged to bring into the daily offerings not only this youthful musician, but the singing of Miss Grace Hoffman, soprano, who is recognized as one of the important coloratura sopranos of the concert stage, and Miss Susan Tompkins, violinist, and Herbert Clarke, the cornetist.

Pittsburgh Times
Sept. 21

Cellist Heard With Sousa Gives Promise

Miss Lucile Orrell Adds Much to Band Programs at the Point.

VETERANS HAVE A DISPLAY

The final week of the Sousa concerts at the Exposition opened yesterday. Not only has Sousa music grown in popularity as presented by this great organization, but the new soloists have added artistic beauty and charm to the programs.

There is a dignity to the Sousa music, the Sousa programs and the work of his organization that is not found in many similarly constructed organizations. There is a wonderfully intelligent blending of the many instruments, and a marvelous understanding and sympathy between the members of the band and the director. Then above all is the great wealth of encores that Sousa gives. As a matter of record, there are more encores as a rule than scheduled numbers.

The appearance of Miss Lucile Orrell, cellist soloist, was a notable feature yesterday. She will appear for the remainder of this week. It does not take a moment to discover from this artist's work that she is master of the beautiful instrument. Miss Orrell appeared in the early afternoon and evening concerts. The selections for the first day tested and displayed her technique and showed a marvelously deep understanding for one so youthful.

Pittsburgh Press
Sept. 20th

SECOND WEEK OF SOUSA CONCERTS AT THE EXPO.

This is the second and final week of the Sousa concerts at the Exposition, and the additional special soloists, the musical treat in store for visitors to the Point, has never been greater, nor will it ever be more appreciated. Sousa musicians, those identified with his band, are all soloists on their own instruments, and to make the program more interesting, this great organization carries with it, soloists in the vocal and instrumental field apart from the band proper, any one of which would fill a major part of a concert program.

This week with these special soloists comes Lucile Orrell, a cellist of international reputation, and who will appear each day at the concerts.

Pittsburgh Post
Sept. 21

SOUSA'S LAST WEEK PROMISES THE BEST

Expo Music Shows Increase of Power—New Soloist Wins Appreciation.

The opening of the second and final week of the Sousa concerts at the Exposition yesterday gave promise that it would be the best of the engagement. The appearance of Miss Lucile Orrell, cello soloist, was a notable feature of the concerts yesterday and will be for the remainder of this week. Miss Orrell appeared in the early afternoon and evening concerts. The selections for the first day tested her technique and showed her understanding of the work. Joseph Marthage, the harpist; Fritz and Von Praag, flute and horn soloists, and Ralph Corey, trombone soloist, with Miss Grace Hoffman, soprano, and Miss Susan Tompkins, violinist, and Herbert Clarke, cornetist, were special features of the programs yesterday.

Pittsburgh Post
Sept. 22nd

SOUSA'S SOLOISTS WIN FAVOR AT EXPO

"Ave Maria" With Voice, Violin and Harp Brings Applause From Audience.

An interesting feature of the Sousa programs at the Exposition yesterday was a trio selection for voice, violin and harp, in the rendition of "Ave Maria." In this special number Miss Grace Hoffman, soprano soloist, with Miss Susan Tompkins, violinist, and Joseph Marthage, harpist, appeared to advantage, and the three artists blended their efforts in a way that appealed to the large audience. Last evening a feature which brought out the events of the artists was the beautiful "Berceuse" from Godard's pen.

The Swift Mission Boys' brigade, with its band and veteran corps, visited the Point yesterday. The brigade made a fine showing from a military standpoint and added animation to the throngs in the Exposition buildings.

This afternoon Miss Lucile Orrell will present a cello solo, "Tarantelle," by Klengel. Klengel was one of the instructors of Miss Orrell abroad. Another solo will be that of Miss Hoffman, soprano, in the "Scene from Lucia de Lammermoor."

Pittsburgh Sun
Sept 20th

Sousa Begins Final Week Of Exposition Concerts

Number of Soloists Is Feature
of Programs.

The second and final week of the Sousa concerts at the Pittsburgh Exposition opened today, with two concerts in the afternoon and two in the evening.

One of the features of these concerts is the number of soloists. In addition to Miss Grace Hoffman and Miss Susan Tompkins, who were heard last week, Lucile Orrell, a cellist of international repute, will appear each day this week.

Pittsburgh Post
Sept. 18

SCHOOL CHILDREN SING IN EXPOSITION

Chorus From Various Districts
Renders Patriotic Song Ac-
companied by Sousa.

Music instruction in the public schools was exhibited yesterday afternoon at the Pittsburgh Exposition, when children from the Beltzhoover, Bedford and Bellefield schools, taking positions on the stage, sang "The Star-Spangled Banner," accompanied by Sousa's band, in music hall. Will Earhart, director of music in the public schools, directed the singing, assisted by Miss Louise Loomis and G. L. Smink, supervisors.

During the present week many school children have visited the Exposition. They have been foremost in the music hall and enthusiastic listeners to Sousa and his band.

The programs for the Sousa concerts for this afternoon and evening are to be of special interest. In the afternoon Miss Tompkins will render a solo selected from the works of Kreisler, "The Liebesfreude." In each of the programs of the day two special solos are scheduled, and Sousa's "Character Studies" will be one of the features of the evening. All the programs today are of a popular nature.

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

Pittsburgh
Dispatch
Sept - 22nd

SPECIAL MUSIC

Programs at Expo Teem With
Features by Eminent
Artists

One of the most interesting features of the Sousa programs at the Exposition yesterday was a trio selection, for voice, violin and harp, in the rendition of "Ave Maria." In this special number Miss Grace Hoffman, soprano soloist, with Miss Susan Tompkins, violinist, and Joseph Marthage, harpist, appeared to exceptional advantage. Last evening Miss Lucile Orrell, cello soloist, with the beautiful "Berceuse" from Godard's pen as her scheduled number, made a marked impression.

The Point was more than ordinarily brilliant last evening with the visit of the Swift Mission Boys Brigade, with its band and veteran corps and friends. The brigade made a fine showing from a military standpoint.

This afternoon, Miss Orrell will present a special feature, a cello solo, "Tarantelle" by Klengel. Another interesting solo will be that of Miss Hoffman, soprano, in "Scene from Lucia de Lammermoor."

Pittsburgh Post
Sept. 22nd

SOUSA'S SOLOISTS WIN FAVOR AT EXPO

"Ave Maria" With Voice, Violin
and Harp Brings Applause
From Audience.

An interesting feature of the Sousa programs at the Exposition yesterday was a trio selection for voice, violin and harp, in the rendition of "Ave Maria." In this special number Miss Grace Hoffman, soprano soloist, with Miss Susan Tompkins, violinist, and Joseph Marthage, harpist, appeared to advantage, and the three artists blended their efforts in a way that appealed to the large audience. Last evening a feature which brought out the events of the artists was the beautiful "Berceuse" from Godard's pen.

The Swift Mission Boys' brigade, with its band and veteran corps, visited the Point yesterday. The brigade made a fine showing from a military standpoint and added animation to the throngs in the Exposition buildings.

This afternoon Miss Lucile Orrell will present a cello solo, "Tarantelle," by Klengel. Klengel was one of the instructors of Miss Orrell abroad. Another solo will be that of Miss Hoffman, soprano, in the "Scene from Lucia de Lammermoor."

The programs for this afternoon and evening concerts of Sousa and his band are as follows:

Pittsburgh Dispatch
Sept 23

Should Have Concerts Always

Municipalities should procure good music free for their people throughout the year, as well as in the summer, declared John Philip Sousa, the bandmaster, in an address yesterday at the noon luncheon of the Rotary Club at the Fort Pitt Hotel. He spoke of his recent tour of the continent and said that everywhere the "hyphenated" Americans are disappearing. "You never hear," he said, "of an American-Englishman, American-Russian, American-Frenchman, so why should you hear of Russian-American, French-American, German-American? When a man comes here to live he is either an American or 'nothing,' and we are rapidly replacing our 'nothings' with plain Americans."

Pittsburgh Press
Sept. 20

PLEASING SOUSA PROGRAMS

AT THE EXPO TONIGHT

This is the second and final week of the Sousa concerts at the Exposition, and with the carefully arranged programs that have been prepared and the additional special soloists, the musical treat in store for visitors to the Point has never been greater, nor will it ever be more appreciated.

Pittsburgh Leader
Sept. 23

JOHN PHILIP SOUSA

ADDRESSES ROTARIANS

At a luncheon given at the Fort Pitt hotel yesterday by the Rotary club, John Philip Sousa, the guest of honor, who is playing with his band at the Pittsburgh Exposition, delivered a short address. He said in part:

"The great war is showing everyone that there are advantages in being just a plain American citizen. The quicker this is realized the better it will be both for this nation and for those who attempt the impossible feat of dual allegiance," Sousa continued. He advocated municipal concerts all the year around as an extension of the summer free concert seasons.

Pittsburgh Times, Sept. 23

A MERICAN WITH HYPHEN DISAPPEARING, SAYS SOUSA

The speaker at the Rotary Club Luncheon yesterday at the Fort Pitt Hotel was John Philip Sousa, who is appearing with his band this week at the Exposition. Mr. Sousa said:

Just as the sombrero-topped gun-shooting bad man of the West cannot be found and as the black-hatted negro-shooting Southerner has disappeared, together with the New Yorker who reiterated, "This is not Old New York"—so is also disappearing the hyphenated American and it is right and proper that this should be so. You never hear of an

American-German, or an American-Russian, or an American-Frenchman so why should you hear of a Russian-American, French-American or a German-American? When a man comes to this country to live, he is either an American or a "nothing" and as this terrible conflict goes on across the sea, we are rapidly losing our "Nothings" and replacing them with just plain Americans.

He said it was his idea that music should be more generally advocated by municipalities so that discouraged and tired minds may be revived and inspired to better and nobler things.

Pittsburgh Times
Sept. 24

Second Half Of Exposition Season Begun

Excursions on Railroads Bring
Many People from Nearby
Places to Exhibition.

SOUSA CONCERTS NEAR END

Sousa concerts at the Exposition this year have been of remarkable value musically. Today and tomorrow are the final days here for this organization.

Commencing today, the Exposition season will begin on the last lap of the season, having passed the mid-period yesterday. There was a specially interesting event yesterday in the arrival of many out-of-town visitors who took advantage of railroad excursions. The programs were good and the special numbers and solos were of high quality. Miss Grace Hoffman, soprano, will appear in Sousa's "Maid of the Meadow," a characteristic harmony, this afternoon. Miss Lucile Orrell, the cellist, is also scheduled for one of Kreisler's works, "Liebesfreud."

Saturday Will Mark End of Sousa Concerts

Excursionists Visit Expo for
Exhibits and Music.

Sousa with his band and his corps of soloists will end his engagement at the Pittsburgh Exposition Saturday evening. There has been an increase in the number of patrons at the music hall to hear the final concerts of the "march king." The string soloists, Miss Susan Tompkins and Miss Lucile Orrell, and Miss Grace Hoffman, soprano, will appear in the closing concerts of the engagement.

SOUSA CONCERTS PLEASE THE MUSICAL CRITICS

From the best musical critics has come the declaration that the solo features of the Sousa concerts at the Point this season have never been surpassed, while the character of the music has set a new high point in the programs and musical work of this noted organization.

Pittsburgh Press
Sept 23

SOUSA CONCERTS WILL SOON COME TO AN END.

Sousa concerts at the Exposition will end for the season on Saturday evening, terminating one of the best musical engagements of the big Point show both from an artistic standpoint and because of the popular sentiment in the programs that appeals so strongly as presented by the greatest bandmaster. With only three days left to hear these concerts, including this evening as one day, the attendance will be large. There is a personal magnetism about Sousa that enhances the work of his organization. There is behind all this a quarter of century of incessant upbuilding of this organization wholly from an artistic standpoint and that now penetrates every program and selection presented. Then there stands at the pinnacle the list of special solo features, soloists who are of the highest rank, to add brilliancy to the musical features of the band. All this has brought to the Point with Sousa the highest type of musical organization, handled on purely American ideals, meeting the desires and sentiments of the people. The programs for the concerts this evening are of more than ordinary interest and are as follows:

Pittsburgh Sun
Sept 23

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Pittsburgh
Dispatch
Sept 25

GREAT FINALE

Sousa's Four Closing Concerts at Expo Today Will Be Brilliant

The last of the Sousa concerts at the exposition for this season will be given this afternoon and evening. In the four final concerts there are to be flute, cornet, violin, cello solos and piccolo obbligato number, and soprano solo by Miss Grace Hoffman.

Pittsburgh Post
Sept 23

SOUSA'S WORK ENDS AT EXPO TOMORROW

Final Programs of Bandmaster Expected to Be Among Best of Engagement.

Today and tomorrow are the final concert days for the Sousa concerts at the Exposition. With the soloists appearing with the Sousa band, the programs will be among the best yet presented.

Pittsburgh music lovers and friends of Fidelis Zitterbart, the composer, who died recently, were delighted with the playing of an unpublished composition by Zitterbart by Sousa's band last night. The composition is "Columbus," an overture.

This afternoon Miss Grace Hoffman, the coloratura soprano, will appear in one of Sousa's compositions, "Maid of the Meadow," and the March King. Miss Lucile Orrell, the cellist, is scheduled for one of Kreisler's works, "Liebesfreud."

Sept. 25,
Gazette Times
Pittsburgh

Solo Numbers Will Feature Expo Concerts

Programs by Sousa and Band Will Be Brought to Close Today.

EXCURSIONS FROM MARYLAND

The last of the Sousa concerts at the Exposition for this season will be given this afternoon and evening. The series has been one of the best ever given here by Sousa, and the program, it is promised, will hold up to the very last. In the four concerts today there will be flute, cornet, violin and cello solos and a piccolo obbligato number. Solos by Miss Grace Hoffman, soprano, will be

Pittsburgh Leader 9/23/15

JOHN PHILIP SOUSA

ADDRESSES ROTARIANS

At a luncheon given at the Fort Pitt hotel yesterday by the Rotary club, John Philip Sousa, the guest of honor, who is playing with his band at the Pittsburgh Exposition, delivered a short address. He said in part:

"The great war is showing everyone that there are advantages in being just a plain American citizen. The quicker this is realized the better it will be both for this nation and for those who attempt the impossible feat of dual allegiance," Sousa continued. He advocated municipal concerts all the year around as an extension of the summer free concert seasons.

Musical America 10/2/15

Dallmyer Russell Gives First of Year in Pittsburgh—Sousa Season Ends

PITTSBURGH, Sept. 27.—The John Philip Sousa and his band completed their two weeks' engagement at Exposition Music Hall Saturday night. The occasion marked the final appearance of Lucile Orrell, cello soloist, who played Boellman's "Symphonic Variations." The young woman made a very favorable impression here. Grace Hoffman, soprano, and Susan Tompkins, violinist, also pleased large audiences all the week. Of all the bands that come to Pittsburgh, none draws larger audiences than Sousa's and that is why his organization was honored with a two weeks' engagement here instead of one. Typical Sousa programs have been given.

E. C. S.

N.Y. Sun 10/4/15

CONCERT AT HIPPODROME.

Sousa Plays and Introduces His Latest Compositions.

The first of the series of Sunday night concerts which are to be a feature of the Hippodrome's management under Charles Dillingham was given last night. Sousa with his band was the chief attraction, and he was assisted by three soloists, Grace Hoffman, soprano; Florence Hardeman, violinist, and Herbert L. Clarke, cornetist. Mr. Sousa's programme had for a feature a new Sousa march entitled "The New York Hippodrome."

As an opening number he had selected the Berlioz overture to "Carnaval Romaine." This was followed by a cornet solo by Mr. Clarke called "Sounds From the Hudson," written by himself, and then Mr. Sousa once more led his band in a new composition of his own, "Impressions at the Movies." Miss Hoffman sang Titania's song from Thomas's "Mignon," and the band completed the entertainment by playing Saint-Saens's "Algerienne Suite," Weber's "Invitation la Valse" and "Triumphale des Boyards," by Halvorsen.

An unusually large audience attested anew to the never failing popularity of Sousa's band. Mr. Dillingham has promised that this will be the feature of the Sunday concerts at the Hippodrome.

N.Y. Tribune 10/3/15

Musical Plays.

"Hip-Hip-Hooray," at the Hippodrome, is the best big show New York has seen. It is crammed full of features, including Sousa's Band, Orville Harrold and Nat Wills.

Pittsburgh Leader 9/23/15

John Philip Sousa made more new friends during his two weeks' visit with his remarkable band at the Exposition this season than ever before. The extremely pleasing closing incidents of this engagement attested his popularity among hundreds of musicians and artists who have perhaps been slow to appreciate the real artistic worth of this notable director and composer. His programs were strong, individual, bright and of a character that placed them apart from all other musical events, and therein was Sousa's rapid making his entry into the hearts of those musically inclined.

BEST BIG SHOW AT HIPPODROME

"Hip-Hip-Hooray" Proves
To Be Monster Among
Spectacles.

THINGS TO SUIT
THE TASTE OF ALL

Novelties Abound in Production
Which Is Made on a Mam-
moth Scale.

"Hip-Hip-Hooray," a spectacle at the
New York Hippodrome. Staged by R.
H. Burnside. Music by Raymond Hub-
bell. Lyrics by John L. Golden.

THE CAST:
The Ambitious Actor.....Joseph Parsons
(in love with)
The Innocent Ingenue.....Anna May Roberts
The Jaunty Juvenile.....Harry Griffiths
(in love with)
The Saucy Soubrette.....Beth Smalley
and
The Chubby Comedian.....Arthur Deagon
and
The Vicious Villain.....James Reaney
(both in love with)
The Artful Adventuress.....Leslie Leigh
Happy Hobo.....Nat Willis
The Hero.....Orville Harrold
The Heroine.....Belle Storey
Toto (the mischief-maker).....By Himself

By HEYWOOD BROWN.

Given a lamp of the proper sort, the
average theatre-goer of New York
would rub into being "Hip-Hip-
Hooray." The new show at the Hip-
podrome is calculated to make a spoiled
child of every one who sees it. It is
the best big show we ever saw.

Certainly when the average theatre-
goer thought of music he would ask
for Sousa's band or Orville Harrold.
The geni of the Hippodrome have set-
tled his doubt by bringing both. The
man with the lamp thinks then of com-
edy and out of the misty depths from
ever so far away the voice of Nat
Willis splits his ear. The average
theatre-goer might forget the Boggy
troupe when deciding upon his acro-
bats or Charlotte when the dance
thought seized him. He might, but he
will not after he has seen them at the
Hippodrome.

If a complaint must be made, and
it must, for everybody talked last
night in superlatives which ought to
be saved for heaven or the great
American drama, "Hip-Hip-Hooray" is
too beautiful and too literal.

"Think, when we talk of horses that
you see them," pleaded Shakespeare's
poor chorus man. You need not think
at the Hippodrome you have only to
look and see the horses and elephants
as well.

"Can this cockpit hold the vasty
fields of France?" inquired the Eliza-
bethan advance agent.

"Speaking for myself and the Hip-
podrome," says Charlie Dillingham, "it
can," and he proceeds to give not, in-
deed, the fields of France, but the
Brooklyn Bridge, the tower of jewels
from the Panama fair, the Cascades
dining room of the Biltmore Hotel. And
all, except the bridge, were on a scale
of inch for inch.

There is no need to ask anybody
"into a thousand parts divide each
man." On the stage of the Hippodrome
last night there were chorus girls
enough to insure every freshman in
Yale, Harvard and Princeton a supper
party. And there were chorus men
enough to keep the employees of a sport

shirt factory working night and day
shifts for one week and eight hours.
That was the one sad thought we took
away from the Hippodrome. We had
never realized that there were so many
chorus men.

There are folk, some of them theatre
goers, who would rather have the
shadow than the reality. There is no
dream stuff in "Hip-Hip-Hooray." It
has not an iota of scenic restraint.
At worst it follows the notion that if
you can get a certain fine effect with
ten girls a ten times finer effect may
be gained with one hundred. In its
average it is at times startling and
then again pretty. Once at least it is
beautiful, and that in the handling of
the lights and the chorus of a song
called "The Flower Garden Ball." Just
a bit later than this came the biggest
scenic effect of the night.

Upon the tenor's declaring that one
must climb up a ladder to reach "The
Land of Love and Roses" the chorus
accepted his suggestion and did climb
up from stage to roof on countless lad-
ders sparkling with more than count-
less lights. It was the biggest stage
picture we have ever seen.

In none of our suggestions that the
show was made for the average the-
atre-goer did we intend to exclude our-
selves. We like Nat Willis. We laugh
when he jokes about the Ford car, Bill
Bryan, and cheese. We do and we did
and so did everybody else last night.
In fact Willis was never better than in
the Hippodrome.

We used to think that he fairly bel-
lowed his songs, but to the man in the
last row of the topmost balcony of the
Hippodrome his singing is probably
merely loud. Nat's jokes are broad,
some of them, but so is the Hip-
podrome.

We like the Boggy troupe of acro-
bats. With their tumblers and their
strange dwarfs and their thrilling falls
it is just such an act as Old King Cole
might have summoned. The king was
there, by the way, in a wonderful toy
ballet which is sure to please the chil-
dren. Charles T. Aldrich did his clever
tricks in lightning change magic. Mal-
lia, Bart and Mallia were amusing in a
baggage-smashing trifle. Sousa's Band
thundered Sousanian airs, one of them
a brand new march, "The New York
Hippodrome," which set an army of
chorus men and girls marching guised
as different states. Orville Harrold
sang not quite as well as he has sung
in the past, but well enough, and Belle
Storey was a delightful soprano.

Best of all was the final scene, in
which Lake St. Moritz was pictured
with the entire stage turned into a
rink. Yes, indeed, the ice was real—
water at 32 degrees Fahrenheit. A be-
nificent show "Hip-Hip-Hooray," as we
have said. It gives the chorus girls a
chance to skate—on ice. They skate
and they tumble, too—some of them—
before they make way for Charlotte.
Hers is an amazing stunt—a toe dance
on the tip of her skates. Stunt is
not the word. For Charlotte it is easy,
and she is amazingly graceful. The last
part of the show we missed, and we
are certain that we left some sensa-
tion behind us. To R. H. Burnside goes
the credit for the big production.

"Hip-Hip-Hooray" is the show which
you will eventually see.

Brilliant Audience at Sousa Sunday Concert

LAST night at the New York Hip-
podrome, Sousa's Band inaugu-
rated a series of Sunday night con-
certs, a feature which will be a
weekly event at the Hippodrome
under Charles Dillingham's new
policy. The famous March King,
John Philip Sousa, personally con-
ducts these concerts, and the pro-
grammes are selected and arranged
under his supervision.

A capacity house gave the famous
organization a rousing welcome,
and the new Sousa numbers were
received with the greatest enthusi-
asm. The soloists were Miss Grace
Hoffman, soprano; Miss Florence
Hardeman, violinist, and Herbert
L. Clarke, cornetist. The new
Sousa compositions included a suite
"Impressions at the Movies" and the
"New York Hippodrome March."

For the second concert, next Sun-
day, an entirely new programme
will be prepared. It will include
another new Sousa composition
called "Dwellers of the Western
World."

The New Hippodrome

All cleaned and burnished till it was gay
and bright, the Hippodrome threw wide
its doors last evening for the first season
under its new management. The audience
that packed to the doors the largest theatre
in the world saw unfolded on the roomy
stage a gargantuan spectacle, smarter and
more sumptuous than any that stage has
ever known. The entertainment there ex-
hibited a handsome expression of the
wisdom, enterprise and amazing energy of
Mr. Dillingham. He has done his work
with his head full of ideas and his pockets
full of money. He has gone deep into the
possibilities of the Hippodrome and come
up smiling. There are riches of experience
from Burnside, marches from Sousa, and
new devices from Berlin. The character-
istic music is by Raymond Hubbell, but
the characteristic prodigality is by Mr.
Dillingham.

A very army of entertainers is at work.
They range all the way from in "Hip-
Hip Hooray" to the smallest of the
toys that romped all last season in the
gayeties of "Chin-Chin," from a tramp out
of vaudeville to a clown out of Germany.
Orville Harrold sings with might and main,
to say nothing of a look of mild surprise
at thus finding himself a mere vocal inter-
lude between successive scenic splendors.
There are not merely the children, headed
by that delightful actress, Miss Agnes Mc-
Carthy, but there is Belle Storey, whose
flute notes would scorn even more difficult
acoustics than those of the Hippodrome,
and there is Charles T. Aldrich, that mar-
velous Englishman who can change from
a gladiator into a chorous girl with a ges-
ture or so. His instantaneous transforma-
tions baffle now as always, and as a crown-
ing trick he cruelly penetrates the Peking
Mysteries by producing great urns of water
from under a bit of tapestry and then show-
ing how he does it.

After all, no individual in sight of the
audience really counts at the Hippodrome.
What counts is the scenic endeavor, the
color, the splendor, and the novelty. Here
we have the same old thing done hand-
somer—spectacle, interspersed with dashes
of circus, musical comedy and vaudeville,
with the emphasis on the spectacle. Most
of us think of our bright rejoinders when
it is too late to make them, and must solace
ourselves alone with what Mr. Wells calls
neat but belated repartee. Doubtless soon
after Mr. Burnside packed up and moved
out of the Hippodrome some seasons ago he
began to think of things he wished he had
thought of when he was still at work on
its mammoth stage. It is now as if he had
made idle mental notes of all those ideas
and found them suddenly useful on his re-
turn to the New York Times.

AMUSEMENTS



OR those in quest of
theatrical and musical
entertainment there
was an embarrassment
of riches last night.

At the Hippodrome
Sousa and his band,
now a daily feature at the big playhouse,
gave a typical Sunday night concert with
old and new compositions by the March
King played in his inimitable way and
conducting the new additions.

"HIP-HIP-HOORAY" IS SUCCESSION OF GREAT SPECTACULAR SURPRISES AT THE BIG HIPPODROME PREMIERE OF THE YEAR

Opening of the Great Feature House Under Dillingham Management a Success.

SECRETS CAREFULLY KEPT

Each Act More Bewildering Than Its Predecessor—Governor and Mayor Present.

HIPPODROME.—"Tip-Hip-Hooray." A musical play. By R. H. Burnside. With lyrics by John L. Golden and music by Raymond Hubbell.

The Cast.

The Ambitious Actor..... Joseph Parsons
The Innocent Ingenue..... Anna May Roberts
The Jaunty Juvenile..... Harry Griffiths
The Saucy Soubrette..... Beth Smalley
The Chubby Comedian..... Arthur Deagon
The Vicious Villain..... James Reaney
The Artful Adventuress..... Leslie Leigh
Happy Hobo..... Nat Willis
The Hero..... Orville Harrold
The Heroine..... Belle Storey
Tot..... By Himself

"The Kat Kabaret"

Flossie..... Dave Abrahams
Thomas..... Al Grady
Maria..... Tommy Colton
Puck..... Toto
Toby..... Dippy Diers
Tabby..... Eddie Russell
Kittens—Misses Marjory Bentley, Alberta Randle, Helen Williams, Willa Delle, Marie Cullen.

Grand Central Station.

The Baggage Smashers—Mallia, Bart and Mallia
"Some" Detective..... Charles T. Aldrich
Cascades at the Biltmore Hotel.
Diamond Jim..... The Chubby Comedian
Flirting at St. Moritz.

Kitty Goldbird..... Kate Schmidt
Maud Wilson..... Hilda Ruckerts
Oluf Jacobsen..... Alfred Naesse
Axel Rasmussen..... Ellen Dallerup
Lehmann..... Toto
First Dandy..... Dora Wischer
Other Dandies—Foldy Kollhofa, Margaret Wruoh, Rosa Gebauer.
Polish Ladies and Gentlemen—Irmgard Markel, Elsa Prenslow, Martha Kollett, Martha Georges, Alice Weidemann, Elsie Schaefer, Martha Weidemann, Hanny Frick.
Tourists—Reta Walter, Johanna Worm, Martha Schmidt, Margaretta Muller, Lotta Werkusat, Margaret Werkusat, Erna Voigt.
Ski Jumpers—Sigard Loiten, George Andresan, Raeder Anderson, Hakon Hansen, Ola Kristiansen, Andreas Ronneng.
Incidental to the ballet skating diversissements by Pope & Kerner, Bassett & Helaine, The Naesses, Chappelle & Berger and Steele & Winslow, the ice comedians, and CHARLOTTE.

By RENNOLD WOLF.

Last evening ushered in one of the most important events of the theatrical season when Charles Dillingham reopened the Hippodrome, following its disaster of last season under another management.

The theatrical world generally was astonished several months ago when Mr. Dillingham announced that he had obtained control of the Hippodrome. While he had long and brilliantly been associated with the production of musical comedy, he had never engaged in a spectacle of so colossal an order as the dimensions of the Hippodrome require. Then it was recalled that associated with him as general stage director was R. H. Burnside, who had produced the shows in the heyday of the Hippodrome's success, and the method in the madness became more apparent.

It is but a moderate statement to remark that the combination of Dillingham and Burnside worked wonders last night. By a carefully guarded system of suppression few of the novelties of the new entertainment had been made known to the general public in advance, and the result was a succession of surprises, each more bewildering and astounding than its predecessor.

A Triumph for Dillingham.

The event was one of signal triumph for Charles Dillingham and R. H. Burnside. Before the performance was well under way it was evident to everybody present that the Hippodrome was returning to its own, that showmanship was overcoming the deficiencies of recent seasons, that an entertainment lacking none of the elements for which the gigantic playhouse was founded was being presented. The production was getting the advantage also of the latest in up-to-date musical entertainment.

In short, "Hip-Hip-Hooray" is musical comedy on the lavish scale permitted by a stage of the Hippodrome's proportions. Action, speed, and hurryscurry were the dominating qualities. Only here and there was any attempt made to obtain comedy through lines, the eye always being appealed to in the primary instance, and the dialogue being limited to a few short jokes of varying worth. A series of rapidly changing episodes, invariably presented on a magnificent scale with a bewildering array of color, and each culminating with a big surprise made three hours of the biggest entertainment of its kind ever seen in America, and perhaps ever seen anywhere.

Considering that last evening's event was a first performance, the entertainment moved with miraculous speed. There was not a hitch during the night, not a moment wasted—not a really dull moment for that matter. "Hip-Hip-Hooray" sets a new standard in premieres.

The biggest smash of the night was reserved for the last act when the ice ballet, "Flirting at St. Moritz," was followed by a marvelous exhibition on skies, which was at once novel and thrilling. This ballet, showing Lake St. Moritz and Engadine in the distance, occupied the entire Hippodrome stage, with the part heretofore used as a tank covered with ice. On the ice the marvelous Charlotte, reminding one of Genee in both looks and gracefulness, gave a wonderful exhibition of pirouettes, intricate glides and whirls. Various other skaters, in duos and quartettes, were not far behind her in skill and grace of motion, among them being Pope & Kerner, Bassett & Helaine, the Naesses, Chappelle & Berger and Steele & Winslow, the latter knockabout comedians of the Weber & Fields type.

Events Move Quickly.

At the very beginning one might have been led to believe that one was about to witness the "Follies" or "Watch Your Step" on a magnified scale. "The Kat Kabaret," made enjoyable by expert impersonators of animals, came first. This scene was rapidly followed by the Grand Central station in which acrobats, garbed as baggage smashers, gave a unique exhibition. The scene, representing Fifth avenue, sufficed to introduce a

big number, called "Fox Trot Wedding Day," written by Benjamin Hapgood Burt, and a smashing patriotic number, called "My Land, My Flag," sung by Orville Harrold, identified on the programme as "The Hero," and concluding with the whole company forming a mighty American flag.

One of the most gorgeous scenes of the evening was that representing the Cascades at the Hotel Biltmore. This scene was devoted chiefly to modern dancing. It also gave Belle Storey an opportunity to sing "The Flower Garden Ball," most acceptably, and furnished an excuse for the number, "The Land of Love and Roses," in which the major portion of the company participated by climbing high up into the flies upon ladders decorated with roses and illuminated by vari-colored incandescents. This final picture gave the required "punch" to the first act, and "Hip-Hip-Hooray" was already a gigantic success.

Toyland at the Panama Exposition opened the second part of the mammoth show. "The Wedding of Jack and Jill" was a number ingeniously contrived to introduce all the Mother Goose characters and also the interior of Jack and Jill's home—a unique and imposing stage setting.

Chinatown Scene a Feature.

All the way through this part of the musical spectacle, Charles T. Aldrich in the part of Some Detective, performed feats of magic—and then exposed them—and changed from one costume to another with amazing rapidity. The scene "Chinatown" served to introduce the wonderful Borganny troupe of acrobats, whose skill was equalled by their comic antics. This exhibition was one of the big features of the production.

In a street lined on either side by motion picture houses exclusively, Nat Willis read a number of spurious telegrams from celebrities which furnished the biggest fun of the night. Mr. Willis, with his justly celebrated fog-horn voice, also sang Benjamin Hapgood Burt's "The Lamp Posts of Old Broadway." Sousa's Band, directed by John Philip himself, concluded the second part with a number of new marches composed by the leader. "The March of the States," a swinging, lively bit, brought all the groups of girls forward in costumes representing the various commonwealths. At the finale Mr. Burnside sprang another sensation by having a semi-circle of girls cling to the rising curtain and ride atop it high in the air.

Spirit of Enthusiasm.

Arthur Deagon, as "Diamond Jim" Brady, Anna May Roberts, Toto, an imported clown, Leslie Leigh, Beth Smalley and Dave Abrahams helped matters along appreciably in minor capacities. Everybody acted with zest, and one felt the spirit of enthusiasm in each number.

It is doubtful to conceive how a bigger, better, more resplendent musical spectacle of this kind could be produced. Five hundred participants are announced and the ensembles look it. "Hip-Hip-Hooray" is by far the best production, strictly on its merits, ever given in the Hippodrome. It is as fast as any Broadway musical comedy and, of course, many times bigger. Raymond Hubbell's music runs through the piece, and in the main it is light enough when occasion requires, and musicianly in the dance and ballet numbers.

For a performance of this magnitude to run so smoothly and speedily is a rare attainment. Charles Dillingham, with the very able assistance of R. H. Burnside, has achieved a triumph.

Many Notables Present.

Many prominent persons were present. Governor Whitman's box on the right was decorated by the State flag and seal. The new City flag and seal were draped on the box opposite, occupied by the Mayor and Mrs. John Purroy Mitchel. Many prominent personages were in the first night audiences to see "Hip-Hip-Hooray!" and the inauguration of Mr. Dillingham's direction of the Hippodrome. Prominent among those seen in the boxes were: Governor Whitman, Mayor and Mrs. John Purroy Mitchel, Mrs. Herman Oelrichs, Mrs. Alexander D. B. Pratt, Mr. and Mrs. Barclay Henry, Mr. and Mrs. Norris Seller, Mr. and Mrs. William Randolph Hearst, Mrs. Lawrence Townsend, Mr. Haddon Chambers, Mr. and Mrs. Julian Gerard, Miss Madeleine Cochrane, Mr. Charles Sabin, Mr. Frank Tilford, Mr. and Mrs. Irving Brokaw, Mr. Frank Vanderlip, Miss Anne Morgan, Mr. Harry Black, Mrs. R. T. Wilson, Mr. George T. Mortimer, Mr. and Mrs. H. S. Thompson, Mr. Hosmer Barrett, Mr. Jules Glaenzer, Judge Gray, Mr. Frank Crowninshield, Dr. George Boelling Lee, Dr. John Freeland, Mrs. John Philip Sousa, Mr. and Mrs. Victor Herbert, Mr. Antonio Scotti, Colonel Hayward, Judge Edward McCall, Mr. and Mrs. J. Gordon Douglas, Mr. William Rhinelandt Stewart, Jr., Miss Mary Brown Warburton, Mr. and Mrs. W. Seward Webb, Miss Elisabeth Marbury, Colonel I. Ullmann, Marcus Loew, Julian Mitchell, Gail Kane, Jeanne Eagels, Ethel Barrymore, Samuel Colt, Lloyd Bingham, Amelia Bingham, Nathan Burkan, Aaron Stern, Mr. and Mrs. Herbert L. Jones, John W. Rumsey, Eva Mae Francis and Clifton Crawford.

SUNDAY CONCERTS GIVEN

Sousa Gives First Programme at the Hippodrome.

John Philip Sousa and his band gave their first Sunday concert at the Hippodrome last night, with Grace Hoffman, Florence Hardeman and Herbert Clarke as soloists. The March Monarch played a number of his own compositions, including "Impressions of the Movies" and "The Hippodrome March." The concert will be a regular feature of the season.

The principals of "Town Topics" gave their second weekly entertainment at the Century, and the Winter Garden was the scene of the customary Sunday night frolic. Irene Franklin and Maurice and Walton interrupted a road tour to be present at the latter function.

At the Standard Theatre Creators and his band were heard both afternoon and evening.

A large audience attended the concert by Sousa's band at the Hippodrome last night. These concerts are to be weekly events, and Mr. Sousa provided for the first one a most attractive programme, including his new "Hippodrome March." The soloists were Grace Hoffman, Florence Hardeman and Herbert Clarke.

N.Y. American 9/15

"HIP HIP HURRAY," ABLAZE WITH PRETTY GIRLS RE-OPENS REJUVENATED HIPPODROME

Charles B. Dillingham's Venture
an Unqualified Success—Enor-
mous Cast Astounds Applaud-
ing Crowds.

CITY'S BIGGEST PLAYHOUSE
FILLED WITH NOTABLES

Sousa at the Head of His Famous
Band a Big Feature—Whole
Interior Beautifully Redecorated

"HIP-HIP-HOORAY," an enter-
tainment in two acts and
many scenes. Arranged by R. H.
Burnside. Lyrics by John L. Gordon.
Music by Raymond Hubbell. Fol-
lowed by "Flirting at St. Moritz," a
ballet extraordinary. Music by
Julius Elnorshofer.

THE CAST:

The Ambitious Actor.....Joseph Parsons
The Innocent Ingenue.....Anna May Roberts
The Jaunty Juvenile.....Harry Griffiths
The Saucy Sourette.....Beth Smalley
The Chubby Comedian.....Arthur Deagon
The Vicious Villain.....James Reaney
The Artful Adventurer.....Leslie Leigh
The Hero.....Nat Willis
The Heroine.....Orville Harrold
The Heroine.....Belle Storey
Toto (the mischief-maker).....By Himself

THE KAT KABARET.

Flossie (the flirt).....Dave Abrahams
Thoumas (his spouse).....Tommy Colton
Puck.....Toto
Toby.....Dippy Diers

"FLIRTING AT ST. MORITZ."

Kitty Goldbird (a rich widow).....Kate Schmidt
Maud Wilson (her sister).....Hilda Ruckerts
Olaf Jacobsen (a sportsman).....Alfred Naesse
Alex Rasmussen (a government attaché).....Ellen Dallerup

Lehmann (a would-be sportsman).....Toto
First Dandy.....Dora Wischer

SOUSA'S BAND.

John Philip Sousa, Conductor.
Suite, "Impressions at the Movies" (new)
(a) Sousa's Band at the Panama-Pacific
Exposition.
(b) "The Vicious Villain and the Timid
Maid."
(c) "The Cabaret Dancers."
▲ rhythmic episode, "The Gliding Girl."
March, "The New York Hippodrome" (new)
Sousa
Sousa

BRIGHTER than ever after a
complete redecoration, last
night the Hippodrome re-
opened for the season, under its new
manager, Mr. Charles B. Dillingham.

The "apron" of the stage had been
remodeled. A new and handsome
red plush curtain hid the stage. The
boxes and the ceiling were as clean
and fresh as paint and gold could
make them. The Hippodrome looked
bravely young and gay.

From floor to roof, too, it was
packed with people. For it was not
a common show that had been
promised. Some notion of the pro-
gramme announced may be sug-
gested by the fact that Philip
Sousa and his band were only inci-
dents in one big scene which closed
the opening spectacle.

An orchestra of generous size and
energy accompanied the perform-
ance at most points, under the lead-
ership of Mr. Raymond Hubbell. In
one stage box, before which hung
the New York coat of arms, Mayor
Mitchel and a party of his friends
enjoyed the show. Celebrities of
all sorts could be seen in other por-
tions of the vast auditorium.

There was a something in the air
last night, before the curtain opened,
and until it closed for the last
time, which spelt success.

And all that could be done to earn
success had been attempted by Mr.
Dillingham and his right-hand man,
Mr. R. H. Burnside.

"Hip-hip-hooray" is the hilarious
title of the first entertainment of
new management. It was invented
and arranged as to the plot and
stage production by Mr. Burnside,
with the assistance of George Will-
iams. The incidental lyrics have
been written by John L. Golden,
while Raymond Hubbell has com-
posed the music.

The show itself defies analysis.
It is a pretext, like most shows that
one sees at the Hippodrome, for in-
troducing bright and moving
crowds, bewildering dances, tune-
ful songs and pretty faces.

The first tableau (and perhaps
the most original) in "Hip-hip-
hooray" shows us a revel on the
New York roofs, near Brooklyn
Bridge. The revellers are disguised
as cats and bears. We pass in
turn from this roof garden to Fifth
Avenue and the Cascades at the
Hotel Biltmore and thence again to
a fantastic Toyland, to a still more
fantastic and surprising Chinatown
and then at last to the exterior of
the Glowing Tower of Jewels at the
great San Francisco Exposition.

It is in that last scene that we
welcomed Philip Sousa and his
faithful followers, after one more
tour which had led them to the
Coast.

Among the scores of big attrac-
tions in the show is the Miramba
Band, a sensation in its way, for

which we are indebted to Guate-
mala. The antics and gymnastic
feats of the quaint Boggany Troupe
in the Chinatown episode are also
to be numbered among the star
numbers in "Hip-hip-hooray."

Sousa had brought with him, be-
sides his band, a new suite, named
"Impressions of the Movies" and a
new march, "The New York Hip-
podrome," which were performed
with stirring spirit. And in a
casual, unassuming sort of way, the
popular tenor, Mr. Orville Harrold,
sang two pleasing songs—in one
of which he was assisted by that
very charming artist, Miss Belle
Storey.

Comedians of accepted fame like
Mr. Nat Willis and Mr. Arthur Dea-
gon vied with Toto, a clown in the
same class as the long adulated
Marceline.

The handling of the crowds, the
tasteful costumes, the fair faces
and the dances in "Hip-hip-hooray"
were more worthy of the traditions
of the Hippodrome.

And as an afterpiece, Mr. Dilling-
ham revealed to us the most charm-
ing part of an artistic ballet which
was some time ago the vogue at
the Admiral's Palace, in Berlin. It is
called in English "Flirting at St.
Moritz," and, as a background, has
a wondrously reproduction of St.
Moritz, with its snowy peaks, its
lake and its hotels.

The skating ballets, the pas seuls,
the pas de deux, the trios and en-
sembles in this fascinating piece
will win the town.

The chief attraction and the
bright particular star in "Flirting
in St. Moritz," Mlle. Charlotte, was
only one of a rare company of
dancers which appeared in what is
one of the most lovely ballets ever
seen here.

SOUSA CONCERT AT HIPPODROME

Last Sunday night at the New York
Hippodrome, John Philip Sousa and his
band inaugurated a series of Sunday night
concerts. Among the novelties of the pro-
gramme were a new suite, "Impressions
at the Movies," and a characteristic num-
ber, "The New York Hippodrome March."
Grace Hoffman, soprano; Florence Harde-
man, violinist, and Herbert Clarke, cor-
netist, appeared as soloists.

N.Y. Eve Globe 10/4/15

The Theatre.

First of the Sousa Concerts at the Hippodrome.

John Philip Sousa and his famous
band gave a very successful opening
concert at the Hippodrome last even-
ing before a crowded house. There is
something fascinating about Sousa's
concerts. The military precision
with which the programme is carried
out has its charm, and no time is
wasted for prolonged applause. It's
all arranged. Two encores of Sousa's
own to every selection. And that is
what attracts the public. One cannot
say that there is any concert in the
playing of encores from his own pen.
Sousa is an American institution, a
household word, and a Sousa concert
without two-thirds of Sousa would
not be a Sousa concert at all. Last
night we had no less than a dozen
encores, and among them: "El Capitan,"
"Social Laws," "The Gliding
Girl," "Hands Across the Sea,"
"Stars and Stripes Forever," "Man-
hattan Beach," etc., and besides
these two new works from the great
march king's pen, a suite, "Impres-
sions at the Movies," and "The New
York Hippodrome."

The former may be a misnomer,
but it would be hard to say what
this new child of his should be called.
The second movement, "The crafty
ancient air, "Shepherds Hey,"
a very ruffianly sort of a man, who
tries to subdue a very meek maiden—
the voice of the one forcibly ex-
pressed by bassoons, saxophones, and
bombardeas, the other blushing
portrayed by the innocent oboe.
The third movement, "The Cabaret
Dancers," was marked by effective
rhythm and dashing spontaneity. In
his second novelty we admired par-
ticularly a galloping movement,
descriptive of "Hippodromatie," re-
mindful of Virgil's famous verses,
"Quadra pedante putrem, sonitor
quatit ungula campum." Another
new composition was Percy
Grainger's "Modern concert on an
ancient air, "Shepherd's Hey." Grainger
is great in adapting folk-
lore for modern composition, and
here, as well as in his transcrip-
tions of Norwegian songs and Morris
dances, he succeeds admirably.

But Sousa is a fine programme com-
piler. He keeps, programmatically
speaking, in a modest corner, for his
light shines mostly in encores; he
gives his audiences the best classics
"playable" by a military band. Last
night his piece de resistance was
Berlioz's overture, "Carnaval Ro-
manle."

Detroit News 9/15

Charles Dillingham's announcement
of the opening of the Hippodrome
Thursday night with "Hip, Hip, Hoo-
ray," or "Ten Musical Comedies in
One," is most interesting in respect
to the scale of prices, which makes
the best orchestra seats \$1.50 and
goes down to 25 cents for second bal-
cony seats, with all seats reserved.

Next in interest is the engagement
of Sousa's band, which will play at
the regular performances and the
Sunday night concerts as well. The
first Sunday night concert, by the
way, will be given next Sunday, when
the band will play the "New York
Hippodrome March" and "Impres-
sions at the Movies," Sousa's newest
compositions.

There will be more than 600 per-
sons in the "Hip, Hip, Hooray" spec-
tacle, it is said, and the orchestra
and band will number 126 musicians.
Among the principals will be Orville
Harrold, Nat Willis, Belle Storey,
Charles T. Aldrich, Arthur Deagon
and Dave Abrahams. The chorus
will number 500 girls.

The 500 chorus girls will take part,
in addition to the regular ensemble
numbers, in a ballet, "Flirting at St.
Moritz," with book by Leo Bartus-
chak, music by Julius Einodshofer
and arranged by Mme. Marietta
Loretta. The book for the main pro-
duction has been prepared by R. H.
Burnside, the lyrics by John L. Gold-
en and the music by Raymond Hub-
bell.

Bklyn Standard Union 10/4/15

FIRST SOUSA CONCERT AT THE HIPPODROME

Last night at the New York Hip-
podrome Sousa's Band inaugurated a
series of Sunday night concerts, a
feature which is to be a regular
weekly Hippodrome event under
Charles Dillingham's new policy. The
famous "March King," John Philip
Sousa, personally conducts these con-
certs and the programmes in their
entirety are selected and arranged
under his supervision. Everything at
this rejuvenated monster playhouse,
under its new direction, seems to
have caught the public fancy, as the
great sensation of the regular weekly
offering, "Hip Hip Hooray," with its
ice ballet and gorgeous novelties, was
followed last evening with another
popular triumph for the mighty Sousa
and his men. A capacity house gave
the famous organization a rousing
welcome and the new Sousa numbers
were received with the greatest en-
thusiasm. The soloists last evening
were Miss Grace Hoffman, soprano;
Miss Florence Hardeman, violinist,
and Herbert L. Clarke, cornetist. The
new Sousa compositions include a
suite, "Impressions at the Movies,"
and the "New York Hippodrome
March." For the second concert next
Sunday an entirely new programme
will be prepared. It will include
another new Sousa composition called
"Dwellers of the Western World."

Bklyn Times 10/4/15

John Philip Sousa and his band gave
their first Sunday concert at the Hip-
podrome last night. Grace Hoffman,
Florence Hardeman and Herbert
Clarke were the soloists. Mr. Sousa
directed a number of his own composi-
tions, including "Impressions of the
Movies" and "The Hippodrome March."
The concerts will be given every Sun-
day evening during the season.

Detroit News 9/15/15

John Philip Sousa bemoans the fact
that the war in Europe is prevent-
ing a normal production of music.
Europe is limiting its musical pro-
duction to death marches.

"Hip-Hip-Hooray," the Last Word in Stage Entertainment, Reopens the Hippodrome

Mr. Dillingham Achieves a Sensation with His First Entertainment There.

New York's latest plaything, the new Hippodrome, was thrown open to acurious and expectant public last night with "Hip, Hip, Hooray." And an amazing toy it proved to be, full of life and speed and color, with no end of music to translate the motion of the moment, whether the brassy glory of a Sousa march or an operatic ballet on a great cake of ice.

Those who entered—and the world and his friends were there—found a theatre decorated in red, white and gold, instead of the old circus atmosphere. Proscenium and boxes have been moved forward into the auditorium, with a stage big enough to hold a good sized village (it even held part of the Alps in the Engandine Lake scene at very end of the performance).

One pair of eyes are hardly enough to take to a combination of extravaganza, light opera, burlesque, vaudeville and chamber music—with John Philip Sousa's band playing national airs under the wave of his inspiring baton for good measure. The diversity of entertainment offered in the first production since Charles Dillingham assumed the management is perhaps its most interesting feature.

Across the Continent.

Beginning at eight o'clock, the performance carried its audience from Brooklyn Bridge, Manhattan Isle twinkling in the perspective, across the continent to the Panama-Pacific Exposition, and then half way around the world to St. Moritz, where skaters and ski jumpers and through of winter sportsmen snowballing each other reproduced the atmosphere of the Engandine down to the detail of snow men and Alpine scenery on nature's dimensions, these transitions being accomplished promptly between eight and half-past eleven o'clock.

After an overture under the direction of Raymond Hubbell, composer of the Hippodrome music and a number of operettas, the curtain falls—it falls instead of rising here—disclosing the roofs of Brooklyn, with the Brooklyn Bridge and New York in the distance, the time being four o'clock in the morning. This spectacle is known as "The Kat Kabaret," enormous cats of every description emerging from convenient roofs to purr and fight and tango. One huge white kitten who was something of a flirt was discovered capring about on the edge of an upper box. Her name was Flossy, and she slowly climbed from the heights of the top tier to the stage without once ruffling the saucy ribbon around her neck.

Changes of Location.

From the "Kat Kabaret" there was a transition to Grand Central Station, with acrobats for "baggage smashers" and Charles T. Aldrich in the rôle of a detective, changing costumes and disguises in the flash of a shifting spotlight. Scene three was Fifth avenue, bringing "Nat" Willis into the centre of the street as "Happy Hobo" to sing and revel through a few epigrams.

There was a parade of girl scouts and soldiers which filled the immense stage, a small army in fact, headed by Orville Harrold, bringing his grand opera voice to sing "My Land, My Flag." The climax was the largest American flag ever assembled on a stage, each of the girls in the centre ranks carrying a piece of it and combining in a group which formed the national emblem. Scene four depicted the cascades at the Biltmore Hotel, with

Musical Comedy on a Grand Scale with Sousa's Band and a Gorgeous Ice Ballet.

a dancing carnival in the foreground, the duet singers and dancers being Miss Belle Storey and Harry Griffiths. Arthur Deagon appeared in this scene made up in a character study of "Diamond Jim" Brady, Mr. Brady himself applauding the clever travesty.

In the second act the curtain disclosed the Panama Pacific Exposition at San Francisco, one enormous scene "Toyland in the Zone" picturing the wedding of Jack and Jill. Chinatown was the background of the next setting, the entertainers being acrobats and dwarf boxers, the Boganny Troupe, who provided a surprising variety of knock about humor. The moving picture street again brought forward Nat Willis, but this time as a messenger boy. His song hit here was "The amp Posts of Old Broadway." The closing scene at the exposition was a Titanic reproduction of "The oTwer of Jewels," introducing Sousa's band in front of the tower.

Mr. Sousa led his musicians through a miniature concert, playing for the first time his latest march, "The New York Hippodrome," composed for the premiere. "The March of the States," the finale, was a combination of music and patriotic ballet, with fancifully costumed girls to represent the forty-eight States. Here Mr. Sousa's men were joined by the Hippodrome orchestra, under Mr. Hubbell, and their combined medley of popular airs ranged from Kerry Mills "Georgia Camp Meeting" to George M. Cohan's "Give My Regards to Broadway, Remember Me to Herald Square." The band and orchestra together brought out a beautiful tone poem, the time being almost perfect.

From Concert to Skating.

For the finale of the long programme the stage was removed and a lake of ice substituted for it. It was an Alpine scene, picturing Lak St. Moritz, at Engandine, Switzerland. "Flirting at St. Moritz" was the title of this skating comedy, arranged by Mme. Mariette Lorette, with a book by Leo Bartuschek and music by Julius Elnodshofer. There were scenes of en semble skating and solo features in great abundance. Incidental to the ballet skating divertissements were provided by Pope and Kerner, Bassett and Helaine, the Naesses, Chapelle and Berger, ice comedians, and the best skater of the evening, Charlotte, who performed a series of difficult feats and dances.

There's a new Marceline there also, only funnier than Marceline. His name is Toto. He comes from Europe. He brings a new box of tricks.

The whole great stage is a glare of ice that had been frozen during the performance and carefully covered. There the gorgeous ice ballet has a circus finish, with a ski jumping contest in which men

leap from the Alpine heights. It was a startling finish of a memorable performance.

The entire production was staged by R. H. Burnside, who is returning to scenes of earlier triumphs at the Hippodrome. A word for George H. Williams who is responsible for the production and mechanical effects which are notable. But when all is said and done it was the stage genius of Mr. Dillingham that has transformed the Hippodrome and filled it with a marvellously artistic entertainment.

In the Audience.

A brilliant audience, the women brilliantly attired, greeted the new production. Sections of the "parterre row" of boxes reminded one of the opera.

Among those present were Mayor and Mrs. John Purroy Mitchel, Mrs. Hermann Oelrichs, Mrs. Alexander D. B. Pratt, Mrs. O. H. P. Belmont, Mr. and Mrs. William Seward Webb, Mr. and Mrs. Richard T. Wilson, Mr. Edward E. McCall and the Misses McCall, Mr. and Mrs. H. S. Thompson, Miss Anne Morgan, Miss Elisabeth Marbury, Miss Elsie de Wolfe, Mr. and Mrs. Elbert H. Gary, Mrs. John Philip

Sousa, Miss Edith Adams, Mr. and Mrs. Victor Herbert, Mr. and Mrs. Norrie Sellar, Mr. and Mrs. Lawrence Townsend, Mr. and Mrs. Julian M. Gerard, Mr. and Mrs. Irving Brokaw, Miss Mary Brown Warburton, Mr. and Mrs. Frank A. Vanderlip, Dr. George Bolling Lee, Dr. John Freeland and Messrs. Frank Crowninshield, Haddon Chambers, Antonio Scotti, William Rhine-ander Stewart, Jr.; Harry S. Black, Charles Sabin, Jules Glaenzer, George T. Mortimer and Frank Tilford and Colonel William Hayward.

Mr. Harry Harkness, president of the Speedway Corporation, was present with a party, which included several automobile drivers, and there was scarcely a well known "first nighter" who was not in the throng.

SOUSA GIVES CONCERT.

Large Audience Greet Leader and His Band in the Hippodrome.

A large audience was present last night in the Hippodrome for the first of the Sunday night concerts by John Philip Sousa and his band, which will be a weekly feature of the institution. New compositions by Sousa were played, "Impressions at the Movies" and "The New York Hippodrome March." Miss Grace Hoffman, soprano; Herbert L. Clarke, cornetist, and Miss Florence Hardeman, violinist, were the soloists. The programme was as follows:

Overture, "Carnaval Romaine".....Berlioz
Cornet Solo, "Sounds From the Hudson".....Clarke
Herbert L. Clarke.
Soprano Solo, "Impressions at the Movies".....Sousa
a. "Sousa's Band at the Panama-Pacific Exposition."
b. "The Crafty Villain and the Timid Maid."
c. "The Cabaret Dancers."
Soprano Solo, Titania's Song from "Mignon".....Thomas
Miss Grace Hoffman.
The French Military, from "Algerienne Suite".....Saint-Saens
Invitation a la Valse.....Weber
A modern concert on an ancient air, "Shepherd's Hey".....Percy Grainger
March, "The New York Hippodrome".....Sousa
Violin Solo, "Zigeunerweisen".....Sarasate
Miss Florence Hardeman.
Entrée, "Triumphale des Boyards".....Halvorsen

Two Sousa Soloists.

The accompanying snapshot of Florence Hardeman, violinist, and Grace Hoffman, vocalist, was taken at Willow Grove Park, Philadelphia, where the two young women were soloists with Sousa's Band during August and September. Miss Hardeman is at the reader's right. The enthusiasm during the engagement of the Misses Hardeman and Hoffman ran very high, and as many as 135,000



FLORENCE HARDEMAN AND GRACE HOFFMAN AT WILLOW GROVE PARK, PHILADELPHIA.

people went to the park on the last days of the Sousa concerts there. Both artists were presented with flowers by the park management, and received an ovation on the occasion of their final appearance.

John Philip Sousa is said to command the biggest salary ever paid for an all-season "act." The famous band director and his 50 musicians will appear twice daily at the New York Hippodrome this season and will give two concerts on Sundays.

10/1/15

DILLINGHAM'S NEW HIPPODROME SHOW

A MASTERPIECE OF ENTERTAINMENT

Sousa's Band Attractive Feature of Great Collection Offered.

GREAT HOUSE CROWDED

"Hip-Hip-Hooray" was all of its title and three rousing cheers besides when it came to Sixth avenue last night and opened the Hippodrome under Charles Dillingham's management. Never had a Hippodrome audience waxed so enthusiastic as did the great throng that saw the big playhouse come back to its own again.

It took all of Sixth avenue and side streets to hold the automobiles that rolled toward the doors from an early demi-tasse hour on to curtain time. It took double truck pages of a foot high "souvenir" programme to list the wonders of Mr. Dillingham's initial Hippodrome offering. And everybody that could be packed into a seat, from Fifth avenue east and Fifth avenue west to what Big Bill Devery knew as Double Fifth av'nue, usually called Tenth, was packed and jammed into the building.

When, a few seasons ago, R. H. Burnside stage directed the Hippodrome either he was just practising with the big stage or his heart wasn't in his art. R. H., better known to Broadway as Dick, came back to write and stage the Dillingham offering of last night, and admirable as his past work at the Hippodrome was it was trifling compared to the production he has achieved in "Hip Hip Hooray."

Arbitrarily he divided "Hip Hip Hooray" into two "acts," with an intermission in the second part just before the skating ballet that brought the performance to a close long after 11 o'clock. Perhaps Mr. Dillingham's producing wonder worker split the "Hips" in half because he realized that an audience must have surcease from laughter and glitter and glories; but undoubtedly Mr. Burnside also had in mind that intermissions meant finales and that he could build up successive displays to wind up his acts each more astoundingly beautiful than those that had gone before.

Tower of Jewels Shines.

When the Tower of Jewels shimmered against a night sky streaked with searchlights of fairy tints and the great plazas of the San Francisco Fair stretched away swarming with gay garbed throngs, Mr. Dillingham, it would seem to those who saw the scene unfold, might have rested satisfied and so might have Mr. Burnside.

But on the plaza amid the glinting jewels strung high in air came the mighty John Philip Sousa himself and all his masters of wood winds and drums and brass. White gloved and faultlessly unwrinkled and as handsome as in some first night's kid days was the mighty John Philip, and they cheered him as one they loved.

He swung his baton with the old grace, and down toward the footlights came the forty-eight United Sisters of America, a long line of pink cheeked lassies for each State, from Maine to the Pacific. Row on row they danced onward in shifting, shimmering beauty, the great band smashing out Sousa's "The March of the States" and the thousands from pit to dome yelling their collective heads off in ecstatic approval.

One could scarcely expect more just at that instant, but one got more. For an instant later when the curtain went down on the scene—or up on it, as the

Hippodrome curtain has a habit of reversing things—there was a fresh burst of applause and brand new surprise when skyward along the upper rim of the reverse movement curtain started crates upon crates of the prettiest of the State lassies, leaning nonchalantly over the curtain top, which was shutting their sisters from view.

Before that there had been a first act "finale" called "The Land of Love and Roses," which had been the last word. But then along came the "March of the States" to show that the last word hadn't been spoken at all. There was an hour more or so of performance to come, so what was Mr. Burnside to do now? Hadn't he done everything? He hadn't.

For finally along toward 11 o'clock he moved Lake St. Moritz at Engandine right into Sixth avenue and froze it over with real ice. Then with the help of Ernest Albert, the Alps moved up into place and a "Ballet Extraordinary," with book by Leo Bartuschek and music by Julius Einoedshofer, was begun, while Mr. Burnside sent out into view men and many women ice skaters, including the only Charlotte herself, who flashed across the ice with a skill and a gracefulness that was very beautiful to look upon.

An Accomplished Trio.

As joint builders of his "Hip-Hip-Hooray" Mr. Dillingham had selected, in addition to Mr. Burnside, a lyricist in the person of John L. Golden, with Raymond Hubbell, composer of many Broadway successes, to think musical thoughts for the production and wield the conductor's baton.

While at their job of putting together the hip hips and the hoorays for Mr. Dillingham the Messrs. Burnside, Golden and Hubbell always had in mind a commendable thing—they carefully avoided any semblance of plot which would require any extensive dialogue, which may be an important part of the play builder's art even in these days of movies, but never has been better than boresome in the vastnesses of the Hippodrome.

From dim lit roofs of New York, covered with rosy cheeked, star eyed kittens and their parents in a "kat kabaret," the gorgeousness moved on to a Grand Central Station scene and then to Fifth avenue, where things occurred which the avenue in its mad glad dreams may hope to see out on the real asphalt but never will in reality.

And then it's the cascades at the Hotel Biltmore, with the exotic Miramba Band playing weird but happy music amid regiments of dancers. It's the Panama Exposition and Chinatown and Moving Picture street—which looks suspiciously like Broadway. And now it's the Tower of Jewels everybody has gone to on the way to Switzerland, and so on and on to Burnside knows where!

The best methods of the old Hippodrome productions are somewhere to be found in the Dillingham production, but raised to the nth power. Acrobats fall and tumble and od marvellous things, but always they seem to happen upon the scene, and their performances which follow come in the natural order of things. And shot and threaded through all the laughter and dazzle and blare and beauty is a certain daintiness which suggests the best of musical comedy, as Charles Frohman produced musical comedy in seasons gone by.

As for the performers, excellent as they are, their lights are hidden a bit, or merge, rather, with the dazzle

through which they move and sing. There is Orville Harrold, with two songs during the evening which brought forth much applause. Miss Belle Storey helps mightily toward the general feel of Dresden china which somehow producer and director have added to a Hippodrome "show."

Nat Wills is on and off and on again with his tramp patter, interspersed with a Benjamin Hapgood Burt song about "The Lamp Posts of Old Broadway" and Mr. Burt's "Fox Trot Wedding Day," both of which won much applause. Then there is Harry Griffiths, who sang "The Land of Love and Roses" to gorgeous staging in a way that the author, Jean Schwartz, and the rest of the audience seemed heartily to approve of.

Toto, whoever he may be, is the Marceline of the present production, and Toto brings more variety to his labor if he lacks some of the delightful foolishness of his predecessor in Hippodrome clowning. And there are acrobats, notably the laugh provoking Boggany troupe, and squads of dancers and lesser lights too many to list, all surrounded by the first chorus of pulchritude the Hippodrome has known—in numbers sufficient, too, to surround our standing army four deep.

Seen in the Audience.

Among those present last night were:

Mayor and Mrs. Mitchell, Mrs. Hermann Oelrichs, Mrs. Alexander D. B. Pratt, Mr. and Mrs. Barclay Henry, Mr. and Mrs. Norris Sells, Mr. and Mrs. William Randolph Hearst, Mrs. Lawrence Townsend, Haddon Chambers, Mr. and Mrs. Julian Gerard, Miss Madeleine Cochrane, Charles Sablin, Frank Tilford, Mr. and Mrs. Irving Brokaw, Frank Vanderlip, Miss Anne Morgan, Harry Black, Mrs. R. T. Wilson, George T. Mortimer, Mr. and Mrs. H. S. Thompson, Hosmer Barrett, Jules Glaenzer, Frank Crowninshield, Dr. George Boelling Lee, Dr. John Freeland, Mrs. John Philip Sousa, Mr. and Mrs. Victor Herbert, Antonio Scotti, Col. Hayward, ex-Judge Edward McCall, Mr. and Mrs. J. Gordon Douglas, William Rhinelander Stewart, Jr., Miss Mary Brown Warburton, Miss Elisabeth Marbury, Robert W. Chanler, Norman Wilkinson, Mrs. O. H. P. Belmont, Mrs. W. Seward Webb, Jr., and Lieut. David Worth Bagley, U. S. N.

Sousa Fills the Hippodrome

Last night at the Hippodrome, Sousa's Band inaugurated a series of Sunday night concerts, a feature which is to be a regular weekly Hippodrome event under Charles Dillingham's new policy. The famous March King, John Philip Sousa, personally conducts these concerts and the programs in their entirety are selected and arranged under his supervision. A capacity house gave the famous organization a rousing welcome and the new Sousa numbers were received with the greatest enthusiasm. The soloists were Miss Grace Hoffman, soprano, Miss Florence Hardeman, violinist, and Herbert L. Clarke, cornetist. The new Sousa compositions included a suite "Impressions at the Movies" and the "New York Hippodrome March."

9/5/15

"Did you enjoy the concert?" asked John Philip Sousa of a woman interviewer of the Seattle Sun who visited him after his matinee in that city. The writer testified that the band's music made her blood run faster. Sousa smiled. "That's the barbaric in women," he said. "Band music has a strong appeal to the physical, and women always respond to it quickly. It does get into the blood more than other music, because wind instruments have a physical effect that no other instruments do."

Dallas News 10/1/15

NEW YORK'S GREAT HIPPODROME OPENS

"HIP! HIP! HOORAY," OR "TEN MUSICAL COMEDIES IN ONE," IS INITIAL SHOW.

SIX HUNDRED PEOPLE

Olive Tell Does Not Like Dress Parade—Crowded Houses Greet "Town Topics" at Each Performance.

New York's great Hippodrome has had its opening. Thursday night saw the first performance of "Hip! Hip! Hooray!" Charles B. Dillingham's first offering in the new house. There was great interest in theatrical circles when he was appointed manager of the big house a few months ago, and this interest has been maintained over his initial production.

Several structural changes have been made in the theater to match the new order of things. The idea has been to bring audience and stage together. A new proscenium arch has been built to give greater depth to the stage and a finer perspective. The foyer has been made more spacious.

"Hip! Hip! Hooray!" which is styled "Ten Musical Comedies in One," is by R. H. Burnside, with lyrics by John L. Golden and music by Raymond Hubbell. The principals include Orville Harrold, Nat M. Wills, Miss Belle Storey, Charles T. Aldrich, Arthur Deagon, Dave Abrahams and several score of pretty girls, the Boggany Troupe, the Tornadoes, Al Grady, Tommy Conlon, Mallia and Bart, Dippy Diers and Mooney's Blue Ribbon Horses.

Fun From Europe.

A new European funmaker was introduced in "Yoto," styled the "Cut-up." A musical novelty was the Miramba Band of Guatemala, from the San Francisco fair.

Dancers from all countries are assembled in teams, with France represented by the Glorias, Italy by the Soltis, Spain by the Romanos, England by the Amaranths, America by Hale and Paterson. The ballet divertissement is called "Fighting at St. Moritz." The book is by Leo Bartuschak, with music by Julius Einoedshofer and arranged by Mme. Marietta Loretta, with the following soloists: Charlotte, Pope and Kerner, Hilda Rucherts, the Naesses, Steele and Winsloy, Dora Wischer and fifty other principals.

Six Hundred People.

In all there was 600 persons concerned in the actual stage presentation, and the orchestra and band united number 126 musicians.

The scale of prices was \$1.50 for the best orchestra seats to 25c for second balcony, and all reserved.

The first Sunday night concert, which will be a regular Hippodrome feature this season, will be given Oct. 3. The attraction will be the personal appearance of John Philip Sousa and his band, together with such soloists as Miss Grace Hoffman, soprano; Miss Florence Hardeman, violinist; Herbert L. Clarke, cornetist. The program will include new Sousa compositions. His first will be a suite "Impressions at the Movies," and the "New York Hippodrome March," played for the first time.

N.Y. World 9/15

WITH 'HIP-HIP-HOORAY' ALL ELSE IS OUTSHONE

Hippodrome Produces New Kind
of Show of Great Beauty and
on Huge Spectacular Scale.

CLIMAX IS REACHED WITH
SKATING BALLET ON ICE.

Big Playhouse Again Defeats Ef-
forts of Individual Singers, but
Pictures Delight the Eye.

Spick and span in new decorations and filled to the brim with an audience whose delight at the outset changed to amazement at the end, the Hippodrome last night revealed spectacular wonders and riots of color that even its own stage, where wonders have become commonplace, has not shown before.

Could the Hippodrome "come back?" That had been the question as the audience for "Hip-Hip-Hooray" assembled. It could. That was the answer as the crowd departed. For in the intervening three hours not only had the Hippodrome "come back," but it had landed a lengthy stride ahead of its own best record.

But with a difference. Apparently with "Hip-Hip-Hooray!" Charles Dillingham has solved the vexed problem how to use its stage in a new way. His new production is a compromise between the old form of show and musical vaudeville on a huge scale. The melodramatic throb of the Voegtlin spectacles is out of its scenes. The foolish old insistence on actors and characters is about gone. But otherwise, spectacularly and in the richness and artistic beauty of its costumes, in the numbers and grace of its ballets and in the effective handling of its vast animate pictures, it is more dazzling than ever before.

A Display of Good Taste.

You get the impression from "Hip-Hip-Hooray" that extravagant use of money is not the sole purpose of its new managers. Excellent taste has been observed in every detail of the show. Nothing in it is commonplace. The spectacle is not just vulgar display. It rises in a crescendo of beauty to a ballet of skaters that would be a credit to the Metropolitan Opera House. It has a premiere who is a Pavlova shod with glistening steel.

But that is left to cap the climax of the new entertainment. At the very outset in the "Kat Kabaret" you have looked across the roofs of New York out over the East River spanned by illuminated bridges. The fantastic note is straightway struck in the animal costumes of the dancers. The scene proceeds with a little story of its own and to the accompaniment of graceful music.

The Grand Central Station scene introduces a fairly good acrobatic specialty by Mallia, Bart and Mallia. It masks the preparation of a scene showing a block on Fifth Avenue, and here your amazement begins.

There are perhaps 150 in the fashion parade on the street. And there are half a hundred men looking down upon it from forty windows of the shops. Here you get the scale of the show.

Richness of the Scenes.

With "The Cascades at the Biltmore" the richness of the scenes grows. This is typically a dancing number in surroundings of rare beauty. There are exhibitions of all the new dances and some clever vaudeville fancy dancing until the scene overflows with another gorgeous ballet. Then comes a song, "The Land of Love and Roses," and with it the picture resolves itself into a vast bower of roses. Suddenly it flames out in new colorings and the ballet mounts to the top of the proscenium on perpendicular ladders, their rungs and sides outlined in electric light.

"Moving Picture Street," it must be confessed, is pretty sad except in a spectacular sense, but you know why it has been placed there when from behind it bursts forth a majestic opalescent scene of the "Tower of Jewels" at the Panama Exposition. Its exquisite proportion and artistic coloring are not its only beauties, for with Sousa and his band playing their enlivening best, the ballet fills the stage again in "The March of the States." Each group typifies a State in the Union and they march to Sousa's medley of the hymns of the various States. The feeling of this ballet picture is again fantastic and it is worked out with gorgeous color schemes.

The crowning beauty of the show is a winter scene in the Engadine at Lake St. Moritz against a panoramic background of snow-mantled, shimmering Alps. Thus has a new use been found for the Hippodrome's tank. Now it is frozen and over its glistening surface glides the most novel and graceful ballet that New York has ever seen—novel alike for its liveness and physical beauty and for the new note struck in its vivid costuming scheme.

It introduces in Charlotte the greatest celebrity in "Hip-Hip-Hooray."

She is the Pavlova of the ice, who has placed skating akin to the terpsichorean art. With her exhibition there are also ice sports by a Norwegian company, which are entirely new as a stage exhibition.

No mention has been made of the musical numbers that punctuate the show at frequent intervals. There are such notable singers as Orville Harrold and Miss Belle Story, but the great reaches of the Hippodrome's auditorium entirely defeat the efforts of the human voice, as in the past. There are Nat M. Wills to inject his peculiar humor in the crevices of the show and a capital new knockabout who goes by the name of Toto.

The musical score by Raymond Hubbel fulfils its purpose without being in any way distinguished. The lyrics, by John L. Golden are generally pretty fair. The genius of the whole thing is R. H. Burnside, who staged and directed its marvellous pictures.

N.Y. Commercial 10/1/15

DILLINGHAM PUTS TWO HIPPS IN NEW HIPPODROME SHOW

SPECTACLE BIGGEST EVER SEEN ON MAMMOTH STAGE

"Hip, Hip, Hooray" Is Really Something Else, as Promised—Beautiful Settings, Band and Vocal Music. Vaudeville Acts and Ice Skating Ballet Rouse Capacity Audience.

Charles Dillingham put two hips in Hippodrome and added a hooray last night at the mammoth place of entertainment when he presented the biggest show New York has ever seen, setting new standards for a show of the magnitude that have been expected at the Hippodrome. The new show is aptly called "Hip, Hip, Hooray," as it is a succession of jollity and merriment from start to finish. Beautiful stage settings follow one another in quick succession, circus acts are interspersed between song and dance, and Sousa and his band are there with soloists and comedians galore. The show is in two acts, which are divided into eight scenes, with a "ballet extraordinary" as the program says, that deserves all that the adjective implies.

Beginning with "The Kat Kabaret" on the roofs, the audience is carried to the Grand Central Station, to Fifth Avenue, to the Cascade Room of the Biltmore Hotel, after which the spectator has a chance to catch his breath. Act Two opens in Toyland at the Panama-Pacific Fair; then jumps to Chinatown in New York, back to The Moving Picture Street in San Francisco, and then to the Tower of Jewels in the Fair Grounds, where Sousa holds sway until the finale. Then comes the ballet, where the spectator is transported to St. Moritz amid Alpine scenery, ice and snow, with the company from the Admiral's Palace in Berlin in a divertissement on an ice skating surface that made New York sit up in surprise and delight.

"Flirting at St. Moritz," the ballet is called, and in addition to a large company from abroad, the new management has drilled a hundred girls in the difficult art of keeping afoot on a slippery surface in the execution of beautiful movements and has set for the whole a background that is convincingly realistic.

On one side of the stage rises a mountain, and beyond lies St. Moritz twinkling in a blaze of light in the valley. Down the side of this mountain dash ski jumpers at breakneck speed, clearing a space to the other side of the stage that fairly takes one's breath away. The premiere ice dancer, for want of a better word, is Charlotte, who executes all the movements of the regulation ballet and then some more. The Naesses are other graceful skaters in this scene, and still others are Kate Schmidt, Hilda Ruckerts, Ellen Dallerup and Dora Fischer. Others not so graceful are the ice comedians, Steele and Winslow and Toto, the clown, who appears in many of the other scenes.

The Cascade Room at the Biltmore is perhaps the next piece de resistance in the scenic settings. To the tune of "The Land of Love and Roses" hundreds of pretty girls climb ladders garlanded with roses that reach from the stage to roof, and then the lights are lowered and small incandescents twinkle on the rungs between which a pretty head protrudes.

Another setting that arouses salvos of applause and patriotic ardor is that around the song "My Land and My Flag," in which the Stars and Stripes are waved aloft by the marching chorus, and in the end a huge American flag that covered the entire stage is draped over the chorus as it rises tier on tier toward the back of the stage.

Numerous circus specialties are introduced, among them being the Boganny troupe of comic acrobats, who seem funnier than ever in their mad act on the big Hippodrome stage, where they have room to spare for their antics. Powers' elephants do the latest dances, the Dippy Diers are as dippy as ever, and Charles T. Aldrich is still the amusing Chinese magician. Mallia, Bart and Mallia are screamingly funny as the baggage smashers in the Grand Central Station.

The absence of plot and speaking parts makes the new show much more enjoyable, and events follow each other in such rapid order that a plot would be lost. Mr. Dillingham promised New York "something else" and he has been as good as his word, for "everything is new but the name," as the announcement said.

The company which supplies this entertainment includes Orville Harrold, Nat M. Wills, Belle Storey, whose pleasing voice is well adapted to the vast auditorium; Arthur Deagon and Dave Abrahams. The piece was concocted by R. H. Burnside, the lyrics are by John L. Golden and the music by Raymond Hubbell. In addition to Sousa, there is Miramba's Band, Guatemala's contribution to the Panama Fair. Sousa is the general musical director. He will lead at the concerts every Sunday night.

Brooklyn Citizen 10/4/15

SOUSA AT HIS BEST.

Rouses Enthusiasm of Vast Audience at the Hippodrome.

Bandmasters there have been before and will be long hereafter, but none of them could sweep a vast audience at the Hippodrome as Sousa did last night with "The Stars and Stripes Forever" and "Hands Across the Sea." Sousa long ago exhausted the superlatives and made any effort to find new terms of commendation an evidence of provincialism.

But it was not an audience of blase and language-lacking critics that the bandmaster faced at the Hippodrome last night. It was 5,000 appreciative, enthusiastic friends from far and near, responsive as Sunday night audiences at the Hippodrome always are.

Sousa himself was at his best. He looks quite a little older this season, but his figure has lost none of its erectness nor that left hand a particle of its gracefulness. More than generous in responding to encores, he seemed to catch the spirit of his audience, sensing its supreme appreciation.

The programme was one of popular numbers, and included several new ones by Sousa himself, among them being "Sousa's Band at the Exposition."

The soloists were Miss Grace Hoffman, soprano; Miss Florence Hardeman, violinist, and Herbert L. Clarke, cornetist.

Morning Telegraph 10/9/15

Will Hear Sousa Play It.

Percy Grainger, composer of "Shepherd's Hey," will have the time of his musical life at the Hippodrome to-morrow night. This selection was one of Sousa's features at the concert of last Sunday night, but Mr. Grainger was not on hand to hear it. He wrote of his disappointment to Mr. Sousa and the March King immediately promised to repeat the selection at his second concert.

DILLINGHAM SHOW OPENS HIPPODROME

Pretty Scenery and Much Ac-
tion Mark Brilliant New
Spectacle.

SKATING BALLET A FEATURE

Ski Jumpers Thrill Spectators
by Leaping Off Rocks
Into Space.

The Old Hippodrome, Dillinghamized, reopened its doors last night with a show called "Hip Hip Hurray." Those fortunate enough to get seats saw unfolded one of the most brilliant spectacles in many years. There were settings that charmed and even electrified; there were singers and dancers and skaters, there was some comedy and there were a few thrills. The ensemble was beautiful and distinctive.

Dillinghamized is the proper word to express the new show. It was the peculiar Dillingham touch, on both sides of the curtain, which makes it stand out. There is little that is original in its conception. Careful execution and artistic finish are its strength.

The opening scene showed the tone of the entertainment. The big curtain dropped upon a scene showing the roofs of lower New York at early morning. A big clock tower in the foreground marked the hour of 4, and back in the distance the most beautiful Brooklyn Bridge ever seen on any stage spanned the sparkling wavelets of the East River.

Then followed a cat cabaret, with hundreds of chorus girls and men, all in furs and tails, wasting one of their nine lives in nocturnal caterwauling.

The scene passed rapidly into one showing the interior of the Grand Central Station, in no way remarkable, but interesting because it provided a background for a baggage-smashing act by a troupe of lively acrobats. Then there came a representation of Fifth avenue, and finally a beautiful set showing the Cascades in the Biltmore Hotel.

The color scheme was not only faithfully copied after the original, but it was in itself beautiful, a feast for the eyes. Belle Storey made her first appearance here, singing one of her old songs. The finale of this part of the entertainment was a series of ladders of roses, upon the rungs of which the chorus perched and sang till blotted out by the curtains.

Sousa's Band a Feature.

Sousa's Band was the chief feature of the second part of the long programme.

But it was the scenic beauty of this part of the entertainment as of the first which gave it its real individuality. The scene shifted naturally enough from New York to San Francisco, and there were glimpses of Toyland in the Zone, Chinatown (with some clever Chinese acrobats) and the Tower of Jewels.

But it was reserved for the last act to provide the real sensation. This was a skating ballet called "Flirting at St. Moritz," and the scene disclosed was a realistic representation of Lake St. Moritz at Engadine, Switzerland. The whole apron of the stage, that which used to be the tank, was covered with ice, and skaters flitted in-

cessantly back and forth. A huge rock hung over the scene, and in the background the peaks of the Alps were outlined against the blue. This ballet was brought from Berlin, the music being by a man named El-nodshofer.

Charlotte Is a Hit.

There were several girls and men on the ice who were graceful and interesting dancers, but one of them, called Charlotte, was the biggest individual hit of the evening.

Dillingham provided a thrill in some daring ski jumpers, who slid down the huge overhanging rock at full speed, leaped into the air and disappeared somewhere in the wings. Back of all this there were hundreds of girls in gay costumes passing to and fro, tossing snowballs.

The final effect was an excellent one. The lights gradually faded till the mountains were lost in the distance; then filed upon the stage a long procession of costumed young people bearing torches and singing gayly. Snow fell from the clouds, and the whole scene gradually faded into darkest night.

Dillingham has made an admirable effort to put on an entertainment that is worth while.

The cast, with Belle Storey, Orville Harrold, Nat Wills, an English clown called Toto and several others, is rich in ability. There are few words spoken in the show, but some of the songs are good.

The costuming is particularly lavish and beautiful, and the dancing is always enjoyable. If the Hippodrome, Dillinghamized, is not a success it will be a wonder indeed.

Sousa Concert at the Hippodrome.

John Philip Sousa, who is a big part of "Hip Hip Hurray" at the Hippodrome, is going to work every day in the week this season and he signaled his decision last night by giving the first of a series of Sunday night concerts that are to be weekly events all winter. The audience gave a rousing welcome to the bandmaster and his men.

Soloists were Miss Florence Hardeman, violin; Miss Grace Hoffman, soprano, and Herbert L. Clark, cornet. The new Sousa compositions "Impressions of the Movies" and the Hippodrome march were applauded. So were the familiar numbers and there was a big demand for encores which were given generously.

There will be an entirely new programme for next week's concert at which the band will play another new Sousa composition, "Dwellers of the Western World."

THE HIPPODROME A LA DILLINGHAM

Largest of All Playhouses Re-
opens with a Sumptuous
Spectacle.

A GAY BALLET ON SKATES

Sousa, Aldrich, Belle Storey, and an
Ice-Bound Tank Among the
Joys of "Hip-Hip Hooray."

HIP HIP HOORAY.—Charles Dillingham's first Hippodrome show; lyrics by John L. Golden; music by Raymond Hubbell.

THE PLAYERS.

Arthur Deagon,	The Glorias,
Nat Wills,	The Amaranths,
Orville Harrold,	Dippy Diers,
Belle Storey,	The Romanos,
Toto,	Hale and Paterson,
Dave Abrahams,	Leslie Leigh,
Charles T. Aldrich,	

Sousa and his band, the Miramba Guatemalan Band, the Boganny troupe of acrobats, Power's elephants, skaters and ski jumpers.

All cleaned and burnished till it was as gay and bright as a new dollar, the Hippodrome threw wide its doors last evening for the first season under its new management. The audience that packed to the doors the largest theatre in the world saw unfolded on the roomy stage a gargantuan spectacle, smarter and more sumptuous than any that stage had ever known.

The entertainment there exhibited is a handsome expression of the wisdom, enterprise and amazing energy of Charles B. Dillingham. He has done his work with his head full of ideas and his pockets full of money. He has gone deep into the possibilities of the Hippodrome and come up smiling. There are riches of experience from Burnside, there are marches from Sousa, and new devices from Berlin. The characteristic music is by Raymond Hubbell, but the characteristic prodigality is by Mr. Dillingham, whom we have to thank for "Hip Hip Hooray." The same to him and many of them.

A very army of entertainers is here at work. They range all the way from a grand opera singer to the smallest of the tots that romped all last season in the gayeties of "Chin-Chin," from a tramp out of vaudeville to a clown out of Germany. Orville Harrold sings with might and main, to say nothing of a look of mild surprise at thus finding himself a mere vocal interlude between successive scenic splendors.

The magic Dillingham success at the Globe has sent over its contingent. There are not merely the children, bewitchingly headed by that delightful actress, Miss Agnes McCarthy, but there is Belle Storey, whose flute notes would scorn even more difficult acoustics than those of the Hippodrome, and there is Charles T. Aldrich, that marvelous Englishman who can change from a gladiator into a chorus girl with a gesture or so. His instantaneous transformations baffle now as always, and as a crowning trick he cruelly penetrates the Peking Mysteries by producing great urns of water from under a bit of tapestry and then showing how he does it.

But, after all, no individual in sight of the audience really counts at the Hippodrome. What counts is the scenic endeavor, the color, the splendor, and the novelty. Here we have the same old thing done handsomely—spectacle, interspersed with dashes of circus, musical comedy and vaudeville, with the emphasis on the spectacle. This is Director Burnside's business, and when he attended to it he was feeling ingenious.

Most of us think of our bright rejoinders when it is too late to make them, and must solace ourselves alone with what Mr. Wells calls neat but belated repartee. Doubtless soon after Mr. Burnside packed up and moved out of the Hippodrome some seasons ago he began to think of things he wished he had thought of when he was still at work on its mammoth stage. It is now as if he had made idle mental notes of all those ideas and found them suddenly useful on his return.

Quite the handsomest scene as well as the gayest novelty is the ice ballet, which winds up the entertainment. During the long Summer, when the sounds of mighty preparations issued from behind the locked doors of the big playhouse in Sixth Avenue, there was circulated a base rumor that the management would have none of the famous tank where once the good ship Pinafore rode at anchor on a miniature Portsmouth tide.

The rumor was baseless. The tank is still there, but now it is ice-bound and its cool surface, with the snows banked high beyond, invites you to St. Moritz. On this pretty rink a skating ballet from Berlin disports itself with lovely grace and striking skill. They are led by one Charlotte, a golden-haired vision in white whose skating is a marvel. It all ends with ski-jumping of the sort that takes your breath away and a final appearance of a lantern chorus on the ice at night.

Then there is Mr. Sousa and his band; Sousa at the Panama Exposition with the Tower of Jewels rising behind him and himself obliged to wave his baton over a limitless sea of chorus girls. It is the pageant of the States, each Commonwealth represented by a group in costumes cleverly designed by Robert McQuinn, and all tripping along to the "March of the States."

This is a new Sousa composition, wherein he takes snatches from a gazetteer of melodies that includes such strains as "Cheyenne," "Louisiana Lou," "Maryland, My Maryland," that listens to Cohan for the musical voice of New York and that winds up with his own "Stars and Stripes Forever." It is all very fine and will make geography temporarily pleasant for every school-boy in the country.

There might be mention, too, of the elaborate representation of the Cascades at the Biltmore, an excuse for the dancing of which there is a bit too much, and of a rather sleazy trip to Chinatown with an exhibition by the agile Boganny troupe, which winds up with an offensively unpleasant exhibition that will doubtless be dropped before long. There certainly must be mention of the opening scene on the roof-tops downtown, a good view of the Brooklyn Bridge and the river at night, with its novelty of a scrambling dance by myriad cats.

The whole enterprise has been under taken on a gigantic scale. "Hip-Hip Hooray" is drawn to scale, and imagination swoons at an estimate of the dressmaker's bill alone. The show was received with acclaim by the big and decidedly impressive audience which attended the premiere, and which included Mayor Mitchell, who, from his box draped with the flag of the city, smiled down on an entertainment whose almost imperceptible book included one irreverent reference to himself as a possible understudy for Vernon Castle.

Sousa at the Hippodrome.

Sousa, with the familiar Sousa atmosphere and undiminished popularity inaugurated the series of Sunday night concerts at the Hippodrome last night. With characteristic up-to-dateness, he had a new march for the occasion. The name of the march is "The New York Hippodrome." It fit the occasion very well, as which of his marches would not? To show just how much of a composer he is, he brought out another new piece, called "Impressions at the Movies." He was not the only one to have something new to show, for Herbert L. Clarke, cornetist, one of the soloists, played a thing of his own entitled, "Sounds from the Hudson." Then there were singing by Grace Hoffman, soprano, and violin music by Florence Hardeman. But Sousa—and his band—was the artillery, and the audience demanded all the bombardment that the March King would give them. He and his men will be the centre of next Sunday evening's concert, as of those thereafter.

Journal of Commerce 10/4/15

Almost 70,000 people saw Charles Dillingham's production of "Hip, Hip, Hooray" at the Hippodrome during the past week. The great drawing cards are John Philip Sousa and his band; Charlotte, the wonderful skater; Nat Wills, Orville Harrold and Belle Storey. Those who do not attend the present Hippodrome show will miss a rare treat, as it is undoubtedly the best production ever shown at that playhouse.

N.Y. Eve Mail 10/2/15

N.Y. Clipper 10/2/15



N.Y. Eve Post 10/2/15

The Hippodrome.

The Hippodrome came back into its own, and something more than its own, last night when it opened under the management of Charles Dillingham, for it preserved all its old traditions and struck out in the direction of musical vaudeville on an enormous scale. Of course, this was not done without a great deal of work upon the part of the management and a lavish expenditure of money which showed in the precision with which the entertainment passed off and the splendor of its scenic arrangements, its lighting and its costumes.

"Hip-Hip-Hurrah!" staged by R. H. Burnside, with lyrics by John L. Golden and music by Raymond Hubbell, is presented in two acts, and if nature imitates art, as some one has said, New York will turn to skating this winter as never before because the ice ballet, which brought the show to a conclusion, went a long way towards showing that skating is more beautiful than dancing. This act, imported from Admiral's Palace, Berlin, and entitled "Flirting at St. Moritz," completely captivated the audience and there was ringing applause upon its conclusion for Charlotte, who skated with fairy lightness, and for the ski-jumpers who plunged down snowy mountain sides and leaped across the Hippodrome stage, and for the chorus girls, too, who had learned to skate and who did it well. Half the stage was frozen over for "Flirting at St. Moritz" and the background was left to others who snowballed each other and built snow men.

For the preceding parts of "Hip-Hip-Hurrah!" such entertainers as Orville Harrold, Belle Storey, Nat Wills, and Arthur Deagon, not to speak of Toto, a clown contortionist, and a host of

others, have been gathered together. Besides that there is Sousa's band, led by himself, presented in a scene depicting the Panama Exposition, with the Tower of Jewels in the background, blazing in the glare of searchlights. Here, too, in a succeeding scene, one sees Toyland, with Cinderella and Mother Goose, and Little Boy Blue and Simple Simon and all the rest, attending the wedding of Jack and Jill, supported by a chorus dressed up as wooden soldiers in scarlet coloring and with wooden guns. If you have children take them to see this scene; if you have none, borrow of some one else. They'll not forget it and you won't.

Besides all this there are scenes in and about New York, on the roofs, at the Grand Central Station, and the Cascades at the Biltmore. It is in these scenes that one realizes how hard Mr. Burnside has worked to whip an enormous chorus into shape. Ensemble follows ensemble, and there is something new and effective in each succeeding one. Not the least of these were the march of the States and the chorus to "My Land, My Flag," sung by Mr. Harrold, when a hundred girls dressed as boy scouts, and as many chorus men clothed as American soldiers and sailors, unfurled strips of silk and in the twinkling of an eye made the Stars and Stripes that stretched the full width and the entire length of the huge stage.

The specialties are far and away above the ordinary. There is good dancing and good music and burlesque Chinese magic followed by a tumbling act that is a riot of laughter. In a word "Hip-Hip-Hurrah!" is magnificent and Mr. Dillingham has reason to be proud, for last night's audience left happy and pleased.

OPENING AT THE HIPPODROME.

The chief event for the current week is the opening of the Hippodrome, on Thursday evening, under the management of Charles Dillingham.

During the interval that has elapsed since Mr. Dillingham undertook the direction of the vast playhouse, the auditorium and stage have been completely overhauled. All Summer armies of workmen have occupied the building, and those familiar with the famous interior will find it transformed in every department. Beginning with the lobby and entrance, and continuing through the auditorium to the enormous stage itself, improvements have been installed. The foyer has been made more spacious, the orchestra and boxes altered to bring about a more intimate relationship with the stage, and the new proscenium arch brings greater depth and a finer perspective to the stage spectacles.

While all this reconstruction was being done in the theatre itself, representatives were searching here and abroad for suitable new features to make up the imposing initial offering. An effort has been made to make this varied, distinctive and distinguished, as the following brief resume of the performance indicates:

The program will be divided into episodes, in two parts, which will include "Hip Hip Hooray," styled "Ten Musical Comedies in One," by R. H. Burnside, with lyrics by John L. Golden and music by Raymond Hubbell. The long list of principals includes: Orville Harrold, Nat Wills, Belle Storey, Charles T. Aldrich, Arthur Deagon, Dave Abrahams, and, besides an ensemble of over five hundred pretty girls, such novelties as the Boganny Troupe, the Tornados, A. Grady, Tommy Conlon, Mallia and Bert, Dippy Dien and Mooney's Blue Ribbon Horses.

Foremost in importance is Sousa's Band, America's greatest musical organization, under the direction of John Philip Sousa, the famous march king.

A new funmaker will be introduced in "Toto," styled the "Cut-up," who is said to be Europe's latest contribution to the mirth of the nation. By way of musical novelty and to afford New York an opportunity to see the great orchestra which caused such a furore at the San Francisco Fair, the Miramba Band of Guatemala will be introduced here.

Expert dancers gathered from all quarters of the globe are assembled in international dancing teams, with France represented by the Glorias; Italy by the Soltis; Spain by the Romanos; England by the Amaranths; America by Hale and Paterson, and twenty other duos from the other countries.

The ballet divertissement will be called "Flirting at St. Moritz." The book is by Leo Bartuschak, with music by Julius Einoedshofer, and arranged by Mme. Marietta Loretta, with the following soloists: Charlotte, Pope and Kerner, Hilder Rucherts, the Naesses, Steele and Winslow, Dora Wischer, and fifty other principals adding to a complete ensemble multitude of over five hundred.

In all there will be over six hundred people concerned in the actual stage presentation, and the orchestra and band, united, number one hundred and twenty-six musicians. The ensemble under the direction of R. H. Burnside promises to be on a scale which will demonstrate absolutely that the great resources of the New York Hippodrome are indeed inexhaustible.

The scale of prices ranges from \$1.50 for the best orchestra seats to twenty-five cents

for the second balcony, and all seats will be reserved.

The first Sunday night concert, which will be a regular Hippodrome feature this season, will be given the first Sunday after the opening, Oct. 3. The attraction will be the personal appearance of John Philip Sousa and his band, together with such eminent soloists as Grace Hoffman, soprano; Florence Hardeman, violinist; Herbert L. Clarke, cornetist, and a brilliant program which will include the new Sousa compositions. His first will be a suite, "Impressions at the Movies," and the New York Hippodrome March, played for the first time.

SOUSA WELCOMED AT THE HIPPODROME

March King and Band Give
Splendid Inaugural Concert
for Big Audience.

METROPOLITAN OPERA RIVAL

Noted Conductor Doubles Pro-
gramme with Encores.
Soloists Please.

If every concert of Sousa and his band in the Hippodrome should prove to be as successful as the inaugural performance last night, Charles Dillingham's series of Sunday evening entertainments by the march king and his disciples will assume an importance in the musical life of this city that might even cause some misgivings for the management of the Metropolitan Opera Company.

For the conductor and for those who introduced him once more to his New York admirers it must have been highly gratifying to note how few seats in the huge auditorium were vacant and more encouraging to observe with what frenzied enthusiasm that mighty gathering expressed its approval.

Audience Is Demonstrative.

Rarely, indeed, has John Philip the Great, whose hold on his players and on the public is as firm as ever, faced a more demonstrative audience than that which compelled him yesterday to double his programme with encores. But the spirit of sympathy and approval was not confined to the director himself.

It also was given profusely to the popular cornet player, Herbert L. Clarke; to the soprano, Miss Grace Hoffman, who obliged with "Coming Through the Rye" and "The Last Rose of Summer" after a skillful performance of Titania's aria from Thomas's "Mignon," and to the violinist, Miss Florence Hardeman, whose principal contribution was Sarasate's brilliant "Zigeunerweisen."

Some Pretentious Selections.

Among the most pretentious selections on the liberal programme were Berlioz's "Carnaval Romaine" overture, which opened the evening; a new and cleverly scored suite by Sousa, "Impressions at the Movies," comprising three movements, entitled "Sousa's Band at the Panama-Pacific Exposition," "The Crafty Villain and the Timid Maid" and "The Cabaret Dancers; an excerpt from Saint-Saens's "Suite Algerienne" and Weber's "Invitation a la Valse."

Percy Grainger's now familiar "Shepherd's Hey" would have made a stronger impression, no doubt, had it been played with greater rhythmical precision and finer organic balance. Evidently the crowd found more to enjoy in Sousa's new and robust march, "The New York Hippodrome," which came next on the list, and still more in the popular "Stars and Stripes," given as an encore.

SOUSA CONCERT AT HIPPODROME

Immortal John Philip Plays Varied
and Characteristic Programme
to House Completely Filled.

GRACE HOFFMANN AS SOLOIST

By ALGERNON ST. JOHN-BRENON.

The musical season of 1915 and 1916 began last night at the Hippodrome with John Philip Sousa's first Sunday night concert in that vast arena of popular theatrical display.

I am fully aware of the fact that it is not customary to date the beginning of the musical year from the first gathering of a great audience to hear a conductor of extraordinary popularity leading a programme of general and popular appeal. But I take it that all things considered, last night's concert is an event of more material interest to every one than the palsied intercessions of a quartette of decayed and frowzy instrumentalists scraping out some nerveless and incompetent modern composition, the aggressive dreariness of which is in full proportion to their empty and maddening length. This may be treason. Let the most be made of it; but it is neither snobbery nor cant, two qualities peculiarly distinctive of a certain type of musical reviewer.

Philosophy of Programmes.

Mr. Sousa's programme had two elements. One was designed for a popular audience in its easiest mood. The other was a tactful direction to the higher regions of musical taste and consciousness. The manifest satisfaction of the auditory in Mr. Sousa's forcible marches and in his lively, topical, and descriptive pieces raises an esthetic question well worth discussion, even if no definite decision can be made. Mr. Arthur James Balfour, in his remarkable essay on "Criticism and Beauty," has stated the problem. He asks whether the direct appeal made to uncultivated receptivity does not produce esthetic emotion which, measured by its intensity, might be envied by the most delicate connoisseurs.

"Who," says he, "shall deny that the schoolboy absorbed in some tale of impossible adventure, incurious about its author, indifferent to its style, interested only in the breathless succession of heroic endeavors and perilous escapes, is happy in the enjoyment of what is art? If to those of riper years and different tastes the art seems poor, does that make it poor? Does such a judgment condemn either writer or reader? Surely not."

"The writer, to be sure, may be something less than Homer, but the spirit of the reader is the spirit in which of old before criticism, some Greek king stoned to the tale of 'Troy.'"

Delight in Sousa.

Mr. Balfour is quite right. Some of us take supreme delight in our Brahms and in our Toscanini. There are thousands who take supreme delight in Mr. Sousa as their Brahms and their Toscanini conjoined. And who shall say whether the few or the many feel the greater pleasure in the peculiar and selected musical ministrations which let free the forces of their imagination for a play and action undeniably benign and refreshing?

It may be noted that Mr. Sousa preferred numbers by Berlioz, Ambroise Thomas, Saint-Saens and Weber, as well as Percy Grainger's spirited "Shepherd's Hey," which throughout last Winter delighted the audiences of the symphony societies. Exhaustive notes descriptive of the Berlioz and the Weber excerpts adorned the programme. This reminded one of the great accomplishment in the matter of developing popular taste that lies to the credit of Patrick Gilmore, Victor Herbert and Mr. Sousa himself.

As for encores, they overwhelmed, in point of multitude, the scope of the programme. Mr. Sousa's musical anecdotes, such as "The Gliding Girl" and "Good-by, Girls, I'm Through," apparently clamoring to the imagination of the great house. These things aroused amusement, just as Miss Grace Hoffmann's "The Last Rose of Summer" provoked some of the more impressionable to tears.

This very apt and deft young songstress sang Titania's Song from "Mignon" brilliantly and effectively, according to any critical standard, and brought down the house.

Miss Florence Hardeman played the violin, preferring Sarasate's "Zigeunerweisen."

In all, it was a prosperous concert, giving pleasure to thousands to whom Mr. Sousa, with his marked individualism, is an idol, and portending a happy musical season at the Hippodrome.

It is nice to have idols and it must be better still to be one.

Sousa-Concert

im Hippodrome.

Run hat auch im Hippodrome die Einweihung der Winteraison stattgefunden, denn gestern Abend erschien der populärste amerikanische Dirigent mit seiner weltberühmten Kapelle, Herr Sousa, und gab eines seiner stets erfolgreichen Concerte. Dieser amerikanische Musiker nimmt eine ganz eigenartige Stellung unter seinen Kollegen ein, denn während diese sich damit begnügen, Amerika zum ausschließlichen Feld ihrer Tätigkeit zu machen, zieht er mit seiner "band" durch die ganze Welt, und macht diese mit der frisch-fröhlichen, etwas lauten, aber stets wirkungsvollen amerikanischen Tanz- und Musikmusik bekannt.

Kein Wunder also, daß dieser vielgewanderte, und stets mit neuem Ruhm heimkehrende Mann von seinen Landsleuten hochgeschätzt und bewundert wird. So war denn auch gestern das Hippodrome bis zum letzten Platz gefüllt, und jede Nummer des Programmes fand die lebhafteste Aufnahme, besonders die etwas reichlichen Zugaben, welche aus den beliebtesten Märschen Sousa's bestanden. Eine Neuheit war eine Suite "Impressions at the Movies", eine recht gelungene und amüsante Composition, die namentlich im zweiten Sate mit glücklichem Humor durchwürzt ist. Herr Herbert L. Clarke blies mehrere Stücke auf dem Cornet und fand berechtigten Beifall. Das rücksichtslose Publikum verlangte immer neue Zugaben, obwohl es sehen konnte, daß der Bläser am Ende seiner Puste angelangt war. Sehr gefielen die Coloraturlängerin Miss Grace Hoffmann und die Violinistin Miss Florence Hardeman, über die sich später noch mehr sagen lassen wird.

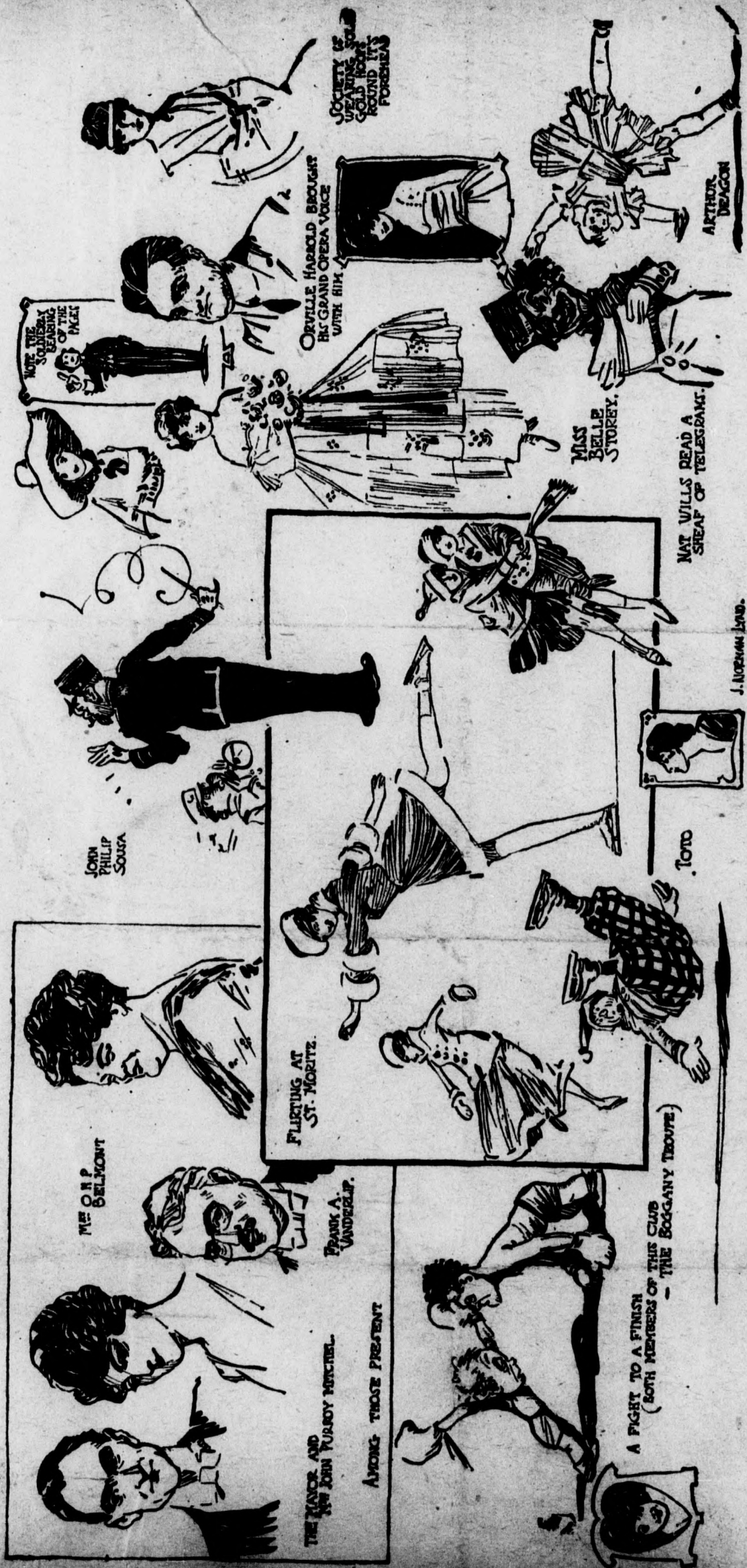
Sousa—John Philip Sousa made a hurried trip to New York from Willow Grove Park, Pa., last week to confer with Charles B. Dillingham and R. H. Burnside, his general stage director, in regard to the part which Sousa's Band will take in the new Hippodrome production.

There will be widespread agreement with the always sensible Bandmaster Sousa that "when a man comes to this country to live he is either an American or a nothing."

John Philip Sousa says that one bad effect of the war is that it checks the production of good music. American ammunition makers are ready with a new song: "We care not who makes the songs of a country, as long as we can make its shells."

N.Y. Herald 10/30/15

WERE YOU ONE OF THE 5,697 AT THE HIPPODROME FIRST NIGHT? IF NOT YOU MISSED A BIG TIME



Don't Getty 10/30/15

nen hatte. Sonntagskonzerte.

Daß Sousa, der berühmte „Bandmaster“, seine alte Anziehungskraft auf das New Yorker Publikum nicht eingebüßt hat, das bewies gestern Abend das in allen seinen Rängen dicht besetzte Haus im Hippodrome. John Philip Sousa, immer elegant, immer lächelnd und entgegenkommend, führte den Anwesenden nebst seinen bewährtesten älteren Nummern auch mehrere wirksame Neuheiten vor, die alle so gewaltigen Beifall auslösten, daß der Dirigent sich immer wieder zu Zugaben bequemen mußte. Seine Kapelle hat sich ihre oft gewürdigten Qualitäten, namentlich die unübertreffliche Disziplin, das große Klangvolumen und die Versatilität, voll bewahrt, so daß sich alle Darbietungen zu wirklichen Genüssen gestalteten. Sousa wurde durch einige gute Solisten, die Violonistin Frä. Hardeman, die Sopransängerin Frä. Grace Hoffman und den bekannten Kornettbläser Herrn Herbert Clarke, auf das Effektivste unterstützt. Der Beifall für Alle war ganz begeistert.

Die Sonntagsdarbietungen im Century Theater scheinen sich, nach dem gestrigen gänzlich gefülltem Saal zu schließen, ihren Platz unter den beliebten Sonntagabend-Unterhaltungen definitiv errungen zu haben. Kein Wunder, wenn man die Fülle des Gebotenen und die aparte Qualität der Leistungen berücksichtigt. Es sind ganz eigenartige, aus Tanz, Gesang, Orchestermusik und manchen anderen Akten zusammengefezte Vorführungen, die jedem etwas bringen und für den entrichteten Obolus wirklich Sehens- und Hörenswerthes bieten. Auch da war der Applaus ebenso laut als überzeugungstreu.

Joseph Nuss 10/2/15

Notes and Comment on Plays and Players

THE NEW YORK HIPPODROME opened Thursday evening, under the management of Charles Dillingham. The huge theater had been overhauled completely since its new manager undertook its direction. The program was made up partly of "Hip, Hip, Hooray!" an extravagant musical comedy by R. H. Burnside, John L. Golden and Raymond Hubbell, and with Orville Harrold, Nat Wills, Belle Storey, Charles T. Aldrich, Arthur Deacon and many others in the cast. Sousa's Band, with the composer himself at its head, played numbers written especially for the production. Toto, a clown from Germany, replaces Marcelline, of early Hippodrome memory. Dancers have been gathered from all over the world to appear individually and in the ballet, "Flirting at St. Moritz." The whole production has been staged under the eye of R. H. Burnside.

The Ford has risen above the assaults of vaudeville to the dignity of a play. James Montgomery, who wrote "Ready Money," is the first playwright to glorify the fount of modern humor in a piece he calls "My Ford."

N.Y. Herald 9/15

IP, HIP, HOORAY!

Charles Dillingham has sliced off the hips of the Hippodrome so the auditorium now has a regular shape, like a handsome theatre. How surprised were all who went last Thursday night to the opening performance. It was a FIRST NIGHT, in large, glittering capitals. If the printer misses on the capitals, we'll get it in any way—it was a capital first night.

There is nothing like a first night. All amusement seekers will say that. Many go to much extra expense to be there on the first night. But this was a regular hippopotamus of a first night.

In the first place nobody recognized the Hippodrome at first. It had changed like the country wife between act two and three, when the modistes and corsetieres and beauty doctors have fixed her up to go out and make her husband jealous, and serve him just right, too. First nighters have had that playful little scenario tossed at them so often over the dawning footlights this season that it gets on the mind. It is generally understood it doesn't work in real life.

Gone is the Madison Square Garden effect. The proscenium arch has been moved nearer the seats, and vice versa, and the pleasing decorations are in old ivory, a delicate warm red and gold. It is about the cosiest place now that 5,697 persons could be seated in. They were all there Thursday night, and there was a standing army besides.

Society at the Premiere.

When the lights went up for the intermission "the house" presented an interesting spectacle. There were the embattled armies from the country who for years have foregathered at the Hippodrome and will continue to do so. The hosts from points west, rejoicing in that ever new dream of luxury, seeing a circus from plush seats, were not present. But society was. Newport was especially well represented. Mrs. O. H. P. Belmont was in a party in the first mezzanine box at the left of the stage. Several men of power in politics chatted with her during the intermission. You see, Mrs. Belmont is a leader among American suffragists, and that question will come before the voters in another month. Mrs. Belmont wore a charming costume of black with a huge collar of light gray fur.

Only three boxes further on in the circle was Mrs. Hermann Oelrichs, who had with her several young women of society of the debutante age, three of them in costumes of cloth of gold and one with a ring of gold (the metal, not cloth) around her head just like other pretty girls wear black velvet ribbon. Mrs. J. Gordon Douglas was another woman of New York and Newport society who was in one of the mezzanine boxes, also Mrs. Cornelius H. Tangeman.

In the stage box at the left were Mayor and Mrs. John Purroy Mitchel and Mr. and Mrs. Henry S. Thompson. Mrs. Mitchel, who is one of the most beautiful women in society, wore a costume of black and had a cloak of old gold color, with a huge fur collar.

Message from the Mayor.

Nat Wills, who read some of those telegrams he gets via the Joe Miller service just in time to spring them on an audience, had one which he said was received from Mayor Mitchel to the effect that if Vernon Castle went to war the Mayor might be willing to take his place. The Mayor, as a matter of fact, dances about once a fortnight or less, but a year or two ago every time he appeared on a dancing floor the fact was noted in one newspaper or another in that special size of type signifying mild astonishment, with a dash of triumph.

Others in the brilliant audience included Mr. and Mrs. Alexander D. B. Pratt, Miss Anne Morgan, Mr. and Mrs. Richard T. Wilson, Mr. and Mrs. Elbert H. Gary, Mr. and Mrs. Julian M. Gerard, Mr. Edward E. McCall and the Misses McCall, Mr. and Mrs. Irving Brokaw, Mr. and Mrs. Lawrence Townsend, Mr. and Mrs. W. Seward Webb, Jr., Mr. and Mrs. Norrie Sellar, Mr. and Mrs. Frank A. Vanderbilt, Mr. and Mrs. Barklie Henry, Miss Elisabeth Marbury, Miss Elsie de Wolfe and Miss Mary Brown Warburton.

There was a great number of well known men, including Messrs. William Rhinelandier Stewart, Jr.; Harry S. Black, George T. Mortimer, Haddon Chambers,

Charles Sabin, Frank Tilford, Jules Glaenzer, Sidney Smith, Frank Grey, Hosmer Barrett, Frank Crowninshield, Antonio Scotti, Salling Baruch, Colonel William Hayward, Dr. John Freeland and Dr. George Bolling Lee.

There Are 500 Girls.

There were scores of men and women notable in the theatrical world present, among them being Mrs. Henry B. Harris. Mr. Harry Harkness was there with a party which included several of the world's most famous automobile racers who competed for the Astor Cup yesterday.

Four hundred were present who didn't see the mammoth musical spectacle at all. Like the stokers on a liner, they never came to the surface. These were the stage hands, mechanics, electricians and so on, needed for the production. There were sixty boys in pretty blue uniforms—pages, ushers and water boys.

There are so many girls in "Hip, Hip, Hurray!" that some who met the first week of rehearsal haven't seen each other since, and they are still in the company. There are nearly five hundred. Arrangements for handling their incoming mail are prodigious.

How would you like to be the postmaster at the Hippodrome?

As to the production itself, really, it doesn't require writing about. It tells its own story. The scenes are massive and at the same time done with a thorough artistry which wins applause at first view. Brooklyn delegates in the audience fairly cheered when the first scene revealed a building near Brooklyn Bridge with the famous clock, the river and Brooklyn's favorite skyline in the distance.

Then the "Kats" came out to dance on the roof. In succession the spectator touched the high spots of New York and the wide world, including the exposition at San Francisco and St. Moritz, Switzerland, which is the skating scene. They keep a whole lake on the ice somewhere beneath the stage and use it for this gorgeous part of the performance.

For one of the scenes, called "On Fifth Avenue," they show you an entire block nearly of the avenue life size. In a reproduction of the Biltmore Cascades, bigger than the original, Miss Belle Storey has one of the most catchy songs, "The Flower Garden Ball."

The Panama-Pacific Exposition looked natural with Sousa and his band playing away. Mr. Sousa unlimbered two new compositions, "The Gilding Girl" and "The New York Hippodrome," with a highly zippy effect. In a Chinatown the Boggany troupe entertained, and the dwarfs of the company inspired merriment.

Misses Leslie Leigh, Beth Smalley and Anna May Roberts and Toto, the new clown; Arthur Deagon, Orville Harrold, Joseph Parsons, Harry Griffiths and James Reaney are among the principals. "Flirting at St. Moritz," the ice scene, has some principals all its own. R. H. Burnside staged the production, and what he did to it is hard to tell in ordinary, common words.

Owen Eagan, chief of the Bureau of Combustibles, was present. He had heard that something big was going to be exploded, and it was—"Hip-Hip-Hooray!"

was a great big bomb that burst into a gorgeous, glittering cascade of color, melody and laughter.

N.Y. Journal of Commerce 9/15

John Philip Sousa and his band will give the second Hippodrome concert to-morrow evening. Grace Hoffman, Florence Hardeeman and Herbert Clarke will be the soloists, and Mr. Sousa will introduce another new composition called "Dwellers of the Western World." The programme also includes the prologue from Sullivan's "The Golden Legend," the largo from Dvorak's "The New World's Symphony," Nevins' "A June Night in Washington," and a selection from "Lohengrin." Miss Hoffman will sing Verdi's "Eors e Lui."

N.Y. Telegraph 10/9/15

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Sousa to Repeat "Shepherd's Hey."

Percy Grainger, composer of "Shepherd's Hey," which proved a feature of John Philip Sousa's first concert at the Hippodrome last Sunday, has written the march king asking him to repeat it, so he may hear it himself. He wrote:

"A fellow composer told me he heard you give a wonderful performance of my little piece, 'Shepherd's Hey,' at the Hippodrome, and I am terribly grieved and disappointed that I did not know of your concert and thus missed having the treat of hearing my piece interpreted by you." Out of compliment to Mr. Grainger, "Shepherd's Hey" will be repeated.

N.Y. Clipper 10/9/15

SOUSA AT HIPPODROME.

Sunday night, Oct. 3, at the New York Hippodrome, Sousa's Band inaugurated a series of Sunday night concerts, a feature which is to be a regular weekly Hippodrome event under Charles Dillingham's new policy. The famous march king will personally conduct these concerts, and the programs in their entirety are to be selected and arranged under his supervision.

A capacity house gave the famous organization a rousing welcome and the new Sousa numbers were received with the greatest enthusiasm. The soloists were: Grace Hoffman, soprano; Florence Hardeeman, violinist, and Herbert L. Clarke, cornetist. The new Sousa compositions include a suite, "Impressions at the Movies" and "The New York Hippodrome March."

For the second concert next Sunday an entirely new program will be prepared, and will include another new Sousa composition called "Dwellers of the Western World."

N.Y. Commercial 10/9/15

Everything is merriment at the rejuvenated Hippodrome where "Hip! Hip! Hooray" is presented. The capacity of the Hippodrome is 5,697, which means that precisely 58,364 persons saw "Hip! Hip! Hooray" last week. Just that number will see it for weeks and months to come. Sousa is there; so are Belle Storey, Nat Willis, Charles T. Aldrich, Arthur Deagon, Toto, Charlotte and some five hundred others, all seeing the Pan-American Exposition, revelling in Toyland, or Flirting at St. Moritz. If you don't believe it ask Charles Dillingham or Mark Lueschou.

Wichita Beacon 9/29/15

HE LOOKS LIKE SOUSA

Chicago Man Creates Sensation by Likeness to Bandmaster.

Charles H. Cross, who hails from Chicago, created quite a sensation at the Eaton Hotel yesterday by the aid of his likeness for Philip Sousa, the famous band leader. Mr. Cross, according to Jimmie Christopher, clerk, has a luxuriant growth of hair all over his face, which causes him to be mistaken for the famous bandmaster. In fact, Jimmie confesses that he called him Mr. Sousa before he registered, though the name was spoken too low for Mr. Cross to hear.

9/15/15
Columbus Dispatch

"One deplorable effect of the European war is the check in the production of good music," said John Philip Sousa, in Minneapolis recently. "Publishers on the other side inform me that the composers are doing very little and they are getting out scarce anything that is new."

SOUSA'S BAND HAS SPLENDID SEASON

C. J. Russell, Former Pittsfield Man, Writes of Trip.

VISITED FAIR

The following article in Musical America was written by Clarence J. Russell of this city, formerly assistant principal of the Pittsfield high school and now one of the leading cornetists in Sousa's band.

Since completing their famous tour around the world in 1911 Sousa and his band have made successful annual American tours, but this year's tour has been remarkable for the amount of territory covered, the unusual patronage in the Northwest, the long engagement at the Panama-Pacific Exposition and the participation of the band in performances under the baton of Camille Saint-Saens.

The band left New York at Easter and toured westward. At Paterson, N. J., Billy Sunday was conducting revival services near the Sousa concert hall. A felicitous arrangement made it possible for the band members to attend an early Sunday service and for Sunday and his party to hear a late Sousa concert. Both Sousa's musicians and Sunday's party expressed themselves as having been edified by what they respectively heard.

At Chicago we played a week's engagement at Medinah Temple, the largest temple in the world. We were met at the train by the Shriners Oriental Band and Arab Patrol and escorted to the temple.

In due time Colorado Springs was reached and the members of the band availed themselves of the opportunity for visiting the Cave of the Winds, the Garden of the Gods and a couple of real ambitious members climbed Pike's Peak. During our Colorado Springs engagement Guy Gaugher, a member of the cornet choir, heroically saved the life of a little girl who had fallen in the path of a pair of frightened horses.

At Salt Lake City the band appeared in conjunction with the Tabernacle choir. Mr. Sousa conducted the band members, and Evan Stephens conducted the choruses with band accompaniment, and John J. McClennan at the big organ. A feature of the concerts was Herbert Clarke's magnificent rendition of Sullivan's "Lost Chord" with band and organ accompaniment.

CONDUCTED MASSED BANDS

On reaching San Francisco we at once began our nine week's engagement at the Panama-Pacific International Exposition. The attendance attention and enthusiasm manifested at our daily concerts left no question as to Sousa's success at the Exposition. On special days Mr. Sousa conducted the massed bands at the Exposition, and with the assistance of parts of the United States Army and Navy detailed at the Exposition, presented some very effective historical musical episodes. On Liberty Bell Day his "Liberty Bell" march echoed from gate to gate throughout the Exposition grounds.

From a musical standpoint, the coming of Camille Saint-Saens was an event of international importance. This distinguished musician, man of letters, lovable gentleman, old in years, young in spirit, came as a guest of the Exposition to direct concerts of his own orchestral and choral works, including his new symphonic episode, "Hail, California," scored for orchestra organ and military band, in the performance of which Sousa's band participated.

Among the sights at the exposition the daring aeroplane flights of Art Smith will never be forgotten, although the siren which announced his flights often made a band number, scored according to the conventional rules of harmony, sound like a composition of an ultra-modern.

The success of Sousa's band at the exposition culminated with its farewell concert. Around a specially constructed platform in the center of the Court of the Universe were gathered 30,000 persons to express their appreciation of the Sousa concerts. At the close of a brilliant program the directors of the exposition presented Mr. Sousa with a medal and tendered him their thanks for his part in the success of the exposition music, addressing him as one of the world's "Captains of Music." The members of the Exposition Fire Department also gave Mr. Sousa a pin.

After playing "Auld Lang Syne" the band immediately went up the Pacific Coast on its homeward tour through the great Northwest. A short stop was made at Shasta Springs and concerts were given in the large cities of Oregon and Washington.

At Tacoma the band played in the High School Stadium to an audience of 25,000 the largest seated audience to which we had ever played. The acoustics of the Stadium proved to be unusually fine, the pianissimos of Louis Fritze's flute solo being distinctly audible to every listener.

At Seattle the Tillikums, a club of progressive business and professional men together with the Press Club and a local band, escorted Sousa and his band from the station to the theater, and after the evening concert tendered them an enjoyable smoker, at which Mr. Sousa told amusing stories of his European tours, and several members of the band contributed solos.

While filling a week's engagement at Spokane Mr. Sousa acted as one of the judges of the best band in attendance at the Eagles' national convention, which was in session there, contributed an article to a local newspaper on "The Evolution of the Military Band," shot with the Spokane Gun Club and enjoyed an auto trip through the Palouse wheat fields. At one of the evening concerts at Spokane the band played to an audience of 30,000 and at the conclusion of the musical program W. J. Bryan delivered a peace oration.

URGED MUNICIPAL AID

At several of the cities of the Northwest Mr. Sousa spoke before their Chambers of Commerce, urging greater municipal cooperation in bringing the best in music to all the people. The local managers throughout the Northwest stated that the attendance at the Sousa concerts was the largest that any musical organization had attracted.

A glance at Mr. Sousa's programs for the past few months shows his catholicity of taste, together with a growing place for American composers. He has recently added Paul Dukas's "Sorcerer's Apprentice" to his repertoire—a number never previously played by any organization save the symphony orchestra. Mr. Sousa's new march, "The Pathfinder of Panama"; his geographic suite, "Tales of a Traveler," and his descriptive suite, "Impressions at the Movies," found especial favor with the audiences, while the humorous arrangement of "Tipperary" never failed to score.

The work of the band and Mr. Sousa's compositions were highly praised by the critics, and the soloists, too, received most favorable notices. Virginia Root and Herbert L. Clarke were extremely successful as always. Margel Gluck, who scored a marked success in the early part of the tour, returned to her home in England, and Susan Tompkins finished the tour most ably as violin soloists. One of her successful encores was Cui's "Orientale," with harp accompaniment, by Joseph Marthage.

Miss Root has already acquired a genuine ukulele, the Hawaiian instrument, and she will doubtless soon play her own accompaniments to Hawaiian songs.

Messrs. Henry, Heidelberg, piccolo; Louis Fritze, flute; Joseph Novite, clarinet; Paul Garhart, Oboe; Ugo Savolini, bassoon; Frank Simon, cornet; Maurice Van Praag, horn; Ralph Corey, trombone and John Perfetto, euphonium, all appeared as successful soloists at various times during the tour, which was ably managed by Edwin G. Clarke. The members of the band were entertained at banquets on several occasions and local bands often serenaded Mr. Sousa and later attended our concerts in a body.

NOW IN THE EAST

A trip through the hay and wheat fields of Montana and the Dakotas, with their record crops, brought us to the Twin Cities for a few concerts, and then another long journey to Philadelphia, where the band opens its month's engagement at Willow Grove Park. A two weeks' series of concerts at the Pittsburgh Industrial Exposition will follow, and then Mr. Sousa will take his world-famous organization to the New York Hippodrome for the winter season.

MUSIC BECOMES SANITARY FORCE

"Next to sanitation, music has done more for the advancement of civilization than any other one element," declared John Philip Sousa, famous composer and director, in addressing the Portland Chamber of Commerce this week.

"Music is the sanitary force that works in the souls and minds of men and makes them the better citizens. The best investment a city or a nation can make is to provide means whereby the masses of its people can hear and enjoy good music."

Sousa and his band will appear at Natatorium park Sunday, opening an eight-days' engagement.

Soloists Are Features Of Exposition Concert

Sousa Terminates First Week of Engagement Tonight.

Distinguished by the work of soloists who have appeared in concerts throughout the week, the first half of the engagement of Sousa and his band in Pittsburgh Exposition will terminate tonight, with the appearance of four artists in the two programs.

Notable among the four is Miss Susan Tompkins, violinist, who will play De Beriot's "La Tremolo." The other features are a cornet duet by Herbert Clarke and Frank Simon; a cornet solo by Mr. Clarke, and a soprano solo Miss Grace Hoffman. That Sousa tends to maintain the high standard



Miss Susan Tompkins.

solo work which has so pleased the concert audience in Exposition Music hall, proved by the announcement that Mr. Lucile Orrell, cellist, will appear next week.

The Exposition features are constantly uncovering something new and interesting more people. The bureau of child welfare work of the department of health of Pittsburgh has an instructive display illustrating what the city is doing to care for and protect the health of its children.

The programs for the concerts this evening in Exposition Music hall are as follows:

9:30 TO 10:30 O'CLOCK	
Second Hungarian Rhapsody.....	L. Liszt
Cornet Solo, "The Swiss Boy".....	Art. Messrs. Clarke and Simon.
Suite, "Alhambra".....	Ch. Messrs. Clarke and Simon.
Soprano Solo, "The Crystal Lute".....	So. Miss Grace Hoffman.
Valse, "Lively Spirits".....	Str. Miss Susan Tompkins.
Airs from "Sari".....	Gill. Miss Susan Tompkins.
10:30 TO 11:30 O'CLOCK	
Overture, "The Bartered Bride".....	Smet. Mr. Herbert L. Clarke.
Cornet Solo, "Valse Brillant".....	Cl. Mr. Herbert L. Clarke.
Character Stules, "The Dwellers in the Western World".....	So. (a) The Red Man.
	(b) The White Man.
	(c) The Black Man.
Violin Solo, "La Tremolo".....	De Ber. Miss Susan Tompkins.
Valse, "Morning Journal".....	Str. Miss Susan Tompkins.
Songs and Dance of America.....	Hos. Miss Susan Tompkins.

OPENING AT THE HIPPODROME NOW FOR HIP, HIP, HOORAY.

The event for the forthcoming week, which overshadows all others in amusement importance, is the opening of the Hippodrome on Thursday evening under the management of Charles Dillingham. This occasion under the new regime has aroused great interest.

During the interval that has elapsed since Mr. Dillingham undertook the direction of the vast playhouse the auditorium and stage have been completely overhauled. All summer armies of workmen have occupied the building, and those familiar with the famous interior will find it transformed in every department. Beginning with the lobby and entrance and continuing through the auditorium to the enormous stage itself improvements have been installed. The foyer has been made more spacious, the orchestra and boxes altered to bring about a more intimate relationship with the stage, and the new proscenium arch brings greater depth and a finer prospective to the stage spectacles.

While all this reconstruction was being done in the theatre itself, representatives were searching here and abroad for suitable new features to make up the imposing initial offering. An effort has been made to make this varied, distinctive and distinguished, as the following brief resume of the performance indicates.

The programme will be divided into episodes, in two parts, which will include Hip, Hip, Hooray, styled "Ten Musical Comedies in One," by R. H. Burnside, with lyrics by John L. Golden, and music by Raymond Hubbell. The long list of principals includes: Orville Harrold, Nat Wills, Belle Storey, Charles T. Aldrich, Arthur Deagon, Dave Abrams and, besides an ensemble of over five hundred pretty girls, such novelties as the Boganny Troupe, the Tornados, A. Grady, Tommy Conlon, Malia and Bart and Dippy Diers, and Mooney's Blue Ribbon Horses.

Foremost in importance is Sousa's Band, America's greatest musical organization, under the direction of John Philip Sousa, the famous march king.

A new funmaker will be introduced in Toto, styled the "Cut Up," who is Europe's latest contribution to the mirth of the nation. By way of musical novelty and to afford New York an opportunity to see the great orchestra which caused such a furore at the San Francisco fair, the Miramba Band of Guatemala will be introduced here.

The world's champion dancers from all quarters of the globe are assembled in international dancing teams, with France represented by the Glorias, Italy by the Solits, Spain by the Romanos, England by the Amaranths, America by Hale and Patterson, and twenty other duos from the other countries.

The ballet divertissement will be called "Flirting at St. Moritz." The book is by Leo Bartuschak, with music by Julius Einoedshofer and arranged by Mme. Marietta Loretta, with the following soloists: Charlotte, Dora Wischer, Hilder Rucherts, the Naesses, Steele and Winslow, Pope and Kerner, and fifty other principals adding to

a complete ensemble multitude of over five hundred.

In all, there will be over six hundred people concerned in the actual stage presentation, and the orchestra and band united number 126 musicians. The ensemble, under the direction of R. H. Burnside, promises to be on a scale which will demonstrate absolutely that the great resources of the New York Hippodrome are indeed inexhaustible.

An announcement which will cause widespread attention is that the scale of prices this season will be \$1.50 for the best orchestra seats to 25 cents for the second balcony, and all seats will be reserved. The seat sale will open Monday morning.

The first Sunday night concert, which will be a regular Hippodrome feature this season, will be given the first Sunday after the opening, Oct. 3. The attraction will be the personal appearance of John Philip Sousa and his band, together with such eminent soloists as Grace Hoffman, soprano; Florence Hardeman, violinist; Herbert L. Clarke, cornetist, and a brilliant programme which will include the new Sousa compositions. His first will be a suite, "Impressions at the Movies," and the New York Hippodrome march played for the first time.

Birmingham Age-Herald 9/18/15

Sketch of a Popular Musician

"In looking over The Age-Herald Tuesday morning my eye fell upon a little sketch of John Philip Sousa in Marian Harland's department, and I read it with interest," said John F. Ashford of Washington, who is spending a day or two in Birmingham.

"Some lady had asked Marian Harland to state where Sousa was born. The person seeking the information said she thought the famous bandmaster was born in Washington, D. C., but a friend had told her that he was a native of Italy. Marian Harland answered correctly—Washington—and then in a few lines gave some pleasant gossip about Sousa, who happens to be an old friend of mine.

"Sousa's father came to this country from Portugal and settled in the District of Columbia. He was a man of letters and ranked high in his native country. One of Sousa's forebears was Portugal's most eminent poet.

"The bandmaster started out as a violinist. He was educated in Washington, musically and otherwise. He was well grounded in musical theory, but the only instrument he ever played was the violin.

"I have heard people say that he was at one time a brass player in the United States Marine band; but there was no truth in that story. At the age of 24 Sousa was director of an 18-piece Philadelphia orchestra and it was then that he accepted the directorship of the Marine band. He raised the standard of that organization and soon made it the pride of Washington.

"After leaving the Marine band Sousa organized his own band and he has been a moneymaker ever since. He is probably worth a million or more, but he is the same genial gentleman that he was when I first knew him while he was at the head of the Marine band."

BIG SHOW IS SMOOTH AT HIPPODROME

Besides marvelling at the glorious splendor of the new performance, "Hip Hip Hooray," which Charles Dillingham has created at the rejuvenated New York Hippodrome, with John Philip Sousa, Belle Storey, Nat Wills, Charles Aldrich, Arthur Deagon, Toto, the divine Charlotte and the hundred other delightful features on the vast stage, the brilliant audiences of the first week just passed have been amazed by the precision, accuracy and discipline with which the pageant of surprises moves.

From the reception of the crowds in the foyer to the dismissal of the army of artists, specialists, performers, musicians and workmen at the stage door, all goes on with the discipline of a well drilled military organization. Every day the curtain rose at 2.10 and 8.10, and notwithstanding the magnitude of the stupendous production the final curtain ascended at exactly 5 and 11 daily. Seats are now on sale for four weeks ahead, and four box offices are now in operation, as the management's aim is to serve patrons direct. Sousa concert tonight.

Pittsburgh Gazette Times 9/13/15

Sousa's Band Comes Back for Two Weeks' Stay

Famous Music Composer Here
for Annual Engagement at
the Exposition.

There is a different atmosphere about the big Point buildings in Pittsburgh when John Philip Sousa and his band are there. Today will be the opening of a two weeks' engagement in Exposition Music Hall of this world-famous organization. For the opening week Miss Grace Hoffman will be soprano soloist and Miss Susan Tompkins, violinist. Besides the special soloists will be an array of instrumentalists, which will include Herbert L. Clarke, the famous cornetist.

One of the new things from Sousa's pen will be given in the evening, his march, "The Pathfinder of Panama," and this is paired off with another new work, "Melody in E," by Rachaminoff. But in all of the programs there are new numbers.

RESERVED SEATS AT WILLOW GROVE

To the Editor of Public Ledger:

Sir—I should think the person who wrote criticising the Rapid Transit Company for charging 10 cents for a reserved seat at Willow Grove Park to hear Sousa's Band would be ashamed to sign his name "Music Lover," for surely no "music lover" would begrudge a paltry 10 cents to listen for almost one hour to a band whose reputation is world-wide. I have known "music lovers" to pay \$2 for a seat in the Academy of Music in the winter to hear Damrosch's Orchestra after having heard it for nothing the previous summer at Willow Grove Park. The Rapid Transit Company has done a great deal at Willow Grove Park for the comfort and pleasure of the people, and in many cases the only return they get is the trolley fare. I am inclined to think that "Music Lover" is entirely unfamiliar with the true meaning of the word.

GEORGE C. WORTHINGTON

Phil. Public Ledger 9/4/15

Cleveland Leader

10/3/15

\$30,000 Cast to Open Theater



LEFT TO RIGHT—JOHN PHILIP SOUSA, ORVILLE HARROLD, NAT WILLS, BELLE STOREY, CHARLES T. ALDRICH, ARTHUR DEAGON, R. H. BURNSIDE.

THE event for the forthcoming week which overshadows all others in amusement importance is the opening of the New York Hippodrome Thursday evening with a \$30,000 cast, under the management of Charles Dillingham.

The program will be divided into episodes, in two parts, which will include "Hip, Hip, Hooray," styled "Ten Musical Comedies in One," by R. H. Burnside, with lyrics by John

L. Golden, and music by Raymond Hubbell. The long list of principals includes Orville Harrold, Nat Wills, Belle Storey, Charles T. Aldrich, Arthur Deagon, Dave Abrahams, and besides an ensemble of more than 500 pretty girls, such novelties as the Boganny Troupe, the Tornados, Al Grady, Tommy Conlon, Mallia and Bart, Dippy Diers and Mooney's blue ribbon horses.

Foremost in importance is Sousa's band, America's greatest musical or-

ganization, under the direction of John Philip Sousa, the famous march king.

A new funmaker will be introduced in "Toto," styled "The Cut-up," who is said to be Europe's latest contribution to the mirth of the nation. By way of musical novelty and to afford New York an opportunity to see the great orchestra which caused such a furor at the San Francisco fair, the Miramba band of Guatemala will be introduced here.

The world's champion dancers from

all quarters of the globe are assembled in international dancing teams, with France represented by the Glorias, Italy by the Soltis, Spain by the Romanos, England by the Amaranths, America by Hale and Paterson, and twenty other duos from the other countries. The ballet divertissement will be called "Flirting at St. Moritz."

In all there will be over 600 people concerned in the actual stage presentation, and the orchestra and band united, number 126 musicians.

Hartford Courant 10/2/15

"HIP, HIP, HOORAY!" OPENS HIPPODROME

Sousa's Band Causes Sensation in Last Act.

"Hip, Hip, Hooray!" re-opened the Hippodrome in New York Thursday night. They might have added a few more "hips" and several more "hoorays," for too much noise cannot be made about the spectacular attraction which Charles B. Dillingham presents there to signalize his entry into the management of the house. Ten musical comedies in one is not putting it too high. The vast audience which filled every seat, pronounced it a great big hit before the first act was over.

With the smoothness and precision of a "Chin Chin" on its 300th night the massive entertainment ran its course without a hitch, and this without the usual dress rehearsal on the night preceding the formal opening, as in other years. It was a notable stage achievement when one thinks of the hundreds engaged on the stage, the stupendous settings and, above all, the artistic excellence of it. The entire production was staged by R. H. Burnside, who returned on this occasion to the scene of earlier triumphs. But this time he is enlisted under the Dillingham banner, each with four episodes.

There are two acts, each act with a band at the end. The first band was the Miramba Band, from the Panama-Pacific Exposition, and the last was the band of New York's own Sousa. Yes, John Philip Sousa and his marches are now permanently installed in the Hippodrome. They were an episode all by themselves, the climax of the second act, along about 10 o'clock.

The March King and his musicians were disclosed by the parting of a magnificent new red curtain in a setting called "The Tower of Jewels." It reproduced the one at Panama-Pacific Exposition. The musicians were compactly grouped in the center on a raised platform. It was as though Sousa's Band was playing in San Francisco, while members of the Hippodrome Company listened to the music from points of vantage in the magnificent setting or walked around the grounds. "Impressions of the Movies" and "The New York Hippodrome March," both new, wake the echoes of the house along with other stirring Sousa pieces. The band remained to play at the finale of that act, the "March of the States," introducing the beauties of the Hippodrome in most unusual and artistic costumes representing, it seemed, every one of the forty-eight states.

Before all this happened the audience had been taken on a tour of New York and had seen the Kit Kabaret on the roof, the Grand Central Station, Fifth avenue and the Cascades of the Biltmore Hotel. Then it was transported to the Panama Exposition, and saw Toyland at the zone, Chinatown and Moving Picture street. It had made the acquaintance again of Nat M. Wills in his famous tramp make-up and with brand new "stuff"; had welcomed Charles T. Aldrich in wonders of magic; had seen elephants and horses and the clever Bozanny troupe. It had heard Orville Harrold, who has carried his grand opera voice right into the midst of things musical in the Hippodrome. It also had seen and heard and applauded Miss Belle Storey, who never looked prettier, and who sang with more flutellike tones than even in "Chin Chin," where she was last year.

But the performance is not over yet. Come back now from your tour during intermission to see the climax of the production, the "ballet extraordinary" they call it. "Flirting at St. Moritz" is the other title. It came from the Admiral's palace, Berlin.

The scene represents Lake St. Moritz, at Engadine, Switzerland. The book is by Leo Bartuschek, the music by Julius Elnodshofer, arranged by Mme. Mariette Lorette. It was a gorgeous setting and introduced Charlotte, a wonderful skater. The whole great stage is a glare of ice that had been frozen during the performance and carefully covered. There is a gorgeous ice ballet, and it has a circus finish, with a ski jumping contest in which men leap from the heights. It was a startling conclusion of a magnificent performance.

Cleveland Leader 9/25/15

John Philip Sousa says the hyphenated American is disappearing. Must be a shortage of band players.

N.Y. Review 9/11/15

FRED ATWELL WANTED AT RITTENHOUSE

Col. Duffy, manager of the Rittenhouse Hotel, Philadelphia, asks hotel men to be on the lookout for a man registering as Fred Atwell, of Baltimore, and claiming to be business manager for John Philip Sousa. He also purports to be a press agent. He is about 38 or 40 years of age, weighs 200 pounds, is nearly or quite six feet in height, has brown hair, is smooth shaven and fond of drink. Col. Duffy says he forgot to pay his bill before leaving the Rittenhouse, and a Philadelphia warrant has been issued for his arrest. If located, wire the Rittenhouse.

SOUSA ESPOUSES THE CAUSE OF VOTES FOR WOMEN

March King Thinks They Will Play
Big Part in Future Public
Affairs.

John Philip Sousa has come out strongly for votes for women.

"Women make up the greatest part of musical audiences," declared Mr. Sousa yesterday. "That is because they are more imaginative auditors than men. They can visualize compositions. Women are led by their imaginations just as men are led by self-interest.

"Women live in an atmosphere of imagination. You can see that in their dress. But suffrage is not a matter of the imagination. Suffrage will obtain. There is no doubt about it. And when it does obtain, there are many things now that women condemn that they will not condemn then. Women will become broader minded.

"The woman who has the ballot is concerned about the protection of her son. The woman without the ballot looks after the protection of her daughter. When suffrage comes women will look after their sons. Their part in the reconstruction of modern society will be the infusion of their higher moral plane into the lives of men.

"I can't see any reason why women shouldn't vote. In the parlor, the theatre, the church and every place else we can treat them with distinguished courtesy and consideration. I do not think polling places are so low that women cannot go there."

The advent of universal suffrage will mean, Mr. Sousa further declared, that mothers' sons will be prepared in case of war. A greater army and navy will be established in this country. Women will obliterate foolish laws. They will study affairs of state and vote intelligently. They are now, he averred, better newspaper readers than men, and read between the lines of an article and form their own opinions. They will not follow blindly the platforms of their husbands.

On the war abroad Sousa declared that no good musical compositions would result from the experiences of men of the warring nations.

"The only way a man can write is to write in the absolute fullness of his brain," he asserted. "Beethoven could not have written sonatas with a pin sticking in him. In the creative arts, of which music is the greatest, a man must possess all Nature gave him to do his work. On the battlefields men spend the greatest part of their days thinking of things other than beauty.

"Whatever the outcome of the war the wound will be deep in the hearts of all. Europe has been set back twenty years in the slaughter of her young men."

"HIP, HIP, HOORAY"

Spectacle by R. H. Burnside. Lyrics by John L. Golden. Music by Raymond Hubbell. Staged by R. H. Burnside. Produced by Charles Dillingham at the Hippodrome, Sept. 30.

If Charles Dillingham can maintain the standard of "Hip, Hip, Hooray" in successive productions at the Hippodrome he need never worry about the encroachment of motion pictures upon his field of activities. Other theaters may succumb to the irresistible advance of Charlie Chaplin, but the Hippodrome will stand impregnable. There Mr. Dillingham can reign with solitary glory, provided, of course, he continues to have about him as efficient ministers as Mr. Burnside and Mr. Sousa.

A circus press agent's vocabulary of superlatives is necessary to pay fitting tribute to the new spectacle which opened the big playhouse last Thursday night. In the picturesqueness of its scenes and costumes, in the grace and novelty of its ballets, in the unique handling of its ensembles, and in the appreciation for artistic beauty which is observed in every detail, it far surpasses any show of its kind ever before given in America.

One gains the impression from "Hip, Hip, Hooray" that reckless expenditure of money is not the sole object of its producers; that to insure the successful utilization of ideas, taste and judgment are also essential. Consequently, the production is as charming and dainty as it is sumptuous, as novel and ingenious as it is spectacular.

All kinds of talent, from all parts of the globe, are represented in the horde of entertainers who unfold the spectacle. There are skaters from Scandinavia and elephants from the circus; a clown from Germany and acrobats from England; dancers from Italy and a band from Guatemala; a tramp from vaudeville and a singer from grand opera; Diamond Jim Brady impersonators from musical comedy and a brigade of chorus men from the Lord knows where. In addition, there are armies and armies of girls who maneuver into various positions with machine-like precision. Some of these girls are positively pretty, thus shattering another Hippodrome tradition.

The first scene to greet the eye shows the roof tops of New York beneath a starry sky. In the background stretches Brooklyn Bridge. A tom-cat humorously and agilely played by Dave Abraham, makes his way across the roofs. At his yowl hundreds of cats of all sizes and hues spring up to participate in the nightly Kat Kabaret. While they are in the midst of their revelry the scene suddenly shifts to the Grand Central Station, where tumblers offer their conception of modern baggage smashing and Charles T. Aldrich demonstrates his ability to jump in and out of disguises.

In quick succession follow a scene of Fifth Avenue during the progress of a fashion parade and a gorgeous reproduction of the Cascades of the Biltmore. Here the Miramba Band of Guatemala pounds out weird music on xylophones while international dancing teams give exhibitions of the latest high-stepping. Here, too, Toto, direct from Germany, performs amusing stunts of contortion, and Nat Willis reads dispatches from Joe Miller's reliable news service. Then comes a song, "The Land of the Roses," and with it the scene resolves itself into a huge bower of roses. As Orville Harrold reaches the final notes of the number the ballet is shown festooned on sky-scraping ladders, the rungs and sides of which are outlined in varied-colored incandescents.

"Toyland in the Zone" serves as a fantastic setting for the wedding of Jack and Jill and the introduction of animal specialties. Chinatown is next represented. Here Orville Harrold and Belle Storey sing charmingly of the Oriental splendors of "Chin-Chin," and the Joe Boganny troupe of acrobats offers its novel tumbling act.

Though one's spirits may have drooped a little by this time they are quickly revived when the Tower of Jewels at the Panama Exposition is disclosed with Sousa's Band in the foreground. After Sousa, as immaculate and nonchalant and distinguished as ever, leads his band through a couple of lively selections, a colorful and inspiring finale is reached in "The March of the States." Each Commonwealth is represented by a group of six girls in characteristic costume, and they trip to the footlights to a medley of airs that includes "The Georgia Camp Meeting," "Dixie," and "Cheyenne." The most attractive girls, reserved for New York, appropriately march to a tune by George M. Cohan. Finally when the entire stage is riotous with color and animation there crashes out across the auditorium that most stirring of all native marches, "The Stars and Stripes Forever." The audience cannot resist and unrestrainedly shouts its approval, but the famous bandmaster, who composed it, still stands serene and imperturbable—though, nevertheless, conscious of his mighty power.

When the curtain again rises the snow-clad mountains of Switzerland tower in the distance. We are at Lake St. Moritz in the Engadine. Skaters, picturesquely garbed, are making merry on the ice. It is an enchanting scene, made still more enchanting by the appearance of one of the prettiest ballets that has ever come out of Europe.

Several teams offer skating divertissements which are remarkable for the skill displayed. The most pleasing period of this part of the entertainment, however, comes with the performance of a young siren of the mountains named Charlotte. Never was the beauty of motion better expressed. With golden hair flying she pirouettes and glides with a grace that is, indeed, lovely to look upon. A real thrill is furnished by ski-jumpers who slide down the mountain-side and leap a seemingly impassable chasm.

Lights in the Engadine begin to twinkle. Night falls over the lake. And as a lantern chorus makes its appearance on the ice we regretfully make our way back to reality—and Sixth Avenue.

Detroit News Tribune 9/12/15

One of the most extraordinary tributes ever paid to the genius of Wagner and his power of appealing to all classes of music lovers is the testimony of John Philip Sousa, who has probably given more concerts in all parts of the world than any other conductor of the present or past, that the most popular piece, the piece most in demand everywhere, is Wagner's "Tannhauser" overture—a piece which

Mendelssohn once conducted in Leipzig as "a warning example" to musicians and students. Next in the order of popularity Sousa places the sextet from "Lucia," his own march, "Stars and Stripes Forever," Johann Strauss's "Blue Danube Waltz," selections from "Carmen," Rossini's "William Tell" overture, and Suppe's "Poet and Peasant" overture.

Phila Public Ledger 9/14/15

WILLOW GROVE

For his morning rides on horseback, while he is in Pittsburgh and later in New York, John Philip Sousa will use a saddle horse, purchased in Jenkintown, just prior to the end of his recent stay at Willow Grove. The horse is a big chestnut sorrel and was owned by Thomas Haggerty, of Jenkintown. While here Sousa stayed at the Huntingdon Valley Country Club, and it was while he was on a motor trip that the Haggerty horse attracted his attention. About 36 hours later the horse belonged to Sousa. When he is not busy directing or composing, he spends his time motoring, on horseback or target shooting, and it can safely be said he knows the highways of lower Montgomery County equally as well—if not better—than many resident motorists and horsemen.

New York Tribune 9/11/15

Returning travelers from England say that the successor to the song "Tipperary" in the trenches and all over London is "Till the Boys Come Home." Also the Sousa marches are being revised and are very popular where the bands play.

There is a touch of tragedy about the song "Till the Boys Come Home." And the Sousa marches are very military like. The refrain of the song goes: "Keep the home fire burning, while your hearts are yearning, though your lads are far away, they dream of home; there's a silver lining, through the dark cloud shining. Turn the dark cloud inside out until the boys come home."

Portland Ore, Oregonian 8/1/15

Sundays in August.

An agreement has been signed, by which Sousa's band will appear in a series of concerts at the Hippodrome, New York City, for 30 weeks, for \$7000 per week, commencing September.

Morning Telegraph 9/15/15

HIPPODROME IS UNDER CHARLES DILLINGHAM

Will Open as a Remodeled House With New Musical Comedy, "Hip-Hip-Hooray" and John Philip Sousa Will Conduct There Daily.

Charles Dillingham is one of those managers who does not believe in saying much about their theatrical ventures before the general public has seen them and formed its own judgment, and although the Hippodrome is to open under Mr. Dillingham's management at a date not yet fixed but anterior to October 1, the name of the spectacle has only just been divulged. It is "Hip-Hip-Hooray."

The reason for this reticence is sound enough. Though others may have different views which cause them to adopt a different policy.

The public can be talked out of a thing as well as into it and sometimes those entertainments which have been the most elaborately heralded have been the most scantily frequented. Nor will Mr. Dillingham's right-hand men say even that they have any surprises in hand for us, for that which is announced as a surprise sometimes does not cause even a tremor.

The prima donna of the Hippodrome, however, is to be Miss Belle Storey, who has been playing in "Chin-Chin" and whose excellent voice and clever singing attracted considerable notice in popular circles two years ago.

No "Chief" Comedian.

There is no chief comedian in "The Big Modern Show"—such is its merely temporary name—for the simple reason that all the comedians are chief comedians and discrimination would be dangerous.

The chorus and ballet will consist of 500 performers. The chorus has been rehearsing for weeks under the direction of Raymond Hubbell and Gustave Hinrichs. The scenery is so multifarious that there is not one scene painter in New York who is not busily employed on part of it. But what they are painting is wrapped also in mystery. Mr. Dillingham is a pshinx. The new spectacle had a plot and it was intrusted a few days ago to R. H. Burnside, the general stage director. Mr. Burnside slipped the plot into his card case. He took it out one Sunday afternoon to see if he could not shorten it. He spread it out on a table and it blew away. It is said at the Dillingham offices that when Burnside saw this he laughed sans intermission.

The salient attraction of the Hippodrome is to be John Philip Sousa and his band, at all performances, including the six matinees which, rumors to the contrary, notwithstanding, form part of Mr. Dillingham's Hippodrome arrangements. Sousa has composed a new march for the occasion called the "Hippodrome March."

In addition to the matinees, there will be Sunday night concerts, by the Sousa Band, with celebrated soloists, chosen from the opera singers and from the celebrated instrumentalists sojourning in the country during the Autumn and Winter. Orville Harrold, who is a member of the Hippodrome company, will be heard at these concerts.

R. H. Burnside, the general stage director, will be assisted by Harry A. Askin, and in front of the house will

be James W. Mathews, who for seventeen years was Charles Frohman's manager at the Duke of York's Theatre, London. Mr. Mathews was in his way a celebrity, being noted among all English and Americans who frequented the Duke of York's for his urbane and tactful manner and his exquisite apparel. It is positively assured that on the first night he will wear his monocle. It will be censored afterward. Mr. Mathews's family is not unknown to America, and it is more than familiar in England as a theatrical one. His mother was Miss Julie Mathews, who died while making a tour of this country. She is buried in St. Louis.

Hippodrome Remodeled.

The Hippodrome has been renovated and remodeled. As is well known it is the largest theatre in the world. It holds 5,500 persons and a capacity house would net \$6,500 to the treasury. A large entertainment there necessitates the employment of 1,000 persons behind the curtain. There are 200 stage hands, 75 property men, 78 electricians and 22 engineers. To run the Hippodrome, costs, it is said, \$6,000 a day. The remodeling consists of shortening the distance between the proscenium arch-line and the footlight line by fifteen feet and thus doing away with a large part of the area of the old apron, which inconvenienced and bewildered the performers. The circle of boxes will be narrowed and made more compact. The entrance hall, which has long been regarded as circumscribed and ill arranged, will be modified in the direction of commodiousness. Women ushers will be abolished and young men will take their place. It has been found that if there are two or three pretty usherettes on one aisle, the box office is deluged for seats on that particular side of the auditorium and the house becomes lop-sided.

Charles Dillingham's career has been divided between journalism and the theatre. He is a New Englander by birth and started newspaper work in his native town of Hartford. He became a Washington correspondent and went from the capital to Chicago, where he became a reporter for the Times-Herald. He was, for some time, dramatic editor of the New York Evening Sun. He resigned this work to become a business associate, the all-important and responsible position for Charles Frohman. Seventeen years ago he gave up this association to engage in theatrical management on his own account and his first star was Miss Julia Marlowe. Since that, he has directed the fortunes, for a greater or less time of Miss Fritz Scheff, Miss Maxine Elliott, Frank Daniels, Kyrle Bellew, Elsie Janis, Henry Miller, Miss Margaret Anglin, Miss Bessie McCoy and Montgomery and Stone. He opened the Globe Theatre, in New York, five years ago, with Montgomery and Stone in "The Old Town." This theatre is well known for its perfect management and stylish patronage. It has the unique attribute of possessing a sliding roof, which can be moved on warm nights, leaving the auditorium open to the sky.

Butler Eagle 9/9/15
+ many other papers

Music Master Finds Recreation In Clay Bird Sport.

By Garrett Bonfield.

And here we have John Philip Sousa, to whose ears the bang of a shot gun is about as sweet music as the boom of the bass drum in his famous band.



JOHN PHILIP SOUSA
The March King.

Just now the "March King" and his musicians are entertaining tens of thousands of folk at the Pacific Coast Exposition, but, on good authority we learn that while John Philip Sousa "Music master," is making western blood tingle with his stirring marches, John Philip Sousa, "gun bug," is thinking longingly of the Grand American Trapshooting Handicap to be staged at Chicago, Aug. 16-20, and is wishing he could get out on the firing line among shooters, with whom he is a universal favorite.

Sousa's 1914 record for targets shot at in registered tournaments was .8398, having broken 3078 clay pigeons out of 3665. But by no means do these figures cover all of the shooting activity of the great musician, for on every possible occasion he visits trapshooting clubs, and of course shoots in many events that are not registered by the Interstate Trapshooting Association. He is also a hand-trap enthusiast, and when at home gets hours of pleasure on his estate having friends throw targets from his "portable gun club."

THE EXPOSITION—

A fine tribute to the splendid work that has been accomplished in the past twenty-seven years in the upbuilding and development of the Pittsburgh Exposition by the Western Pennsylvania Exposition Society, was paid on the opening days of the present season at the Point in Pittsburgh. The concert programs provided by Wassili Leps and his great symphony orchestra have been superb, delighting not only the musical student and the highly cultured, but the great popular audiences as well. The exhibits that have been presented in the big buildings have been above the average in every particular. The amusements have been of a better order, and entertainment has not lagged during the day and evening.

But ahead of the present delightful week is another of more than ordinary interest. Sousa, the greatest living band master, the typical American in ideas, composition of music, in enterprise and executive ability, with his great concert band will be at the Point and for two weeks is to provide programs in Exposition Music Hall. Sousa's marvelous organization, standing alone, will draw thousands to hear it. But on top of this great offering are some of the best soloists of the concert stage. Grace Hoffman, soprano, and Susan Tompkins, violinist, for the first week's concerts, and the second week there will be these two and in addition, Miss Watahwaso, one of the rare Indian soloists of the world and Miss Lucille Orrell, a cellist. Of the programs, the millions who know Sousa are perfectly satisfied to accept them as he prepares them; all are superb.

John Philip Sousa says that there is no question but that the appreciation of the best in music is continually increasing. He says in an article in The Etude:

Beethoven, Bach, Palestrina and the other great innovators are more strongly entrenched as standards than ever before. We Americans are truly the most optimistic of all people. We are a nation without a defeat, and for that reason optimism is our most distinguishing trait. Certain European nations call us "dollar hunters," but we are no more "dollar hunters" than they are "mark," "shilling" or "franc hunters," or in other words, we possess the convenient hustle that is up to every people who do things. We always hope for the best and expect the best, which somehow seems to come to us. As the youngest of the great powers, we do not judge art by as severe standard as the older countries do, but as we take on age our judgment will be just as exacting as that of the best in Europe. America, owing to its youth, has very largely given its best efforts in brain and brawn to trade industry and commerce, but now, when we are securely established in those channels, we are seeking the flowery fields of artistic endeavor.

Composers are springing up everywhere in our country, not writing for the "dollar," but because they are impelled by their higher nature to compose for the sheer love of the art. This is one of the most conspicuous signs of our musical advancement, and we are beginning to realize a standard of appreciation. We are learning not to say that a piece of music is good because it is a symphony or sonata, or the piece is bad because it is a ballad or march. We do not say it is good because it was written by Beethoven, or bad because it was written by Smith.

We are going to judge music by its own worth; we are getting the courage to say that the symphony can be most uninteresting and a march electrifying. We are beginning to understand that quality is of a greater value than quantity.

NINE DAYS YET REMAIN OF WILLOW GROVE SEASON

John Philip Sousa and His Band Will Remain Until Amusement Park Closes.

Including today, nine days yet remain of the 1915 season at Willow Grove. When he steps upon the platform for the first afternoon concert on Monday John Philip Sousa will enter upon the final week of his engagement at Willow Grove—an engagement which has been strikingly successful for some of the largest crowds of park-goers, music-lovers and critics have been at Willow Grove Park during the last three weeks.

No less than three features will make the coming week an interesting one. Of paramount importance is the fact that it is the final week of the season—and because it is the final week many thousands of visitors can logically be expected. From the musical viewpoint, the "Third Sousa Day," on next Wednesday, the 8th, is distinctively important. The two "Sousa Days," devoted exclusively to the music written by Sousa, met with such evident approval that it was an imperative measure to plan another series of four concerts of All-Sousa music. Productions of the virile, ever-active mind of Sousa will, as a matter of fact, figure largely in all programs of the final week. The third factor is the equally evident one that, with Willow Grove closing in just seven days from Monday, there remain just that many days for "that final visit" to the park, or "that last outing" for the children or the final hour on the amusement devices.

As during the first three weeks, every concert of the final week is to be accented and made both artistic and entertaining by soloists. Grace Hoffman, who has had a most pleasing success during her first week at Willow Grove, will be continued as the soprano soloist until the end of the engagement. Florence Hardeman, one of the most popular violin soloists who has ever appeared before a Willow Grove audience, will take part in concerts every day. Herbert L. Clarke, cornetist, will aid in the concerts of each afternoon and night—for the Sousa audiences look for, and expect to hear, Mr. Clarke.

There is something inspiring in the way Sousa and his remarkable band presents a program of music before an audience. It is not the perfect technique of the artists who play, nor the character of the music presented that is responsible altogether, but a certain something that combines Sousa, his individual mastery of men and music, with a touch of military precision in every movement, and a subtlety in the arrangement of programs, that strikes responsive chords seldom reached in a vast audience. It is this peculiar individuality in Sousa that keeps his great organization in demand practically the year round. It is only a band like Sousa's that could start, as his did, on April 1 of this year with bookings to keep the organization on the move until April 1916 without rest.

At the Pittsburgh Exposition, Sousa has thrilled thousands the past week and will continue until September 25, with his brilliant array of soloists, both instrumental and vocal. Sousa has four excellent soloists with him this year: Herbert L. Clarke, the world famous cornetist; Miss Grace Hoffman, who charmed Exposition audiences with her fine soprano voice last year; Miss Susan Tompkins, violinist; and Miss Lucille Orrell, a cellist, who is making her first appearance in Pittsburgh.

GAVE BLOOD VAINLY TO SAVE MUSICIAN

Physician, Long Mackey Admirer, Sought to Cheat Death.

[By Telegraph to The Tribune.]

Philadelphia, Sept. 26.—C. Stanley Mackey, director of the Philadelphia Band, librarian of the Philadelphia Orchestra and leading tuba player of the world, died to-day at the Hahnemann Hospital, twenty hours after Dr. R. Franklin Hill had given twenty ounces of his own blood in an heroic effort to save the musician's life.

It was Dr. Hill's admiration for Mr. Mackey as a musician that prompted

the sacrifice. He had enjoyed many of Mr. Mackey's concerts and had long desired to meet him, but it was not until last Tuesday, when the musician was operated upon for internal disorders, that the opportunity came. Dr. Hill, as an expert anesthetist, had assisted Dr. C. A. Bigler, jr., at the operation and was a frequent visitor at Mr. Mackey's bedside.

Mr. Mackey's rise in the music field was meteoric. Although only thirty-nine years old, he was regarded as one of the leading musicians of the country. He had been a member of the Philadelphia Orchestra since its organization, more than fifteen years ago, and twice toured Europe with John Philip Sousa. Sousa regarded Mr. Mackey as without a peer as a tuba player and constantly sought his services.

THE United States Marine band, which is to be heard at the St. Paul Auditorium October 8, afternoon and evening, is easily the oldest military band in the United States. It was organized in 1815 and has been in continuous existence ever since. The present trip is in the way of a centennial celebration.

Only ten conductors have wielded the baton over the organization in the 100 years that it has been the American government's official musical body. The list is as follows:

J. L. Clubb	1815 to 1824
Eutims Friquet	1824 to 1830
Franz Schenig	1830 to 1843
Francis Scala	1843 to 1848
Espita	1848 to 1854
Francis Scala	1854 to 1871
Henry Fries	1871 to 1873
L. Schneider	1873 to 1880
John Philip Sousa	1880 to 1892
Francesca Mancinelli	1892 to 1897
William H. Santelmann	1898 to present time

JOHN PHILIP SOUSA has given a list of the world's favorite compositions compiled from the results of his observations made during his world-wide tours.

The following are those which have been placed in the list: "Tannhauser," by Wagner; sextet from "Lucia," by Donizetti; "Stars and Stripes Forever," by Sousa; "Blue Danube Waltz," by Strauss; "Carmen," by Bizet; "William Tell," by Rossini, and "Poet and Peasant," by Suppe.

Thruout his tours the requests which have come to Mr. Sousa from the public everywhere have justified this opinion. Speaking of popular music, he said,

"Pieces like 'Has Anybody Here Seen Kelly' or 'Everybody Works But Father' are not popular in my estimation. But a work like 'The Blue Danube,' which the music lover enjoys over and over again, and which is demanded of every musical organization that plays, no matter where—that is the really popular music."

Phil. Public Ledger 9/27/15

C. STANLEY MACKEY DIES FOLLOWING AN OPERATION

**Leader of Philadelphia Band
Succumbed to Complica-
tion of Diseases**

C. STANLEY MACKEY, leader of the Philadelphia Band, and one of the best known musicians in the East, died yesterday morning in the Hahnemann Hospital, suffering from a complication of diseases. Although Mr. Mackey had been seriously ill for more than two weeks, few of his friends were aware of his condition until after his removal to the hospital. He was stricken a few days after his band had given the closing concert at Woodside Park. He remained in bed for a few days, and then was removed to the hospital to undergo an operation.

He was operated upon last Tuesday by Dr. C. A. Bigler, Jr. In a vain effort to bring about the recovery of the patient, Doctor Hill, who is connected with Hahnemann Hospital, submitted to a transfusion operation, giving up two pints of blood. Mr. Mackey, however, failed to rally. A blood clot near his heart hastened his death.

Mr. Mackey was naturally gifted in music. While still a young boy in Girard College, which institution he entered a few years after the death of his father, he became an expert tuba player. After leaving the college he obtained engagements with several bands. He subsequently signed a contract with John Philip Sousa. He accompanied the famous bandmaster on a two-year tour of Europe and America.

He later became a member of the Philadelphia Orchestra. In addition to taking a prominent part in the concerts given by that organization during the last 15 years, Mr. Mackey was also librarian of the orchestra.

In 1906-07 he was conductor of the Municipal Band. Two years later he organized the Philadelphia Band, which he continued to lead until he died. In 1911 he was appointed musical instructor at Girard College. During his four years in this capacity he brought the band of the institution up to its present high state of efficiency.

For many years Mr. Mackey and his band have been familiar figures on City Hall plaza, where they entertained thousands of persons throughout the summer months. At the close of the recent free concert season at the plaza Mr. Mackey and his band played the final week at Woodside Park.

At the close of the season in 1914 at City Hall plaza the many friends of the popular bandmaster presented him with a gold medal. Mr. Mackey, who was 38 years old, was considered by musical critics one of the best tuba players in the world.

The funeral of the bandmaster will probably be held on Thursday. His mother, Mrs. Carrie Mackey, who has been in California, is on her way East to attend the funeral. Interment will be made in Mr. Peace Cemetery.

A widow and two sons, Stanley and Frank, survive.



Photo by Haessler.

C. STANLEY MACKEY
Philadelphia Band conductor and
well-known musician.

happy public. Among the numbers by Sousa played were "Manhattan Beach," "The Pathfinder of Panama," "The Gliding Girl" and we listened with rapt delight to the old favorites, "El Capitan" and "Stars and Stripes Forever." Herbert Clarke played his silver toned cornet with ease and artistic finish in his own "Showers of Gold." He is the finished product of many years before the public and his unremitting toil and careful study have made him a peer in his line.

Miss Root sang Wilhelby's "Soldier, Take My Heart With You." Her voice is pleasing and she was a great favorite with the audience.

Susan Tompkins played Hubay's "Hejre Kat" and responded to two insistent recalls with Drdla's "Serenade" and Saint-Saens' "Swan," both accompanied by harp.

RUTH ANDERSON.

Musical Courier 9/27/15

MINNEAPOLIS HAS SUMMER OPERA AND VISIT FROM SOUSA.

Outdoor Concerts Provide Operatic Excerpts with Good Soloists—John Philip Sousa Delights Western City with Musical Programs and His Expert Trap Shooting—Soloists Include Local Artists of Merit.

Minneapolis, Minn., August 19, 1915.
THE VERSATILE SOUSA.

Perhaps the fact that Sousa is such a normal man, makes him so great. At least that was the first thought which flashed into the mind of the MUSICAL COURIER correspondent, when she was ushered into his dressing room and was greeted by him in a most cordial and charming manner. Rather than bore him with music as a topic, the correspondent asked about his trap shooting—my, but that question brought forth an enthusiastic reply! And there is no healthier sport on earth than a half day spent at the traps! And no finer grade of men can be found than right there. Mr. Sousa is a fine shot and the trap shooters of the Twin Cities vied with each other in a friendly tournament held in his honor at the Snelling traps. That Sousa is very much out of practice and yet could hit forty-two birds out of a possible fifty, speaks well for his keen eye. He can boast of having shot at almost every trap the whole world over and he tells that his collection of fifty or more guns at home cannot be enlarged, due to Mrs. Sousa's setting her foot down and refusing to house any more of them. The Twin City shooters were at their best and one score was ninety-nine out of one hundred.

The most important feature of Sousa's visit here, however, was the two concerts given at the Metropolitan Theatre on the afternoon and evening of August 11, and the most interesting portion of these concerts were his marches and his own compositions. Should any one ever feel inclined to question: "Why is he called 'March King?'" there is but one answer: Go and hear his band play just one march.

One of our best local composers avowedly went to the concert to study the splendid way that Sousa orchestrates—especially his handling of the woodwind and percussion sections. Harry Phillips, local bass, who is busy singing at Lake Harriet on opera nights, told of being in a small town in Germany and hearing three of Sousa's marches put on one program.

The afternoon program included many clever composers, the best being the "Tannhäuser" march, which Sousa directed in a slow, impressive manner. This was contrasted a little later on the program by an encore, "Tipperary," which was an admirable bit of orchestration—the theme having a number of variations and concluding with an exact copy of the last of the "Tannhäuser" march. No one but Sousa would have planned a more witty or subtle answer to that great march.

The soloists were Mr. Fritze, flutist; Virginia Root, soprano, and Susan Tompkins, violinist. Each met the enthusiastic approval of the audience.

The theatre was crowded for the evening program and Sousa was himself purely American in rhythmical vigor and so thoroughly American as to be well nigh national in his inspired marches. He gave a generous number of recalls and each time still further endeared himself to the

Musical Courier 9/23/15

The Dog Who Gets His Day.
John Philip Sousa writes: "A fellow gets all sorts of honors on this earth, but I have reached the height. A



A LEADING DOG.

setter, bless his hunting heart, has been named for me. Please publish his beautiful self and incidentally say I love him." In connection with the pedigree of the canine Sousa, his breeder and owner sends us this:

WINNINGS.

3d P. N. W. Derby, 1902.

2d P. N. W. All-Age, 1904.

1st Field Trial Class, Seattle Show, 1904.

Special Cup Field Trial Class, Seattle Show, 1904.

Sousa is a beautiful, snappy and stylish high class field trial and bench show winner, perfectly marked, white, black, tan and ticked, weighing in field trial form 43 pounds, being close built and very powerful. He is exceptionally strong in bird work, and I use him in all my private shooting, even to retrieving ducks. He is very stylish and snappy on his points. His extended pedigree is a remarkable combination of winning and producing blood, both through his sire and his dam. His sire, the phenomenal fourteen time field trial winner, Tony Boy, is the greatest field trial winner that ever lived, and is also the greatest producing sire living today. Sousa's dam is the great bitch, Sport's Destiny, who has been placed for four years in succession at trials, both East and West, on prairie chicken and quail, winning seven times in open all age stakes, a record no other bitch living has. Sousa is a proven sire, as a pup from his first litter, The

Deacon, won first in the British Columbia Derby on Chinese pheasants, and later won first in the P. N. W. Derby on quail, both in 1904, and he had never seen a bird until five weeks before the B. C. trials, and he won both derbys on his good bird work.

Sousa is without doubt the best son of Tony Boy outside of Avents Kennels—and they are not in the public stud. Sousa is but three years old; is very strong, healthy and vigorous, a sure stock getter of good sized litters. Stud. fee, \$25, payable at time of service. Bitches not proving in whelp, entitled to return service. Ship bitches to

A. H. NELSON,
Berlin Building, Tacoma, Wash.

Walter Jones has always been considered one of our most original comedians, depending upon his own inventive powers rather than following the ideas of other funmakers. But he confesses that he has on more than one occasion imitated another public favorite, and, in fact, is rather proud of it. Jones is the featured comedian of "A Full House" this season and will be at the Shubert Murat all next week.

"I was the first one to give a public imitation of John Philip Sousa and his characteristic gestures in conducting his famous band, and I thereby started a craze that has never since died out completely. One summer, when I was playing with Ed. Rice at Manhattan Beach, I was a daily attendant at the Sousa concerts there. I loved to listen to the band and was fascinated by the apt and graceful gestures of my good friend, John Philip, and I soon found myself imitating his famous swinging motions when leading one of his marches. A few weeks later when I opened in a new play at the Ca-

sino, a friend suggested that I try out my Sousa imitations in public some night. I had a beard made, borrowed a band uniform and took the orchestra into my confidence so as to rehearse properly with them. The night came and Sousa was in a box, having been brought there without any intimation of what was coming. Between scenes I stepped out on the stage completely made up for the March King. The audience was quick to catch the point, and laughed heartily as Sousa gasped in surprise. Then I took the baton from the leader and conducted the orchestra through a Sousa march, using every characteristic gesture of the composer-conductor that I had so carefully studied. The house laughed and applauded, and Sousa beamed good natured approval. Then George Lederer, the manager, who knew nothing of my little scheme, came back on the stage and told me to keep the imitation in the show regularly. Nearly a thousand performers all over the world have followed my lead in imitating Sousa, but I'm a little proud of having been the first one.

One big event for the coming week is the opening of the Hippodrome on Thursday evening, under the management of Charles Dillingham. The auditorium and stage have been overhauled, effecting a complete transformation. All summer armies of workmen have occupied the building. The foyer has been made more spacious, the orchestra and boxes altered to bring about a more intimate relationship with the stage, and the proscenium arch brings a greater depth and a finer perspective.

The program will be divided into two parts, which will include "Hip Hip Hooray," styled "Ten Musical Comedies in One," by R. H. Burnside with lyrics by John L. Golden, and music by Raymond Hubbell. The long list of principals includes: Orville Harrold, Nat Wills, Belle Storey, Charles T. Aldrich, Arthur Deagon, Dave Abrahams, and, beside an ensemble of over five hundred pretty girls, such novelties as the Boganny Troupe, the Tornados, Al Grady, Tommy Conlon, Mallia and Bart, Dippy Diers and Mooney's Blue Ribbon Horses.

Foremost in importance is Sousa's band, America's greatest musical organization, under the direction of John Philip Sousa, the march king. A new funmaker will be introduced in "Toto" styled "The Cut-up" who is said to be Europe's latest contribution to the mirth of the nation. The Miramba and of Guatemala will be introduced. Dancers from all quarters of the globe are assembled in international teams.

The ballet divertissement will be called "Flirting at St. Moritz." The book is by Leo Bartuschak, with music by Julius Eincedshofer and arranged by Mme. Marietta Loretta, with the following soloists: Charlotte, Pope and Kerner, Hilda Rucherts, The Naesses, Steele and Winslow, Dora Wischer, and fifty other principals. In all there will be over six hundred concerned in the actual stage presentation, and the orchestra and band united, number one hundred and twenty-six musicians.

The scale of prices will be \$1.50 for the best orchestra seats to twenty-five cents for the second balcony, and all seats will be reserved. The seat sale will open Monday morning.

The first Sunday night concert will be given October 3. The attraction will be the personal appearance of John Philip Sousa and his band, together with eminent soloists.

FRANK SIMON STILL MAKING GOOD

Pittsburg papers speak in the most complimentary manner of Frank Simon who, is still playing solo cornet with Sousas' band. The band opened the exposition at Pittsburgh Mr. Simon playing several solos and being well received by the audience.

GREAT COMPOSER, ONCE MOST OBSCURE, BROUGHT OUT BY SOUSA

John Philip Sousa, it is said, possesses other gifts than those of a bandmaster. One of these is the peculiar gift of feeling the musical pulse of his fellow composer and the faculty of telling him the truth. Generosity, however, sometimes plays a part in the dispensation of these faculties, for Sousa is frequently swayed by a kindly sympathy for the aspiring song-writer or the deluded composer, as the case may be.

The bandmaster was never known to "turn a fellow down." Almost in every city where Sousa and his band appear there are shadows darkening his way. That is, at the hotels, upon the highways, the trains and even at the stage door figures silently steal across his pathway, manuscript under arm, tattered of garment, unkempt and solicitous.

"Mr. Sousa, won't you please try over my piece?"

This is the burden of the story. "Have you the band parts, is it arranged?" asks Sousa. A negative reply is the response. "Bless us, man alive, how can I play it then?"

Oblivious to the fact that it may entail many hours of hard work and self-sacrifice on the part of the bandmaster, the composer finally hears Sousa render his "work."

The elated composer then proceeds to find a profitable market for his effort, and Sousa—

Well, that's another story.

At a recent concert given in Boston a young man, after waiting several days to muster sufficient courage to speak to the bandmaster, finally accosted him. Mr. Sousa, always willing to give young composers a chance, smilingly took the fellow's manuscript and asked his librarian to look it over, with the remark that if it had any merit whatever he would play it as a compliment to the young composer.

Early one evening thereafter the fellow heard the opening strains of his composition. First he paled, then the blood rushed to his head, and he almost reeled with joy. Those who love music can easily imagine the man's frame of mind as he wondered what the opinion of the audience would be. The fellow's name was Lawrence B. Gilbert and his composition "Shadowland," which, by the way, is the title of the piece which Mr. Sousa is playing to this day.

MUSIC IN THE HOME

By Arthur Selwyn Garbett

(The writer of these articles will be pleased to answer questions regarding talking machines, player-pianos and their music.)

THE success of Dr. Horatio Parker's \$10,000 prize opera, "Fairyland," at Los Angeles, revives a hope that at last a genuine American opera has arrived. His previous prize winner, "Mona," proved too unmelodious for any but erudite ears, and, as a consequence, no records of it are issued by the talking machine makers. In fact, you will look in vain in the catalogs for American grand opera records—Victor Herbert's "Natoma" excepted—and we may as well admit with such cheerfulness as we possess, that so far no American composer has succeeded in writing an opera that has a permanent place in popular favor. Frederick Converse's "Pipe of Desire," Arthur Nevin's "Poia," Walter Damrosch's "Scarlet Letter" and similar excellent efforts notwithstanding, we must still go to Berlin, Vienna, Paris, Milan—even Petrograd—for our opera.

Many American composers, however, have written charming songs that the public like, and for these have been richly rewarded. Such songs as Nevin's "Rosary," MacDowell's "Thy Beaming Eyes," Chadwick's "Allah" or Metcalfe's "Absent" must have brought a fortune to composer and publisher. Once the public takes a good song to its heart, it never lets go; but there are, alas, many excellent songs by American composers—even recorded on the phonographs—that are getting dusty on the shelves simply because they are not familiar. James Frederick Rogers' "At Parting" ought to be a great deal more popular than it is, and the same may be said of Woodman's "A Birthday." Caroline White has made fine records of these for the Columbia, and the Victor offers either Louise Homer or Julia Culp in Rogers' song, and Louise Homer in Woodman's.

A young American composer now coming very much to the front is Charles Wakefield Cadman. His best-known song is "From the Land of the Sky-Blue Water," which seems to have been inspired by his ancestry rather than his place of birth, for he is partly of American Indian extraction, while he was born in Pittsburgh, to the best of my recollection. This song is finely sung by Alma Gluck (the wife of Efrem Zimbalist) for the Victor, and

also by Florence Hiackle; a fine Columbia record is that of the late Lillian Nordica, whose record of it is none the less impressive because the voice that made it is hushed forever. Nordica also made a fine record of Ethelbert Nevin's "Mighty Lak' a Rose," which can be recommended to those who want the composer of "The Rosary" in another vein—a typically American one at that, since the song is a setting of a poem by Eugene Field. Other Nevin songs in record form worth knowing are "Little Boy Blue" and the beautiful duet, "Oh, That We Two Were Maying."

MacDowell, America's foremost tone-poet, is not anywhere near as well known by his songs as he should be. "Thy Beaming Eyes" is almost the only one really well known, but it is not, by any means, his best—"A Maid Sings Light" and "Long Ago," both on the same Alma Gluck record, are more restrained in feeling and full of characteristic MacDowell sentiment—I do not say American sentiment, for, if the truth must be admitted, MacDowell was very much of an individualist, and he owed not a little of the romanticism with which he was so richly endowed to such Teutonic friends as Raff, composer of the famous "Cavatina," and Franz Liszt. These same influences, by the way, went to the shaping of Victor Herbert, who, first in Stuttgart and later in New York, with Anton Seidl drank deep of the red wine of musical romanticism which flowed so freely from the wellsprings of Raff, Liszt and Wagner.

American composers of piano music are so numerous that one cannot begin to count them. Most of them confine themselves, at least in their published works, to music of the lighter "salon" type, not so much because they want to as because that is the only kind expected of them. This seems a hard saying, but, as a matter of fact, America is still a little doubtful of itself musically. Composers with extraordinary names from out-of-the-way villages in Hungary are accepted without question. Around their dusky heads hovers an indisputable halo of romance and mystery. No such extraneous glory belongs to Bill Smith, of South Bend, Ind., whose honest, lumpy face shines and glows from having been scrubbed with Culture at the local women's club. So Bill Smith has to write dinky little teaching pieces and leave the rhapsodizing in his hyphenated brother from Hungary. Poor Bill!

He may even have to descend to the depths of ragtime, hiding his misery under a syncopated smile.

All things considered, perhaps, this is not so bad as it seems. MacDowell lived so long abroad that only a small portion of his music has to it any truly American flavor. And what is true of MacDowell is true of many and many a lesser American composer. I remember the case of a young gentleman from Philadelphia, who wrote first-rate two-steps and marches with lots of "snap" and ginger to them. By and by he made enough money to go abroad. His European teachers tried their best to "make something of him." They taught him a great deal about harmony and counterpoint (which he could just as well have learned at home), and then tried to make him write the kind of music Europe admires. Naturally, he couldn't. He wrote only the kind of music he thought Europe might like; he was attempting to see through other eyes than his own. At the same time he lost touch with his own native environment and would no longer deign to write snappy marches for Americans. Had he kept on as he started here in Philadelphia, he might have done what Sousa has done. Sousa began by writing marches, and now he can write good music of any kind—and get it performed. Sousa's music is nearer to the heart of the people of America than that of any other composer, with the possible exception of Victor Herbert. Herbert's case is very peculiar. He was trained in Germany, but his Irish adaptability enabled him to enter the life and spirit of his adopted country in such a way that his music is redolent of America. Sousa got his training as he went along, right here in the United States.

Had my friend kept right on in the same way, he might in the end have produced an American opera as close to modern American life as Charpentier's "Louise" is to the life of Montmartre. As the playwrights are beginning to discover, there are enough thrilling episodes in American daily life—the police courts, theaters, slums, cafes, newspaper offices—to keep any number of dramatic authors busy all their lives. There are enough artists, painters, writers, musicians, sculptors and poets in Philadelphia alone to make half a dozen "Bohemes." But perhaps it will not be out of this material that the American "Boheme" will be constructed. More likely an I. W. W. strike!

INDIFFERENT AMERICANS.

A Rebuke For Their Lack of Sentiment When the Star Spangled Banner is Played.

To the Editor of The Gazette Times.

Sir: I have just come from witnessing a very beautiful picture, replete in touching scenes. In closing the evening's entertainment the orchestra and the organ played "The Star Spangled Banner," and I am almost ashamed to tell it that, in looking over the audience, both up and down, I was the only person standing during the playing of the national anthem. I happened to be in England several years ago when Sousa and his band were making a tour of Europe. I attended a concert in London. Sousa always began his concerts with "The Star Spangled Banner" and closed with the national air of the country in which he happened to be. The concert which I attended was traced by the presence of the late King Edward VII and a royal party, and I will venture to say that for a period of perhaps 10 seconds in that vast audience standing at the beginning of "The Star Spangled Banner," but in a flash they understood! In closing Sousa, of course played "God Save the King," and it is needless to say that everybody was standing. The average American audience should be ashamed of itself. Talk of mustering 1,000,000 men from sunup to sundown! How long would it take them to learn and understand their duties as soldiers, when all the years and all the suggestions of newspapers, magazines, orators and others have failed to instill in them sufficient patriotism to rise to their feet during the playing of the national anthem.

ALFRED P. STEWART.
Pittsburgh, Sept. 18.

Helen De Witt Jacobs Scores at Willow Grove.

Helen de Witt Jacobs, the young American concert violinist, who appeared as leading soloist with John Philip Sousa at Willow Grove, Philadelphia, during the week commencing August 23, 1915, scored an instantaneous success.

Press and public alike spoke in highest praise of her beautiful tone, reliable technique, and musicianly interpretation.

Miss Jacobs, whose repertoire is large, played the following solos: "Faust" fantasia, Wieniawski; "Dances Tziganes," op. 14, Naches; "Souvenir de Moscou," Wieniawski; "Scenes de la Czarinas," Hubay; "St. Patrick's Day," Vieuxtemps; "Moment Musical," Schubert-Auer senet; "Menuet," Beethoven; "Indian Lament," Dvorak; Kreisler; "Spanish Serenade," Chaminade-Kreisler; "Valse Bluette," Drigo-Auer, and many others.

So great was Miss Jacobs' success that she was compelled to respond with no less than three encores at each concert. Miss Jacobs intends to give recitals during this season in New York, Brooklyn, Boston, Hartford, Conn., Utica, N. Y., and other cities. Marjorie Jacobs, who is at the head of the piano department of the Midwood College of Music, Brooklyn, N. Y., will act as accompanist to Miss Jacobs at these recitals.

During his four weeks' engagement at Willow Grove, Sousa gave the Philadelphiaans a chance to hear three programmes made up entirely of his own compositions, which are in popularity second to none with his audiences.

New Herald 9/20/15

Morning Telegraph 9/20/15

By RENNOLD WOLF.

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JOHN PHILIP SOUSA,
MUSICAL DIRECTOR
OF "HIP! HIP! HOORAY!"
REOPENING THE
HIPPODROME

Hip! Hip! Hooray!

At last the Hippodrome is ready for its opening. Next Thursday night will see the first performance of "Hip! Hip! Hooray!" Charles B. Dillingham's first offering in the new house. There was great interest in theatrical circles when he was appointed manager of the big house a few months ago, and this interest has been maintained over his initial production. Of it he said very little in advance, and it is likely that he will have a surprise or two in store for the first night audience.

Several structural changes have been made in the theatre to match the new order of things. The idea has been to bring audience and stage closer together. A new proscenium arch has been built to give greater depth to the stage and a finer perspective. The foyer has been made more spacious.

"Hip! Hip! Hooray!" which is styled "Ten Musical Comedies in One," is by R. H. Burnside, with lyrics by John L. Golden and music by Raymond Hubbell. The principals include Orville Harrold, Nat M. Wills, Miss Belle Storey, Charles T. Aldrich, Arthur Deagon, Dave Abrahams and several score of pretty girls, the Boganny Troupe, the Tornadoes, Al Grady, Tommy Conlon, Mallia & Bart, Dippy Diers and Mooney's Blue Ribbon Horses.

A new European funmaker will be introduced in "Yoto," styled the "Cut-up." A musical novelty will be the Miramba Band, of Guatemala, from the San Francisco Fair.

Dancers from all countries are assembled in teams, with France represented by the

Glorias, Italy by the Soltis, Spain by the Romanos, England by the Amaranths, America by Hale and Paterson.

The ballet divertissement will be called "Flirting at St. Moritz." The book is by Leo Bartuschak, with music by Julius Einodshofer and arranged by Mme. Marietta Loretta, with the following soloists:—Charlotte, Pope and Kerner, Hilda Rucherts, the Naesses, Steele and Winslow, Bassett & Elaine, Margaret Chappelle, Ellen Dallerup, Dora Wischer and fifty other principals.

In all there will be six hundred persons concerned in the actual stage presentation, and the orchestra and band united, number one hundred and twenty-six musicians.

The scale of prices will be \$1.50 for the best orchestra seats to twenty-five cents for second balcony, and all will be reserved.

The first Sunday night concert, which will be a regular Hippodrome feature this season, will be given October 3. The attraction will be the personal appearance of John Philip Sousa and his band, together with such soloists as Miss Grace Hoffman, soprano; Miss Florence Hardey, violinist; Herbert L. Clarke, cornet. The programme will include new Sousa compositions. His first will be a suite "Impressions at the Movies" and "New York Hippodrome March," played for the first time.

Foremost in importance is Sousa's Band under the direction of John Philip Sousa, the famous march king. A new funmaker will be introduced in Toto, styled "the cutup," who is said to be Europe's latest contribution to the mirth of the nation. By way of musical novelty and to afford New York an opportunity to see the great orchestra which caused such a furore at the San Francisco Fair, the Miramba Band of Guatemala will be introduced here.

The world's champion dancers from all quarters of the globe are assembled in in

St. Louis Republic 9/19/15

Charles Kunkel has entrusted me with a letter which reveals the whole-souled ways of John Philip Sousa, and which also serves to call attention to the fact that certain of our local musicians are doing good work which does not appear on the surface here in St. Louis.

Mr. Sousa addresses his letter to Mr. Kunkel in this fashion:

MR. CHAS. KUNKEL,
Composer, Pianist, Publisher,
And Friend of John Philip Sousa,
St. Louis,
Mo.

The letter also reveals that Mr. Kunkel is making some piano arrangements of certain band compositions of Sousa's, and the great bandmaster urges the St. Louis musician to forward the same, as the publishers "are clamoring for them."

He also directs that certain work which is being done for him—along the same line—by Mr. Conrath of the Conrath Conservatory be hurried along, as it is needed.

Spokane Spokesman Review 9/15/15

Sousa and His Marches.

Sousa drew 60,000 people to Natatorium park, so Spokane can furnish an audience when required. Sousa played two days in Portland, three days in Seattle and eight days in Spokane, which goes far to prove the contention that Spokane looks well on the showman's map. At the close of his engagement at the San Francisco exposition a movement was set on foot to petition congress to declare Sousa's two marches, "Dixie" and "The Stars and Stripes Forever," the official marches of the United States, to be played on all state occasions.

St. Wayne Gazette 8/16/15

SOUSA'S BAND WILL DISBAND, SAYS REPORT; MEMBERS WILL FIGHT

According to talk among railroad men, Sousa's famous band, which passed through here a few days ago, will be disbanded, and the members will go back to Europe to take up arms in the war there. This contemplated action was "let out" by a band member who told the trainmen that after six days in Pennsylvania and New York the band would disband.

THE event for the week which overshadows all others in amusement importance is the opening of the Hippodrome on Thursday evening under the management of Charles Dillingham. This occasion, under the new regime, has aroused great interest.

During the interval that has elapsed since Mr. Dillingham undertook the direction of the vast playhouse, the auditorium and stage have been completely overhauled. All Summer armies of workmen have occupied the building and those familiar with the famous interior will find it transformed in every department. Beginning with the lobby and entrance and continuing through the auditorium to the enormous stage itself, improvements have been installed. The foyer has been made more spacious, the orchestra and boxes altered to bring about a more intimate relationship with the stage, and the new proscenium arch brings greater depth and a finer perspective to the stage spectacles.

While all this reconstruction was being done in the theatre itself, representatives were searching here and abroad for suitable new features to make up the imposing initial offering. An effort has been made to make this varied, distinctive and distinguished, as the following brief resume of the performance indicates.

The programme, which will be divided into episodes, in two parts, will include "Hip-Hip-Hooray," styled "ten musical comedies in one," by R. H. Burnside, with lyrics by John L. Golden, and music by Raymond Hubbell. The long list of principals includes Orville Harrold, Nat Wills, Belle Storey, Charles T. Aldrich, Arthur Deagon, Dave Abrahams and, besides an ensemble of over five hundred pretty girls, such novelties as the Boganny Troupe, the Tornadoes, Al Grady, Tommy Conlon, Mallia & Bart, Dippy Diers and Mooney's Blue Ribbon Horses.

Foremost in importance is Sousa's Band under the direction of John Philip Sousa, the famous march king. A new funmaker will be introduced in Toto, styled "the cutup," who is said to be Europe's latest contribution to the mirth of the nation. By way of musical novelty and to afford New York an opportunity to see the great orchestra which caused such a furore at the San Francisco Fair, the Miramba Band of Guatemala will be introduced here.

The world's champion dancers from all quarters of the globe are assembled in in

ternational dancing teams, with France represented by the Glorias, Italy by the Soltis, Spain by the Romanos, England by the Amaranths, America by Hale & Paterson, and twenty others duos from the other countries.

The ballet divertissement will be called "Flirting at St. Moritz." The book is by Leo Bartuschak, with music by Julius Einodshofer, and arranged by Mme. Marietta Loretta, with the following soloists: Charlotte, Pope & Kerner, Hilda Rucherts, the Naesses, Steele & Winslow, Bassett & Elaine, Margaret Chappelle, Ellen Dallerup, Dora Wischer and fifty other principals adding to a complete ensemble multitude of over five hundred.

In all there will be over six hundred people concerned in the actual stage presentation, and the orchestra and band united number one hundred and twenty-six musicians. The ensemble result under the direction of R. H. Burnside, promises to be on a scale which will demonstrate absolutely that the great resources of the New York Hippodrome are, indeed, inexhaustible.

An announcement which will arouse widespread attention is that the scale of prices this season will be \$1.50 for the best orchestra seats, to 25 cents for the second balcony and all seats will be reserved. The seat sale will open Monday morning.

The first Sunday night concert will be a regular Hippodrome feature this season. The attraction will be the personal appearance of John Philip Sousa and his band, together with such eminent soloists as Grace Hoffman, soprano; Florence Hardey, violinist; Herbert L. Clarke, cornetist, and a brilliant programme which will include new Sousa compositions. His first will be a suite "Impressions at the Movies," and the New York Hippodrome March will be played for the first time.



NEW REGIME AT THE HIPPODROME

On Thursday evening the Hippodrome will open under the management of Charles Dillingham. This occasion, under the new régime, has aroused great interest.

The programme will be divided into episodes, in two parts, which will include "Hip, Hip, Hooray," styled "Ten Musical Comedies in One," by R. H. Burnside, with lyrics by John L. Golden and music by Raymond Hubbell. The long list of principals includes:—Orville Harrold, Nat

Wills, Belle Storey, Charles T. Aldrich, Arthur Deagon, Dave Abrahams and, beside an ensemble of more than 500 girls, such novelties as the Boganny Troupe, The Tornados, Al Grady, Tommy Conlon, Mallia and Bart, Dippy Diers and Mooney's Blue Ribbon Horses.

Foremost in importance is Sousa's Band, under the direction of John Philip Sousa, the famous march king.

Dancers from all quarters of the globe are assembled in international dancing teams, with France represented by The Glorias, Italy by The Soltis, Spain by The Romanos, England by The Amaranths, America by Hale and Paterson, and twenty other duos from the other countries.

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Envi Dispatch 8/28/15

John Philip Sousa, the bandmaster, is having a great time out on the Pacific coast. The native sons have found that the band leader is an enthusiast at trap shooting (notice we spelled it with a t), and are holding shoots for him all along the line. The most recent one was at Seattle, where J. P. S. showed the local shooters that his eye is just as quick at following a gun barrel as a music scale.

Theatres



JOHN PHILIP SOUSA
ORVILLE HARROLD,
NATE WILLS
BELLE STOREY,
CHAS T ALDRICH
ARTHUR DEAG
ON & R H
BURNSIDE
'HIP HIP
HOORAY'
Hippodrome

'Hip, Hip, Hooray' Sounds Opening Challenge for New Hippodrome Season

The event of the week which overshadows all others in amusement importance is the opening of the Hippodrome on Thursday evening, under the management of Charles Dillingham.

Beginning with the lobby and entrance and continuing through the auditorium to the enormous stage itself. Improvements have been installed. The foyer has been made more spacious; the orchestra and boxes altered to bring about a more intimate relationship with the stage, and the new proscenium arch brings greater depth and a finer perspective to the stage spectacles.

The programme, which will be divided into episodes, in two parts, will include "Hip, Hip, Hooray," styled "ten musical comedies in one" by R. H. Burnside, with lyrics by John L. Golden, and music by Raymond Hubbell. The long list of principals includes: Orville Harrold, Nat Wills, Belle Storey, Chas. T. Aldrich, Arthur Deagon, Dave Abrahams, and besides an ensemble of over five hundred pretty girls, such novelties as the Boganny Troupe, the Tornados, Al Grady, Tommy Conlon, Mallia and Bart, Dippy Diers, and Mooney's Blue Ribbon Horses.

Foremost in importance is Sousa's Band, America's greatest musical organization, under the direction of John Philip Sousa, the famous March King. A new funmaker will be introduced in "Toto," styled "The Cutup." By way of musical novelty and to afford New York an opportunity to see the great orchestra which caused such a furor at the San Francisco Fair, The Miramba Band of Guatemala will be introduced here.

The World's champion dancers from all quarters of the globe are assembled in international dancing teams. The ballet divertissement will be called "Flirting at St. Moritz."

In all there will be over six hundred people concerned in the actual stage presentation, and the orchestra and band, united, number one hundred and twenty-six musicians.

An announcement which will arouse widespread attention is that the scale of prices this season will be \$1.50 for the best orchestra seats, to twenty-five cents for the second balcony and all seats will be reserved. The seat sale will open Monday morning.

The first Sunday night concert will be a regular Hippodrome feature this season, and will be given the first Sunday after the opening, October 3.

SOUSA STILL IDOL OF THE PARK CROWDS

John Philip Sousa, the "March King," and his band, begin to-morrow at Willow Grove the second week of his twenty-nine day engagement at the park. The first week of this famous bandmaster drew exceptionally large crowds, and Sousa once again demonstrated that he is the idol of Willow Grove patrons. The same appreciation of his wonderful programs is evident—not only the newer compositions, but the marches listed as established favorites and that will never lose their power to entertain. There is only one Sousa—bandmaster, composer and conductor.

In his selection of soloists, Sousa is equally certain of results. The most famous are Frank Croxton, an oratorio barytone; Miss Virginia Root, who has been with the Sousa organization several seasons, and Miss Susan Tomkins, violin soloist, who will end her stay with the concerts to-morrow. During the coming week, Miss Helen Jacobs, a brilliant performer on the violin, will be the soloist. Herbert L. Clarke, the well-known cornet soloist, will be heard every day, or evening, and another soloist to take part in the programs of next week is Frank Simon's, cornetist.

Wednesday, the twenty-fifth, will be the first "Sousa Day," when every number of every concert will be a composition by the famous bandmaster.

Real Hotel Reporter 8/22/15

John Philip Sousa and his famous band—the finest musical organization of its kind in America,—is en route East from San Francisco, having just closed a highly successful engagement at the Panama-Pacific International Exposition. Sousa was in Spokane, Wash., August 5 and gave a magnificent concert on the roof of the Davenport Hotel. The delightful program was listened to by hundreds of people and a gentleman who was present said: "Sousa seemed to really enjoy it as much as anybody".

Mineral American 8/28/15

Sousa—"One deplorable effect of the European war is the check in the production of good music," said John Philip Sousa, in Minneapolis recently. "Publishers on the other side inform me that the composers are doing very little and they are getting out scarcely anything that is new."

J. P. S. ON POPULAR MUSIC.

John Philip Sousa has been talking to a reporter of the Spokane (Wash.) Chronicle on the subject of popular music.

"What is popular music?" demanded the Chronicle man.

"It is," answered the famous bandmaster, "the compositions of Wagner, Donizetti or any other that, written by genius at the suggestion of inspiration, the people all over the world want to hear played over and over again."

Then Sousa named the selections which he considered to make up the most popular music in the world. It is as follows, and represents, in the order given, the choice of the general public, who have demanded the works named as request numbers: "Tannhäuser" (Wagner), sextet from "Lucia" (Donizetti), "Stars and Stripes Forever" (Sousa), "Blue Danube" waltz (Strauss), "Carmen" (Bizet), "William Tell" (Rossini), and "Poet and Peasant" (Suppé).

We accept unhesitatingly what Sousa has to say on this matter—for where could more expert testimony be found?—and further agree with him in calling this the real popular music in distinction to the ephemeral popularity of ragtime pieces. The interesting point to be considered is this: What is the grade of this music which the general public has chosen for the most popular? How much of it is really music of the first rank? And the answer confirms the justice and correctness of the public taste, for, though the selections differ widely in character, each one is practically the best of its class.

With all due respect for the opinions of others who find the real Wagner only in the works which came after "Tannhäuser," we beg to submit that the immortal composer never again attained to so sustained a flight of pure melodic inspiration as is evinced in the "Tannhäuser" overture. Heaven knows, the sextet from "Lucia" is hackneyed enough nowadays, but one who listens to it with an unprejudiced mind hears a romantic melody of a beauty, purity and emotional effect rarely, if ever, exceeded. As a march the "Stars and Stripes Forever" and as a waltz the "Blue Danube" both stand unquestionably at the head of those branches of composition which they represent. As for "Carmen," we have before this expressed in these columns the opinion that that work and "Aida" come as near to perfection in truly operatic music as ever is likely to be attained. As for the two overtures which close the list, though they are of less value as absolute music than the preceding numbers, it would be hard to find any overture in the historic romantic operas more effective than "William Tell," or anything more delightfully melodious in lighter opera than "Poet and Peasant."

And what have all these works in common? Good tunes. Tunes that do not represent the first thought, good or bad, which happened to pop into the composer's mind, but melodies, carefully selected as the best among a host of inspirations. And

the word is well chosen. These melodies are not simply ideas, but real inspirations for the coming of which the composer was content to wait. The average composer of today, impatient to win fame in ten minutes instead of struggling for years, as, for instance, Wagner was compelled to do, tries to make ideas—and often very barren ones—serve him for inspiration, and to force formulas to take the place of knowledge and industry. Witness the works of, to cite only one instance, Claude Debussy, charming in themselves, but already dying from lack of real backbone and sufficient nourishment. Or view the overproduction of Max Reger, who writes a quartet over coffee and cigars, and plans out a symphony during the evening's skat game.

The real development of music will come no more through the efforts of the modern French school or strivings of Schönberg and his class, than

the real development of painting has come through futurists, cubists and all the other "ists" of art. All those gentlemen are seeking a short and easy road to Mount Olympus, and it does not exist.

Tunes—real tunes, good honest tunes—that is what the public demands, and with absolute right. It is hardly necessary to explain that we do not mean the composer of today is to do anything in the "Lucia" or the "William Tell" style, for instance; but to succeed, he must be just as honest with his hearers as were Donizetti and Rossini, and set before them the results of honest thoughts and honest labor—not a score rushed through, irrespective of wind or weather, at the rate of a certain number of pages per day so as to be ready for the publisher or performance by the 15th of the month after next.

Let us consider Richard Strauss as the most conspicuous of modern composers. His "Rosenkavalier," as we happen to know, was written in the way just spoken of, so as to be ready for performance at Dresden on a certain date, and nothing shows more clearly than the tremendous unevenness of the score the fact that R. S. forced himself to work one day after another, whether he felt like it or not. There is fine music in "Rosenkavalier" and there are whole scenes of absolute commonplace. Have the Strauss operas really established a niche for themselves in the modern repertoire? No. But the Strauss songs? Yes, by all means, and they are tunes, fine tunes, some of them as fine song tunes as any ever written. Of the symphonic works, which has shown the greatest ability to survive? "Death and Transfiguration." And why? Not on account of the melodramatic flimflam which makes up a considerable part of it, but because of the three or four honest melodies which are to be found in it, especially that grand C major tune at the climax, one of Strauss' real inspirations.

That capital phrase of Sousa's, "compositions written by genius at the suggestion," goes right to the root of the matter at once. And though your fire be but talent and not that rare thing which we denominate "genius," at least be honest with yourself and wait for the flame of your inspiration to burn as high as it is able before you begin to compose.

CHEERFUL TOPICS

More Lines in That Very Difficult Vers Libre Style

This Time They are Addressed to a Mortal who Recently Found a Cornet in an Alley Near Pinckney Street.

Cornetist, Sousa never met you—
Wasn't he the lucky guy?
Ah, that I might be as fortunate . . .

(Too poetic, that third line—
Must keep the stuff modern.)

You ask me, Inquisitioner—
In shaky copper noises
That would be golden notes
Had you met Brother Sousa—
"Do you Remember
Sweet Alice Ben Bolt?"

You bet I do, Fiend!
(The Bolt part you play well . . .)
The poor little lady
Had a tough time of it—
Didn't she, Torturer?

Yet had she lived
To listen to just one
Of your performances
On that mass of brass
The junkman snubbed
The day it lay in one of the alleys—
After the little German band
Had retreated under fire
From the window in the suite
Where the French family lives—

Why, Earth Devil, she would have
Died a most horrible death,
And you would now be rasping out:
"Can You Ever Forget
The Tragic Ending
Of Sweet Alice Ben Bolt?"

Musical Herald 8/14/15

HUBBELL HIPPODROME DIRECTOR

Sousa Will Appear Only Between and Will Not Conduct Shows

When the engagement of John Philip Sousa and his band for the Hippodrome was announced, the supposition was that Mr. Sousa was to write the music for the production and also conduct the performance.

This idea, however, is erroneous. Raymond Hubbell is to write the music and will also conduct the orchestra.

Mr. Sousa's appearance will be confined to a forty-minute concert by his band between the first and second acts, with special longer concerts on Sunday evenings.

Mr. Sousa has composed a new march entitled "The N. Y. Hippodrome," which will be heard for the first time at the opening performance of the new production. T. B. Harms & Francis, Day & Hunter will publish the music.

York News 8/14/15

WAR HARD ON MUSIC.

Minneapolis, Minn., Aug. 12.—"One deplorable effect of the European war is the check in the production of good music," said John Philip Sousa, in Minneapolis yesterday. "Publishers on the other side inform me that the composers are doing very little and they are getting out scarcely anything that is new."

"I do not notice any change in the musical taste of American people due to the war. In Europe the nations have thrust bands to the background. Here the ragtime craze has passed, and the public gladly welcomes good music of any kind."

Musical America 8/14/15

SOUSA PLAYS TO 25,000 IN TACOMA'S STADIUM

Huge Audience Applauds Bandmaster and His Soloists for a Memorable Performance

TACOMA, WASH., Aug. 4.—An enormous audience, numbering approximately 25,000, assembled in Tacoma's big Stadium to hear Sousa and his band in the first of two concerts on July 27. The concert will take its place as one of the most notable events in the musical history of this city. The rain, which had threatened all day, finally held off and the huge amphitheater began to fill up an hour before the concert was scheduled.

Typical of Sousa was his program, ranging from popular airs cleverly treated to classics, with a liberal intersprinkling of original favorites by the popular bandmaster. Virginia Root's soprano solos compelled enthusiasm which could be quelled only with an encore. Other highly popular soloists were Herbert Clarke, cornetist, and Louis Fritze, flutist. Decided favorites were an intermezzo by Bizet, Mr. Sousa's variations on "Tipperary," his humorous "Impressions of the Movies" and famous "Stars and Stripes Forever." In closing, the "Star Spangled Banner" brought the great audience to its feet.

Mr. Sousa spoke in very complimentary terms of the acoustics of Tacoma's Stadium. Following the concert he and his musicians were guests of the Tacoma Musicians' Association at luncheon in Moose Hall.

York Pa Dispatch 8/14/15

REMEMBERED BY SOUSA

Famous Bandmaster Sent Group Photograph to Yorkers

John H. Cochrane, president of York local No. 472, American Federation of Musicians, received by mail today a group photograph of Sousa's band, which has been giving concerts daily at the Panama-Pacific exposition at San Francisco, Cal. The photograph is 24 inches long and 18 inches wide, and every member of the famous band can be recognized readily. Of course, Sousa is standing in the center, with the other bandmen surrounding him. The picture was taken in front of the "Old Faithful Inn" in the exposition grounds.

Sousa sent the photograph to Mr. Cochrane as a token of remembrance for the reception and luncheon tendered Sousa and his band by members of York local when that organization gave a concert in this city last spring.

Since leaving York several members of the band have written letters to members of York local, in which they tell about their trip to the Pacific coast.

The famous band is now on its way east and will be at Willow Grove until Labor day, when the season at that resort closes. The first concert will be given next Sunday.

London Globe 8/18/15

Proverbial wisdom notwithstanding, a prophet is occasionally honoured in his own country. Mr. John Philip Sousa, of "Washington Post" and ragtime fame, may conceivably have two of his marches officially adopted by the United States Government. The United States has at present no official march at all, and an influential committee has just memorialised Congress to adopt two, both by Mr. Sousa. These are "The Stars and Stripes Forever" and "Dixie," the latter being as well known in England as on the other side of the Atlantic. The memorial sets out that these two compositions "have captured the world by their distinctive Americanism." They have certainly captured the world's variety theatres.

New Morning Telegraph 8/14/15

By HENRY T. PARKER.

John Philip Sousa, about whom much has been written recently, regarding the Americanization of his marches, has now composed another one, dedicated this time to no less an institution than the New York Hippodrome. Since Mr. Sousa and his entire band are to be specially featured there, under the direction of Charles B. Dillingham, the latest composition does not come amiss, especially as the composer will play it at the opening of the mammoth Sixth avenue auditorium, somewhat later in the season.

When asked yesterday about the new march, Sousa played it over and then confessed that he has already had a flattering offer for its publication, which he had accepted. The new march carries a swing that is Sousaesque in every detail.

"I have just completed the piano score," said Mr. Sousa, "and will at once begin arranging the band score. Publishers have made me a flattering offer for the march, which I have accepted."

"How do I compose my marches?" he said in reply to a question. "Well, I have a band in my head all the time and, for a long time before I place a note on paper, I work out the theme in my brain. All the while I plan the work for the clarinets, basses and percussion instruments and when I come to transfer my inspiration to paper the march is complete. When I am composing an opera, I have an entire opera company in my head and work in the same way."

"I am glad to find that, in Europe, people everywhere recognize the distinct American individualism in my work. I have had many people tell me in France and Germany that my marches always seemed to ring with American spirit. As one French woman said to me, 'The Stars and Stripes' always brings to my mind a picture of the American eagle casting arrows into the aurora borealis."

Phil. Press 8-9/15

SIGNS are appearing that the American composer of music is no longer to be without honor in his own country. Until recently little honor was his portion, and no profit. To compose music, unless it were ragtime, or of that ilk, was to pass unnoticed and to lose money. But now the wilderness of inappreciation is thinning out and the light of civilization is seen ahead. The composer is becoming something of a lion. Receptions are given in his honor, his compositions are recognized and applauded, he has become a man of distinction.

It is only within the last three or four years that the clouds have thus been breaking. They are by no means broken yet, for to depend now upon composition for a living would be to starve. True, a few men have made national reputations; McDowell, Victor Herbert, Sousa; but of these only McDowell hewed closely to the line of what is known as classical music.

New York Post 8/28/15

Sousa's Tribute to Wagner.

ONE of the most extraordinary tributes ever paid to the genius of Wagner and his power of appealing to all classes of music lovers is the testimony of John Philip Sousa, who has probably given more concerts in all parts of the world than any other conductor of the present or past, that the most popular piece, the piece most in demand everywhere, is Wagner's "Tannhäuser" overture—a piece which, by the way, Mendelssohn once conducted in Leipzig as "a warning example" to musicians and students.

Next in the order of popularity Mr. Sousa places the Sextet from "Lucia," his own march, "Stars and Stripes Forever," Johann Strauss's "Blue Danube Waltz," selections from "Carmen," Rossini's "William Tell" overture, and Suppé's "Poet and Peasant" overture.

Musical Courier 8/12/15

SEATTLE AUDIENCE HEARS IMMENSE MASSED BAND.

Eleven Hundred Musicians Representing Combined Bands in Attendance at Festivities of Imperial Council of Shriners of America Welded Into a Single Organization—
John Philip Sousa's Triumphal Entry Into Seattle—The "March King" Met At the Station by Large Delegation—
Local Brevities.

SOUSA WARMLY WELCOMED.

Like a conquering hero returning to his own was the triumphal entry of John Philip Sousa into Seattle. The Musicians' Association Band of fifty pieces, the Seattle Press Club, the Uniformed Rank of Tillikums of Elties, and a squad of police forming the guard of honor, composed the reception committee which greeted the great American bandmaster at the station.

Sousa and his band played at the Metropolitan Theatre six concerts which constituted a rousing Sousa Festival. The famous bandmaster has not been in Seattle for a number of years, and the reception accorded him very likely reminded him that he should not wait so long between visits. As usual he introduced a number of new compositions and his programs contained more "between the lines" than appeared in print. Long live Sousa and may he not forget the Queen City of the Northwest!

In the San Francisco Chronicle we find the following remarks about bandmaster and composer Sousa: "John Philip Sousa, who is known as the greatest bandmaster in history, has a personality which is as unusual and commanding as his ability to wield a baton. He combines most happily the art of presenting popular music and the classics, the latter in a manner which will pass muster with many critical audiences." We are glad to see that the chroniclers of San Francisco agree with the East of this country on what is what in the musical world.

SOUSA DELIGHTS OREGONIANS.

"March King" and His Great Band Give Four Concerts in Portland—Famous Bandmaster Delivers Short Address Before Portland Chamber of Commerce—He Declares That "Next to Sanitation, Music Has Done More for the Advancement of Civilization Than Any Other One Element"—Monday Musical Club Annual Meeting.

445 Sherlock Building,
Portland, Ore., July 31, 1915. }

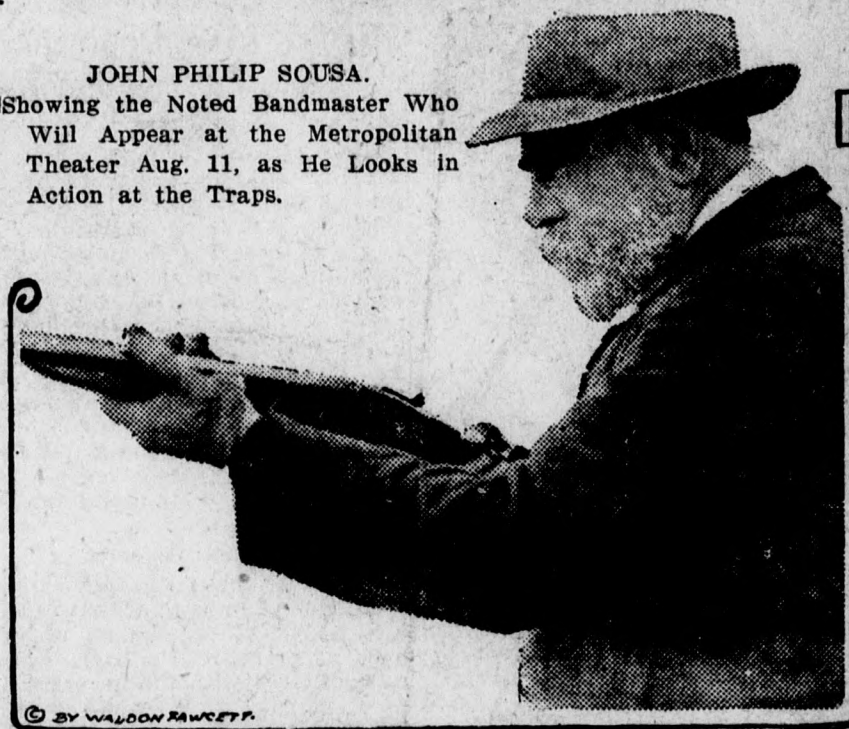
Sousa and his band favored Portland with four concerts on July 25 and 26, when the organization played with relishing excellence. Among the numbers that evoked the most applause were "Looking Upward," "Impressions at the Movies," "The Dwellers in the Western World," "The American Maid" and "The Pathfinder of Panama," all composed by Mr. Sousa. The famous band was liberally encored by large audiences. Virginia Root, soprano; Susan Tompkins, violinist; Herbert L. Clarke, cornetist, and Louis P. Fritze, flutist, contributed excellent solos. In a short address before the Portland Chamber of Commerce, Mr. Sousa said: "Next to sanitation, music has done more for the advancement of civilization than any other one element."

Minneapolis News 8/7/15

FAMOUS COMPOSER AND BANDMASTER SAYS TRAP SHOOTING IS FINE EXERCISE FOR WOMEN

JOHN PHILIP SOUSA.

(Showing the Noted Bandmaster Who Will Appear at the Metropolitan Theater Aug. 11, as He Looks in Action at the Traps.



In a recent magazine supplement of the New York Sunday Sun there appeared a special article on trap-shooting by John Philip Sousa, especially arranged for by the editor.

The caption was "Ready! Pull! Dead!" As may be premised, the matter dealt, technically and otherwise, with the traps. Mr. Sousa gave a liberal paragraph to "Women At the Traps," which has a specific interest

to all women who are interested in outdoor sports.

"Trap-shooting is a splendid pastime for women," said Mr. Sousa. "It is a tonic for the nervous system and makes a woman agile and alert. I have shot in many matches with women and have never seen an ungraceful one at the traps. The sport is most suitable to the gentle sex, for woman's quick perception both of eye and brain are splendid factors in the make-up of the shooter."

Cincinnati Enquirer Tribune 8/15/15 *When Press 8/19/15*

HUBBELL, NOT SOUSA, DIRECTOR AT HIPPODROME

When the engagement of John Philip Sousa and his band for the New York Hippodrome was announced by Charles B. Dillingham, the supposition was that Mr. Sousa was to write the music for the new shows at the big house and also conduct the performances.

But this idea, however, is said to be erroneous. Raymond Hubbell is to enjoy the distinction and perquisites of official composer and conductor of the Hippodrome under the new regime.

Hubbell is to write what music is necessary and then see that it is performed properly by the orchestra.

Mr. Sousa's appearance will be confined to a forty-minute concert by his band between the first and second acts of the show, with special longer concerts on Sunday evenings.

There is an old saying, "I care not who makes the laws of the country if I may make its songs." Discussing conditions abroad the other day, John Philip Sousa, the famous bandmaster, said: "One deplorable defect of the European war is the check in the production of good music." This prompted the New York Sun to add that the practical person now remarks, "I care not who writes the songs of a country if I may make its shells." If the musicians of Europe are busy with bigger noises than can be brought from a piano or orchestra that does not prevent any American composer who has a song stirring in his heart from writing it and setting it to music. It is true that the factories

which can make shells for this country are pretty busily engaged in that work just now, but probably they do not include very many composers in their regular forces, so that the musicians have just as much time as ever and for Americans the market ought to be especially inviting.

18/15

The "March King" and a Manager at the Panama-Pacific Exposition.

In the accompanying "snapshot" are shown John Philip Sousa, the famous bandmaster-composer, and James E. DeVoe, the well known Detroit concert manager. This



JOHN PHILIP SOUSA AND JAMES E. DEVOE.

picture was taken just after one of Mr. Sousa's concerts in the Court of Abundance at the big San Francisco fair.

Musical Courier 8/5/15

Sousa at the Exposition.

John Philip Sousa received this tribute from an unknown admirer:

"How beautiful upon the mountains are the feet of him who bringeth glad tidings"—and your music is glad tidings.

"The above Biblical quotation occurred most forcibly to me Sunday, as I listened to your 'Meditation on religious themes.'

"A more beautiful hymn was never written than 'Nearer, My God, To Thee.' Doubly endeared to all true Americans since it was breathed by the dying lips of our revered McKinley.

"I hope you will sometime embody in musical notation your 'Exposition Reminiscences.'

"Much pleasanter to listen in the open air, with a beautiful blue sky overhead than shut in by four walls, at a dollar or more per head, which many an appreciative soul does not possess in these strenuous days.

"You have reached the popular heart of thousands of the masses, who have listened daily and nightly to the sweet sound of your incomparable band. A lovely setting—the Court of the Universe, the Court of Abundance—and it is abundant in everything—life, light, color, sound, lavishness of detail in decoration, perfume of flowers, pansies for thought and remembrance, and among them all the 'kiddies,' who dance in such abandon of innocence and joyousness and grace to your music.

"My thanks are due for the beautiful hours of the last eight weeks.

"My name would mean nothing to you, so I sign myself
as
A SOUSA FAN.

Musical Courier 7/26/15

ST. PAUL HEARS SOUSA'S BAND AND CHORAL EVENT

Scandinavian Singers Present Music of
Their Race—Much Enthusiasm
for March King

ST. PAUL, MINN., Aug. 13.—Three musical attractions of popular character have been offered the St. Paul public during the past week. Two of these have been presented by L. N. Scott. Mr. Scott's two offerings are Sousa's Band and Henry W. Savage's production of the comic opera "Sari," with Mizzi Hajos in the title rôle.

Sousa's Band played two performances at the Auditorium. Measured by the enthusiasm created, the engagement is to be counted successful, also, by the same token, the performance. In the new Sousa Suite, "Impression at the Movies," the rather startling orchestration was not misapplied as an impressionistic medium and the Overture from Sousa's opera, "The Charlatan," was entirely successful. Susan Thompkins, the solo violinist, followed the dictates of a good ear and refined taste in the production of excellent tone and the manipulation of good technique, giving to her performance of Musin's "Mazurka di Concert" a distinctly musical quality. She responded to a double encore. Virginia Root, soprano, easily filled the large auditorium. Her enunciation was noticeably good. Her scheduled number, "Amarella," was encored, as was every number by the band, some of them doubly. Herbert L. Clarke was remarkably proficient in his solo number, "From the Shores of the Mighty Pacific."

The evening program included Sousa's Character Studies, "The Dwellers in the Western World," Wagner's Prelude and "Love Death" from "Tristan und Isolde," Weber's "Invitation to the Dance," "Shepherd's Hey," by Percy Grainger, and some new American Dances by Harry Rowe Shelley.

Dayton Intelligencer 8/16/15

SOUSA OPENS AT WILLOW GROVE PARK

Large Audiences Greet "March King"
at Initial Concerts

John Philip Sousa stood in the office at the music pavilion at Willow Grove Sunday five minutes before he was to step on the platform to conduct his band through a series of 116 concerts over a period of 29 days. It was raining, and the "March King" looked disconsolately out over the lake. But when he stepped on the platform the sun was shining, and several thousand people gave him a warm welcome. For the late afternoon and the two night concerts standing room was in demand around the big pavilion.

The famous musician, who during his stay here will be the guest of the Huntingdon Valley Country Club, is happy over recent successes in the West, where he played a nine weeks' engagement at the Exposition, was presented with a medal by the directors and a gold fireman's badge by the San Francisco Fire Department. He is optimistic over the business outlook in the country and has written his annual contribution in the form of a march, "The Pathfinder of Panama." It was produced at the first concert yesterday and has all the vigor of other Sousa marches. He is working on a new opera, "The Irish Dragon."

Musical Courier 7/1/15

WORLD'S FAVORITE MUSIC

Sousa Compiles List as Result of His
Observations on Tour

"Tannhäuser" (Wagner).
Sextet from "Lucia" (Donizetti).
"Stars and Stripes Forever" (Sousa).
"Blue Danube Waltz" (Strauss).
"Carmen" (Bizet).
"William Tell" (Rossini).
"Poet and Peasant" (Suppé).

In the order given above, John Philip Sousa names the numbers he considers to be the most popular music in the world. This is not merely an impression of the noted bandmaster, but is the result of careful computation which he has made from the requests that he has received throughout his world tours, records the *Spokane Daily Chronicle*.

Incidentally, Sousa does not agree with many great musicians as to what constitutes "popular" music. "Pieces like 'Has Anybody Here Seen Kelly' or 'Everybody Works But Father' are not popular music in my estimation," he declares. "But a work like 'The Blue Danube Waltz,' which the music-lover can enjoy over and over again and which is demanded of every musical organization that plays, no matter where—that is the really popular music."

Chicago Music News 8/20/15

Wednesday and Thursday of this week we had Sousa and his band with us in Minneapolis and St. Paul. Four concerts, some of them very well attended, considering the number of people away at this season. It may not be the greatest band in the world but it is a favorite the world over, and the reason is not hard to find. He gives us variety of music well played by good musicians, and it is a rest to watch the "Sousisms" compared to the calisthenics some of these advertisements for hair growers go through.

His marches given after every number are probably the attraction for most of the public, and they are good old marches, too. There is no blast or blare in this band, except for an encore or at least one number of comic variety. This season it happened to be "Tipperary," and no one else we could think of could possibly have given the variegated embroidery to it that Sousa has.

Virginia Root is soprano soloist, and Susan Tompkins solo violinist. But the real enjoyment is not gained from the soloists as from the band. The woodwinds gave us some fine orchestral effects in the heavier numbers, and at no time can one find reason to complain of aching eardrums. The size of the buildings are always taken into consideration. It is with pleasure we know Sousa is coming, and with regret see him go.

Manhattan Review 8/14/15

N.Y. Tribune 8/22/15

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GO PUBLISH HIPPODROME MUSIC.

Arrangement Made by T. B. Harms & Francis, Day & Hunter Will Include the Music for the New Dillingham Production, Composed by Raymond Hubbell, and Also New Sousa March—New Operetta by Kalmer.

It is announced that Raymond Hubbell, the prominent composer, will be the musical director of the New York Hippodrome and will write the music for the productions made under the management of Charles B. Dillingham. John Philip Sousa and his band have been engaged to give a forty minute concert between the first and second acts of the new production now in preparation. T. B. Harms & Francis, Day & Hunter have made arrangements to publish all the music written by Mr. Hubbell for the Hippodrome production and will also publish a new march written by Sousa for the occasion and entitled the "New York Hippodrome" march.

Among the other productions for which T. B. Harms & Francis, Day & Hunter will publish the music will be a new operetta with music by Kalmer, and which will be presented by Klaw & Erlanger about the first of the year. The piece was produced in Europe under the name of "Miss Suszi," but the title will probably be changed for the American production.

This house reports a heavy demand for "Sing-Sing Tango Tea," with words by Harold Atteridge and music by Sigmund Romberg, and which has proven one of the strong hits in "Hands Up," now playing at the Forty-fourth Street Theater.

By Ruth Wright Kauffman.

IT WAS too amazing! London, the sober—and London is so terribly sober now—rollicking with music! I found that my head was leaning out of my hotel window to hear and to see. I felt myself hurrying around corners and through narrow passageways to the Strand or Shaftesbury Avenue or wherever the sounds came from. I knew that my feet wanted to follow, follow, follow, and joyously to keep step to the very end of the line.

And then, almost by a miracle, I met Captain Mackenzie Rogan, recruiting officer of the Coldstream Guards, who told me why there is music in London.

"But most of it is our music," I laughingly protested. "The bands play 'Marching Through Georgia' and 'Way Down Upon the Suwanee River.' I've heard 'The Rosary' over and over, and surely Nevin is an American composer. As for 'The Stars and Stripes Forever,' you seem to have gone quite mad over that!"

"They like the swing of them," Captain Rogan smiled. "They want a good tune, and they're not satisfied until they get it."

"In my hotel," I said, "there used to be a great many Americans, it is true; but I know from the tell-tale register that there are barely a half dozen at present. The rooms are still crowded, but now they are filled with Belgians and soldiers on leave and families waiting for soldiers on leave. Yet I have seen an entire roomful solemnly rise when the orchestra played 'The Star Spangled Banner.' How did they know?"

"We are educating the London public," said Captain Rogan. "They always knew and liked some of your catchier tunes from the first; I should mention the inimitable 'If I'd y Sye'. But now we've eight bands playing somewhere in London all day long and composed entirely of professionals. Of course, London is learning."

"At first we formed eleven bands of twenty-five men each and a bandmaster. We made it a rule to accept only professionals, who thoroughly knew their art. Many of these had, at one time and another, served in the army, a fact that made for discipline. We pay them a wage adequate for their living, but, quite obviously, not commensurate with their real value. It comes to so much a week plus patriotism. And it means that we keep over two hundred men employed and cheer up London as nothing else could."

WHAT THEY PLAY.

"The main business of it all is to play recruits, who have newly joined, to the railway stations. In the ordinary drilling of the new-formed regiments there has often been too much work to arrange for music; where, therefore, regiments have no bands of their own and are going on long marches of, say, twenty-five miles, we lend them one. The War Office has, as a special favor, of which the men are very proud, sanctioned the dressing in khaki, so that the musicians, although not in actual defensive or offensive service, are nevertheless dressed like soldiers, and feel as if in a way they were doing their duty along with the others."

"How do they choose what to play?"

"They play what the people like. They get

occasionally glad for something and, before finishing a programme—especially when, once or twice, we have been on tour—they were not satisfied until they were given a hymn-tune: 'Abide With Me' or 'Nearer, My God, to Thee,' which they'd join in and sing; and when you get three or four thousand voices singing those old hymns together, it is not a little impressive.

KING GEORGE LIKES SOUSA'S MARCHES.

"I have heard," I said, "that the King is very fond of the Sousa marches. Do you play them much?"

"Sousa was popular here a number of years ago. Then he fell off, and we heard nothing of him. Now, again, no one is more called for. I think particularly of 'King Cotton' and 'The Stars and Stripes,' which you mentioned. Wasn't it Macdowell who wrote so well for you? He, too, is a favorite, and always Victor Herbert; but just now Sousa and his marches are what the people most desire, I think."

"Certainly everybody is singing or whistling or humming. They seem to have caught the spirit of the bands. No one could come to London now without noticing the change the music has made. I venture to say that, after the war, the people will go on demanding music. It has come to mean a great deal to London."

N.Y. Evening Post 8/28/15

No Music, No War.

SOME highly original views on the relation of military music to war have been put forward by the great bandmaster, Sousa, and recorded by the Salt Lake City News:

War is rapidly losing its glamour and its romance, and is destined to become shortly an unpopular pastime—for it is and has always been somebody's pastime. And chiefly responsible for this result is the fact that in modern warfare and in the movements of modern armies the military band, the thing that in the history of armies has done more to thrill them and inspire them probably than anything else, has become a practical superfluity or impossibility. No more the inspiring music of the military band to accompany the troops in their success or to encourage them in their defeat. In the hundreds of miles of trenches the soldiers see nothing of either the success or the failure of their efforts; they suffer without knowing the source of their suffering, and they can no longer feel the glory of victory as has been possible in the combats of the past. Under such conditions, and where there is not only no place for the military band, but where it could in no way enthuse or inspire the hundreds of thousands of men scattered along the lines, music is destined to be eliminated almost entirely from war.

Of course, this lack of music in the wars to come and those of to-day, depriving war of its glorious and enchanting fascinations, will and can result only in war's becoming an uninteresting, unromantic, and undesirable thing on the part of soldiers, which in turn will result in a quick growth of its unpopularity with the people generally, and that will make war almost impossible, for people will not cry for it so quickly, and governments will hesitate in declaring it.

My observations as head of the Marine Band of Washington for twelve years proved to me that the music excited and thrilled more people than did the displays of the troops, for where there was no music there was extremely little interest.

SOUSA'S BRIEF VISIT.

Seattle's need of a great auditorium or stadium, centrally and accessibly located, is emphasized once more by the visit of the world-famous John Philip Sousa and his matchless band.

Over forty thousand people eagerly availed themselves of the opportunity to hear the concerts at the Stadium in Tacoma at popular prices. Here the audiences were limited to the capacity of a theater, at regular theatrical prices necessarily.

Some day Seattle will be equipped to give Sousa and his band the greeting it fain would have given this past week and on previous visits. Then this music-loving metropolis may plan a Sousa festival and revel, not for two or three fleeting nights, but for a season, in the stirring marches and symphonic melodies of the master. If Tacoma, thanks to its Stadium, can furnish a patronage of over 40,000 souls for two concerts, how many more thousands could not Seattle provide with its larger population?

But, inadequately equipped, and, therefore, restricted in its greeting, Seattle feels honored by and is the better for this visit of John Philip Sousa and doffs its hat in token of fervent appreciation. An American city to the core, it holds him in profound esteem and high admiration as the greatest American musician and foremost bandmaster of his time. May the future favor this Puget sound country with more frequent and longer visitations by his wonderful organization.

Seattle Post Intelligencer 8/1/15

The Inside

"It is very easy to write a tune, and it is not difficult to put a bass to it, but what to do with the inside, which seems to count for so little, is one of the most importunate perplexities which besets the man who has any sense of artistic responsibility." Thus writes Sir Hubert Parry in his excellent volume "Style in Musical Art."

It is easy to write a tune, but to write a superior tune is the most difficult task that faces the composer. To achieve that line of melody which defies definition, to create the beautiful which outlasts the wear of constant hearing is not easy. Tunes we have, myriads of them, but shifting styles disclose their ephemeral weakness, and they are cast away. With the world's vast experience in creating and hearing tunes, there is but little to guide him who would compose.

John Philip Sousa, replying to a query "What is popular music?" said: "It is the compositions of Wagner, Donizetti or any other that, written by genius at the suggestion of inspiration, the people all over the world want to hear over and over again." He named specifically the following numbers: "Tannhauser" (Wagner), sextet from "Lucia" (Donizetti), "Stars and Stripes Forever" (Sousa), "Blue Danube" waltz (Strauss), "Carmen" (Bizet), "William Tell" (Rossini), and "Poet and Peasant" (Suppe). Sousa gained the above list of compositions through the request process, people the world over were granted the opportunity of choosing those numbers they wanted to hear.

We cannot question the result of Mr. Sousa's investigation. Instead of leaving a composition to be tested by years of wear and tear, he has submitted them to the test of clashing tastes, and even national differences with the result that we have before us a list that represents those works all people want to hear.

One quality is dominant in all of these selections, that of tune. They have insides, but the reason for their permanent popularity is tune. The editor of the "Musical Courier" writes: "Tunes that do not represent the first thought, good or bad, which happened to pop into the composer's mind, but melodies, carefully selected as the best among a host of inspirations." The person who has a spasm of spiritual fervor that seeks expression in tone, believes he has been inspired, and holds the result too sacred to alter or to compare with other less exalted outpourings. He should read Beethoven's notebooks.

Many composers who have left tangible guides for the benefit of struggling writers have emphasized the value of a good tune, and a good bass. The good tune cannot be tinkered into shape with the tools found in the musician's workshop, but the inside can. The pattern requires the master mind, the weaving may be done by an apprentice.

Music today is a matter of insides. The mind is informed that all the insides form a broad sweeping melody, a super-harmonic tune that transcends the trivial tonal curvings of the childish past. The apostles of "Insides" need more missionaries in the field, for Mr. Sousa's experiment points to the fact that tuneful tunes are still popular. In the meantime let those who would write music remember that an exposed interior may be realism, but it is not art.

Helen De Witt Jacobs with Sousa.

Helen De Witt Jacobs, the talented young American concert violinist, who made such a favorable impression at her recital on January 20, 1915, in Aeolian Hall, New York, and since then has enhanced her value as an artist wherever she has appeared, has decided to remain in America during the season 1915-1916.

Miss Jacobs, who is only seventeen years of age, was born in Brooklyn, her grandfathers being the late Senator John C. Jacobs and Col. Daniel Moore, of the Twelfth Regiment, New York. She began her musical studies at the age of six, selecting as her favorite instrument the violin. She was placed under the instruction of Victor Kuzdö, the representative of Leopold Auer in this country. He became so impressed with her work that he persuaded her to go to Europe and study for a season under Auer. In the spring of 1914 she started for Löschwitz, Germany, where Leopold Auer was receiving his students. After taking the full summer course she started for home on the day war was declared, and obtained passage on the steamer Philadelphia. Miss Jacobs has been heard at all the large



HELEN DE WITT JACOBS.

music halls of New York and adjacent cities. She is now playing as solo artist with Sousa and his Band at Willow Grove, Philadelphia.

SOUSA GIVES SECOND CONCERT.

Large Audience Hears Programme at the Hippodrome.

John Philip Sousa and his band gave their second concert at the Hippodrome last night before a large audience. As before Florence Hardeman, violinist; Herbert L. Clarke, cornetist, and Grace Hoffman, soprano, were the soloists. Sousa conducted the prologue from "The Golden Legend," by Sullivan; "Dwellers of the Western World," by himself; Dvorak's "New World Symphony" and the introduction to the third act of Wagner's "Lohengrin."

Concerts also were given last night at the Winter Garden and the Century. At the former Cecil Lean, Cleo Mayfield, Mme. Petrova, Frances Demarest and John Charles Thomas were the particular stars. At the Century all the principals of Ned Weyburn's "Town Topics" company took part.

NEW SOUSA BAND PIECE.

Sousa and his band gave their second Sunday night concert at the Hippodrome last night, playing a new composition of Sousa's, "Dwellers of the Western World," for the first time. Wagner was represented on the programme by the introduction to the third act of "Lohengrin." Miss Grace Hoffman, soprano, sang "Fors e Lui," from Verdi's "La Traviata." There was also a violin solo, "Spanish Dances," by Miss Florence Hardeman, and a cornet solo, "Neptune's Court," by Herbert L. Clarke.

MUSIC NEWS AND NOTES.

John Philip Sousa and his band gave the second concert of the series at the Hippodrome last night to an immense audience. Apparently these Sunday night concerts are to be successful. The programme last night was of great variety, ranging from a selection from "Lohengrin" to his own marches. He also introduced a new number called "Dwellers of the Western World," which was well received. The soloists were Florence Hardeman, violinist; Grace Hoffman, soprano, and Herbert L. Clarke, cornetist. Mr. Clarke played his own composition, "Neptune's Court." Miss Hardeman played some of Sarasate's Spanish dances and Miss Hoffman sang "Fors e Lui" from "Traviata."

SECOND SOUSA CONCERT

Bandmaster Gives Characteristic Programme at Hippodrome.

John Philip Sousa and his band gave their second concert of the season at the Hippodrome last night. The programme ranged from the introduction to Act III of "Lohengrin" to Sousa's own marches, the latter being played as encores. A new Sousa number, "Dwellers of the Western World," was played for the first time.

The soloists were Grace Hoffman, soprano; Florence Hardeman, violinist, and Herbert L. Clarke, cornetist.

Second Sousa Hippodrome Concert.

John Philip Sousa and his band gave the second concert of a series they will give on Sunday nights during the Winter at the Hippodrome last night. The bandmaster played a new composition called "Dwellers of the Western World," in which there were passages descriptive of the red, white, and black races. Dvorak, Nevin, Sarasate, and Wagner were represented on the program. Miss Grace Hoffman, soprano; Miss Florence Hardeman, violinist, and Herbert L. Clarke, cornetist, were the soloists.

SOUSA PACKS HIPPODROME.

John Philip Sousa and his band gave the second concert of the series at the New York Hippodrome last evening to an audience which packed the theatre. As in the first concert, Sousa presented a programme of great variety, ranging from the introduction to act 3 of "Lohengrin" to his own marches, the marches being played as encores.

Cincinnati Times Star 8/31/15

Bands in Present Warfare

John Philip Sousa, who knows a great deal about music and human nature, is of the opinion that the diminishing use of music in warfare is to be one of the factors in bringing ultimate peace to the world. It is the martial air rather than the martial man that arouses the enthusiasm of crowds, says the man who was head of the Marine band for twelve years. According to his experience, the trudging soldiers are looked upon with comparative indifference until an inspiring march gives the situation the color of rhythm.

It is true that the trench warfare of to-day, involving as it does hundreds of miles of front, precludes the inspirational function of the military band. But Mr. Sousa forgets that once a man is engaged in warfare, the nervous tension is quite sufficient to maintain his patriotic impulses. It is back home, in the hours of recruiting, that the band plays its part. Many a man in the present war doubtless has been persuaded by the eloquence of a patriotic air into enlisting.

Mr. Sousa doubtless is correct in saying that the band no longer participates in the activities of the front. But that permits a greater number of bands to remain at home to spellbind the hesitating patriot, music thus becoming a more effective herder of men.

Musical American 8/7/15

MAY MAKE SOUSA'S MARCH OFFICIAL

A Plea to Congress in Behalf of "Dixie" and "Stars and Stripes Forever"

SAN FRANCISCO, July 22.—The United States will no longer be without an official march, but will have two of them—"Dixie" and "The Stars and Stripes Forever"—if a resolution adopted by the Music Teachers' Association of California and formally presented to John Philip Sousa at the close of his concert at the Exposition last night receives favorable consideration at the hands of Congress.

Charles Farwell Edson of Los Angeles, general vice-president of the California association, presented the resolution to Mr. Sousa in person, and he expects to

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secure the co-operation not only of this noted leader but of others all over the country. The resolution is as follows:

"Whereas, The United States of America has no official march; and whereas, 'The Stars and Stripes Forever' and 'Dixie' have captured the world by their distinctive Americanism; therefore be it

"Resolved, That the Music Teachers' Association of California does respectfully petition Congress to declare that these two compositions be known as the official marches of the United States and played on all State occasions."

When the resolution was adopted, Mr. Edson was appointed head of a committee to start a movement to interest music teachers and leaders all over the country in the effort to have the two marches made official.

Reminded by Columbus Day of the fact that America had been discovered, the Hippodrome is preparing to cast discretion to the winds and go in for patriotism on a large scale. John Philip Sousa will write another patriotic tune on the "America First" theme. R. H. Burnside has ordered the biggest American flag in the world. And hereafter all literature sent out from the Hip will carry, modestly, the slogan: "America first—then the New York Hippodrome."

JOHN PHILIP SOUSA MEETS WITH UNEXPECTED OVATION

John Philip Sousa dropped into Old Faithful Inn at the exposition last night while Georges George, conductor of the Exposition Orchestra, was leading his eighty musicians through the stirring mazes of Sousa's "El Capitan." The diners recognized the bandmaster and the scene that followed was a record breaker for enthusiasm. Sousa took bow after bow, and George was forced to repeat the selection.

Musical Courier 10/9/15

SOUSA AT THE HIPPODROME.

Last week Sousa and his band began a long engagement as part of the "Hip-hip-hooray" show at the New York Hippodrome. There will also be regular Sousa concerts every Sunday evening at the same theatre.

The first Sousa concert of the season at the Hippodrome last Sunday evening was attended by an audience which completely filled the huge house. There were nine numbers on the program, and the only one which was not encored was the final one, no less than seven numbers calling for double encores. The new march, "The New York Hippodrome," was just as enthusiastically received on Sunday night without all the scenic and terpsichorean accompaniment as it was with the preceding week-day audiences.

The "March King" scored again on the opening night with the same unqualified success which has ever attended him throughout the world.

Always Musical Leader 10/7/15

Sousa to Give Sunday Night Concerts

New York had many band concerts yesterday. At night in the Hippodrome John Philip Sousa conducted his band in the first of a series of concerts to be given Sunday nights in the big playhouse during the winter.

The program contained compositions by the conductor and classical selections. Miss Grace Hoffman, soprano; Miss Florence Hardeman, violinist, and Herbert L. Clarke, cornetist, were the soloists with Mr. Sousa's organization.

Brooklyn Life 10/9/15

"HIP-HIP-HOORAY."—The Hippodrome should henceforth be called the Hiphiphooraydrome. Most of the original hippo, which was not a great deal by Roman standards, has been taken out in the new regime and the place can now be best described by the name suggested. As for the show which reopened the huge playhouse last week Thursday evening, it is indeed "Hip-Hip-Hooray"—and there you are. The last shall be first in speaking of this latest shaking of the Hippodrome kaleidoscope; for the ice ballet which brings the long program to a close is far and away the best part of the entertainment. Here, at last, is a more than generous offering of the fancy skating which for some years has enchanted American visitors to Berlin and which hitherto has been seen in this country only by piecemeal. From beginning to end "Flirting at St. Moritz," with music by Julius Einedshofer, is enchanting and alone is worth the price of admission. In fact, it is worth that just to see the fascinating Charlotte—the Pavlova among skaters. The tank is frozen over to represent a bit of St. Moritz Lake and the background is a beautiful view of St. Moritz and the snow-covered mountains. The Toyland scene in the Zone of the Panama-Pacific Exposition is the next best, because it has imagination as well as color. Then there is the Tower of Jewels at the same exposition, with Sousa and his band in the foreground. The new Sousa march, "The New York Hippodrome," is frankly disappointing; but there is better stuff, if older, when all the states march in and form a gorgeous spectacle. Another gorgeous effect is shown in the Cascades of The Biltmore and still another in the fashion promenade on Fifth Avenue. Then there is the Kat Kabaret—on the Brooklyn rooftops, overlooking Manhattan. Here there are lights galore as well as cats galore and it is a very amusing pantomimic scene as well as a treat to the eye. Of the incidental features the Boggany troupe is admirable and "The Baggage Smashers" do a very clever act. Orville Harold's voice is all but wasted on some cheap and ineffective music that is only a grade better than what emanates from the orchestra under the direction of Raymond Hubbell. It is a pity that the music throughout is not better; the spectacle deserves real music. Nevertheless "Hip-Hip-Hooray" is the longest feather in the Hippodrome's cap and every one should see it.

Big Audiences at Concerts in Two Theatres

Mr. Sousa Conducts His Own Music
in the Hippodrome—Variety
in the Century.

Two concerts, one interspersed with
forms of entertainment other than music,
drew big audiences last night to two big
theatres, the Century and the Hippodrome.
In the Hippodrome John Philip Sousa
conducted the orchestra through a pro-
gramme made up in large part of pro-
gramme music and in the Century various
members of the company appearing there
"Town Topics" gave excerpts from their
repertoires.

Most important of Mr. Sousa's numbers
was "Dwellers in the Western World," a
series of musical character studies com-
posed by himself. The three sections into
which it is divided are given to the red
man, the white man and the black man.
There also were the prologue to Sullivan's
"The Golden Legend," the largo from
Dvorak's "New World" symphony and
Nevin's "A June Night in Washington."
Miss Grace Hoffman, soprano; Miss Flor-

ence Hardman, violinist, and Herbert L.
Clarke, cornetist, were the soloists. The
encore numbers were Mr. Sousa's own fa-
mous marches, and for these the audience
gave its loudest applause.

John Philip Sousa and his famous band
gave the second concert of the series at
the New York Hippodrome last evening
to an audience which packed the vast
theatre. As at the inaugural concert a
week earlier, Mr. Sousa presented a pro-
gramme of great variety, ranging last
evening from the introduction to act three
of "Lohengrin" to his own marches,
played as encores. Another new Sousa
number was played for the first time. It
was called "Dwellers of the Western
World," and proved to be full of color,
imagination and characterization.

John Philip Sousa and his famous
band gave the second concert of the
series at the New York Hippodrome
last evening to an audience which
packed the vast theatre. Apparently
these Sunday concerts are to prove as
successful and popular as the per-
formance seen during the week. As
at the inaugural concert a week
earlier, Mr. Sousa presented a pro-
gramme of great variety ranging from
the introduction to act three of "Lo-
hengrin," to his own well known
marches, the latter being played as
encores.

Orville Harrold, Belle Storey, Nat
Wills and the Mirambas will appear
with Sousa's band at the Hippodrome
concert next Sunday evening.

ANOTHER NEW SOUSA WORK

Famous Bandmaster Presents New
Composition at Hippodrome
Sunday Evening Concert.

CHARACTERISTIC OF MASTER

To those few persons of super-musical
education who seek to belittle the musi-
cianly qualities of John Philip Sousa
and his entrancing rhythmic composi-
tions there was a good answer presented
last evening at the Hippodrome, where
he gave the second of his Sunday evening
concerts—he can fill the largest hall or
theatre in New York City to the doors.
And it might be added that such a feat
is within the power of only a few of our
greatest—perhaps two or three—musi-
cians or composers. There is little doubt
but what these concerts are going to
prove quite as popular as is the regular
weekly performance at the big Charles
Dillingham house.

As at his first concert a week ago, Mr.
Sousa presented a programme extending
over a wide variety of works, not the
least of which was his own new work,
"Dwellers of the Western World."

This composition proved to be filled
with color and characterization, the lat-
ter strong enough to identify it as a
Sousa composition even though the name
of the author were unknown to the
hearer. It was played for the first time
last night divided into three parts, "the
red man," "the white man," "the black
man," each one of which won hearty
applause from a critical audience.

Another delightful novelty of the eve-
ning was the playing of Herbert Clarke,
the celebrated cornetist. Mr. Clarke
played an original composition, entitled,
"Neptune," which served to establish him
firmly in the good graces of the cultured
clientele which has favored the Hip-
podrome since Mr. Dillingham took over its
management.

With the Misses Grace Hoffman, so-
prano, and Florence Hardman, violinist,
as additional soloists, the programme af-
forded a rare musical evening and made
clear how well Mr. Sousa and the man-
agement understands and endeavors to
please the public. The following is the
programme in detail:

"The Golden Legend".....	Sullivan
"Neptune's Court".....	Clarke
(Mr. Herbert L. Clarke.)	
"Dwellers of the Western World".....	Sousa
(a) "The Red Man."	
(b) "The White Man."	
(c) "The Black Man."	
"Fors a Lui" (from "La Traviata").....	Verdi
(Miss Grace Hoffman.)	
"The New World" Symphony.....	Dvorak
"A June Night in Washington".....	Nevin
"Aubade Printaniere".....	Lacombe
"The New York Hippodrome".....	Sousa
"Spanish Dances".....	Sarasate
(Miss Florence Hardman.)	
Introduction to Act III, "Lohengrin".....	Wagner

Next Sunday, in addition to Sousa's
Band and Mr. Sousa's soprano soloist,
Miss Virginia Root, who accompanied
his band on the tour around the world,
Mr. Dillingham announces several
extraordinary features, including Orville
Harrold and the Mirambas from "Hip-
Hop-Hooray."

Sousa at the Hippodrome.

Sousa and his band gave the second
concert of the series at the New York
Hippodrome last evening to an audi-
ence which packed the theatre. A new
Sousa number was played for the first
time. It was called "Dwellers of the
Western World," and proved to be full
of color, imagination and character-
ization. It was sub-divided into three
parts: "the red man," "the white man"
and "the black man," and it proved a
delightful musical novelty. The solo-
ists were Miss Grace Hoffman, so-
prano; Miss Florence Hardman, vio-
linist, and Herbert L. Clarke, cornetist.
Mr. Clarke played his own selection,
"Neptune's Court." The entire pro-
gramme proved a rare musical evening.

Sousa at the Hippodrome.

Sousa and his band gave the second
concert of the series at the New York
Hippodrome last evening to an audience
which packed the vast theatre. A pro-
gramme of great variety was presented,
ranging from the introduction to act
three of "Lohengrin" to his own well-
known marches, the latter being played
as encores. Another new Sousa number
was played for the first time. It was
called "Dwellers of the Western World,"
and was well received. The soloists were
Grace Hoffman, soprano; Florence Harde-
man, violinist, and Herbert L. Clarke,
cornetist.

SOUSA'S SECOND CONCERT AT THE HIPPODROME

Sousa and his incomparable band
gave their second concert at the Hip-
podrome last night to a large audi-
ence, and a new composition by the
leader was introduced for the first
time. "Dwellers of the Western
World" is the title of this new piece,
and it has all the swing and martial
music that Sousa is noted for.
Wagner came in for a little of the
concert in the rendering by the band
of the introduction of the third act
of "Lohengrin," which was well
played. All the old favorites of
Sousa were played as encores to the
great delight of the audience. Assist-
ing in the concert was Miss Grace
Hoffman, soprano, who sang several
arias, the principal one being the
difficult "Fors a Lui" from "Travi-
ata," sung in good voice; Miss Flor-
ence Hardman, violinist, played
"Spanish Dances" and several other
solos. Herbert L. Clarke, the well-
known cornetist, gave "Neptune's
Court" in excellent manner.

HIPPODROME SUNDAY CONCERT.

The second of the series of Sunday
night concerts by Sousa's Band, in the

Hippodrome, drew another large au-
dience last night. The programme in-
cluded a new Sousa composition,
characteristic of the "March King's"
work, entitled "Dwellers of the West-
ern World." Played for the first time,
it was remarkably well done and it
promises to be a favorite.

The soloists included Herbert L.
Clarke, cornetist; Miss Florence
Hardman, violinist, and Miss Grace
Hoffman, high soprano.

NY Deutsche Journal 10/11/15

Morning News Herald 10/11/15

Musical America 10/11/15

Sousa's berühmte Kapelle erzielt Erfolgsfolge im Hippodrome.

Das gewaltige Auditorium auch gestern
bis auf den letzten Platz gefüllt.

John Philip Sousa erzielt mit seinem berühmten Orchester Erfolge im Hippodrome. Gestern Abend war das gigantische Auditorium bis auf den letzten Platz gefüllt und die Begeisterung des Publikums gab sich nach fast jeder Darbietung in tosendem Beifall kund.

Diese Sonntags-Konzerte werden anscheinend von demselben Erfolge begleitet sein, den die Nacht-Vorstellungen im Hippodrome während der Woche erzielen. In seinem Eröffnungs-Programm bot Sousa die Overture zu „Hohengrün“ und andere klassische Musik ebenso wie seine eigenen berühmten Märsche, die jedesmal als „Encore“ gespielt wurden.

Eine neue Sousa-Komposition ist betitelt: „Dwellers on the Western World“; sie zerfällt in drei Teile: „Die Rothaut“, „Der weiße Mann“ und „Der Neger“. Sie wird voraussichtlich sich ebenfalls zu einem Schlager entwickeln.

Journal Herald 10/11/15

Zweites Sousa-Concert.

Auch das zweite Sousa-Concert, das gestern Abend im Hippodrome stattfand und wieder ein ausverkauftes Haus erzielte hatte, zeigte den schneidigen Kapellmeister auf der Höhe seiner Kunst. Wenn das Publikum auch die ersten Programmmummern — so den Prolog aus Sullivan's „Goldener Legende“ und das Largo aus der „Neuen Welt“-Symphonie von Dvorak — mit freundlichem Beifall aufnahm, so wurde es doch erst gepackt und zu wachem Enthusiasmus begeistert, sobald die Sauschen Weisen, seine flotten Tänze und seine pridelnden Märsche ertönten.

Kf-Commail 10/12/15

The Sousa Sunday concerts at the Hippodrome have proved a boon to music lovers under the Charles Dillingham direction. Next Sunday night the band will be augmented with special features including Virginia Root, soprano soloist who accompanied the band on its trip around the world. „Hip Hip Hooray“ will contribute Orville Harrold as well as the Mirambas who appear at the Hippodrome by courtesy of the Guatemalan government.

NY Eve Globe 10/13/15

By way of novelty this coming Sunday, Sousa's own band at the Hippodrome will be augmented with many special attractions, including Virginia Root, the soprano soloist who accompanied Sousa's band on its memorable trip around the world. „Hip Hip Hooray“ will contribute many of its star features, including Orville Harrold, the Mirambas, who are appearing at the Hippodrome by courtesy of the Guatemalan government; Belle Storey and Nat Willis are also listed to appear.

Zweites Sousa-Concert.

Auch das zweite Sousa-Concert, das gestern Abend im Hippodrome stattfand und wieder ein ausverkauftes Haus erzielte hatte, zeigte den schneidigen Kapellmeister auf der Höhe seiner Kunst. Wenn das Publikum auch die ersten Programmmummern — so den Prolog aus Sullivan's „Goldener Legende“ und das Largo aus der „Neuen Welt“-Symphonie von Dvorak — mit freundlichem Beifall aufnahm, so wurde es doch erst gepackt und zu wachem Enthusiasmus begeistert, sobald die Sauschen Weisen, seine flotten Tänze und seine pridelnden Märsche ertönten. Die wollte man hören, und von denen konnte man auch nicht genug bekommen. Herr Sousa weiß das, und läßt sich deshalb auch gar nicht erst lange um Zugaben bitten. Auf den einen Marsch, der auf dem Programm steht, folgen mindestens zwei Zugaben, so daß die Dauer des Concertes erheblich verlängert wird. So wird aus einer Wohlthat eine Plagel. Dieselben Solisten, die schon im ersten Concerte die Kunst des Publikums gefunden hatten, wirkten auch gestern Abend wieder mit. Miss Grace Hoffman, eine bemerkenswerte Coloratur-Sängerin, sang diesmal die figurenreiche Arie „Fora e lui“ aus der „Traviata“, und fügte dieser wieder einige Volkslieder zu, die sie mit großer Innigkeit wiedergab. Miss Florence Hardeman spielte mit großer Geschicklichkeit ein Violinsolo von Sarasate und Herr Herbert L. Clarke errang mit seinen Vorträgen auf dem Cornet stürmischen Beifall. So nahm denn auch dieses Concert einen sehr lebhaften Verlauf, und Jedermann schien auf's höchste befriedigt.

Washington Herald 10/11/15

Special Correspondent. Washington Herald. New York, Oct. 1. Charles Dillingham may now enjoy a chortle or so privately. To chortle publicly would be rubbing it in. When the huge Hippodrome was taken over by him the rumor went zipping up and down the Rialto that at last Dillingham had become the owner of a „white elephant.“

Before going into details it might be stated that „Hip-Hip-Hooray“ is already the biggest success the Hippodrome has ever known and is having the biggest crowds in the history of the house.

„Hip-Hip-Hooray!“ is a smashing spectacle that fairly carries the audience off its feet and leaves it breathless. The audience begins gasping when the curtain goes up on the first scene showing Brooklyn Bridge and the sky lines from a New York roof. The scene is worked out even to the traffic and street cars crossing the bridge.

The next scenes, „Grand Central Station“, „On Fifth Avenue“ and „The Cascades at the Biltmore Hotel“ are worked out so cleverly that the audience can hardly believe it is in a theater.

There is John Philip Sousa's band reinforced by the regular Hip orchestra. At the close of the show when the audience expects all thrills to be exhausted there comes the big scene of all, „Flirting at St. Moritz.“ Scores of dancers dance on real ice in a reproduction of the celebrated resort and as a final thrill some skee jumpers glide off the mammoth hills.

SOUSA AND HARROLD IN BIG HIPPODROME SUCCESS

Band Plays Brief Concert in Spectacle,
With New March Number—Tenor
Heard in Light Songs

With Sousa's Band and Orville Harrold among the myriad of performers, the New York Hippodrome re-opened on Sept. 30, under the management of Charles Dillingham. The audience exhausted all its superlatives in praise of an entertainment which should be a magnet both for New Yorkers and for New York's visitors all the season through.

For John Philip Sousa and his band, who appeared in the „Hip-Hip-Hooray“ section of the entertainment, Stage Director Burnside provided a setting which duplicated the Tower of Jewels before which the band had played at the San Francisco Exposition. The march king was given an ovation, and the brief concert of the band was warmly applauded. However, in this particular situation it seemed that the effect would have been better had Mr. Sousa used as his opening number one of his familiar but ever-welcome march successes. Besides his new „Hippodrome March,“ he presided over the „March of the States,“ which closed with his „Stars and Stripes Forever,“ sung by the whole big company with thrilling effect, supported by orchestra and band.

Orville Harrold seemed rather out of place in his environment, and he did not have any numbers which called for good singing. Much of his „Flag“ song was too low to show his voice to advantage, and while he contributed effectively to a „Chin Chin“ ditty with Belle Storey, many a less eminent singer might have gained quite as good results in this huge auditorium, which called for crashing volume from its male singers, rather than for refined tone.

However, Miss Storey's pleasing lyric soprano carried perfectly, and she introduced a striking „bit“ in the encore to the „Flower Garden Ball,“ singing part of its ragtime melody in crisp staccato after the coloratura manner. Harry Griffiths was another singer who scored his „The Ladder of Roses“ being the song „hit“ of the production. Raymond Hubbell, composer of most of the music, conducted the orchestra. The music of the skating ballet, „Flirting at St. Moritz,“ was composed by Julius Einodshofer.

K. S. C.

Musical Comic 10/11/15

Florence Hardeman Heard with Sousa's Band.

Florence Hardeman, the gifted violinist, appeared as soloist with Sousa and his Band at their first Sunday night concert, given at the New York Hippodrome, October 3. Her program number was Sarasate's „Zigeunerweisen,“ and so insistent was the applause that she was obliged to give three encores, among them being Kreisler's „Rigaudon.“

Chicago Inter Ocean 10/9/15

Cincinnati Com Tribune 10/10/15

Chicago Municipal Leader 10/2/15

Hippodrome on a New Tack.

Fred Thompson first and the Shuberts later pretty thoroughly exhausted the possibilities of the Hippodrome as an all-season circuit and acrobatic show. For years before the big house was built there were frequent complaints because New York had nothing to compare with the Cirque d'Hiver in Paris, the Hippodrome in London and similar entertainments in other European capitals.

The combination of Thompson and Dundy's abilities as showmen with the money of the late John W. Gates and his associates finally gave New York a winter show of this kind which went beyond those of Europe both in the completeness of its housing and in the profusion of its stage entertainment. For ten years the original managers have ransacked the four corners of the earth to find new features in the way of circus and animal acts, coupled with magnificent spectacles, huge scenic effects and new uses for the big tank that was part of the stage equipment. Eventually it became evident that the field of novelty had been exhausted and that New York was tiring of its biggest toy. This led to the change which has brought the Hippodrome under the control of Charles B. Dillingham, long a friend and business associate of the late Charles Frohman and for the past few years manager of the Globe theater, as well as producer of many of the successful musical shows and burlesques at that house.

Eliminates Circus Idea.

Mr. Dillingham has practically eliminated the whole circus idea and makes no use at all of the tank in this year's show, which is called, in default of finding a possible descriptive title, "Hip, Hip, Hooray." It is much like the entertainments at the Winter Garden and Century, with effects that could not be shown anywhere except on the stage of the Hippodrome, with its tremendous height, depth and area. It is made up mostly of scenic, ballet and musical effects. One of the ballets utilizes for a setting the Cascades room at the Biltmore hotel, vastly enlarged, and another reproduction of the Court of Jewels at the San Francisco exposition. Sousa and his band supply the music for several numbers, and there are several vaudeville acts. The concluding spectacle is a reproduction of the lake at St. Moritz in winter. In the background are seen the brilliantly lighted hotel and the snow covered mountains. A big company in dazzling winter costumes is shown in a winter carnival with snow falling, skiing and other sports. The whole front of the stage is covered with a thin heating of real ice, renewed at every performance, and here some very remarkable exhibitions of skating are given by an imported company of men and women experts.

Bklyn Times 10/9/15

"Hip! Hip!" at Hippodrome.

Besides the splendor of the new performance "Hip! Hip! Hooray!" which Charles Dillingham has created at the rejuvenated New York Hippodrome, with John Philip Sousa, Belle Storey, Nat Wills, Charles Aldrich, Arthur Deagon, Toto, the divine Charlotte and the hundred other delightful features on the vast stage, the audiences have been amazed by the precision, accuracy and discipline with which the pageant of surprises moves. From the reception of the crowds in the foyer to the dismissal of the army of artists, specialties, performers, musicians and workmen at the stage door, all goes on with the discipline of a well drilled military organization. Every day the curtain rose at 2:10 and 8:10 and notwithstanding the magnitude of the stupendous production the final curtain ascended at exactly 5 and 11 daily. Seats are now on sale for four weeks ahead and four box offices are now in operation, as the management's aim is to serve patrons direct. Concerts with Sousa are held on Sunday nights.

When the New York Hippodrome slid down the amusement ladder last season every one wondered if the Hippodrome would "come back." It has. The name of the show is "Hip-Hip-Hooray." The show itself is "Hip-Hip-Hippodrome," and then some.

Charles Dillingham has actually done the impossible. He has found a new way to use the vast stage. The show is a compromise between the old Hippodrome form of entertainment and extravagant vaudeville. The pulsing throb of melodrama is gone. Actors and actresses—as such—are finely and finally eliminated from a stage where their voices never could be heard to advantage in plot lines. The new show is the spectacular plus. Its costumes are artistic, the color schemes are rich, the number and beauty of its ballets dazzle and the vast panoramic pictures make the audience "Ah!"

From a "Kat Kabaret" you look over the roofs of the houses of New York out to the East River, spanned by its twinkling bridges. Then you see the Grand Central Station. Then a fashion parade on Fifth avenue—perhaps 150 are in that parade, and yet there are fifty gazing down upon it from the windows of the shops that line the streets. Perhaps this, more than anything I might write, strikes the note of the bigness of the show. There is the "Cascade at the Biltmore." Then

there is a song, "The Land of Love and Roses"—the singer says that you must climb a ladder to this land, and straightway the ballet mounts to the top of the proscenium arch on innumerable little ladders whose rungs and sides are outlined with electric lights. There's "Moving Picture Street," which disappears to flash forth the "Tower of Jewels" at the Panama-Pacific Fair—it is marvelous in its opalescent blaze of beauty. But this can not be a catalogue. The show ends with a winter scene on Lake St. Moritz. A ballet of ice skaters, headed by Charlotte, the great artiste of the skates, keeps your eyes entranced and almost oblivious of the beauty of the snow-crowned Alps that rise above it.

John Philip Sousa conducts the orchestra. Orville Harold and Miss Dello Story sing the songs that have been written by John L. Golden and Raymond Hubbel. Nat M. Wills fills the tiny waits so finely that you think of them as pleasant gifts. And there are so many others that it is too bad all their names can not be mentioned. But one name must be recorded. It is that of R. H. Burnside. To him is due most of the credit for the return of the Hippodrome, for he it was who staged and directed it all.

Bklyn Times 10/10/15

"Hip, Hip, Hooray!" Stars With Sousa.

The Sousa popular Sunday concerts at the Hippodrome are a great boon to music lovers under the Charles Dillingham direction. By way of novelty this coming Sunday, Sousa's band will be augmented with special attractions including Virginia Root, the soprano soloist; Orville Harrold, the Mirambas, Belle Storey and Nat Wills.

Sousa at the Hippodrome

Even were the marvelous show at the Hippodrome less magnificent than it is the presence of John Philip Sousa and his inimitable band would make audience worth while for Sousa is Sousa the world over and when much that is classically great is forgotten Sousa's inspiring patriotic music will remain to glorify the present age and stir the pulses of our descendants. That Sousa is the greatest band leader of the century has been said times without number. The playing of his men, the originality of his works and infectious lilt of his rhythmic marches stir as do those of no other, and little wonder is it that there is a movement on foot to replace the so-called National air with the Sousa "Stars and Stripes." There is a "punch" to it that is found in nothing else we know. For perfection of military accuracy it would be difficult to recall any similar organization worthy of comparison and the shading is that gained by the great orchestral conductors. There was tremendous enthusiasm at the Hippodrome for John Philip and his men and the recognition given showed that the public quite appreciated the policy of Charles Dillingham, the manager of the Hippodrome, in only giving the best.

By the way, it may be stated that the new production quite surpasses those of former years, for never has this magnificent theater known such a lavish display of scenic beauty, such ingenuity of idea and such a remarkable company. It is incomparably the most stupendous offering ever made, and it can unhesitatingly be declared is worth several times the price which has even been reduced to \$1.50 for the best seats. To come to New York and not see the Hippodrome Company and hear John Philip Sousa would be unthinkable.

F. F.

may. John Philip Sousa 10/2/15

"HIP-HIP-HOORAY," AT THE HIPPODROME

SOME time ago I think I heard a vague rumor to the effect that the Hippodrome was to end its interesting career as the abode of extraordinary entertainments, and that the building in which we have been dazzled by so many wonderful spectacles would be turned into offices for dull business purposes. After seeing "Hip-Hip-Hooray," which opened at the Hippodrome last Thursday night, I am convinced that the unique showhouse is assured a long and even more honorable career than it has had already. That is, if it remains in the hands of Charles Dillingham, who, in this latest venture, has proved himself as capable of engineering a spectacle on a stupendous plan as he has shown himself to be in his selection of legitimate plays. The name of the piece—if it can be called a piece—conveys very little, but after seeing it, it will be a very unimaginative person indeed who does not agree that it was well chosen, for it is hip-hip-hooray from beginning to end.

What constitutes the play part of it is of little consequence, as it is merely a sort of aside brought in for the purpose of holding the stage while the truly wonderful scenes are being arranged. And these scenes take you from the roofs of New York, where a feline concert, dear to the heart of all Gothamites, is in progress, all the way across the continent to the Panama Exposition, where, before the tower of jewels, the inimitable John Philip Sousa and his band stir up old memories with a rousing performance of his latest compositions. Then we flit across the Atlantic to St. Moritz and are introduced to one of the best and most beautiful novelties yet seen on the New York stage—a skating ballet. The tank in which we were used to see mermaids and tritons emerge from the water is frozen over and the band of skaters that do stunts is enough to make Irving Brokaw green with envy, and is bound to make ice skating a craze in New York this Winter. Orville Harold and Belle Storey carry off the honors of the vocal part of the show as *The Hero* and *The Heroine*, but their contributions are slight in comparison with the multifarious novelties of the show, which, to do it justice, should be reviewed by that animate Thesaurus, Tody Hamilton.

The Call Boy.

Baltimore Citizen 10/5/15

The Sousa popular Sunday concerts, under the Charles Dillingham direction, at the Hippodrome, are a great boon to music lovers. By way of novelty next Sunday, Sousa's own band will be augmented with many special attractions, including Virginia Root, the soprano soloist, who accompanied Sousa's Band on its memorable trip around the world. "Hip, Hip, Hooray," will contribute many of its star features, including Orville Harrold, the Mirambas, who are appearing at the Hippodrome by courtesy of the Guatemalan Government; Belle Storey and Nat Willis will also appear.

Charleston W.Va Gazette 10/9/15

JONES STARTED SOUSA CRAZE.

Walter Jones has always been considered one of our most original comedians, depending upon his own inventive powers rather than following the ideas of other funmakers. But he confesses that he has on more than one occasions imitated another public favorite, and, in fact, is rather proud of it. Jones is the featured comedian of "A Full House" this season and will be seen here in that very funny play at the Burlew, Friday, Oct. 15th.

"I was the first one to give a public imitation of John Philip Sousa and his characteristic gestures in conducting his famous band and I thereby started a craze which swept around the world and has never since quite died out. One summer when I was playing with Ed Rice at Manhattan Beach I was a daily attendant at the Sousa concerts there. I loved to listen to the band and was fascinated by the apt and graceful gestures of my good friend John Philip, and I soon found myself imitating his famous swinging motions when conducting one of his marches. In this way I frequently amused my friends. A few weeks later when I was opening in a new play at the Casino a friend suggested that I try out my Sousa imitation in public some night.

"So I had a beard made, borrowed a band uniform, and took the orchestra into my confidence so as to properly rehearse with them. The night came and Sousa was in a box, having been brought there without any intimation of what was coming. Between scenes I stepped out on the stage completely made up for the March King. The audience was quick to catch the point and laughed heartily as Sousa gasped in surprise.

"Then I took the baton from the conductor and led the orchestra through a Sousa march, using every characteristic gesture of the composer-conductor that I had so carefully studied through the summer. The house applauded enthusiastically and Sousa beamed good natured approval. Then George W. Lederer came back on the stage and told me to keep the Sousa imitation in the show regularly. Nearly a thousand other performers have followed my lead in imitating Sousa, but I'm a little proud of having been the first one."

Houston Chronicle 10/5/15

From Musical America.

Never was there a musical yarn which has undergone such rehashing as the one concerning the hurdy-gurdy man to whom Mascagni demonstrated the proper tempo in which to play his much-murdered Intermezzo and who later displayed the sign: "Pupil of Mascagni."

The story appeared later with Sousa as the central figure. And now it is Paderewski, as we read in a Virginia paper, who heard the distortion of a Chopin nocturne from within a house which bore the sign: "Miss Jones. Piano lessons 25 cents an hour." The great pianist tarried long enough to correct her mistakes, and later the sign read:

"Miss Jones. Piano lessons \$1 an hour. (Pupil of Paderewski.)"

Verily, there is nothing new, etc.

Detroit Journal 10/6/15

"Hip-Hip-Hooray" Goes Big.

Reports of the reopening of the New York Hippodrome under the management of Charles Dillingham indicate that the country's biggest playhouse has been successfully rescued from the film folk. "Hip-Hip-Hooray" is the name of the revue and it is featured by spectacular settings and ensembles with vaudeville acts and plenty of music. An ice ballet and a "march of the states" won applause from all the reviewers, as did the presence of John Philip Sousa and his band. It looks as though all us rubes will have a real show to go to this winter if we can only reach Gotham.

Chatanooga Times 10/3/15

On Thursday of last week, the New York Hippodrome started the new season under the management of Charles Dillingham in "Hip Hop Hooray," by R. H. Burnside, with lyrics by John L. Golden and music by Raymond Hubbell. The long list of principals includes Orville Harold, Nat Willis, Belle Storey, Charles T. Aldrich, Arthur Deagon, Dave Abrahams and, beside an ensemble of over 500 girls, such novelties as the Boganny troupe, the Tornadoes, Al Grady, Tommy Conlon, Mallia and Bart, Dippy Diers and Mooney's Blue Ribbon horses. Foremost in importance is Sousa's band.

N.Y. Eve World 10/9/15

"HIP, HIP, HOORAY!" BIG HIPPODROME HIT.

Everything is merriment at the rejuvenated Hippodrome under Charles Dillingham's direction. Mr. Dillingham is delighted to think his ambitions and plans suited the big public to whom the great playhouse is dedicated. H. H. Burnside stands in the first entrance of the stage daily, cheering the vast army of performers as they march on and off before the vast proscenium with a smile; the treasurers, attaches and administration heads look cheerful because they are associated with a record-making success. The exact capacity of the Hippodrome is 5,697, which means that

precisely 68,364 delighted persons saw "Hip, Hip, Hooray!" this past week. Sousa is there; so are Belle Storey, Nat Willis, Charles T. Aldrich, Arthur Deagon, Toto, Charlotte and some five hundred others, all seeing the Panama-Pacific Exposition, revelling in Toyland or flirting at St. Moritz. To-morrow night Sousa's Band gives another concert at the Hippodrome.

Boston Advertiser 10/10/15

Theatre Talk From New York

By JAMES S. METCALFE

Hippodrome on a New Tack

Fred Thompson first and the Shuberts later pretty thoroughly exhausted the possibilities of the Hippodrome as an all-season circus and acrobatic show. For years before the big house was built there were frequent complaints because New York had nothing to compare with the Cirque d'Hiver in Paris, the Hippodrome in London and similar entertainments in other European capitals.

The combination of Thompson and Dundy's abilities as showmen with the money of the late John W. Gates and his associates finally gave New York a winter show of this kind which went beyond those of Europe both in the completeness of its housing and in the profusion of its stage entertainment. For ten years the original managers have ransacked the four corners of the earth to find new features in the

way of circus and animal acts coupled with magnificent spectacles, huge scenic effects and new uses for the big tank that was part of the stage equipment. Eventually it became evident that the field of novelty had been exhausted and that New York was tiring of its biggest toy. This led to the change which has brought the Hippodrome under the control of Mr. Charles B. Dillingham, long a friend and business associate of the late Charles Frohman and for the past few years manager of the Globe Theater as well as producer of many of the successful musical shows and burlesques at that house.

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Even with the gorgeousness and variety of this production it seems doubtful that the season can be successful. There is big competition on very similar lines. It takes almost

N.Y. Rev

N.Y. En. Telegram 10/9/15

Percy Grainger, the Australian composer, wanted to attend the Sousa concert at the Hippodrome last Sunday night, to hear his "Shepherds Hey" played by the band.

Unfortunately he was "un-put-off-ably" engaged, but will attend to-morrow night, when Sousa promises to play the piece as an encore.

"I am so glad," said Mr. Grainger to Mr. Sousa, "that you have altered 'Shepherds Hey' to suit your particular needs and effects."

"I wish there were more free changing in art, and that no one ever performed anything but in just the very way he personally feels it and likes it and needs it."

Pretty liberal point of view for a composer, too.

N.Y. En. Globe 10/9/15

COOPER AND KID MCCOY OPEN A "HEALTH FARM."

Norman Selby, popularly known as Kid McCoy, and Jack Cooper, the noted physical training expert, have joined forces and established a "health farm" and a retreat for those who are "run down" near Stamford. The pair purchased Walnut Grove Farm and reconstructed it for the purposes to which it will be applied. The house is a beautiful one with club-like appointments for the guests. There are thirty-five acres surrounding it, and a pretty tree-banked lake is in close proximity well stocked with black bass and pickerel.

Cooper's interest in the new venture means the passing of his famous gymnasium on West Forty-seventh street, where business and professional people of every sphere trained and exercised under his care. John Phillip Sousa, Lillian Russell, Fay Templeton, Arnold Daly, Gail Kane, and Edna Wallace Hopper are only a few of the prominent theatrical people who "worked" there. Cooper's fame as a trainer of men is national. Among the pugilists that he trained were Jim Jeffries, Jim Corbett, Tommy Ryan, Peter Maher, Kid McCoy, Mike Gibbons, and Warren Barbour, the society boxer.

N.Y. En. Post 10/9/15

The Hippodrome.

Not since the advent here of Genée has any one commanded the quick attention of New York so successfully as "Charlotte," premier skater of the sensational ice ballet, "Flirting at St. Moritz," which concludes "Hip, Hip, Hooray," at the Hippodrome. Nearly 70,000 have already seen the great show, and Sousa, Belle Storey, Charles Aldrich, Arthur Deagon, and Toto are deservedly popular.

N.Y. Times 10/10/15

THEATRICAL NOTES.

The slogan proposed by President Wilson in a recent address, "America First," has inspired John Phillip Sousa to write a new march to which he will give that title. H. Burnside, art director of the Hippodrome, has ordered made the largest American flag, and the bandmaster hopes to have his composition ready to play the day the flag is unfurled at the Hippodrome.

N.Y. World 10/9/15

BOOK TO HELP SICK BABES.

It Is Full of Little Writings by People With Big Names.

An autograph note by President Wilson is on the first page of the "Little Verses and Big Names" (George H. Doran Company), and following it, after introduction, are contributions by James Whitcomb Riley, Arnold Bennett, Cardinal Gibbons, James J. Hill, Gen. Goethals, Robert W. Chambers, John Galsworthy, Kate Douglas Wiggin, Margaret Deland, Princess Troubetzkoy, Owen Wister, Ella Wheeler Wilcox, John Phillip Sousa, David Starr Jordan, Nazimova, Mrs. Fiske, Billy Sunday, Gene Stratton-Porter and many more persons of distinction.

Musicians are represented, too, in special pages, and there are offerings by Horatio Parker, Victor Herbert, Anice Terhune—with a very fetching little song "for good and bad children"—Madame Blauvelt, Mrs. Julian Edwards and others.

The book is very handsomely made and carries illustrations by Hugo Ballin, Charles Dana Gibson, Clarence F. Underwood, Howard Chandler Christy, Peter Newell and R. L. Goldberg.

Proceeds from the sale of the volume will go to provide pure milk and visiting nurses for the babies of the poor.

Billboard 10/9/15

NEW PLAYS

Hip-Hip-Hooray

HIP-HIP-HOORAY—A play in two acts, staged by R. H. Burnside. Lyrics by John L. Golden; music by Raymond Hubbell. Produced at the Hippodrome, New York City, September 30, by Charles Dillingham.

THE PLAYERS:

Arthur Deagon, Nat Wills, Orville Harrold, Belle Storey, Joseph Parsons, Anna May Roberts, Harry Griffiths, Beth Smalley, James Reaney, Leslie Leigh, Toto, Pope and Kerner, Bassett and Helaine, The Naesses, Chapelle and Berger, Steele and Winslow, Dave Abrahams, Al Grady, Tommy Colton, Charles T. Aldrich, Dippy Diers, Eddie Russell, The Glorias, The Amaranths, The Romanos, Solti Duo, Hale and Patterson, Bentley and Taylor, Boggany Troupe, Sousa and his band, Miramba Band, Power's Elephants, Milton Mooney's Blue Ribbon Horses, Ed Holder's Mule, Alexander and Ski Jumpers.

New York, Oct. 2.—After reading yesterday's daily papers the conclusion is almost reached that each local critic had tried to say something better than the other when writing of Hip-Hip-Hooray at the Hippodrome. All were unanimous in the opinion that it is the spectacle of spectacles.

The Herald said the play is the last word in stage entertainment, and that Mr. Dillingham has achieved a sensation.

"A monster among spectacles, with things to suit the taste of all," is what The Tribune thought of it.

The Times: "The entertainment is a handsome expression of the wisdom, enterprise and amazing energy of Charles B. Dillingham. He has done his work with his head full of ideas and his pockets full of money."

"That the venture was a success could hardly be doubted after hearing the manifest approval of last night's audience," said The Sun.

En. Dispatch 10/4/15

When New York—and indeed the entire United States—learned that the New York Hippodrome, that colossal vendor of amusements, had fallen upon evil days, and promised to be no more, there was a general sigh of regret. The Hippodrome was an institution with New York, just like Independence Hall with Philadelphia, Old South church with Boston, and the slaughter houses with Chicago. And unlike those foreign institutions, the success of the Hippodrome was a matter of concern with the entire native population, by native reference being made to the United States.

And the New York dramatic reviewers, too, suffered. Each year every new adjective that could be coined was carefully preserved for the opening of the Hippodrome, and when the demise came with suddenness, there were a lot of such adjectives awaiting development. And it looked as though there would be no opportunity for it.

But this week the Hippodrome again opened, this time under the management of Charles Dillingham, with R. H. Burnside back on the stage job, Raymond Hubbell waving the baton, and Mark Luescher setting the pace for adjective-studded description.

It is the usual riot of color and class, Imported novelties, including an ice rink and about all the fancy and festive skaters not otherwise in captivity, engaged. From 8 o'clock until 11 o'clock there is nothing but fun and frolic, with ample opportunity on the enormous stage for the display of gowns and girls. They come on in pairs, dozens, hundreds and apparently in thousands. Only the capacity of the stage binds them to a limited number.

This year the fun makers include Nat Wills, Charles T. Aldrich, Toto, a new and very funny clown, Orville Harrold, who sings manfully, Arthur Deagon, and John Phillip Sousa, natty, debonnaire and precise, with his band.

But it is not the individual member of the Hippodrome company that attracts, it is the Hippodrome as an institution, and the entertainment in its wonderful and original variety which interests. Engaged on the stage are enough people to populate the average small town, and counting the packed audiences which have witnessed the performances up to the present time, a new regiment might be enrolled to join in the general war now being engaged in Europe.

Cent. Times 10/5/15

* * *

The Hippodrome has opened. Hip! Hip! Hooray! I am not foolish. That's the name of the show. For \$1 you can see ten musical comedies in one, with more than fifty of the leading comedians of the country, a few girls—about 500—two dozen great variety acts, hear John Phillip Sousa and his band of 156 pieces, see the world's champion dancers, and there are thirty teams in this single performance, and lots of other things. Yet this is not the greatest attraction in New York.

Ned Wayburn's Town Topics, in the Century theater, is bigger than a circus. There are thirty musical scenes and thirty musical numbers, a cast of stars and a beauty chorus of 100 in addition to 200 supernumeraries. They call the Century a continental music hall. It has a beautiful main restaurant, grillrooms, English taproom, tearooms, lounging rooms, eight barrooms, and—that's as far as I have explored to date. CARL HOOD.

"HIP-HIP-HOORAY" AT THE HIPPODROME THE GREATEST SPECTACLE NEW YORK HAS EVER SEEN

THE CAST:

The Cast of Principals:
The Ambitious Actor, Joseph Parsons
The Innocent Ingenue, Anna May Roberts

The Jaunty Juvenile, Harry Griffiths
The Saucy Soubrette, Beth Smalley
The Chubby Comedian, Arthur Deagon
The Vicious Villain, James Reaney
The Artful Adventuress, Leslie Leigh
Happy Hobo, Nat Wills
The Hero, Orville Harrold
The Heroine, Belle Storey
Tot, By Himself

"The Kat Kabaret"

Flossie, Dave Abrahams
Thomas, Al Grady
Maria, Tommy Colton
Puck, Toto
Toby, Dippy Diers
Tabby, Eddie Russell
Kittens, Misses Marjory Bentley, Alberta Randle, Helen Williams, Willa Delle, Marie Cullen.

Grand Central Station:

The Baggage Smashers, Mallia, Bart and Mallia
"Some" Detective, Charles T. Aldrich
Cascades at the Biltmore Hotel, Diamond Jim, Arthur Deagon
The Roman Dancers, The Glorias, the

Amaranths, Solti Duo, Bently and Taylor.

Flirting at St. Moritz

Kitty Goldbird, Kate Schmidt
Maud Wilson, Hilda Ruckerts
Oluf Jacobsen, Alfred Naesse
Axel Rasmussen, Ellen Dallerup
Lehmann, Toto
First Dandy, Dora Wischer
Other Dandies—Poldy Kollhofs, Margaret Wruch, Rosa Gebauer.
Polish Ladies and Gentlemen—Irmgard, Markel, Elsa Prenslow, Martha Kollett, Martha Georges, Alice Weidemann, Elsie Schaefer, Martha Weidemann, Hanny Frick.
Tourists—Reta, Walter, Johanna Worm, Martha Schmidt, Margaretta Muller, Lotta Werkusat, Margaret Werkusat, Erna Voigt.
Ski Jumpers—Sigard Lotten, George Androsan, Reader Anderson, Kahon Jansen, Ola Kristiansan, Andreas Ronneng.
Incidental to the ballet skating divertissements by Pope and Kerner, Bassett and Helaine, The Naesses, Chapelle and Berger and Steele and Winslow, the ice comedians, and CHARLOTTE.

Charles Dillingham did it! They said he couldn't—but he just romped into the Hippodrome, took hold of that institution, which its old management had declared to be moribund, and gave New York the greatest spectacle and finest entertainment that house has ever held, and there are some so bold as to go still further, and say that "Hip-Hip-Hooray" beats all New York records in size and interest.

Mr. Dillingham has proven himself to be a showman of generous dimensions, and one, too, who has good taste as well as the ability to plan great things.

"Hip-Hip-Hooray" is a series of stage pictures built around a cast that works without any particular plot, and yet which stands out prominently, both on the program and in the actual stage doings. There are many scenes of beauty and several of real splendor; there are novelties

that are truly novel; there is a cast that sings and dances and does other things creditably, and, for a wonder in a Hippodrome production, isn't lost in the shuffle; there is Sousa's band of sixty-five, led by the redoubtable John Philip Sousa, offering one of the numbers, and the finale of the Sousa turn comes when "The March of the States," written by the band leader, is played by the full organization and danced by girls representing states from the Atlantic to the Pacific; there are phalanxes of supple, brilliantly-costumed and strikingly good-looking girls who dance all over the place; there are several excellent vaudeville acts, and, finally, there is the ballet extraordinary, entitled, "Flirting at St. Moritz," which makes most of the other ballets, on or off states, that have been seen in New York, look foolish and futile. For grace, charm, picturesqueness and rapidly moving life, the New York stage has seen nothing finer than "Flirting at St. Moritz."

R. H. Burnside devised and produced the entire entertainment; the lyrics are by John L. Golden, and music by Raymond Hubbell, who leads the orchestra. A word should be said for Ad Newberger, who did excellent work in the dance department.

Nat M. Wills again steps forward in a role and makes good unqualifiedly. Mr. Wills is a great favorite in vaudeville; he has starred; he has played other roles in important Broadway productions—but none of these can be regarded as more important than his work in "Hip-Hip-Hooray," where a smaller, weaker, less deft comedian might easily be swallowed up in the vortex of fun, beauty and spectacle. Mr. Wills is far from being swallowed; he stands out clearly, his big song number is an immense hit, and his telegram-reading specialty, which he did in vaudeville, is as funny as ever. Nat M. Wills again qualifies for a big role in a big production.

Handsome Belle Storey, as The Heroine, is still fine to look upon and sings her numbers with charming effect.

Arthur Deagon, as The Chubby Comedian, is amusing and energetic as ever.

Orville Harrold sings like a he-bird and lends distinction to the proceedings.

Beth Smalley is very cute and attractive as The Saucy Soubrette. Toto, the new Hippodrome clown, is a funny little man who is almost uncanny at times, is cleverer than Marceline and thoroughly original.

Mallia, Bart and Mallia offer "The Baggage Smashers," and are riotously amusing for several minutes.

Charles T. Aldrich, as "Some" Detective, changes his clothes every few minutes and is interesting.

The Boganny Troupe appear in a Chinatown set and give a touch of the circus to the entertainment. Their act runs probably around half an hour, but they are so busy every minute they are on the stage and are so apt at getting comedy results that the audience isn't tired.

In the "Cascade" scene—a beautiful one, by the way—there are several attractive dance numbers offered by the Glorias, the Amaranths, the Romanos, Bentley and Taylor, and others.

"Flirting at St. Moritz" is something more than a ballet on ice. In it appear some of Europe's most famous dancers and ski jumpers. Charlotte is the star on skates. She is a wonderful young woman who dances to the most difficult ballet music, and there is both excitement and grace in all she does. She is truly a "find" for the Hippodrome.

"Hip-Hip-Hooray" is a show of shows, it is an immense undertaking, and yet runs so smoothly that there isn't a hitch anywhere at any time. It is a monument to the nerve, resourcefulness and good judgment of Charles Dillingham, and unquestionably starts a new era of prosperity for America's biggest playhouse.

R. B. H.

NEW SOUSA PLAY ON WAY.

Band Master Is Composing Score of "The Irish Dragoons."

Yearning for more work after his daily task of playing two concerts in the Hippodrome, John Philip Sousa is composing the score for one musical play and reading another, preparatory to writing the music for it later. He said he is already well into the third act of "The Irish Dragoons," the libretto of which is by Joseph Herbert. When this score is completed he will begin the composition of "The Victory," an opera by Miss Ruth Helen Davis and Miss Ella Wheeler Wilcox. He occupies a suite in the Hippodrome building.

Foerster "Festival March" Performed by Sousa

At the concerts given by John Philip Sousa and his band at the Pittsburgh Exposition, Mr. Sousa paid a compliment to Adolph M. Foerster, the composer, of that city, by performing his new Festival March on Sept. 17 and 24. It made an excellent impression.

Special Correspondence of The Inquirer.

NEW YORK, Oct. 9.—"Hip! Hip! Hooray!" This may be accepted as an exultation over the success of the present week, but it is intended to indicate the title of the new Hippodrome production which was shown last week and is at present bowling along the road to success. It is difficult to describe the entertainment offered at this big playhouse, but it is typical of folly and fun. There is no serious moment injected and many moments of roaring comedy and charm. It is a combination of musical comedy, vaudeville, opera (because there is Orville Harrold and Belle Storey), ballet and a lot that is indefinable, but all contributing generally to the gaiety of the period. John L. Golden wrote the lyrics and Raymond Hubbell the music, which he likewise directs from the conductor's stand. Charles Dillingham is the new manager and Mark Luescher the official recommender. Arthur Deagon, Hal Wills, Orville Harrold, Belle Storey, Toto, a new and really clever clown, and Charles T. Aldrich are among the principals, omitting for the time only John Philip Sousa and his band of melodists. The big feature is the scenic investiture, which includes some hundreds of attractive girls, charmingly and more or less becomingly garbed.

The address of President Wilson in which "America First" was the theme has so impressed Sousa at the Hippodrome, that he will write a new march to help along this national movement. It will be called "America First." Literature sent

out concerning "Hip, Hip Hooray" in the future will carry the slogan "America First—Then the New York Hippodrome."

104 *Balto American* 10/10/15

★ ★ ★

When the New York Hippodrome slid down the amusement ladder last season everyone wondered if the Hippodrome could "come back." It has. The name of the show is Hip-Hip-Hooray. The show itself is Hip-Hip-Hippodrome, and then some.

Charles Dillingham has actually done the impossible. He has found a new way to use the vast stage. The show is a compromise between the old Hippodrome form of entertainment and extravagant vaudeville. The pulsing throb of melodrama is gone. Actors and actresses—as such—are finely and finally eliminated from a stage where their voices never could be heard to advantage in plot lines. The new show is the spectacular, plus. Its costumes are artistic, the color schemes are rich, the number and beauty of its ballets dazzle, and the vast panoramic pictures make the audience "Ah!"

From a Kat Kabaret you look over the roofs of the houses of New York out to the East River, spanned by its twinkling bridges. Then you see the Grand Central Station. Then a fashion parade on Fifth avenue—perhaps 150 are in that parade—and yet there are 50 gazing down upon it from the windows of the shops that line the street. Perhaps this, more than anything I might write, strikes the note of the bigness of the show. There is the Cascade at the Biltmore. Then there is a song, The Land of Love and Roses. The singer says that you must climb a ladder to this land, and straightway the ballet mounts to the top of the proscenium arch on innumerable little ladders, whose rungs and sides are outlined with electric lights. There's Moving-picture Street, which disappears, to flash forth the Tower of Jewels at the Panama-Pacific Fair. It is marvelous in its opalescent blaze of beauty. But this cannot be a catalogue. The show ends with a winter scene on Lake street, Horitz. A ballet of ice skaters, headed by Charlotte, the great artiste of the skates, keeps your eyes entranced and almost oblivious of the beauty of the snow-crowned Alps that rise above it.

John Philip Sousa conducts the orchestra. Orville Harold and Miss Belle Story sing the songs that have been written by John L. Golden and Raymond Hubbel. Nat M. Willis fills the tiny waits so finely that you think of them as pleasant gifts, and there are so many others that it is too bad all their names cannot be mentioned. But one name must be recorded. It is that of R. H. Burnside. To him is due most of the credit for the return of the Hippodrome, for he it was who staged and directed it all.

Obelisk Wa Gazette 10/15

A little of everything describes the big spectacle with which Charles Dillingham has re-opened the New York Hippodrome. The production is called "Hip, Hip, Hooray," which fits it as well, perhaps, as would any other title. The entertainment ranges from circus acts to song and dance parts. Five hundred girls appear in the production. Also Sousa's Band and champion dancers from all parts of the world. Some production!

Musical American 10/9/15

SOUSA DECLARES BELIEF IN VOTES FOR WOMEN

Bandmaster Tells Pittsburgh Interviewer
Suffrage Will Mean Infusion of
Higher Moral Element

When John Philip Sousa was playing at the Pittsburgh Exposition last month a reporter for the Pittsburgh Sun sought his opinions on woman suffrage. The "March King" declared himself heartily in favor of it.

"Women make up the greater part of musical audiences," declared Mr. Sousa. "That is because they are more imaginative auditors than men. They can visualize compositions. Women are led by their imaginations just as men are led by self-interest.

"Women live in an atmosphere of imagination. You can see that in their dress. But suffrage is not a matter of the imagination. Suffrage will obtain. There is no doubt about it. And when it does obtain, there are many things now that women condemn that they will not condemn then. Women will become broader minded.

"The woman who has the ballot is concerned about the protection of her son. The woman without the ballot looks after the protection of her daughter. When suffrage comes, women will look after their sons. Their part in the reconstruction of modern society will be the infusion of their higher moral plane into the lives of men.

"I can't see any reason why women shouldn't vote. In the parlor, the theater, the church and every place else we can treat them with distinguished courtesy and consideration. I do not think polling places are so low that women cannot go there."

The advent of universal suffrage will mean, Mr. Sousa further declared, that mothers' sons will be prepared in case of war. A greater army and navy will be established in this country. Women will obliterate foolish laws. They will study affairs of state and vote intelligently. They are now, he averred, better newspaper readers than men, and read between the lines of an article and form their own opinions. They will not follow blindly the platforms of their husbands.

On the war abroad Sousa declared that no good musical compositions would result from the experiences of men of the warring nations.

"The only way a man can write is to write in the absolute fullness of his brain," he asserted. "Beethoven could not have written sonatas with a pin sticking in him. In the creative arts, of which music is the greatest, a man must possess all nature gave him to do his work. On the battlefields men spend

the greater part of their days thinking of things other than beauty.

"Whatever the outcome of the war, the wound will be deep in the hearts of all. Europe has been set back twenty years in the slaughter of her young men."

NY Eve Sun 10/15/15

The address of President Wilson in which "America First" was the theme has so much impressed John Philip Sousa at the New York Hippodrome, that he will write a new march to help along this national movement. It will be called "America First" and he intends to make it as inspiring and patriotic as his "Stars and Stripes Forever" and the "Washington Post" marches are.

Elizabeth Journal 10/6/15

"Kansas City is home to me," said Mr. Pryor, as quoted in the Kansas City Star, "and for that reason I am proud of the fact that out of scores of requests for special numbers since we began playing here, there has not been one for ragtime music. America seems to have been cured of that disease. We have had requests for the 'Tannhauser Overture,' the sextet from 'Lucia,' the 'Blue Danube,' the 'Barcarolle' and Paderewski's minute, but not one suggestion that we play a piece of ragtime. This has been very pleasing to me, but I fully expected it. Kansas City was always musical.

"In the old days when I was here with Sousa, you remember some unknown friend or admirer of mine in the audience thought I ought to play another solo and yelled, 'Pryor, Pryor, Arthur Pryor,' thus creating a near fire panic. I was playing arias from the operas even then, but it was 'Yankee Doodle' that Mr. Sousa began playing in all that din in Convention Hall. I knew they were calling Pryor, not fire, but I was so confused by the sudden panic and the sound of breaking chairs and straining tumblers that I couldn't find out what it was Mr. Sousa wanted us to play. The noise was so terrific that it might have been the 'High School Cadets' or the 'Washington Post' for all I could hear of it.

"After that they used to paste placards in the halls where I played not to yell 'Pryor' unless the audience wished for a fire panic. I can still recall the keen mental suffering I experienced during the few minutes of that impending panic at Convention Hall. If my name were to become the instrument of death to the thousands crowded into the big building it seemed to me I could hardly face life again. But the panic was finally averted and we finished the program to a somewhat agitated, but still sane audience."

NY Music Trades 10/9/15

"HIP! HIP! HOORAY" SCORES SUCCESS

New Hippodrome Production One of the Big Hits of
the Season

"Hip! Hip! Hooray," the new musical production at the Hippodrome, which is advertised as ten musical comedies in one, is living up to the most extravagant claims of its producers. Since the opening night of the monster playhouse, when the new production, under the guidance of Charles Dillingham, was first seen, audiences which in point of enthusiasm and size have never before attended the Hippodrome have been the rule and arrangements are already under way to continue the piece throughout the entire season.

"Hip! Hip! Hooray" is the work of Raymond Hubbell, R. H. Burnside and John L. Golden, each of whom has in his particular line surpassed himself, and the result is a production gorgeous and beautiful to the eye and entrancing to the ear. The musical portion of the piece is exceptionally good and a number of the songs are scoring genuine hits. The best are: "The Ladder of Love," "The Wedding of Jack and Jill," "My Land, My Flag," and "The Fox-Trot Wedding Day."

One of the big features of the production is Sousa's Band, which, under the direction of the famous composer and bandmaster, renders a short concert program at each performance, featuring his latest march composition, "The New York Hippodrome," which never fails to win innumerable encores.

The entire score and separate numbers of the production, as well as the new Sousa march, are published by T. B. Harms & Francis, Day & Hunter.

Musical Leader (Chicago) 8/29/15

Sousa Discusses Elimination of Music in Warfare.

Military music has practically disappeared in warfare, and with its loss war is apt to grow continuously less and less popular until it will almost become impossible, is the opinion of John Philip Sousa, the famous bandmaster and composer.

Mr. Sousa described the present warfare as being of such a nature that it is almost impossible for a continuance of military bands in their former splendor, and as a result he thinks war's romance will rapidly disappear.

Mr. Sousa was enthusiastic in his declaration that the American people are appreciative of good music, and he challenged the statement often made that this country is behind others in its possibility to create or maintain good music. Ragtime, he described as rather a "dessert than diet," and said that the country is tending toward the classical. Mr. Sousa's ideas follow:

"War is rapidly losing its glamor and its romance, and is destined to become shortly an unpopular pastime—for it is and has always been somebody's pastime. And chiefly responsible for this result is the fact that in modern warfare and in the movements and modern armies the military band, the thing that in the history of armies has done more to thrill them and inspire them probably than anything else, has become a practical superfluity or impossibility. No more the inspiring music of the military band to accompany the troops in their success or to encourage them in their defeat. In the hundreds of miles of trenches the soldiers see nothing of either the success or the failure of their efforts, they suffer without knowing the source of their suffering, and they can no longer feel the glory of victory as has been possible in the combats of the past. Under such conditions, and where there is not only no place for the military band, but where it could in no way enthuse or inspire the hundreds of thousands of men scattered along the lines, music is destined to be eliminated almost entirely from war.

"Rudyard Kipling recently noted the fact in London, when he protested against the marching of the miles of columns through the streets of London without military music. And Lord Kitchener saw that with such movement of troops there would be no enthusiasm created, and the columns would not be attractive or inspiring to the thousands of onlookers, consequently the spirit for the war would be vastly reduced.

"Of course this lack of music in the wars to come and those of today, depriving war of its glorious and enchanting fascinations, will and can result only in war's becoming an uninteresting, unromantic, and undesirable thing on the part of soldiers, which in turn will result in a quick growth of its unpopularity with the people generally, and that will make war almost impossible, for people will not cry for it so quickly, and governments will hesitate in declaring it.

"My observations as head of the Marine Band of Washington for twelve years proved to me that the music excited and thrilled more people than did the displays of the troops, for where there was no music there was extremely little interest. This fact is true as it is carried throughout any of the thousands of situations and conditions of warfare.

"Regarding ragtime music and the American liking for it, I should say it occupies a place in American music similar to that occupied by ice cream in the American diet. Americans would not care to live on it. American appreciation of good music is as keen as is that of other countries, and it is an insult to American brains and sentimentality to suggest that this nation is behind others in its capability to produce and maintain good music. Americans are as capable as any people of the world in the matter of creating music. I should seriously hesitate before admitting that any other nation surpasses us in our possibilities in the musical world. The nation as a whole is tending toward classical music.

"There is no nationality in music. Not more than

one or two of the 500 famous plantation songs of the South were written in the South. National music is merely national imitation, not national inspiration. Moreover, the music of any nation is of manifold kinds, and in no nation is there any one kind exclusively. The music world consists of a few inspirers and myriads of imitators, or adapters, and if it happens that one inspirer is more frequently imitated or adapted, it may be regarded as happening only, and the fact is no evidence of any trace of nationality."—Salt Lake City "News."

Life 10/14/15

THE Hippodrome starts its new career with a complete departure from its original plan of being the permanent purveyor of spectacle, circus and tank features. The tank is completely eliminated, the horse is supplanted by the automobile, and the spectacle is of a kind to which we are accustomed in the other theatres, only on a larger scale. The present widely varied entertainment is covered by the blanket title of "Hip-Hip-Hooray." This has more to do with the name of the house than with anything on the stage. The principal features are Sousa and his band, elaborate scenes from the San Francisco Exposition, several ballets, one of them with its setting a room in one of New York's most expensive hotels, and a most amusing corps of tumblers, all culminating in a skating carnival on real ice, the background for this being a very beautiful reproduction of St. Moritz and its snowy surroundings. Very gorgeous entertainment at fair prices should insure a successful season for the Hippodrome.

Boston Eve Transcript 10/13/15

ITEMS ABOUT MUSIC

The Changing Conductors and the Busy Composers Near and Far

RUMOR runs in Milan that Mr. Toscanini will conduct for a month or two next winter at the Teatro Costanzi, the opera house of Rome, now controlled by a syndicate that is gradually taking to itself the major lyric theatres of Italy.

The conductor for the German operas that the Chicago Company will sing—chiefly Wagner's music-dramas—is to be Egon Pollak. He comes from the opera house at Frankfurt and outside that city he has conducted at Covent Garden in London and at the Champs Elysées in Paris. He is reputed a capable leader of the second or third rank.

The decree of court that banished Mr. Weingartner from Berlin for breach of contract with the Royal Opera will expire on March 31 next. Already he is announced for three concerts in the German capital in April with the Philharmonic Orchestra. It will then be five years since he has conducted in Berlin, where his following is large and loyal, but he has led occasionally in concerts in accessible suburbs.

About Composers

Mr. Bantock, the prolific English composer, has finished a symphony born of the imaginings and the moods that the western islands of Scotland kindled in him. He has named it "The Hebrides" and it is to be played for the first time in Edinburgh in December.

The alert Mr. Sousa has discovered Percy Grainger, the composer, and the pleasure that his bright and energetic music of folk-tune gives to the average audience. Already a transcription of "Shepherd's Hey" stands often on the bandmaster's programmes and is applauded by the public of his band.

As Mr. Strinsky studies the score of Schönberg's tone-poem, "Pelleas and Melisande," he thinks better and better of the music. "I expect great things of it," he told a reporter for Musical America the other day. "It is tremendously polyphonic and brimful of new instrumental effects—trombone glissandi, for example—and without departing from the foundations of music it opens up new paths. Schönberg when he wrote it had not yet committed himself to the enormities of the 'Pierrot Lunaire' and the 'Five Orchestral Pieces.'"

S.F. Chronicle

RIOT OF MUSIC AT FAIR THOUSANDS HEAR SOUS

Sunday was a day of music at the Exposition, music overshadowing every other event. From one end of the grounds to the other martial strains, classic and popular music resounded.

Easily the most distinguishing feature of the outdoor music programme was the three concerts given by Sousa's Band in the Court of the Universe. The first of these concerts was given at 2:30 o'clock. Long before the appointed hour every bench was filled. By the time the concert was half under way thousands of men and women were glad to find standing room within hearing distance.

The music programme of the day opened with a concert by Conway's Band at the Band Concourse at 12:30 o'clock. Thereafter practically every hour of the afternoon and evening had some musical attraction. At 2:30 o'clock the Boston Symphony Orchestra gave a concert in Festival Hall with Dr. Karl Muck as conductor. There was a concert in the reception-room of the California building at 3 o'clock and a concert in the Guatemala pavilion at the same hour. The Marimba Band with Celso Furtado, conductor, played.

An organ recital was given at 3:15 o'clock in the Illinois State building by Dr. Maurice O'Connell, organist. At 8:30 o'clock James T. Quaries of Cornell University gave an organ recital in Festival Hall.

Springfield O. News 10/10/15

NEW YORK, Oct. 11.—Charles Dillingham may now enjoy a chortle or so privately. To chortle publicly would be rubbing it in. When the huge Hippodrome was taken over by him the rumor went zipping up and down the Rialto that at last Dillingham had become the owner of a "white elephant."

Before going into details it might be stated that "Hip-Hip-Hooray!" is already the biggest success the Hippodrome has ever known and is having the biggest crowds in the history of the house.

"Hip-Hip-Hooray!" is a smashing spectacle that fairly carries the audience off their feet and leaves them breathless. The audience begins gasping when the curtain goes up on the first scene showing Brooklyn bridge and the sky lines from a New York roof. The scene is worked out even the traffic and street cars crossing the bridge.

The next scenes, "Grand Central Station," "On Fifth Avenue" and "The Cascades at the Biltmore Hotel," all worked out so cleverly that the audience can hardly believe it is in the theatre.

There is the John Philip Sousa band reinforced by the regular Hippodrome orchestra. At the close of the show, when the audience expects all thrills to be exhausted, there comes the big scene of all—"Flirting at St. Moritz." Scores of dancers dance on real ice in a reproduction of the celebrated resort and as a final thrill some skee jumpers glide off the mammoth hills.

Brooklyn Eagle 10/10/15

Last evening, at the Hippodrome, Sousa's concert offered a wider range of variety than any of the two previous programmes had provided, and the capacity audience seemed to enjoy the innovation.

About "Hip, Hip, Hooray" at the Hippodrome, New York.

By Burns Mantle.

NEW YORK.—[Special Correspondence.]—There are a few things in New York aside from the subway muck and the political graft, the noise and the crowds, the shining advertisements and Diamond Jim Brady that fairly do "beggars description." Most of them, true enough, are like the waves that run "mountain high," and the assorted features of a crowd that sweep away before the eyes of the startled beholder. "a perfect sea of faces." They just ain't. But there are a few things supremely fine and sufficiently distinctive to defy duplication on a paying basis elsewhere.

One of these is the Hippodrome, which, after a couple of years of failure, was re-born last week with a new spectacle entitled "Hip, Hip, Hooray!" They call "the Hip" a national institution on the billboard, and they have a right to the classification, for it not only is the biggest thing theatrically in America but in the world as well. And probably we never will grow too old to glory in the impressiveness of sheer bulk. Not, at least, so long as there is sufficient art back of it to justify the enthusiasm.

"Hip, Hip, Hooray" is, as might be suspected, a spectacle of few rhymes and no more reason than there is in a circus, and yet it is an entertainment of form and beauty. It begins with a "Kat Kabaret," and a kat kabaret is danced or performed, logically enough, upon the roof of New York. There lies the top of the lower east side when the curtain rises, silhouetted against the spreading spans of the Brooklyn bridge and the shimmering ribbon of the East river dotted with lighted ferries, acres of roofs and chimney pots, fire escapes and cats—the chorus a scurrying mass of gray felines dancing, singing, yelling their heads off.

There is, according to the program, an ambitious actor and an innocent ingénue, a jaunty juvenile and a saucy soubrette, a chubby comedian and a vicious villain mixed up in the plot, but they are well lost in the crowd.

From there you move to the baggage room of the Grand Central station, not, it is apparent, to signalize your entrance into the uptown sections, but rather to give certain acrobatic young men an opportunity to perform as comic baggage smashers. And then on to a half stage representation (a half stage portion at the Hippodrome being in the neighborhood of fifty feet deep) of Fifth avenue, during a parade that is distressing only because it reminds you of how very many chorus men there are in New York. Otherwise it is cheerfully alive and presently it becomes animated and colorful. A parade of girl-boy scouts is approaching from the east, natty in khaki, and ready to defend the whole blooming landscape against any one who will not agree that Orville Harold is a great little hero singing "My Land, My Flag," in a tenor that once through opera's halls stirred the shadows of a threatening fame. The Harold tenor is swallowed up in the vast reaches of this auditorium, but it is still a tenor.

There is in the Biltmore hotel here a dining room and dancing room known as the Cascades. A lovely place once you are in it, for beyond the dancing floor at one end is banked a series of artificial terraces, decorated with plant life, rubber and real, between dining tables placed over imitation rills of water and all of it made gay with colored lights. Usually

a large and rather irritating head waiter keeps you just beyond a thick rope with the information that all the tables have been engaged but the scene is pretty, even from the hungry side of the rope.

In "Hip, Hip Hooray" the Cascades scenery has been duplicated completely. The whole stage is given over to it; the water rills are real, and on the dancing floor in the foreground three sets of professionals perform all those tango steps that never were intended for you or for me, but are a part of what was once a dancing craze. The music is provided by a band of xylophone players brought from Guatemala by way of the San Francisco exposition.

Suddenly in the midst of the festivities a gentleman with a large bass voice be-

gins to sing of "The Land of Love and Roses," which, you infer from the lyric, lies somewhere above us. To illustrate this number a screen of ladders is lowered into the middle of the Cascades, probably thirty of them stretching from side to side of the huge stage, and as the words of the chorus invite the interested listener to mount up, up, up to the garden above up goes the chorus, scaling the ladders rhythmically and inspiringly until the entire scene is curtained with girls and roses and electric lights festooned about them. It is as startling a chorus figure as we ever have seen staged, and supremely effective.

The big scene of the second act, which is set in the center of the Panama exposition, is an exact duplication of the Tower of Jewels, cut to scale, at the base of which Sousa and his band are placed to furnish a short musical program as an incident to the proceedings. Nothing perhaps could stamp the magnitude of the enterprise better than this, for all about the huge bandstand the crowds move to and from other points of interest, the band plays on complacently, and the audience of 5,000 persons in front applauds and marvels.

And yet the biggest scenic display is left for the last. The spectacle proper is brought to a close when Sousa plays his "March of the States," and all the chorus is massed to represent the solidity and greatness of the nation. Following which the third section of the entertainment is given over entirely to a skating carnival at St. Moritz, an exhibition brought hither from the Admiral's palace in Berlin. The famous Hippodrome tank is covered with a coating of artificial ice, banked with what appears to be snow. At the back there is a fine panorama of the Swiss Alps, with a jutting cliff of ice in the middle distance. On the ice a hundred or more skaters gave way to a troupe of ballet dancers and exhibition skaters who are quite as wonderful as the setting in which they appear, and finally from off that cliff at back there is conducted a ski jumping contest. At least such a contest was conducted the opening night. Personally, we have our doubts as to there being any ski jumpers alive by this time. So far as we could see they leaped into the air and disappeared down the side of a mountain toward Forty-fourth street, and there was no visible suggestion that they would ever return.

Sousa's Sunday Nights.

Like the first of the series, Sousa's second Sunday night concert at the Hippodrome, New York, attracted an audience which nearly filled the huge building and was just as enthusiastic in its applause, there being more encores than regular program numbers, nearly always the case where Sousa plays. The most concise criticism of a Sousa concert is simply to say with Shakespeare, "Sousa was himself again."

Florence Hardeman, soloist, played Sarasate's "Spanish Dances," and proved herself fully up to the high standard demanded from the soloists who appear with Sousa's band. She was accorded a very hearty reception by the audience.

Foster's Prize Waltz Played by Sousa.

John Philip Sousa has the only band score in America of "Prairie Flowers," the waltz for which Fay Foster received a prize in Berlin of 2,000 marks over 4,220 contestants from all over the world. Mr. Sousa played this waltz with great success at the Panama-Pacific Exposition in San Francisco and numerous other places.

Mr. Sousa will program it in New York this winter.

"HIP-HIP-HOORAY" STARS IN CONCERT

Charles Dillingham Offers Them and Sousa in Fine Programme at Hippodrome.

Last evening at the Hippodrome Sousa's concert offered a wider range of variety than any of the two previous programmes has provided, and the capacity audience seemed to enjoy the innovation. Charles Dillingham, in addition to John Philip Sousa and his popular band, offered special soloists from "Hip-Hip-Hooray," and for good measure Mr. Sousa introduced Virginia Root, the soprano who accompanied his band on its tour around the world.

Altogether it was one of the most enjoyable Sunday programmes ever seen in New York. There was Orville Harold, the American tenor, who never appeared to better advantage than with the band accompaniment arranged by Sousa, and his "Come Love Divine," by Leoncavallo, was a rare delight; Belle Storey, singing one of "Chin-Chin's" successful song hits; Nat Willis with a batch of new telegrams to read, and, by way of contrast to the great American band, the Mirambas from far away Guatemala.

With programmes such as this New Yorkers will find the Hippodrome a most enjoyable place to spend their Sunday evenings this season.

Sousa at Hippodrome.

No feature of the New York Hippodrome's new policy under the direction of Charles Dillingham, has been more thoroughly enjoyed than the Sunday night concerts conducted by John Phillip Sousa, the famous March King, which are now a permanent Sunday function. Aside from Sousa's own band, soloists of international prominence are introduced here, as well as some of the important features from "Hip Hip Hooray." Mr. Sousa is playing some of his new marches here for the first time. The best seats for Sundays are one dollar.

Phil. No American 10/15

The Dillingham Hippodrome production, known generally by the name "Hip-Hip-Hooray," opens with a view of New York by night across the city's house-tops. It closes with an ice ballet a la Admirals' Palast. Sandwiched between are tumblers, clowns, vaudevillians, Sousa's Band, toe dancers, songs, Orville Harrold, Belle Storey, Power's Elephants, Milton Mooney's Blue Ribbon Horses, Edward Holder's mule, Nat Wills and a lyric beginning "I'd rather be a lamp-post on the great white way than et cetera." Aside from the stunning ice ballet, called "Flirting at St. Moritz," more money than ingenuity and inventiveness seems to have been expended upon the enterprise. Such stratagems as having the chorus fall on its face and form a big American flag and such chorus devices as "The March of the States" are assuredly not particularly instinct with life. But the entertainment has unquestionably been designed for another class of theatergoers and probably will meet with the entire approval of that class.

N.Y. Review 10/14/15

SOUSA ON SUNDAYS AT THE HIPPODROME

No feature of the New York Hippodrome's new policy under the direction of Charles Dillingham has been more thoroughly enjoyed than the Sunday night concerts conducted by John Philip Sousa, the famous March King, which are now a permanent Sunday function. Aside from Sousa's own band, soloists of international prominence are introduced here, as well as some of the important features from "Hip, Hip, Hooray." Mr. Sousa is playing some of his new marches here for the first time. The best seats for Sundays are \$1.

N.Y. Review 10/10/15

HIPPODROME HAS NEW RECORD SUCCESS

Never has the New York Hippodrome enjoyed a more remarkable success and vogue than today. Following the sensation of the opening performance and the enthusiastic praise of every New York newspaper, the vast playhouse has been crowded at every performance. This is a great record, as the Hippodrome seats over 5,000 people, or 10,000 a day. Still that great number of seats has not been sufficient to fill the demand. The popularity of "Hip, Hip, Hooray," with its wondrous magnitude; its army of beautiful girls, and the great Sousa, the inimitable Toto, the divine Charlotte, together with hundreds of other novelties has not been paralleled on Broadway since the introduction of "Ben-Hur." It is stupendous, from every viewpoint. For the convenience of visitors from out of town, a well equipped mail order department has been installed. Here all orders, accompanied by remittances, are promptly filled.

Charles Dillingham has another feature for the Sousa concert next Sunday. He will offer all the star features of the sensational ice ballet headed by Charlotte herself.

N.Y. Tribune 10/17/15

A British Bandmaster's Impressions of Sousa

By H. E. KREHBIEL.

In "Pages from a Bandmaster's Diary," by George Miller, published in "The Musical Times" of London, there is a tribute to Sousa and his band apropos of the co-operation between Major Miller's band and that of Sousa at the Glasgow Exhibition of 1901. Among other interesting things Major Miller says:

"Sousa was none the less a genius for not being extraordinarily clever in an academical sense. He had written books of travel and adventure, and also (I believe) of fiction, but did not claim to be ranked as an author. He wrote a light opera, words and music, staged and stage-managed it, produced and toured it, and all without claiming to be a Gilbert, a Sullivan or a George Edwardes. (The spirit of 'El Capitan' still romps and frolics in the 'revue' of to-day). Nor did he claim to be a great conductor; and the fact of his stage-tricks being taken seriously was as good a joke to Sousa the musician

as it was to other musicians. The chief merit in his celebrated marches lay in their straightforward simplicity, and all he himself asked was that they should be judged by results—their effect upon people and things. 'I tell you, the very cobble stones around our barracks used to curl around when

we'd strike up 'Semper Fidelis' coming home from exercise. For I was once a marines' bandmaster, like you, and at a concert correctly played my piece for ten minutes, then sat quiet and thought on my family affairs for five minutes, then another piece, and so on. But there was no money in it, so I struck out for myself.'

"He was not only the architect of his own fortunes, but found his own constructive materials, and he built up 'Sousa's Band' until, like Harrold's Stores, Pears's Soap and Beecham's Pills, it became immortal, a superstition, a world-wide belief, a realization of the potentialities of a concept and the useful art of putting two and two together.

"Sousa was a world caterer, and his commodity was cheerfulness. To run in for an hour or so to one of his concerts was even as a swizzly drink on a long hot day, and I wonder how many millions of blue devils have been routed and put to flight by the irresistible slap-bang of the 'Washington Post' as played by Sousa and his band."

N.Y. Sun 10/17/15

THE PLAYS THAT LAST.

The plays that continue in New York are "Our Mrs. McChesney" at the Lyceum Theatre, "The Two Virtues" at the Booth Theatre, "Sherlock Holmes" at the Empire Theatre, "Alone at Last" at the Shubert Theatre, "The Boomerang" at the Belasco Theatre, "Common Clay" at the Republic Theatre, "Young America" at the Gaiety Theatre, "Under Fire" at the Hudson Theatre, "The New York Idea" at the Playhouse, "The Bargain" at the Comedy Theatre, "Rolling Stones" at the Harris Theatre, "Miss Information" at the Cohan Theatre, "Hit-the-Trail-Holiday" at the Astor Theatre, "Quinneys" at the Maxine Elliott Theatre and "Some Baby" at the Fulton Theatre.

The musical plays are "Chin Chin" at the Globe Theatre, "The Girl Who Smiles" at the Longacre Theatre, "The Blue Paradise" at the Casino Theatre, Ned Wayburn's "Town Topics" at the Century Theatre and "A World of Pleasure" at the Winter Garden.

The Hippodrome is now open with Sousa's Band, "Hip-Hip-Hooray" and "Flirting at St. Moritz," a big spectacular offering.

N.Y. Journal of Commerce 10/15/15

A large audience attended the third of the series of concerts at the Hippodrome last night. In addition to Sousa and his band, several of the "Hip, Hip, Hooray" stars, including Orville Harrold, Belle Storey, Nat Wills and the Mirambas, appeared. Mr. Sousa's soloist was Virginia Root, who sang Winne's "Amarella." Mr. Harrold sang Leoncavallo's "Come, Love Divine" and Mr. Wills gave his monologue. The instrumental programme included selections from the compositions of Wagner, Percy Grainger, Suppe, Delibes and Mr. Sousa himself.

N.Y. Commercial 10/18/15

Last evening at the Hippodrome Sousa's Concert offered a wider range of variety than any of the previous programs. The capacity audience enjoyed the innovation. Charles Dillingham, in addition to Sousa and his popular band, offered special soloists from "Hip Hip Hooray." For good measure Mr. Sousa introduced Virginia Root, the soprano who accompanied his band in its tour around the world. Orville Harrold the tenor, offered "Come Love Divine" by Leoncavallo, and Belle Storey sang one of "Chin Chin's" successful song hits. Nat Wills offered a batch of new telegrams.

N.Y. Sun 10/18/15

THREE SUNDAY CONCERTS.

Hippodrome, Winter Garden and Century Draw Large Audiences.

Orville Harrold was the added attraction at last night's Sousa band concert at the Hippodrome, singing to the accompaniment of the band. Mr. Sousa also introduced Virginia Root as a soloist. Others to appear were Belle Storey, formerly of "Chin-Chin"; Nat M. Wills and the Mirambas.

Successful concerts were also held at the Winter Garden and at the Century, where Ned Wayburn's "Town Topics" is being shown. There were large audiences at all three entertainments.

N.Y. Tribune 10/18/15

SOUSA AGAIN HEARD

Hippodrome Stars Assist Bandmaster At Sunday Concert.

John Philip Sousa's band was again heard at the Hippodrome last night with Virginia Root, who accompanied the organization on its world tour, as the soloist. Orville Harrold, Belle Storey, Nat Wills and the Marimba band, features of the regular Hippodrome show, were also on the programme.

Creator repeated his recent success at the Standard Theatre with concerts afternoon and evening and the customary Sunday night entertainments were on view at the Winter Garden and the Century.

Sousa and Other Acts Please at Hippodrome

LAST evening at the Hippodrome

Sousa's Concert offered a wider range of variety than any of the two previous programmes had provided, and the capacity audience seemed to enjoy the innovation.

Charles Dillingham, in addition to John Philip Sousa and his popular band, offered special soloists from "Hip Hip Hooray," and for good measure Mr. Sousa introduced Virginia Root, the soprano, who accompanied his band in its tour around the world. Altogether it was one of the most enjoyable Sunday programmes ever seen in New York.

Orville Harrold was the star soloist of Sousa's concert at the Hippodrome last night. His voice never was bigger; perhaps, never better; but great tenors, ever scarce, will be in demand for opera when the war is over and, in the interim, there seems to be no reason for Mr. Harrold's trying to raise the roof: his voice may suffer from it. The other singers were Virginia Root and Belle Storey, and Nat Wills gave a monologue. Mr. Sousa led his justly famous band through many of his most popular compositions. If, following the immortal Prelude and Liebestod from "Tristan and Isolde," his own "El Capitain" march won the greater applause, Mr. Sousa is not to blame. Himself a lover of Beethoven and Mozart and Brahms, as well as of Wagner, he knows what the public wants and he gives it to them. Four thousand people showed their appreciation of his efforts last night.

Hippodrome's Record Success.

Everything is big about "Hip Hip Hooray" at the New York Hippodrome—its conception, its execution, its audiences and its receipts. More than 150,000 have witnessed the performance since the opening night, and

the advance sale of seats is said to be the largest any single theatrical attraction New York has rejoiced over since the days of the memorable "Ben Hur." It is hard to determine which are the most interesting features of "Hip Hip Hooray," as Sousa and his band, the Mirambas, Orville Harrold, Belle Storey and all the other principals have scored individually, but the public has shown a great interest in the new craze, dancing on skates, in the remarkable ballet "Flinging at St. Moritz," and all marvel at the performance of the divine "Charlotte."

Last evening at the Hippodrome, Sousa's concert offered, in addition to John Philip and his band, special soloists from "Hip Hip Hooray," and for good measure Mr. Sousa introduced Virginia Root, the soprano who accompanied his band in its tour around the world. There was Orville Harrold, the great American tenor, whose "Come Love Divine," by Leoncavallo, was a rare delight; Belle Storey, singing one of Chin Chin's hits, and Nat Wills with a batch of new telegrams to read, and by way of contrast to the great American Band, the Mirambas from far-away Guatemala.

Hippodrome.

On Thursday night, September 30th, the New York Hippodrome, remodelled and rejuvenated, opened under the management of Charles Dillingham. The occasion proved an event which will become stage history as it is not extravagant to say that nothing approaching its genuine triumph has ever been recorded in this decade in any New York playhouse. The importance of this great achievement on the part of Charles Dillingham is far-reaching, as the Hippodrome has become recognized in a night as a national institution, and one which visitors to New York will now find one of the real delights of a trip to the metropolis.

On the opening night the vast audience which crowded the Hippodrome to overflowing was national in character. Mayor Mitchel personally represented New York City and the state and county were represented by men of public importance and leaders of society, giving the first night assemblage the appearance of a gala premiere at the Metropolitan Opera House. This distinguished and brilliant audience greeted the greatest stage presentation of modern times with amazement and enthusiasm rarely seen in a theatre, and the ovation from public and press marks a new epoch in the amusement records of America, which will resound throughout the country.

Some idea of the manner in which "Hip-Hip-Hooray" and the many wonders of the new Charles Dillingham creation were viewed by the leading critics of the New York dailies is shown by the following brief excerpts from tributes too lengthy to reprint in full. The general tenor of the views established Mr. Dillingham as the greatest producer of all times.

The New York Herald said: "New York's latest plaything, the new Hippodrome, was thrown open to a curious and expectant public last night with 'Hip-Hip-Hooray.' And an amusing toy it proved to be; full of life and speed and color, with no end of music to translate the motion of the moment, whether the brassy glory of a Sousa march or the operatic ballet on a great cake of ice.

There is a new Marceline there also, only funnier than Marceline. His name is Toto.

"And when all is said and done, it was the stage genius of Mr. Dillingham that has transformed the Hippodrome and filled it with a marvellously artistic entertainment."

The Times said: "The entertainment there exhibited is a handsome expression of the wisdom, enterprise and amazing energy of the magic Charles B. Dillingham. He has done his work with his head full of ideas. He has gone deep into the possibilities of the Hippodrome and come up smiling.

"The whole enterprise has been undertaken on a gigantic scale. 'Hip-Hip-Hooray' is drawn to scale, and imagination swoons at an estimate of the dressmaker's bill alone. The show was received with acclaim by the big and decidedly impressive audience which attended the premier."

The American said: "There was something in the air last night, before the curtain opened and until it closed for the last time, which spelt success in capital letters.

"And as an afterpiece, Mr. Dillingham revealed to us the most charming part of an artistic ballet which was some time ago the vogue at the Admiral's Palace in Berlin."

The World said: "Spick and span in the new decorations and filled to the brim with an audience whose delight at the outset changed to amazement at the end, the Hippodrome last night revealed spectacular wonders and riots of color that even its own stage, where wonders have become commonplace, has not shown before.

"With 'Hip-Hip-Hooray,' Charles Dillingham has solved the vexed problem how to use its stage in a new way. Spectacularly and in the richness and artistic beauty of its costumes, in the numbers and grace of its ballets and in the effective handling of its vast animate pictures, it is more dazzling than ever before.

"Excellent taste has been observed in every detail of the show. Nothing in it is commonplace.

"The crowning beauty of the show is a winter scene in the Engandine at Lake St. Moritz against a panoramic background of snow-mantled, shimmering Alps. Thus has a new use been found for the Hippodrome's tank. Now it is frozen and over its glistening surface glides the most novel and graceful ballet that New York has ever seen—novel alike for its litheness and physical beauty and for the new note struck in its vivid costuming scheme."

The Sun said: "Never had a Hippodrome audience waxed so enthusiastic as did the great throng that saw the big playhouse come back to its own again. Mr. Dillingham's producing wonder worker split the 'Hips' in half because he realized that an audience must have surprises from laughter and glitter and glories; then came the mighty John Philip Sousa himself and all his masters of wood winds and drums and brass."

The Evening Mail said: "There is no describing 'Hip-Hip-Hooray' in detail, but bear this in mind. It marks the beginning of a new career for this playhouse, and if it happens that you have been slighting the Hip for the last few years, because one entertainment there was so like another, prepare for your reformation. You are about to begin your Hippodrome days all over again."

The Evening Post said: "The Hippodrome came back to its own and something more than its own last night, when it opened under the management of Charles Dillingham, for it preserved all its old traditions and struck out in the direction of musical vaudeville on an enormous scale."

SOUSA'S BAND DRAWS.

Third of the Hippodrome's Concerts a Big Success.

The third of Sousa's Sunday night concerts at the Hippodrome, Manhattan, last night attracted an enthusiastic audience that filled the immense playhouse. The programme, as usual, covered a wide range of subjects in which the productions of the bandmaster himself retained their supreme popularity. His new march, "The New York Hippodrome," was received with applause that indicates it will have national popularity.

Two novelties were contributed to the programme by the appearance of Nat Wills and the Mirambas from the "Hip, Hip, Hooray" production. The soloists were Miss Virginia Root, soprano; Miss Belle Storey, soprano, and Orville Harrold, tenor.

Last evening at the Hippodrome, Sousa's concert offered a wider range of variety than any of the two previous programmes has provided, and the capacity audience seemed to enjoy the innovation. Charles Dillingham, in addition to John Philip Sousa and his popular band, offered special soloists from "Hip-Hip-Hooray," and for good measure Mr. Sousa introduced Virginia Root, the soprano who accompanied his band in its tour around the world. Altogether it was one of the most enjoyable Sunday programmes ever seen in New York.

Variety 10/15/15

HIPPODROME REACHES \$60,000 IN WEEKLY GROSS AT \$1.50

Remarkable Receipts at Charles Dillingham's Big House. Advance Sale Around \$50,000 Continually. "Hip Hip Hooray" Did \$52,000 Last Week. Mark Luescher's Money Saving Pass-Scheme.

The New York Hippodrome, in this, its second full week under the direction of Charles Dillingham, will take in at least \$60,000 at the box offices. "Hip Hip Hooray," the Hip's mammoth attraction, drew in \$6,000 for the Tuesday (Columbus Day) matinee, when night prices reigned, as they do also at the Saturday matinee. The Tuesday gross receipts for the two performances exceeded \$12,000, an enormous amount for the top admission price, \$1.50.

The Hippodrome has an advance sale approximating \$50,000, and has held around that mark since shortly after opening. Lines form to the box offices early in the mornings on clear days, and there is a steady demand for advance tickets, made more extraordinary through the Hip seating around 5,200 people at every performance. The Hip's advance sale at the scale would be equal to an advance of \$200,000 for an attraction of equal drawing power in an ordinary theatre at a \$2 scale.

Last week "Hip Hip Hooray" did a gross business of \$52,000. This is said to include the Sunday night receipts for the Sousa concert. This coming Sunday night the Hippodrome besides presenting Sousa and His Band with the accompanying soloists, will feature as extra attractions Orville Harrold, Belle Storey, the Marimba Band and Nat Wills, giving the Hip's next Sunday night concert the aspect of a varied all-star program.

Through a clever system inaugurated by the Hip's Chief of Publicity, Mark A. Luescher, the abuse and misuse of press passes have been abolished and the issuance of this necessary press recognition reduced to the minimum, which means a great deal added to the money gross, considering how

that department of the huge house was manhandled in the past by the smaller publications outside New York.

Mr. Luescher's plan is a card of identification, which must identify the applicant as entitled to the courtesies through a valid connection with the editorial or reportorial staff of his paper. In order that attempted fraud may be investigated, applications for Hip passes through newspapers must be filed one week in advance of the performance the free seats are requested for. So far, according to account, the Hippodrome has held down the pass privilege to 100 pairs of seats weekly.

VARIETY, for the first time since it published ten years ago, was quoted in the theatrical advertising section of the New York dailies through its Hippodrome review. The Hip received a wealth of rosy praise for all of its departments directly attendant to the attraction, as well as the show itself. The notices were so uniformly fulsome the Hip management decided to use the word "overwhelming" to describe them, but changed this decision when VARIETY's review appeared, quoting in last Sunday's ads, "Hip Hip Hooray" Is a Musical Comedy Whale, and for \$1.50.—VARIETY."

Sousa Plays Wagner.

The announcement that Sousa's band would play the prelude and Liebestod from Wagner's "Tristan und Isolde" may have sounded like a mistake, yet this combination actually appeared on the programme of last evening's Hippodrome concert. Moreover the music was seriously performed and seriously received.

The finer orchestral effects are, of course, lost in the band arrangement, but the wealth of brass gives a bigger climax than could possibly be effected with an ordinary orchestra.

Percy Grainger's "Haendel on the Strand" and "Shepherd's Hey," also make surprisingly good band music. Virginia Root, Belle Storey and Orville Harrold were the Hippodrome soloists last evening, while Nat Wills delivered a vulgar and tiresome monologue. At the Standard Theatre Creator's band gave two Sunday concerts.

Charles Dillingham will further increase the entertainers at the Sousa Band concert in the Hippodrome next Saturday night. In addition to Orville Harrold, Belle Storey and Nat M. Wills, he will offer all the star features, including Charlotte, of the ice skating ballet, which is the feature of "Hip-Hip Hooray."

Here is a bunch of good plays in Manhattan that are well worth seeing:

"Under Fire" at the Hudson.
"The House of Glass" at the Candler.
"Common Clay" at the Republic.
"Some Baby" at the Fulton.
"Hit the Trail Holliday" at the Astor.
"Miss Information" at the Cohan.

David Belasco is presenting a fine company in his latest offering, "The Boomerang," at the Belasco, Manhattan.

Sousa's Band, beautiful scenery, sensational acts, bright costumes, pretty girls, and any number of interesting features in "Hip, Hip, Hooray!" at the Hippodrome.

Hippodrome-Konzert.

Die Anziehungskraft Sousa's und seiner wackeren Kapelle scheint sich in Permanenz erklärt zu haben. Auch gestern Abend waren die Riesenräume des Hippodrome von einem gewaltigen Publikum erfüllt, das sich an den padenden Darbietungen des populären Dirigenten nicht satt hören konnte und stets mehr Encores verlangte. Daß Sousa diesem Drängen gern nachkam, dafür bürgte die bekannte Freigebigkeit des Dirigenten, die immer wieder Neues und Beliebtstes zu spenden weiß. Durch die Vorträge der aus Guatemala stammenden Kapelle und mehrerer guter Solisten erhielt das Programm willkommene Vielfarbigkeit. Namentlich die Vorträge des trefflichen Tenors Herrn Orville Harrold wurden begeistert beklatscht, aber auch Frl. Belle Storey und Herr Nat Wills konnten sich nicht über Mangel an Beifall beklagen.

Drittes Sousa-Concert.

Seitdem Herr Sousa an den Sonntag-Abenden vom Hippodrome Besitz ergriffen hat, sind ausverkaufte Häuser die Regel. Herrn Sousa's Popularität ist groß und wohlverdient, zumal er seine Programme stets interessant zu gestalten versteht und ausgezeichnete Solokräfte hinzuzieht. Im geistigen dritten Concert wirkte der Tenorist Orville Harrold, sowie mehrere Mitglieder der "Hip Hip Hooray"-Gesellschaft, nämlich "The Mirambas", Belle Storey und Nat Wills, sowie die Sopranistin Virginia Root in sehr wirkungsvollen Nummern mit. Den größten Erfolg erzielten Herr Harrold mit einer Arie von Leoncavallo und Miss Root mit einem Liede von Winne. Das Orchester spielte nicht nur die Märche mit gewohnter Verbe, sondern brachte auch die ernsteren Nummern mit künstlerischem Verständnis zu Gehör.

CONCERT AT HIPPODROME.

The third of the Sousa Sunday night concerts at the Hippodrome presented last night a varied programme, ranging from the classic Wagnerian masterpiece, "The Prelude and Love's Death," from "Tristan and Isolde," to the light and catchy "El Capitan" March, and in addition, a vaudeville atmosphere was introduced by "The Marinibus," a group of Guatemalan xylophmists, who displayed marvelous technical texterity, and a characteristic monologue by Nat Wills, the tramp specialist. The vocal soloists were Orville Harrold operatic tenor, who sang a new song by Leoncavallo, "Come, Love Divine," and responded to an encore with Moore's stirring "Minstrel Boy." Miss Belle Storey sang the florid aria, "Queen of the Night," from "The Magic Flute," and Miss Virginia Root sang Winne's "Amarella," followed by "Annie Laurie" as an encore. The programme pleased an overflowing audience.

Sousa's Band Concert.

Sousa's concert last night at the Hippodrome offered a wider range of variety than any of the two previous programmes has provided. Orville Harrold sang "Come, Love Divine," by Leoncavallo, and Belle Storey one of Chin Chin's successful song hits. The band played two of the compositions of Percy Grainger, to the evident satisfaction of the audience.

SOUSA BAND CONCERT

John Philip Sousa and his band gave the second of a series of Sunday night concerts at the Hippodrome last Sunday night. Among the features of the programme were a new composition by the bandmaster called, "Dwellers in the Western World," in which there were passages descriptive of the red, white and black races. Sullivan, Dvorak, Nevin and Wagner were represented among the selections. For encores popular ragtime airs and the most stirring of the Sousa marches were played. Grace Hoffman, soprano; Florence Hardeman, violinist, and Herbert L. Clarke, cornetist, were the soloists. Miss Hoffman, who possesses a voice of wide range and delightful clarity, sang "Fors a Lui" from "La Traviata." Miss Hardeman played Sarasate's "Spanish Dances," and Mr. Clarke offered his own composition, "Neptune's Court."

—No feature of the New York Hippodrome's new policy, under the direction of Charles Dillingham, has been more thoroughly enjoyed than the Sunday night concerts conducted by John Philip Sousa, the famous March King, which are now a permanent Sunday function. Aside from Sousa's own band, soloists of international prominence are introduced here, as well as some of the important features from "Hip, Hip Hooray." Mr. Sousa is playing some of his new marches here for the first time. The best seats for Sundays are one dollar.

Wash. D. C. Herald 10/19/15

If the stranger in New York is a devotee of musical comedy—and there are only one or two running this season—he may find his heart's desire at the Hippodrome production of "Hip-Hip Hooray." It offers all of a dozen diverting musical comedies for one admission, to say nothing of spectacles, extravaganza and matchless ballets.

R. H. Burnside, the master of the Hip revels, has achieved the impossible in stage settings. No play has ever been talked so much about and the amount of publicity—special stories and news articles—received by the house has astonished publicity disseminators and press agents.

It is the first advent of John Phillip Sousa into the "two-a-day" and the bandmaster is beginning to look like a regular actor, even to the fur coats and spats. It will keep him in New York all season, which he says is much better than galavanting around the country with a troupe of trained musicians.

Amsterdam N.Y. Sentinel 10/17/15

SPEECH OF WILSON INSPIRES SOUSA'S MUSICAL TALENTS

New York, Oct. 16.—The stirring address of President Wilson in which "America First" was the theme has so impressed John Phillip Sousa at the New York Hippodrome, that he will write a new march to help along this national movement. It will be called "America First" and he intends to make it as inspiring and patriotic as his "Stars and Stripes Forever" or the "Washington Post" marches are. He has aroused everyone associated with the big playhouse by his enthusiasm, and all literature sent out concerning "Hip Hip Hooray" in the future will carry the slogan "America First—Then the New York Hippodrome."

The largest American flag ever made has been ordered by R. H. Burnside and it is Mr. Sousa's intention to have his new march prepared to play on the day this banner is unfurled at the Hippodrome.

N.Y. World 10/25/15

Sousa and his band at the Hippodrome are now a Sunday night event and the audiences never tire of the old marches or of the band's interpretation of Sousa's newer compositions. Orville Harrold, Belle Storey, Nat Wills, Virginia Root, soprano, and the Mirambos were also on the programme.

SOUSA'S SECOND CONCERT

Misses Hoffman and Hardeman and Mr. Clarke Heard with Band

Sousa compositions, new and old, awakened the enthusiasm of an audience which filled the New York Hippodrome at the bandmaster's second Sunday concert, on Oct. 10. Mr. Sousa's original Character Studies, "Dwellers in the Western World," was well received, and as encores he gave five of the favorite Sousa marches, besides his scheduled "New York Hippodrome March."

Herbert L. Clarke, the cornetist, offered his own melodious "Neptune's Court," and his playing commanded increasing admiration and generous applause. As a timely extra he gave Raymond Hubbell's "The Ladder of Roses," which is the "song hit" of the big Hippodrome success, "Hip, Hip, Hooray."

Grace Hoffman sang "Ah fors è lui," from "Traviata," with fine shading, recalling Mme. Sembrich's singing of the aria and drawing bountiful applause. Florence Hardeman, violinist, played Sarasate's "Spanish Dances" with abundant spirit, and responded to the hearty applause with Kreisler's "Liebesfreud."

The Largo from the Dvorak "New World" Symphony was performed so beautifully by the band that it showed Mr. Sousa's wonderfully trained men in the light of a symphony orchestra.

N.Y. Review 10/20/15

JOHN PHILIP SOUSA WRITING NEW OPERA

March King at the Hipp Working on Score of "The Irish Dragoons."

In addition to conducting his band in two daily concerts at the Hippodrome, John Phillip Sousa is composing the score of one operetta and reading a play, preparatory to setting it to music later. The operetta is called "The Irish Dragoons." Joseph Herbert wrote the libretto. When the composition of the score is completed, Mr. Sousa will set to music "The Victory," a play by Ella Wheeler Wilcox and Ruth Helen Davis, which was recently produced at Long Branch.

Queens Eve Journal 10/18/15

Lillian Tucker, the northwest-sider, who served her theatrical apprenticeship as a member of the chorus at the La Salle, will be Andrew Mack's leading woman in the Theodore Burt Sayre play which was called "The Irish Dragoon" last week, but which, for this week at least, has the name of "Charles O'Malley." Apparently Sayre

learned that John Phillip Sousa, a bandmaster, is completing a comic opera to be known as "The Irish Dragoons." Miss Tucker has been doing very well, even for one who was a La Salle chorister—they have a way of "coming through." She has acted here with Kitty Gordon in "Pretty Mrs. Smith," with Charles King in "The Little Millionaire," and, in vaudeville, with Emmett Corrigan in "The Red Hat." Elsewhere, she has played within the last year in "The Show Shop" and "Nobody Home."

AMUSEMENTS

AT THE HIPPODROME
Sousa's concert last night offered a wider range of variety than either of the two previous programmes has provided, and the capacity audience seemed to enjoy the innovation.

Charles Dillingham, in addition to John Phillip Sousa and his popular band, offered special soloists from "Hip Hip Hooray," Miss Belle Storey, Orville Harrold and Nat Wills, and for good measure Mr. Sousa introduced Miss Virginia Root, the soprano who accompanied his band in its tour around the world.

Women's News N.Y. 10/16/15

Hippodrome.

Never in its history has the Hippodrome enjoyed the remarkable success and vogue as today under the direction of Charles Dillingham. Following the sensation of the opening performance the vast playhouse has been crowded at every performance. This is a most unusual record, as the Hippodrome seats over five thousand people or ten thousand a day. The instantaneous popularity of "Hip Hip Hooray," with its wondrous magnitude, its army of beautiful girls, and the great Sousa, the inimitable Toto, the divine Charlotte, together with hundreds of other novelties, has not been paralleled on Broadway since the introduction of "Ben Hur." It is stupendous from every viewpoint. The Sunday night concerts conducted by John Phillip Sousa, the famous march king, are now a permanent Sunday function. Aside from Sousa's own band, soloists of international prominence are introduced here, as well as some of the important features from "Hip Hip Hooray."

N.Y. News Telegraph 10/20/15

Charlotte With Sousa Sunday.

Charles Dillingham has another surprise in store for the patrons of the Sousa concerts next Sunday. Last week in addition to the famous band and its varied programme, he presented Orville Harrold, Belle Storey, Nat M. Wills and the Mirambas. Next Sunday, in conjunction with this remarkable list, he will offer all the star features of the sensational ice ballet headed by Charlotte herself.

St. Louis Republic 10/9/15

EXTRAORDINARY Volume Is Hodge-Podge Called "Little Verses and Big Names"—Theodore Dreiser's Worth Proved by His Latest Novel—Literary Notes.

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JAMES J. HILL JOHN PHILIP SOUSA PRESIDENT WILSON

Hartford Post 10/17/15

Never in its history has the New York Hippodrome enjoyed the remarkable success and vogue as today under the direction of Charles Dillingham. Following the sensation of the opening performance and the enthusiastic praise of every New York newspaper, the vast playhouse has been crowded at every performance. This is a most unusual record as the Hippodrome seats over 5,000 people or 10,000 a day. Still that great number of seats has not been sufficient to fill the extraordinary demand. The instantaneous popularity of "Hip Hip Hooray," with its wondrous magnitude; its army of beautiful girls, and the great Sousa, the inimitable Toto, the divine Charlotte, together with hundreds of other novelties has not been paralleled on Broadway since the production of "Ben Hur." It is stupendous—from every viewpoint. For the convenience of visitors from out-of-town, a well equipped mail order department has been installed. Here all orders, accompanied by remittances, are promptly filled. Four box offices have been opened to accommodate the great crowds. Two are used for the performance of the current day—one for the daily matinee and one for the evening. The other two are for the advance sale exclusively and here over 1,000,000,000 tickets are on sale. One treasurer devotes himself solely to the mail orders and booking large clubs and theater parties.

Yonkers World 10/17/15

John Philip Sousa, the celebrated bandmaster, has made himself more popular than ever with the fair sex by declaring himself in favor of suffrage. "The woman who has the ballot," he says, "is concerned about the protection of her son. The woman without the ballot looks after the protection of her daughter. When suffrage comes women will look after their sons. Their part in the reconstruction of modern society will be the infusion of their higher moral plane into the lives of men." Speaking of the war, the "March King" said: "Whatever its outcome, the wound will be deep in the hearts of all. Europe has been set back twenty years by the slaughter of her young men." Francis Macmillan, the noted violinist, too, is on the side of votes for women. He thinks that equal suffrage would be responsible for the development of a woman Beethoven or Wagner in music.

St. Paul Dispatch 10/13/15

ST. PAUL AND THE BAND: Better Advertising Would Have Drawn Crowds, Mrs. Logue Suggests.

To the Editor of the Dispatch:

What might be termed a slam at St. Paul, musically and intellectually, was the text of C. M. Flandrau's article in Saturday morning's Pioneer Press.

C. M. is one of us and we delight in his witty and humorous scintillations, misnamed criticisms, but let that go.

The injustice done John P. Sousa is what ought to be refuted. Mr. Sousa as a band composer of military music—nothing more—is without peer. His music is now delighting the second generation of the American public and will no doubt delight the third and fourth.

Sousa has been honored and appreciated in the United States, his home, and in all the countries of Europe.

The other fact, that St. Paul did not turn out to hear the President's band might be accounted for by the plethora of attractions last week in St. Paul and more than all by the fact that so many of us have heard the band in Washington, and by invitation, too.

The band was not adequately advertised, every one will admit. All patriotic organizations of both men and women should be notified by circular containing programs and dates a few weeks in advance of the engagement, so that their members might plan to hear and enjoy the United States Marine band.

Music students, especially of brass instruments, should try and hear, when they come, such solo performers as a big band nearly always carries.

The Schubert club is always glad to announce engagements of musical attractions during the season if they are of a high order.

MRS. WILLIAM J. LOGUE.

Oregonian Star 10/18/15

Hippodrome's Big Success.

Never in its history has the New York Hippodrome enjoyed the remarkable success and vogue as to-day under the direction of Charles Dillingham. Following the sensation of the opening performance and the enthusiastic praise of every New York newspaper, the vast playhouse has been crowded at every performance. This is a most unusual record as the Hippodrome seats over five thousand people or ten thousand a day. Still that great number of seats has not been sufficient to fill the extraordinary demand. The instantaneous popularity of "Hip, Hip, Hooray," with its wondrous magnitude; its army of beautiful girls, and the great Sousa, the inimitable Toto, the divine Charlotte, together with hundreds of other novelties has not been paralleled on Broadway since the introduction of "Ben Hur." It is stupendous,—from every viewpoint. For the convenience of visitors from out-of-town, a well-equipped mail order department has been installed. Here all orders, accompanied by remittances, are promptly filled.

N.Y. Commercial 10/23/15

The Sousa program at the Hippodrome tomorrow night will be further augmented with the introduction of Charlotte and the other skating stars of "Flirting at St. Moritz," the sensational closing feature of "Hip Hip Hooray." Orville Harrold, Belle Storey, Nat M. Wills, the Mirambas and Sousa's world-touring soprano, Virginia Root, and Herbert L. Clarke, cornetist are also featured. John Philip Sousa's portion of the big triple bill will be varied and pretentious, ranging from Rossini's "William Tell" to his own popular marches and his own new suite, "American Maid."

Boston Herald 10/17/15

By HARLOW HARE.

The latest wrinkle in motion pictures hereabouts is the installation of Creator and his band as an accompaniment to the film at the Boston Hippodrome, formerly the National Theatre. Only a few weeks ago Creator gave a concert at Symphony Hall and was much praised. Now we are to have him seven days a week, afternoon and evening. If Creator persists in conducting at the Hippodrome as he does in concert he will be a tired man every Saturday night.

With Sousa in the New York Hippodrome and Creator in the Boston Hippodrome, there will be a shortage of band concerts in other parts of the country this season. The new policy at the Boston Hippodrome is the most promising that has ever been inaugurated at the South End playhouse.

N.Y. Journal of Commerce 10/23/15

The ice ballet from "Hip, Hip, Hooray," with Charlotte and other skating stars, was the feature of the concert at the Hippodrome last night. Among those who also appeared were Orville Harrold, Belle Storey, Nat Wills, the Mirambas and Virginia Root. The programme played by

Sousa's band included selections from the works of Strauss, Rossini, Leoncavallo and Mr. Sousa himself.

N.Y. Eve Sun 10/23/15

When Charlotte and the other imported ice nymphs skate the Hippodrome Sunday with Sousa it will be the first time they have appeared with a full military band accompaniment.

Special Correspondence of the Courier-Journal.)

NEW YORK, Oct. 2.—There are a few things in New York, aside from the subway muck and the political graft, the noise and the crowds, the incandescent advertisements and Diamond Jim Brady that fairly do "beggar description." Most of them, true enough, are like the waves that run "mountain high" and the assorted features of a monster crowd that sweep away before the eyes of the startled beholder, a "perfect sea of faces"—they just ain't. But there are a few things supremely fine and sufficiently distinctive to defy duplication on a paying basis elsewhere.

One of these is the Hippodrome, which, after a couple of years of failure, was reborn last week with a new spectacle entitled "Hip, Hip Hooray!" They call "the Hip" a national institution on the billboard, and they have a right to the classification, for it not only is the biggest thing theatrically in America, but in the world as well. And probably we never will grow too old to glory in the impressiveness of sheer bulk. Not, at least, so long as there is sufficient art back of it to justify the enthusiasm.

"Hip, Hip Hooray" is, as might be suspected, a spectacle of few rhymes and no more reason than there is in a circus, and yet it is an entertainment of form and beauty. It begins with a "Kat Kabaret," and a kat kabaret is danced or performed, logically enough, upon the roof of New York. There lies the top of the lower East Side, when the curtain raises, silhouetted against the spreading spans of the Brooklyn bridge, and the shimmering ribbon of the East River dotted with lighted ferries; acres of roofs and chimney pots, fire escapes and cats—the chorus a scrambling mass of gray felines dancing, singing, yelling their heads off.

There is, according to the programme, an ambitious actor and an innocent ingenue, a jaunty juvenile and a saucy soubrette, a chubby comedian and a vicious villain mixed up in the plot, but they are all lost in the crowd.

To the Baggage Room.

From there you move to the baggage room of the Grand Central Station, not, it is apparent, to signalize your entrance into uptown sections, but rather to give certain acrobatic young men an opportunity to perform as comic baggage smashers. And then on to a half-stage representation (a half-stage portion at the Hippodrome being in the neighborhood of fifty feet deep) of Fifth Avenue, during a parade that is distressing only because it reminds you of how very many chorus men there are in New York. Otherwise it is cheerfully alive and presently it becomes animated and colorful. A parade of girl-boy scouts is approaching from the east, natty in khaki, and ready to defend the whole blooming landscape against anyone who will not agree that Orville Harrold is a great little hero singing "My Land, My Flag" in a tenor that once through opera's halls stirred the shadows of a threatening fame. The Harrold tenor is swallowed up in the vast reaches of this auditorium, but it is still a tenor.

There is in the Biltmore Hotel here a dining and dancing room known as the Cascades. A lovely place once you are in it, for beyond the dancing floor at one end there is banked a series of artificial terraces, decorated with plant life, rubber and real, between dining tables placed over imitation rills of water and all of it made gay with colored lights. Usually a large and rather irritating head waiter keeps you just beyond a thick rope with the information that all the tables have been en-

gaged, but the scene is pretty, even from the hungry side of the rope. In "Hip, Hip Hooray" the Cascades scenery has been duplicated en masse in toto and completely. The whole stage is given over to it; the water rills are real, and on the dancing floor in the foreground three sets of professionals perform all those tango steps that never were intended for you or for me, but are a part of what was once a dancing craze. The music is provided by a band of xylophone players brought from Guatemala by way of the San Francisco exposition.

Suddenly in the midst of the festivities here a gentleman with a large bass voice begins to sing of "The Land of Love and Roses," which, so the lyric intimates, lies somewhere above us. To illustrate this number a screen of ladders is lowered into the middle of the Cascades, probably thirty of them stretching from side to side of the huge stage, and as the words of the chorus invite the interested listener to mount up, up, up to the garden above up goes the chorus, scaling the ladders rhythmically and inspiringly until the entire scene is curtained with girls and roses and electric lights festooned about them. It is as startling a chorus figure as we ever have seen staged, and supremely effective.

The big scene of the second act, which is set in the center of the Panama Exposition, is an exact scenic

duplication of the Tower of Jewels, at the base of which Sousa and his band are placed to furnish a short musical programme as an incident of the proceedings. Nothing perhaps could stamp the magnitude of the enterprise better than this, for all about the huge band stand the crowds move to and from other points of interest, while Sousa plays on complacently and the audience of 5,600 persons in front applauds and marvels.

And yet the biggest scenic display is left for the last. The spectacle proper is brought to a close when Sousa plays his "March of the States," and all the chorus is massed to represent the solidity and greatness of the nation. Then the third section of the entertainment is given over entirely to a skating carnival at St. Moritz, brought hither from the Admiral's Palace in Berlin. The famous Hippodrome tank is covered with a coating of artificial ice, banked with what appears to be snow. At back there is a fine panorama of the Swiss Alps, with a jutting cliff of ice in the middle distance. On the ice a hundred or more skaters give way to a troupe of ballet dancers and exhibition skaters, who are quite as wonderful as the setting in which they appear, and finally from off that cliff at back there is conducted a ski-jumping contest. At least such a contest was conducted the opening night. We have our doubts as to there being any ski jumpers alive by this time. So far as we could see they leaped into the air and disappeared down the side of a mountain toward Forty-fourth street, and there was no visible suggestion that they would ever return. Charles Dillingham and R. H. Burnside are responsible for this new Hippodrome sensation.

J. PHILIP SOUSA AT HIPPODROME SUNDAYS

No feature of the New York Hippodrome's new policy under the direction of Charles Dillingham, has been more thoroughly enjoyed than the Sunday night concerts conducted by John Philip Sousa, the famous March King, which are now a permanent Sunday function. Aside from Sousa's own band, soloists of international prominence are introduced here, as well as some of the important features from "Hip Hip Hooray." Mr. Sousa is playing some of his new marches here for the first time. The best seats for Sunday are popular priced.

Exposition Music

Pittsburghers have been given their usual taste of Pittsburgh Exposition Music. The Exposition Society expends

more upon music than any other organization in the city. The season introduces Wassili Leps's Orchestra, John Philip Sousa, who played to 12,000 persons on the concluding day of his two-week's engagement, and the Russian Symphony Orchestra, which closed a two-week's engagement last Saturday night. The season closes on Saturday night of this week with Creatore and his band as the attraction.

ICE BALLET STAR CONCERT

Skate to Sousa Music in the Hippodrome.

The stars of the ice ballet, which is one of the features of the Hippodrome show, appeared last night as part of the Sunday concert in the big playhouse. Charlotte and all the others who have become a sensation, skated to the music furnished by Sousa's Band. Charlotte herself introduced a new number, a waltz on skates, which Raymond Hubbell, the composer, has called after her.

Sousa and his band and the other Hippodrome stars made up the rest of the programme. Among the numbers was "The American Maid," a new suite, by Sousa himself, which was heartily applauded.

SUNDAY BILLS DRAW CROWDS.

Concerts Given at the Hippodrome, Century and Winter Garden.

Charlotte and the skaters in the St. Moritz scene of the Hippodrome were introduced for the first time last night at the Sunday concert along with Sousa and his band and a number of members of the "Hip Hip Hooray" company, including Nat M. Willis, Orville Harrold, Belle Storey and the Marimbas. It was one of the best and biggest of the Sunday concerts at the Hippodrome since Mr. Dillingham took over its management, and there was a large audience on hand to hear and see it. Virginia Root was the principal soloist with the band.

Charlotte and the skaters in the St. Moritz scene of the Hippodrome were introduced for the first time last night at the Sunday concert along with Sousa and his band and a number of members of the "Hip, Hip, Hooray" company, including Nat M. Willis, Orville Harrold, Belle Storey and the Marimbas. It was one of the best and biggest of the Sunday concerts at the Hippodrome since Mr. Dillingham took over its management, and there was a large audience on hand to hear and see it. Virginia Root was the principal soloist with the band.

CHARLOTTE WITH SOUSA

Sunday Entertainments at Hippodrome and Century.

Charlotte and other ice skaters, as well as Orville Harrold, Belle Storey, Nat Willis and the Marimbas, appeared with John Philip Sousa last night at the bandmaster's customary Sunday evening entertainment at the Hippodrome.

WHAT IS POPULAR MUSIC?

SOMETIMES I read the American musical papers, and, lighting upon one a few days ago, I found, in its columns, some quotations from an interview with Mr. John Philip Sousa, the redoubtable "March King." And the first question put to him was: "What is popular music?" Well might even a musician of Mr. Sousa's acknowledged skill, experience, and resourcefulness—for the famous American conductor-composer, whatever his detractors may say, possesses those qualifications in full measure—have hesitated before answering such a poser as that. But apparently he was ready with a definition. Here, in his "very own" words, it is. "Popular music," he is reported as saying, "is that composed by Wagner, Donizetti, or any other that, written by genius at the suggestion of inspiration, the people all over the world want to hear played over and over again." And, by way of illustrating his meaning, he set forth the "selections" which he considered—doubtless from his long experience as conductor—"the most popular music in the world." His list consisted of the following: *Tannhäuser*, the sextet from *Lucia* (Donizetti), "Stars and Stripes for Ever" (Sousa), "Blue Danube" waltz (Johann Strauss), *Carmen*, *William Tell* (presumably the overture), and Suppé's "Poet and Peasant" overture.

Allowing for the revelation of pardonable pride implied by the inclusion of one of his own compositions, Mr. Sousa's list may at least pass as representing music in different styles that a typical "popular" audience could be trusted to find very much to its liking. But obviously, in such a connection, a mere paltry catalogue of half-a-dozen pieces or so cannot be regarded as more than an indication of popular taste, and I do not suppose, for instance, that Mr. Sousa would seriously maintain that a world-wide *plébiscite* of music-lovers would disclose a larger number in favour, say, of Bizet's *Carmen* than of Gounod's *Faust*. On the other hand, almost any list compiled upon similar lines would inevitably, one thinks, include the *Tannhäuser* overture, and that to *William Tell*, with its famous and inspiring quick-step.

The truth, of course, is that the phrase "popular music" is far too comprehensive to permit of any really satisfactory or conclusive definition. But in the generally accepted sense it covers, unquestionably, a vast amount of purely meretricious music as well as music written, again to quote Mr. Sousa, "by genius at the suggestion of inspiration." For at one end of the scale you will have to include the latest musical comedy or "rag-time" success, and at the other such a work as Tchaikovsky's "Pathetic." Do not the Promenade Concerts, now pursuing their course at Queen's Hall, appeal to a "popular" audience? Undoubtedly they do. Well, if you had rubbed shoulders with the "Proms" patrons last Saturday evening—a "popular" programme being the established rule on the last night of the week—you would have heard, among other works, the *Meistersingers* overture, Weber's "Invitation à la Valse," Elgar's three "Bavarian Dances," and a pianoforte concerto by Rimsky-Korsakoff. Presumably, then, these works fall well within the category of "popular" music where a typical "popular" audience is concerned.

Again, will anybody deny the world-wide popularity, say, of Beethoven's "Leonora" No. 3, or of his C minor Symphony? Nevertheless, a "popular" audience will wax no less enthusiastic—and very properly enthusiastic—over a performance of Grieg's "Peer Gynt" Suite, or the "Ride of the Valkyries," or Berlioz's "Rákóczy" march, or Handel's so-called "Largo," to mention at random just two or three things that never fail of an appreciative, and even boisterous, welcome at the hands of a mixed audience. How, then, are you going to arrive at a standard of what really constitutes popular music? Mr. Sousa's list of "the most popular music in the world" is clearly inadequate.

E. K.

Sousa at the Hippodrome.

Sousa and his band drew another audience which filled the huge New York Hippodrome, Sunday evening, October 24. The program numbers for the band were the overture to "The Bartered Bride" (Smetana), Sousa's own suite, "Maidens Three," the prelude and Liebestod from "Tristan und Isolde," two compositions by Percy Grainger, Gilbert's new "Shadowland," "The New York Hippodrome" march (Sousa), and "The Warriors" from the "Coppelia" ballet suite. There were nine encores including the old Sousa favorites, "El Capitan," "Stars and Stripes Forever," "Manhattan Beach," etc. The two numbers by Percy Grainger, "Handel on the Strand" and "Shepherds Hey," were warmly received. The work of John Philip Sousa and his band needs no comment—it is too well known.

Assisting on this program were Virginia Root, soprano; Belle Storey, soprano; Orville Harrold, tenor; Nat Wills,

extempore; and the Marimbas from the Hip-Hip-Hooray company, by the courtesy of the Guatemalan government and Señor Mendez, minister to the United States.

SOUSA, ET AL.

There are two things which are distinctly not lacking in the present New York Hippodrome show; one is music, the other girls. Unfortunately, the management has in both instances apparently figured from the standpoint of quantity rather than quality. The exception is when John Philip Sousa and his band get upon the stage. Then there is quality enough present; in fact, most of the audience would be able to stand a little more quantity. Sousa plays his own new "Hippodrome" march, then he plays an encore, and then a long "March of the States," in which quantities of the aforesaid young ladies, garbed in costumes more or less typical of the States which they are supposed to represent, march about for a long, long time, while Sousa's band and the orchestra together play an ingenious march composition made up of everything that has happened in the last ten or twenty years, ending up with the "Stars and Stripes Forever," the best of them all, which arouses splendid applause from the audience the moment the opening notes sound.

It is good to hear Sousa and to see Sousa and to listen to and watch the tremendous precision and virtuosity of the artists who play under him. But frankly we prefer Sousa by himself. In the Hippodrome show there are first cats, then Sousa, and then skaters. It is more like old times on Sunday evenings, when Sousa has the whole program for himself, his band, and his soloists. John Philip Sousa long ago became a national institution. And a national institution does not fit in well as one of the features of a great spectacular show, even though it be the principal feature.

A speech of the president's inspired Sousa to write a march, and that's all right, only we hope that the things some other folks are saying won't inspire Charlie Chaplin to further dislocations.

HIPPODROME CONCERT IS BEST OF SERIES

Sousa's Band, Orville Harrold, Nat Wills and Others Delight Large Audience.

The fourth Sousa concert at the Hippodrome last night was quite the most remarkable Sunday programme of this fine series which Charles Dillingham has given this season. It was varied and full of genuine novelty. It was divided into two parts, the first being devoted to Sousa's band, his soloists and the vocalists and native stars of "Hip-Hip-Hooray," with Orville Harrold, Belle Storey, Nat M. Wills and the Marimbas prominently featured.

Of this portion of the big bill which ranged from Rossini's "William Tell" to Irving Berlin's "Syncopated Walk," the most applause was received by John Philip Sousa's new suite "The American Maid," his own popular march encores; Orville Harrold's repetition of Leoncavallo's "Come Love Divine," and Belle Storey's solos.

The second half of the programme was given over to the skating nymphs of the great ice ballet, which is the crowning sensation of the Hippodrome's now current week-day success.

The applause which greeted the exquisite Charlotte and her co-stars of the steel runners left no doubt as to the popularity of introducing this innovation on Sundays. They skated to the spirited strains of Sousa's great band, never appearing to greater advantage, and ending up a most enjoyable evening's concert. Charlotte introduced a new number by Raymond Hubbell, especially written for her and called the "Charlotte Waltz."

The fourth Sousa concert at the Hippodrome was quite the most remarkable Sunday programme of this series, which Charles Dillingham has made a regular feature. The programme was divided into two parts, the first being devoted to Sousa's Band, his soloists, and the vocalists and native stars of "Hip-Hip-Hooray," with Orville Harrold, Belle Storey, Nat M. Wills, and the Marimbas prominently featured. The second half of the programme was given over to the skating nymphs of the great ice ballet. Charlotte introduced a new number by Raymond Hubbell, especially written for her and called "The Charlotte Waltz."

The Sousa programme at the Hippodrome last night was still further augmented with the introduction of Charlotte and all the other skating stars of "Flirting at St. Moritz," the sensational closing feature of "Hip, Hip, Hooray." These ice nymphs, including, besides the exquisite Charlotte, Katie Schmidt, Ellen Dallerup, Hilda Ruckerts, Pope and Kerner, the Naesse, Steele and Winslow and Toto were added to the remarkable list which included Orville Harrold, Belle Storey, Nat M. Wills, the Marimbas and Sousa's own world-touring soprano, Virginia Root, and the famous cornetist, Herbert L. Clarke. John Philip Sousa's portion of the big triple bill was varied and pretentious, ranging from Rossini's "William Tell" to his own popular marches and his own new suite, "American Maid." An immense audience was present.

SOUSA HAS LED HIS BAND MORE THAN 700,000 MILES

The Journeys Were Made in Short Marches, Which He Wrote, Played, and Heard in Every Corner of the World.

SOUSA and his band have come home to roost. After twenty-four years of wandering about the globe, during which time they have covered more than 700,000 miles, the March King and his men have settled down in the Hippodrome for the Winter. In that mammoth playhouse of gargantuan spectacles the band provides a brief musical interlude in which measures of some of the most popular of the Sousa marches are mingled with snatches of other familiar American melodies.

The days when "Manhattan Beach" and "The Washington Post" occupied the place on the piano ledge now filled by Irving Berlin's "When I Leave the World Behind," or Jerome Kern's "The Land of Let's Pretend," and when every village band began its weekly concert in the courthouse square with "Semper Fidelis" and ended with "The Stars and Stripes Forever," may be gone, but they are not forgotten, as is evidenced by the bursts of applause that greet the first notes of every swinging march in the medley that accompanies the ballet of the States.

Sousa stands there, a little more of him than in earlier years, the waxed mustache and pointed beard a trifle grayer, but otherwise the same graceful, commanding figure. His arms swing in unison from the shoulder sockets with the precision of a metronome in the characteristic Sousa sweep, and the music rolls forth as if the movements released it.

When the bandmaster had changed from his regimentals to his "cits" the other day he sat and talked about marches and music generally.

"Music, like other things," he said, "goes in cycles. For a period marches will be the prevailing form, then their popularity will wane and ballads will follow, or perhaps, the waltz, ragtime, or some other form of music. Then the cycle revolves and eventually repeats itself.

"In each phase of the cycle there will be some particular rhythm that is more popular than the others, that will be heard almost to the exclusion of all others. Of course there is always a place for the inspirational composition, and no matter what the prevailing rhythm may be, an inspired piece of music of any other form will be welcomed. The thing the real composers have to contend with is the imitators who spring up and with their uninspired imitations of the popular mode blunt the popular taste for the compositions of real merit. Finally the public suffers from auricular fatigue, and when the imitations die they die all over."

"How did it happen that you specialized in marches?" the reporter asked.

"I think I must have got the inspiration in my boyhood days," Mr. Sousa replied. "As a boy I lived in Washington—I was born in the '50s—and the capital in those days was practically an armed camp. The days and nights were filled with marching troops, and the sight and sound of them left their impress on my youthful mind.

"You know I didn't begin as a bandmaster. That came about quite accidentally. I was a violinist and played in the orchestra that toured with Offenbach on his first visit to America. It was about '80 that I was musical conductor for Mr. Mackay, now one of the mainstays of the Actors' Fund, who was producing in the Chestnut Street Theatre in Philadelphia. I had written the music for a piece he had produced, and was conducting the orchestra one night when Colonel Charles G. McCauley, Commandant of the Marine Corps, who was in the city on his annual tour of inspection of the Navy Yard, visited the theatre.

"He saw me conduct, and when he returned to Washington he called on my father and said: 'Sousa, I saw a young man with your name leading the orchestra in Philadelphia. Is he any relation to you?' My father replied that the young man was his son, whereupon Colonel McCauley said he wanted me for conductor of the Marine Band. Negotiations were begun; I could not leave my post immediately because the place was about to go on tour, but when we got to Kansas City I got a substitute and went to Washington.

"I remained there as leader of the Marine Band for twelve years. During that time I wrote many of the marches that were largely responsible for the march vogue of the '90s. While I had studied the violin principally I had some knowledge of all the other instruments, and I took a great interest in the new work.

"I had written my first march, called 'Resumption,' named for the resumption of specie payments, in '78, and after I took charge of the band others followed in rapid succession. In all I have written a hundred marches, and of these at least fifty are known throughout the world. When I went around the world at the head of my own organization the strains of 'The Stars and Stripes Forever' or 'Semper Fidelis' would invariably be greeted with applause of recognition whether we were playing in England, Germany, Sulu, or Africa. General Miles told me that once he stood with the Sultan watching the Turkish troops pass in review and as they passed the Sultan's stand the bands played 'The Liberty Bell.' In Germany, France, and England some of the marches were often used by the army bands."

The reporter, to whom the writing of music has always seemed a gift of the gods beyond the power of ordinary mortals, asked Mr. Sousa what his method of composition was.

"When I think of a subject," he said, "I dig down and down till finally I have the melody complete. Then I set it down on paper. I could write notes off by the yard and the music would be melodically correct, but you would never listen to it. Sometimes it comes quickly and easily, and again I have to keep at it for a long time. I often think there is something beyond one that furnishes the power, the inspiration to compose, and that this same mysterious something prepares the public mind for the new piece.

"I labored over 'King Cotton' for months before it finally came, while 'The Stars and Stripes Forever' was written in a week. That was the result of longing for my own country. I had been abroad with the band and was pretty homesick, and when I finally got aboard the Teutonic the strains of the march began to form themselves. I paced the deck for hours with battalions of soldiers marching through my brain. By the time we reached the Statue of Liberty 'The Stars and Stripes Forever' was ready to be transcribed. It bears the date Dec. 25, 1896, I think. Of all my marches I consider it the best, as it is the most popular.

"Then there was 'The Washington Post.' That newspaper was conducting an essay contest among the school children of the capital, and on the day of the award thousands of the entrants were to gather at the White House grounds. The Marine Band was to play and my friend Frank Hatton, one of the proprietors of the paper, said he would be my friend for life if I would write something for the occasion. So I wrote the piece and dedicated it to the paper. It proved an instantaneous success. It so happened that the dancing masters had a new dance they had been trying to popularize which the composition just fitted, and the two-step and 'The Washington Post' came into popular favor together. The music became so closely identified with the two-step that in Germany the dance is known as the post. They didn't know what the title meant over there and I have seen dance programs with little pictures of a coach and four, which was their idea of it."

"What of ragtime, and will the march ever come back?" Mr. Sousa was asked.

"As long as there are marching men—or suffragists," he answered, "the march will be popular. As for ragtime, it, like the poor, is always with us and always has been. It is not alone of America, for the rhythm of ragtime is to be found in the music of many countries. It is syncopation, and that is an old form of rhythm.

"But ragtime is characteristically American, because it expresses so well the humor of the American character. Your American is essentially a sunshine animal. He will tell you that the country is going to the dogs, and will predict utter ruin if Mr. So and So is elected. But the moment he is elected he forgets all about it, and is as cheerful as before. So the syncopated rhythm of ragtime with its inherent comedy reflects the American nature, and we find it the form in vogue today.

"Ragtime suffers through having an unfortunate name. It is really a bright composition that should have a name suggestive of diamonds or satin, and not rags. Shakespeare's rose by any name might smell as sweet, but ragtime with another name unquestionably would sound sweeter to certain highbrows and sensitive souls whom its lowly name offends.

"It was in 1892 that David Blakeley persuaded me I was well enough known to have a band of my own. The band I organized then I have led to most of the countries of the world in which there are English-speaking people. There are still three men in the organization who have covered the 700,000 miles with me."

Visitors returning from New York are most enthusiastic about the Hippodrome new production "Hip-Hip-Hurrah." It is beyond anything ever attempted at this mammoth place of amusement. New ballets with hundreds of chorus people forming beautiful settings, scenes of the Grand Central Station, Biltmore Hotel and Fifth Avenue in New York are marvelous things in stage architecture while the scenes of the Panama Exposition finishing with the Tower of Jewels are visions of color and beauty. An ice skating scene laid in Switzerland introduces a bevy of beautiful exponents of skill on steel runners with Charlotte, a young person of beauty and grace, as the star. Sousa and his band are a special feature and for the show the March King has composed a number of new selections that have the swing and catch of all his work. With his big band and an orchestra of forty men the instrumental part of the entertainment is well looked after. A number of real singers, actors and vaudeville people are engaged in the giving of the show. Orville Harold, the grand opera tenor, Nat Wills, Charles T. Aldrich and Belle Story are recruits from the vaudeville field in their specialties while Toto, a clown, is far superior to Marceline as a fun maker. In between all this circus acts consisting of elephant acts, trained horses and acrobatic acts are introduced. Charles Dillingham who put on the new production is assured of a season's success for packed houses have been in evidence since the opening.

In addition to conducting his band in two daily concerts at the Hippodrome, New York, John Philip Sousa is composing the score of one operetta and reading a play, preparatory to setting it to music later. The operetta is called "The Irish Dragoons." Joseph Herbert wrote the libretto. When the composition of this score is completed, Mr. Sousa will set to music "The Victory," a play by Ella Wheeler Wilcox and Ruth Helen Davis, which was recently produced at Long Branch.

The Hippodrome.

At the Hippodrome Charles Dillingham's pageant "Hip, Hip Hooray" is doing an enormous business. Grand-opera stars, vaudeville headliners, circus features, hundreds of pretty girls, novelties galore, and the imported ice ballet, headed by Charlotte, are to be seen twice daily. The attendance since the opening has broken all records, and the advance sale is the largest in the history of the stupendous amusement resort. Sousa Band gave its fourth concert on Sunday night, and there was a varied and interesting programme, the first part being devoted to the band, and the singers, who included Orville Harold and Virginia Root, and the second to Charlotte, the skater, and other entertainers.

In speaking of the concert given by Sousa's band at the Hippodrome on October 10, a critic says the large from the Dvorak "New World" Symphony was performed so beautifully that it showed Mr. Sousa's wonderfully trained men in the light of a symphony orchestra.

Thanksgiving Tickets Ready at Hip

The treasurers of the Hippodrome last night counted and racked 300,000 tickets. The coupons are for the next four Sousa Sunday concerts, and the seats for "Hip-Hip, Hooray" for four weeks, including the Thanksgiving Day performances and all of November.

Bklyn Times 10/15

N.Y. Deutsche Journal 10/15

Bklyn Life 10/20/15

The fourth Sousa concert at the Hippodrome was quite the most remarkable Sunday program of this fine series which Charles Dillingham has made a regular feature this season. It was varied and full of genuine novelty. The program was divided into two parts, the first being devoted to Sousa's band his soloists and the vocalists and native stars of "Hip, Hip, Hooray," with Orville Harrold, Belle Storey, Nat M. Wills and the Marimbas prominently featured. Of this portion of the big bill which ranged from Rossini's "William Tell" to Irving Berlin's "Syn-copated Walk" the most applause was received by John Philip Sousa's new suite, "The American Maid"; his own popular march encores; Orville Harrold's repetition of Leoncavallo's "Come, Love Divine," and Belle Storey's soprano solos.

The second half of the program was given over to the skating nymphs of the great ice ballet, which is the crowning sensation of the Hippodrome's now current weekday success.

N.Y. Eve Telegram 10/15

SOUSA and his band had another triumph at the Hippodrome last night. To the strains of the finest military and in this country the stars of the Ice ballet made a sensation. Other stars of Hip, Hip, Hooray! and Mrs Virginia Root participated.

Bklyn Citizen 10/20/15

AT THE HIPPODROME.

Bill Included Music by Sousa's Band and Skating.

The Sunday night concert at the Hippodrome was most enjoyable. John Philip Sousa's famous band played many splendid numbers, including a new suite, "The American Maid," by Sousa, that met with instant approval.

Miss Virginia Root, soprano; Orville Harrold, tenor, and Belle Storey, soprano, were heard in selections. Nat Wills made "a few remarks," and Harry L. Clarke, cornetist, played "The Southern Cross."

The second part included Charlotte and the other skating stars, who were seen in their delightful act, with further numbers by the band.

A large and most enthusiastic audience was present.

SOUSA BAND CONCERT

John Philip Sousa and his band gave the third of a series of Sunday night concerts at the Hippodrome last Sunday night. The soloists were Virginia Root, the soprano who accompanied the band on its tour around the world; Belle Storey, and Orville Harrold. There were also the Miramba Band and Nat Wills to add variety to the programme.

The band played selections from "The Bartered Bride," the "Prelude," and "Love's Death," from "Tristan and Isolde," and Percy Grainger's sketches, "Handel on the Strand" and "Shepherd's Hey." Several compositions of the bandmaster were also offered, including the "Maiden's Three" suite, "The Coquette," "The Summer Girl" and "The Dancing Girl."

NEW OPERA BY SOUSA

Band Master Composing Score of "Irish Dragoons"

In addition to conducting his band in two daily concerts at the Hippodrome, John Philip Sousa is composing the score of one operetta and reading a play, preparatory to setting it to music later. The operetta is called "The Irish Dragoons." Joseph Herbert wrote the libretto. When the composition of this score is completed, Mr. Sousa will set to music "The Victory," a play by Ella Wheeler Wilcox and Ruth Helen Davis, which was recently produced at Long Branch.

Sousa-Konzerte im Hippodrom.

Der populärste, weil „amerikanischste“ Komponist.

Frägt man einen Musiker, ob es heute schon so etwas wie echt amerikanische Musik gibt, und in welchem Komponistennamen sie sich verkörpert, so kann die Antwort nur lauten, John Philip Sousa. Denn selbst die berühmtesten „Rag-times“ sind afrikanischer Herkunft, und was im Bereich der „Höhenkunst“ geschaffen wird, trägt noch mehr oder weniger den „Bindestrich“ an der Stirn. Nun ist ja streng genommen nur die Indianermusik nicht „Bindestrich-Musik“. In den naiv-leben, klugfreudigen Märschen von Sousa verkörpert sich aber doch schon die amerikanische Volksseele, so weit von einer solchen überhaupt die Rede sein kann. Und deshalb ist Sousa heute bei weitem die populärste Figur unter den amerikanischen Musikern. Die Direktion des Hippodrom konnte keinen anziehenderen Star für ihr farbenprächtiges Ballett „St. Moritz“ gewinnen, als ihn und seine Kapelle. In den Sonntag-Abenden beherrscht Sousa ganz das Feld. Man kann dann eine größere Auswahl seiner beliebtesten Werke und seine originelle Art zu dirigieren, besser genießen. Wir wünschen, etwas von dem starken persönlichen Zauber, der von ihm ausgeht, von dem rhythmischen Schwung und „Schmuck“, mit dem Sousa sein Orchester in der Hand hält, einem alten Herrn einimpfen zu können, der einen Häuserblock weiter südlich den Taktstock schwingt.

Staat Zeitung 10/25/15

Sonntags-Konzerte.

Das Sonntagskonzert im Hippodrome hatte gestern Abend ein viel lebhafteres Programm wie je zuvor. Im ersten Theile hörte man allerdings Sousa's Bläserorchester mit Orville Harrold, Belle Storey, Nat M. Wills und den Marimbas als Solisten, aber es war entschieden mehr synthetisierte Ragtime-Musik dabei als klassische Musik- und Opernummern, die übrigens auch lebhaften Anklang fanden. Im zweiten Theil entzückten jedoch ausschließlich Charlotte und die sie umgebende famose Schlittschuh-Künstlerschar das Publikum. Charlotte tanzte einen neuen „Charlotte-Waltz“, den Raymond Hubbell eigens für sie komponiert hat.

Deutsche Journal 10/20/15

Hippodrome.

„Hip Hip Hooray!“ wird im Hippodrome allabendlich vor ausverkauftem Hause gegeben. Die prächtige Ausstattung und die Musik Sousas verfehlen nicht, auf das Publikum einen überwältigend großartigen Eindruck zu machen. Lebhaften Beifall findet besonders das Schlittschuhballett.

Phila No American 10/24/15

In addition to conducting his band in two daily concerts at the New York Hippodrome, John Philip Sousa is composing the score of one operetta and reading a play, preparatory to setting it to music later. The operetta is called "The Irish Dragoons." Joseph Herbert wrote the libretto. When the composition of this score is completed, Mr. Sousa will set to music "The Victory," a play by Ella Wheeler Wilcox and Ruth Helen Davis, which was recently produced at Long Branch.

In Manhattan.

THERE certainly isn't another production in Manhattan that can rival the mammoth show, "Hip-Hip-Hooray," which Charles Dillingham has given the popular playhouse, which is known the country over. Visitors to the metropolis will find this stupendous spectacle one of the real delights of their visit and will never cease talking about the wonders they saw at the Hippodrome. For there are Sousa and his band, playing his new march, "The New York Hippodrome," at the Panama-Pacific Exposition; "Flirting at St. Moritz" with music by Julius Einedshofer, the enchanting ice ballet which alone is worth the price of admission, in which the fascinating Charlotte—the Pavlova among skaters—enthalls with her marvelous feats on real ice; Orville Harrold, the wonderful tenor; the Boggany troupe; "The Baggage Smashers"; Belle Storey; Nat Wills; Charles T. Aldrich; Arthur Deagan and fifty other principals; with the "Ballet of the States," "Tower of Jewels,"



Photograph by White Studio.

THE ICE BALLET SCENE IN "HIP HIP HOORAY" AT THE HIPPODROME.

NEW YORK HIPPODROME OPENS IN A BLAZE OF GLORY

Mammoth Playhouse Begins Brilliant Career Under
Charles Dillingham's Direction

On Thursday night, September 30th, as it was reported the New York Hippodrome, remodelled and rejuvenated, opened under the management of Charles Dillingham. The occasion proved an event which will become stage history as it is not extravagant to say that nothing approaching its genuine triumph has ever been recorded in any New York playhouse. The importance of this great achievement on the part of Charles Dillingham is far reaching, as the Hippodrome has become recognized in a night as a national institution, an one which visitors to New York will now find one of the real delights of a trip to the metropolis.

On the opening night the vast audience which crowded the Hippodrome to overflowing was national in character. Mayor Mitchell personally represented New York City and the State and Country were represented by men of public importance and leaders of society, giving the first night assemblage the appearance of a gala premiere at the Metropolitan Opera House. This distinguished and brilliant audience greeted the greatest stage presentation of modern times with amazement and enthusiasm rarely seen in a theatre, and the ovation from public and press marks a new epoch in the amusement records of America, which will resound throughout the country.

Some idea of the manner in which "Hip-Hip-Hooray" and the many wonders of the new Charles Dillingham creation were viewed by the leading critics of the New York dailies is shown by the following brief excerpts from tributes too lengthy to reprint in full. The general tenor of the views established Mr. Dillingham as the greatest producer of all times.

The New York Herald said: "New York's latest plaything, the new Hippodrome, was thrown open to a curious and expectant public last night with "Hip-Hip-Hooray". And an amazing toy it proved to be full of life and speed and color, with no end of music to translate the motion of the moment, whether the brassy glory of a Sousa march or an operatic ballet on a great cake of ice.

"There is a new Marceline there also, only funnier than Marceline. His name is Toto.

"But when all is said and done, it was the stage genius of Mr. Dillingham that has transformed the Hippodrome and filled it with a marvellously artistic entertainment."

The Times said: "The entertainment there exhibited is a handsome expression of the wisdom, enterprise and amazing energy of the magic Charles B. Dillingham. He has done his work with his head full of ideas. He has gone deep into the possibilities of the Hippodrome and come up smiling.

"The whole enterprise has been undertaken on a gigantic scale. "Hip-Hip-Hooray" is drawn to scale, and imagination swoons at an estimate of the dressmaker's bill alone. The show was received with acclaim by the big and decidedly impressive audience which attended the premiere."

The American said: "There was something in the air last night, before the curtain opened and until it closed for the last time, which spelt success in capital letters.

"And as an afterpiece, Mr. Dillingham revealed to us the most charming part of an artistic ballet which was some time ago the vogue at Admiral's Palace in Berlin."

The World said: "Spick and span in the new decorations and filled to the brim with an audience whose delight at the outset changed to amazement at the end, the Hippodrome last night revealed spectacular wonders and riots of color that even its own stage, where wonders have become commonplace, has not shown before.

"With "Hip-Hip-Hooray", Charles Dillingham has solved the vexed problem how to use its stage in a new way. Spectacularly and in the richness and artistic beauty of its costumes, in the numbers and grace of its ballets and in the effective handling of its vast animate pictures, it is more dazzling than ever before."

The Sun said: "Never had a Hippodrome audience waxed so enthusiastic as did the great

throng that saw the big playhouse come back to its own again. Mr. Dillingham's producing wonder worker split the "Hips" in half because he realized that an audience must have surcease from laughter hand glitter and glories; then came the mighty John Philip Sousa himself and all his masters of wood winds and drums and brass."

The Press said: "The monstrous Hippodrome, Dillinghamized, opened its doors last night with "Hip-Hip-Hooray". Those fortunate enough to get seats saw unfolded one of the most brilliant spectacles in many years. There were settings that charmed and even electrified; there were singers and dancers and skaters, there was some comedy and there were thrills. The ensemble was beautiful and distinctive."

The Evening Journal said: "The Hippodrome came into its own last night. As the production was unfolded to its climax in a glorious ballet novelty, the achievement of Mr. Dillingham became an event in theatrical history. It was a real renaissance.

"Description would only beggar its beauty".

The Evening Telegram said: "The first performance of "Hip-Hip-Hooray" was the most brilliant first night in all the history of the Hippodrome."

The Evening Sun said: "Three cheers for "Hip-Hip-Hooray", the New York Hippodrome entertainment which had its premier last night. Charles Dillingham was a true prophet when he gave his new production on that name. And let's have another three cheers for the beautiful ice ballet, "Flirting at St. Moritz", and most people will urge that Sousa and his band should also be given a cheer."

The Globe said: "Charles B. Dillingham opened the Hippodrome last night. And what an opening! It looked as if all New York and his wife were there.

"Having exhausted the vocabulary of superlatives, it is impossible to continue the catalogue of the Hippodrome's gayeties. In short a superbly organized, skilfully devised spectacle that does more than uphold the traditions of the Hippodrome."

Sousa—John Philip Sousa is writing the score of one musical play and reading the libretto of another preparatory to composing the music for it later. He says he is already well into the third act of "The Irish Dragoons," the libretto of which is by Joseph Herbert. When this score is completed he will begin the composition of "The Victory," an opera by Ruth Helen Davis and Ella Wheeler Wilcox. Mr. Sousa occupies a suite of rooms in the New York Hippodrome Building, and does his composing in such time as his two daily appearances at the Hippodrome allow.

Grainger Hears Sousa's Band Play Two of His Works

John Philip Sousa gave his third Sunday concert at the New York Hippodrome on Oct. 17. Virginia Root, Belle Storey and Orville Harrold were among the soloists. Percy Grainger was present to hear Mr. Sousa's splendid organization play his "Shepherd's Hey" and "Handel on the Strand." The program also contained Mr. Sousa's Suite, "Maidens Three."

Bandmaster Sousa, in a ragtime concert Sunday night in the Hippodrome, played a new march, "The Pathfinder of Panama," and as encores added several old favorites. The sextet from "Lucia" was given in syncopation, with hilarious effect. Miss Sidonie Spero, a new soprano soloist, sang "The Shadow Song," from "Dinorah," and "Hopak," by Moussourgsky, and Miss Belle Storey, a favorite with theatersgoers in this borough, was heard in two selections, with the entire Hippodrome chorus. Nat Wills told jokes and sang and the skating ballet, with the astonishingly clever Charlotte, made a big part of the show.

Little Verses and Big Names. Illustrated. \$2. George H. Doran Co., New York City.

Three hundred and five pages of interesting prose and verse selected from such authors as President Wilson, James Whitcomb Riley, Arnold Bennett, Cardinal Gibbons, James J. Hill, General Goethals, Robert W. Chambers, Mrs. Vernon Castle, Mrs. Fiske, Charles Dana Gibson, Howard Chandler Christy, Victor Herbert, Kate Douglas Wiggin, Margaret Deland, Jacob Schiff, Sousa, etc.

The book is good to look at from its typographical appearance and illustrations, and is sure to be admired as a Christmas present for children able to read. Proceeds from sales of the book are to be devoted to providing pure milk for sick babies and the maintenance of a visiting nurse. The text is: "Children," and the entire venture is so first class from a high literary standpoint that it ought to meet with big success.

Saturday, November 6, will be Sousa's birthday and plans are being made by Charles Dillingham to have Sousa's latest composition, "The New York Hippodrome March," played simultaneously in every large city from the Atlantic to the Pacific by theatre orchestras.

SOUSA'S LATEST MARCH

Will Be Played in 200 Theatres on
His Birthday.

Next Saturday John Philip Sousa celebrates his birthday and Charles Dillingham, manager of the New York Hippodrome, is arranging a most remarkable tribute in commemoration of the event. Plans are being carefully made to have Sousa's latest composition, "The New York Hippodrome March," played simultaneously in every large city from the Atlantic to the Pacific just at the hour of Mr. Sousa's personal appearance at the Hippodrome in New York for the matinee performance of that day. He appears in the ballet of the States in "Hip, Hip Hooray," at 4.10 P. M., and at that time, or as near it as can be arranged in the high-class theatres throughout the country, the orchestra will play the popular March King's latest composition.

It is estimated from the present outlook that over two hundred orchestras will be playing the Sousa march at about the same time. As the average theatre has fifteen musicians, it is estimated that when Mr. Sousa's new march is played Saturday afternoon, Nov. 6, over 2,500 men will be participating in the splendid demonstration.

ON SOUSA'S BIRTHDAY.

John Philip Sousa is to have a birthday Nov. 6. Never mind what one it will be! That isn't a part of the story. Charles Dillingham has arranged for a birthday celebration that will be unique. Orchestras in theatres all over the United States and Canada have agreed to play the latest Sousa composition, "The New York Hippodrome March," at the same time that day that Sousa and his band are rendering it at the Hip. It is estimated that about 200 orchestras will play it. Sousa will start his big band on the tune at 4.10 P. M. Orchestra parts are being mailed in all directions to the musical organizations that will participate in the birthday celebration.

Sousa's Birthday Celebration.

On November 6, John Philip Sousa will celebrate his birthday, and Charles Dillingham is arranging a tribute in commemoration of the event. His plan is to have Sousa's latest composition, "The New York Hippodrome March," played simultaneously in every large city, from the Atlantic to the Pacific, just at the hour of Sousa's personal appearance at the Hippodrome in New York for the matinee performance, 4.10.

As nearly as it can be arranged, the orchestras of the leading theatres throughout the country will play the march at that hour. The present estimate makes it safe to state that more than two hundred orchestras will be playing the selection at about the same time. Theatrical managers throughout the country have expressed their willingness to co-operate in Mr. Dillingham's plan.

Special orchestra arrangements are being made to suit the requirements of each theatre, and, as the average orchestra contains fifteen musicians, the Hippodrome statisticians compute that over 2,500 men will participate in the demonstration.

On Saturday of next week John Philip Sousa, American bandmaster and composer, will celebrate his birthday, and Charles Dillingham, the manager of the New York Hippodrome, is arranging a remarkable tribute in commemoration of the event. Sousa's latest composition, "The New York Hippodrome March," will be played simultaneously in every large city from the Atlantic to the Pacific, just at the hour of Mr. Sousa's personal appearance at the Hippodrome in New York for the matinee performance of that day.

Sousa's Hippodrome March will be played simultaneously, or as nearly so as possible, by more than two hundred orchestras a week from Saturday afternoon. Charles Dillingham, manager of the Hip, has arranged the concerted concert in honor of the bandmaster's birthday. Theatre orchestras from coast to coast and from Gulf to lakes will participate.

704. Commercial 10/28/15

Saturday, November 6, will be Sousa's birthday and plans are being made by Charles Dillingham to have his latest composition, "The New York Hippodrome March," played simultaneously in every large city from the Atlantic to the Pacific by theatre orchestras.

704. Dramatic Mirror 10/28/15

SKATERS IN SOUSA CONCERT

Charlotte and the skating ballet of "Hip-Hip-Hurray" took part in the concert given last Sunday night in the Hippodrome. They provided the second part of the programme and the star skated to a waltz written for and dedicated to her by Raymond Hubbell. The first part of the programme consisted of music conducted by John Philip Sousa. It included his own suite, "The American Maid," Strauss's "The Beautiful Blue Danube," the "William Tell" overture, and songs by Orville Harrold, Belle Storey, and Virginia Root.

Charlotte S. C. Nam 10/28/15

THE HIPPODROME SKATERS.

Charles Dillingham, under whose direction the mammoth Hippodrome in New York is being operated, has decided upon a school for the foreign ice skaters, headed by the graceful Charlotte. The skaters will be instructed to read and write in the English language. The skaters have been recruited from almost every country in Europe as the following names indicate: Katie Schmidt, Hilda Reucherts, Maritza Naesse, Elma Dallerup, Dora Wischer, Reta Walter, Johanna Worm, Martha Schmidt, Marguerite Muller, Lotta Werkusat, Erna Voight and Olga Kristensen. These young women have unquestionably contributed generously to the reasons why the latest production at the Hippodrome is so successful. As previously noted in these columns, John Philip Sousa and his entire concert band are among the many features offered by Mr Dillingham.

Boston Herald 10/27/15

SOUSA and his band of international fame have ceased temporarily their wanderings over the earth's surface and will remain at the Hippodrome for the winter. For 24 years the musician has travelled in all civilized countries, covering a distance of more than 700,000 miles. "It was in 1892 that David Blakeley persuaded me that I was well enough known to have a band of my own," Sousa said the other day. "The band I organized then I have led to most of the world's countries. There are still three men in the organization who have covered the 700,000 miles with me."

Asbury Times 10/29/15

Next Saturday, November 6, John Philip Sousa, the great American bandmaster and composer, celebrates his birthday, and Charles Dillingham is arranging to have Sousa's latest composition, "The New York Hippodrome March," played simultaneously in every large city from the Atlantic to the Pacific, just at the minute of Mr. Sousa's personal appearance at the Hippodrome for the matinee performance of that day at 4:10 P. M.

The Sousa concert at the Hippodrome on Sunday night will be in the nature of a Halloween celebration in which 300 "Hip! Hip-Hurro!" chorus girls and the stars will participate.

TRIBUTE TO SOUSA.

200 Orchestras to Play His New March on Composer's Birthday.

As a tribute to John Philip Sousa, who will celebrate his birthday on Saturday, November 6, Charles Dillingham has arranged to have the famous bandmaster's latest composition, "The New York Hippodrome March," played simultaneously in every large city from the Atlantic to the Pacific. It will be played just at the hour of Sousa's personal appearance in the Hippodrome for the matinee performance that day.

Managers all over the country have accepted the suggestion and it is estimated that more than 200 orchestras will play the composition at about the same time.

American (N.Y.) 10/28/15

Musicians to Honor Sousa on Birthday

ON Saturday, November 6, John Philip Sousa, the great American bandmaster and composer, celebrates his birthday and Charles Dillingham, the manager of the New York Hippodrome, is arranging a most remarkable and unusual tribute in commemoration of the event.

Plans are being carefully made to have Sousa's latest composition, "The New York Hippodrome March," played simultaneously in every large city from the Atlantic to the Pacific, just at the hour of Mr. Sousa's personal appearance at the Hippodrome in New York for the matinee performance of that day.

Managers from all over the country are entering into the suggestion with fine enthusiasm.

N.Y. Eve Sun 10/28/15

Next Sunday is not only Halloween, but a day of concerts extraordinary. There are Melba at Carnegie Hall, the New York Syhphony at Adman Hall, Sousa at the Hippodrome, the Russian Balalaikas at the Century, Alice Verlet and Max Jacobs's New York Orchestral Society at the Standard Theatre in upper Broadway, and Samuel Baldwin at the City College.

MR. SOUSA'S ANNIVERSARY.

"Hippodrome March" To Be Played from Atlantic to Pacific on Saturday.

John Philip Sousa will celebrate his sixty-first birthday Saturday. In commemoration of the event Charles Dillingham, manager of the Hippodrome, is arranging to have Mr. Sousa's latest composition, "The New York Hippodrome March," played simultaneously in every large city from the Atlantic to the Pacific at ten minutes after four in the afternoon, the time when Mr. Sousa appears in the ballet of the States in "Hip, Hip, Hooray."

It is estimated that more than two hundred orchestras will be playing the strains of the Sousa music at that moment, including theatres in Boston, Philadelphia, Chicago, Baltimore, San Francisco and throughout Texas in the playhouses of the circuit controlled by Messrs. Weis and Wells.

N.Y. Times 10/28/15

SOUSA'S BIRTHDAY CHEER.

Bandmaster's New March to be Played in 200 Theatres.

A novel plan of celebrating John Philip Sousa's birthday, which will be Saturday of next week, has been devised by the Hippodrome. The complete orchestration of the bandmaster's new march, "The New York Hippodrome," has been sent to the orchestra leaders of the theatres in the principal cities of the United States with the request that the piece be played that afternoon. Sousa makes his appearance for the ballet of the States shortly after 4 o'clock, and the orchestras have been asked to play the march as near this hour as possible.

Orchestra leaders have shown great interest in the proposed demonstration of regard for the veteran bandmaster, and from present prospects about 200 theatre orchestras will be playing his composition simultaneously, or nearly so. A circuit of playhouses in Texas and others in Baltimore, Pittsburgh, Philadelphia, San Francisco, St. Louis, Chicago, and Boston have already signified their intention of joining the celebration.

The members of the Marine Band, in Washington, have written John Philip Sousa asking that they be permitted to join in his birthday celebration, Nov. 6, by playing his New York Hippodrome march.

We "read by the papers" that John Philip Sousa, the renowned, also perennial, bandmaster, has committed himself in favor of woman suffrage. Somewhat behind the band wagon, John Philip! Our directors have been leading the "Votes for Women" march these many, many days.

N.Y. Eve World 10/28/15

Los Angeles Herald 10/28/15

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Mag. Review 10/30/11

At the HIPPODROME

SOUSA A National Inspiration!

Baker.

Charles Dillingham, whose managerial genius has demonstrated itself in such an astonishing, brilliant success at the Hippodrome this year, where "Hip-hip-Hooray" is delighting multitudes of people, had a happy inspiration when he engaged John Philip Sousa and his band for the world's greatest playhouse.

Sousa properly belongs to the Hippodrome. The great amphitheatre is the ideal auditorium for the great bandmaster and his peerless organization of musicians. Nothing more stirring in the nature of a musical finale was ever staged than the climax of the second act in "Hip-hip-Hooray," which shows Sousa and his band at the Panama-Pacific Exposition, and it is peculiarly fitting that following the symphony of the states we should have the immortal and glorious "Stars and Stripes Forever," amid such inspirational patriotic environment.

Known Throughout World.

If Mr. Sousa had never composed anything else than "The Stars and Stripes," that would have been enough to insure his name imperishable fame in generations to come, and a niche alongside of Francis Scott Key and Julia Ward Howe. "The Stars and Stripes" is better known the world over today than "Yankee Doodle," or "The Star Spangled Banner," or, even "Dixie." It is played in every country in the world and is almost as popular in some European countries as it is here.

Mr. Sousa comes back to New York this season a little whiter around the temples, but just the same martial figure he always has been, and as full of energy and vigor as he was in the days of his youth. He is given a tremendous ovation at the Hippodrome every day, and his Sunday concerts are more popular than they ever were in the past. The years have not changed the personality of the remarkable band leader. He is the same kindly, gracious, affable regular "good fellow" he has always been—full of optimism and engrossed in his work and his composition.

"The people of this country," said Mr. Sousa, "are beginning to understand musical standards and classifications, and insist on having their music served properly."

Are Using Judgment.

"I have been obliged to keep this in mind constantly in making up my programmes, and I invariably find that everything is judged in respect to the class to which it belongs, no matter whether it is ragtime or a symphony."

"The public recognizes that ragtime with respect to other ragtime compositions may be very good, and that a symphony in comparison with other symphonies may be very bad, and that each form should be considered with due regard to its type only."

"I am very hopeful about the prospects of American music. Our composers have shown a harmonic development which is unequaled in any other nation in the world. This is a very good sign. It means musical progress along correct lines and it will only be a question of time before we produce composers who will rank with the greatest in history. I can almost see an American Beethoven or a Wagner looming up in the future now. When the great American composer does come, the public will be ready to appreciate him, I think."

We Are Handicaped.

"Ours is a cosmopolitan country and while this presents some advantages in a musical way, it is a great handicap in the development of national music and it makes it difficult for a native composer."

"We are a people of many races, creeds, tastes and cultures. I do not think that the true American type has yet been fused in the melting pot and the same thing may be said of music. There are manifestations, such as our ragtime, our popular songs, which indicate that musical forces are working and crystallizing certain national characteristics, but representative American music has yet to be born. It will come into existence some day, perhaps, in a couple of generations, perhaps, it will take longer, but it is on its way."

"How about your own inspirations?"

"Oh, I am composing all the time. Just at present I am working on the scores of two operas. One is 'The Irish Dragoons,' and the other is 'Victory,' which Ella Wheeler Wilcox wrote with Miss Davis. Besides that I am always writing a new march."

"Are there any new fashions in music?"

Different Dance Tempi.

"The modern dance craze was responsible for a great many new compositions in the various tempi of the new dances, but beyond this tendency there has been nothing new. Of course, there is nothing new in the matter of tempo. Everything that is being written today in ragtime and the various syncopated styles has been done before, perhaps, in different tempi, but I do think that there is a new color in our music."

"There is an exulting, exhilarating note in most of the American compositions of the day, reflecting our pride in our country."

Mr. Sousa Says:

"The people of this country are beginning to understand musical standards."

"Our composers have shown a harmonic development which is unequaled."

"I can almost see an American Beethoven or Wagner looming up in the future."

"Ours is a cosmopolitan country—difficult for the native composer."

"Representative American music has yet to be born."

"There is an exulting, exhilarating note in our music today—reflecting pride in our country."

"The war is a musical calamity—it has killed the musical inspiration of Europe—we shall have to supply our own music."

"Our national deity is the American flag."

"The inspiration to compose 'The Stars and Stripes Forever' was a genuine inspiration, irresistible, complete, definite, and I could not rest until I had finished the composition—and I was once more under the folds of our grand old flag."

"Personally, I do not think that there should be any trenches in music or art. What people want in music is that it should have the quality."

"I made three trips around the world with my band, and in every country I visited I received the same cordial treatment, the same enthusiastic reception and courtesy. 'The Stars and Stripes' was just as much appreciated and applauded in Tokio as it was in Berlin. There is certainly no national prejudice, or at least there was none before the great war, in regard to music."

"What do you think the effect of the European war will be on music?"

War Kills Music.

"The war is a musical calamity. Aside from the fact that hundreds of thousands of musicians are fighting and dying in the armies of the battling nations of Europe and hundreds of young composers have given up their careers to be soldiers, the entire musical movement in European nations is stopped, and will not be revived during our lifetime. The war has killed the musical inspiration of Europe. Modern music is an art which can flourish only in peace and in highly civilized and cultured communities. It has nothing in common with present conditions in Europe."

"How will that affect us in America?"

"We shall have to supply our own music for concert and opera for the next twenty years. This will give our composers the opportunities which they have long been denied them, and

it will create a market for all kinds of musical composition here such as has never existed before. But, as I said, I do not expect that a genuine representative American school of composition will spring into existence immediately. That is going to take time."

We Worship the Flag.

"We are an emotional people; but our emotions as a people are crude, for we are a very young nation. Our national deity is the American flag, and this fact is reflected in hundreds of compositions."

"But there is only one 'Stars and Stripes Forever.'"

Mr. Sousa smiled reminiscently.

"I have never told anyone just what impelled me to compose the 'Stars and Stripes.' Would you like to know? Well, it was homesickness—just plain, ordinary, commonplace nostalgia. I had been away from home for almost a year, making a trip with my band around the world. I first visited the Pacific coast of America, then the Orient, then Europe, and, finally, England, and was coming home again across

the Atlantic on the White Star liner Teutonic, and I do not think that anyone ever longed to get back to America so intensely as I did. The big ship could not steam fast enough for me. I looked at the bulletin board daily to see how many miles we had run, with bitter disappointment every day that we had not made better time."

ROY
ATWELL,
JOSE
COLLINS

HARRY CONOR

MARGUERITE
NAMARA
&
JOHN
CHARLES
THOMAS
"IN
ALONE AT
LAST"



Play Sousa's March to Celebrate Birthday

Saturday, November 6, John Philip Sousa, the American bandmaster and composer, celebrates his birthday, and Charles Dillingham, the manager of the New York Hippodrome, is arranging a most remarkable and unusual tribute in commemoration of the event. Plans are being carefully made to have Sousa's latest composition, "The New York Hippodrome March," played simultaneously in every large city from the Atlantic to the Pacific, just at the hour of Mr. Sousa's personal appearance at the Hippodrome in New York for the matinee performance of that day. He appears in the Ballet of the States in "Hip, Hip, Hooray" at 4.10 p. m., and at that time, or as near it as can be arranged, in the high class theatres throughout the country, the orchestras will play the popular march, King's latest composition.

It is estimated from the present outlook, that over 200 orchestras will be playing the Sousa march at about the same time. Managers from all over the country are entering into the suggestion with fine enthusiasm. Throughout Texas it will be played in all the houses on the Weis and Jake Wells circuits. In Baltimore, Pittsburg and Philadelphia, the theatres controlled by S. F. Nixon and in Boston those of Rich, Frohman and Klaw & Erlanger. In San Francisco both the John Cort Theatre and Columbia orchestras will play the

march. In St. Louis the Olympic, and in Chicago those at the Blackstone and Illinois.

Special orchestra arrangements are being made to suit the requirements of every individual orchestra, and as the average theatre has fifteen musicians it is estimated that when Mr. Sousa's new march is played Saturday afternoon, November 6, over 2,500 men will be participating in the splendid demonstration. This concerted and patriotic demonstration for the great American composer, has a special significance to musicians. It is abreast the sentiment of the times, and shows that in native music, as in all other lines of endeavor, the tendency is for "America First."

His Inspiration.

"In a kind of dreamy way I used to think over old days at Washington, when I was leader of the Marine Band of the United States Navy, when we played at all public official functions, and I could see the Stars and Stripes flying from the flagstaff in the grounds of the White House just as plainly as if I was back there again.

"Then I began to think of all the countries I had visited, of the foreign people I had met, of the vast difference between America and American people and other countries and other peoples, and that flag of ours became glorified me, and to my imagination it seems to seemed to be the biggest, grandest thing in the world, and I could not get back under it quick enough.

"It was in this impatient, fretful state of mind that the inspiration to compose 'The Stars and Stripes Forever' came to me, and to my imagination it irresistible, complete, definite, and I could not rest until I had finished the composition. Then I experienced a wonderful sense of relief and relaxation. I was satisfied, delighted, with my work after it was done. The feeling of impatience passed away, and I was content to rest peacefully until the ship had docked and I was once more under the folds of the grand old flag of our country."

"Amen! to those sentiments," I said. And as I looked at John Philip Sousa there were tears in his eyes.

The Sousa concert at the Hippodrome Sunday night will be in the nature of a Halloween celebration in which three hundred "Hip, Hip, Hooray!" chorus girls will participate. These, added to Sousa's musicians, the long list of soloists, and the girls in the skating ballet, total nearly five hundred people on the stage for this occasion, and probably the greatest number ever offered at a Sunday concert in New York.

The American Criterion Society, Mrs. Leonard L. Hill, president, will formally open its season Friday, November 5, with a luncheon, preceded by a reception and followed by music, in the ballroom of the Plaza. The reception will begin at 12.30. Luncheon will be served at 1 o'clock. Among the guests of honor will be Mr. and Mrs. John Philip Sousa, Anna Fitzhugh of the Royal Opera Company, of Madrid; Mme. Manie Rappold and Andrea C. Seguro, of the Metropolitan Opera Company, and Mme. Viora. The artists for the afternoon will be Miss Florence Hardeman, violinist, and Henry Miller, basso.

John Philip Sousa.

S. R.—Will you please tell me John Philip Sousa's right name? I have heard that he is really a Greek, named So.

John Philip Sousa is the bandmaster's name, as given in "Who's Who." His father was a Portuguese musician named Antonio Sousa, and his mother's name was Elizabeth Trinkhaus Sousa. John Philip Sousa was born in Washington, D. C.

SOUSA WILL PLAY RAGTIME.

Hippodrome Programme To-morrow Night to Be Unique.

A novelty is to be offered to-morrow night at the Sousa concert. The first portion of the bill, devoted to Sousa and his band, will be a ragtime programme and the second half, the entire ice ballet, headed by Charlotte. Mr. Sousa will play Clarke's "Plantation Songs and Dances," Thurban's "The Watermelon Fete" and Donizetti Alword's "Ragging Lucia," as well as a collection of Irving Berlin's favorite syncopated melodies.

Belle Storey will sing Fairman's "My Suwanee Rose" and Nat M. Wills will read some ragtime telegrams and sing a parody. The entire Hippodrome chorus will participate in the syncopated festival. Even Charlotte and the 200 pretty girls will skate to American music by Raymond Hubbell.

Sousa Leases 72d Street House.

John Philip Sousa has leased the four-story dwelling at 123 East Seventy-second street for his town house. Mr. Sousa now lives at Port Washington, L. I. The house is on the north side of the street, between Park and Lexington avenues. The bandmaster leased it from Mrs. C. E. McKenna, through Pease & Tillman.

Concerts clash as never before in the early weeks of New York's musical season. While the Philharmonie was to repeat its programme at Carnegie Hall this afternoon, Johanna Gadske was announced in her only song recital at Aeolian Hall. Last night Frederic Martin also sang there, and this evening Roderick White, violinist, will play. Saturday brings matinees of Mischa Elman at Carnegie and Harold Bauer at Aeolian Hall. Half a dozen Sunday concerts by the New York Symphony; Melba, Sosa and others have already been told.

The coming week, with Election holiday thrown in, brings Geraldine Farrar in the "movies," Schumann-Heink at Carnegie Hall, and at Aeolian, Marian Veryl, David and Clara Mannes, Gabriellawitsch, Arkady Bourstin, Marguerite Berliza and Genia d'Agarion, and the New York Symphony thrice over.

W. B. CHASE.

ON Saturday, Nov. 6, John Philip Sousa's birthday—age unmentioned—will be celebrated in every city in the country by the simultaneous playing of "The New York Hippodrome March," his latest composition, by at least one orchestra in each city. It will be played at the Hollis Theatre after the second act of "Outcast."

W. J. Sun 10/1/15 RAGTIME NIGHT AT THE "HIP."

Large Audience Hears Sousa's Fifth Concert of Season.

It was ragtime night at the Hippodrome last night. All the "Hip Hip Hooray" stars participated in the fifth Sousa band concert of the current season, and the entire chorus and all the skaters from the ice ballet were present, too, headed by Charlotte. Sousa's all syncopated programme ranged from ragging grand opera and Clarke's "Plantation Songs and Dances," to Irving Berlin's favorite melodies. Nat M. Wills sang some parodies and read several "ragtime" telegrams, which added a touch of comedy. There was a large audience.

W. J. Sun 10/1/15 SOUSA'S BAND PLAYS RAGTIME PROGRAMME

New Vocal Soloist a Hit, Too, in Hippodrome's Sunday Night Concert.

Last night the Sousa concert at the New York Hippodrome was full of surprises and novelty. It was the most enjoyable of the series, and that is making an extravagant statement, as the four preceding Sunday nights have proved rare amusement.

It was Ragtime Night at the "Hip" and every one, including the "Hip-Hip-Hooray" stars, the entire Hippodrome chorus, all the skaters of the sensational ice ballet, headed by Charlotte, participated. John Philip Sousa selected an all-syncopated programme for his band numbers of part one, ranging from ragging grand opera and Clarke's "Plantation Songs and Dances" to Irving Berlin's favorite melodies.

As encores he played his own popular American marches, and also introduced a new march, played in New York for the first time, called "The Pathfinder of Panama," and written by the March King in commemoration of the Panama-Pacific Exposition.

A new soloist introduced by Mr. Sousa was Miss Sidonie Spera, who proved a most attractive coloratura soprano. Her number, "The Shadow Song" by Meyerbeer, was delightfully given and enthusiastically received by the great audience.

To keep up with the spirit of the evening, charming Belle Storey first sang "My Suwanee Rose" with an obligato accompaniment in syncopated time, and afterward sang "Chin Chin," the popular hit of "Hip-Hip-Hooray," with the entire chorus of 300. Nat M. Wills sang some parodies and read some "ragtime" telegrams which added a fine touch of comedy.

Part two consisted of the entire ice ballet. All the imported solo skaters appeared including Hilda Reucherts, Ellen Dallerup, Katie Schmidt, Pope & Kerner, the Naesses and the exquisite Charlotte. The latter, not to be outdone by the stars of the first half of the all-American music programme, skated to the new Raymond Hubbell "Charlotte Waltz."

W. J. Sun 10/1/15

Last night the Sousa concert at the Hippodrome was full of surprises, and was the most enjoyable of the series. Everyone including the "Hip Hip Hooray" stars participated, and the entire Hippodrome chorus, and all the skaters of the ice ballet, headed by Charlotte. John Philip Sousa selected an all-syncopated program for his band numbers of part one, ranging from ragging grand opera and Clarke's "Plantation Songs and Dances" to Irving Berlin's favorite melodies.

W. J. Sun 10/1/15

As a fitting tribute to John Philip Sousa by Charles Dillingham on next Saturday, the "March King's" birthday, his latest composition is to be played on Saturday afternoon by all the important theatre orchestras in America from Maine to California.

He has had numerous invitations to spend his birthday with musical clubs out of town. One to be honored with a banquet by the Marine Band of Washington was sent to him, but he prefers to stay here and lead his band as usual on Saturday that he may himself participate in the celebration, when all the orchestras will simultaneously play "The New York Hippodrome March."

Mr. Sousa's favorite recreation is duck hunting. He likes to go along the Potomac or where good sport may be found; he belongs to half a dozen or more clubs, and he finds time to write operas and novels as well as create marches and direct his band twice a day for most of the year.

He is an American of Americans, and he is full of the spirit of patriotism that is expressed in his music. His father came to America in 1840, and he was born in Washington, almost in the shadow of the Washington Monument. "But my Americanism dates back further than this would indicate," he said. "Some of my ancestors were Portuguese explorers, the first of whom visited the American continent in 1519. That was before the Reformation and more than a century earlier than the Pilgrims landed at Plymouth Rock. My remote ancestors were Saracens."

W. J. Sun 10/1/15 'T WAS RAGTIME NIGHT AT THE HIPPODROME.

Sousa's Band Plays New March— Crowd at the Century Greets James J. Corbett.

The Sousa concert at the Hippodrome last night proved to be a ragtime night in which, besides the band, the entire Hippodrome chorus and the ice ballet, headed by Charlotte, participated. The March King added to his collection by playing in New York for the first time his "Pathfinder of Panama" march, written in commemoration of the Panama-Pacific Exposition.

A new soprano, Miss Sidonie Spero, sang Meyerbeer's "Shadow Song," and Miss Belle Storey and Nat Wills also contributed numbers.

W. J. Sun 10/1/15

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every one, including the "Hip, Hip, Hooray" stars, the entire Hippodrome chorus, all the skaters of the Ice Ballet, headed by Charlotte, participated. John Philip Sousa selected an all syncopated programme for his band numbers of part one, ranging from ragging grand opera and Clarke's "Plantation Songs and Dances" to Irving Berlin's favorite melodies.

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THE PLAYGOER.

W. J. Sun 10/1/15

If the stranger in New York is a devotee of musical comedy—and there are only one or two running this season—he may find his heart's desire at the Hippodrome production of "Hip-Hip-Hooray." It offers all of a dozen diverting musical comedies for one admission, to say nothing of scenic spectacles, extravaganza and matchless ballets.

R. H. Burnside, the master of the Hip reveals, has achieved the impossible in stage settings. No play has ever been talked so much about and the amount of publicity—special stories and news articles—received by the house has astonished publicity disseminators, nee press agents.

It is the first advent of John Philip Sousa into the "two-a-day," and the bandmaster is beginning to look like a regular Broadway actor, even to the fur coat and spats. It will keep him in New York all season, which, he says, is much better than galavanting around the country with a troupe of trained musicians.

People of the Stage (By John W. Kelly.)

THINK of a theatrical entertainment drawing \$60,000 a week to the box office. That is what the Hippodrome in New York is said to be doing. If the Hippodrome has such receipts, then it is time for other managers to sit up and take notice, for \$60,000 a week is good business, even when there is a flood tide of prosperity. And the top price at the Hippodrome is \$1.50. That may be another tip to the managers who are looking for reasons.

Rent of the house and salary for the show costs about \$30,000 a week, of which \$17,000 is for the production, including \$6000 a week paid for Sousa's band. The seating capacity is 5200, and the house takes in from \$5000 to \$6000 at every matinee, to say nothing of doing capacity at the night performances.

The Hippodrome show is musical comedy and vaudeville, with plenty of principals and hundreds of chorus girls.

But the Hippodrome is not the only show doing business. There is "Town Topics," drawing about \$2200 a performance, with \$2 as the top price, and the Winter Garden thriving fairly well, also with a \$2 top.

The combination of a big show, with good people and the production well staged, all at a maximum price of \$1.50 appears to be irresistible, and this is the combination that is coining money while drama after drama, for which \$2 is charged, is being stamped a failure and withdrawn from public view. Of course, the great gross receipts at the Hippodrome are possible through the immense capacity of the house, but think of one theater taking in \$60,000 a week when so many people are saying "Hard times!"

Yonkers 10/29/15 SOUSA'S BIRTHDAY EVENT.

The birthday of Sousa falls on Nov. 6 and it will be made an event at the Hippodrome, New York, where the eminent bandmaster is leading his musicians in the Charles Dillingham production of "Hip Hip Hooray."

The birthday is to become a national affair, through Mark A. Luescher, the Hip general pressman. In all of the important Klaw & Erlang. booked theatres over the country Nov. 6, the orchestras will play Sousa's "Hippodrome March" simultaneously with Sousa's Band playing it at the Hippodrome that day. Mr. Luescher will attend to the proper notification to the dailies.

Nothing is being said about which birthday Sousa is going to celebrate next, but he's not over 60.

The Hippodrome also got the New York papers interested in a dog show the first three days of this week. Judges awarded prizes for dogs, and no less than 120 society women daily paraded across the Hip stage, each leading her darling little pet at the end of a leash.

John Philip Sousa's latest march is called "America First." No room for any hyphens in that title.

Boston Globe 10/1/15

SOUZA IS SIXTY-ONE; PLAYED VIOLIN AT TEN

Bandmaster, Soldier, Composer, Librettist, Novelist, Shot and Horseman, He Is Rounding Out Unique Career at the Hippodrome.

JOHN PHILIP SOUSA, composer and bandmaster and now conductor of the orchestra in the Hippodrome, was sixty-one years old yesterday. It was in celebration of this that Charles Dillingham arranged a musical observance of the day in the big playhouse.

Mr. Sousa is rounding out a career which probably has no parallel among musicians for the variety and extent of its operations. At the Hippodrome he has his first long engagement in New York in fifteen years. In that decade and a half he has made five European tours and has circled the globe with his band, preaching the gospel of good music and widening the knowledge of ragtime.

Mr. Sousa was an infant prodigy as a violinist when ten years old, and he remained a skilled performer on the instrument until he abandoned it for the conductor's baton sixteen years later. He passed fifteen years in the United States Marine Corps, for three years as a musician apprentice and as conductor of the famous Marine Band for twelve years. As leader of that band he wore the most gorgeous uniform in the United States service—a blaze of scarlet and gold, but when he designed the uniform of his own band he made it one of unadorned simplicity.

Ten Years in Theatres.

For ten years Mr. Sousa was in the theatrical profession, either as a violinist in orchestras or as conductor of musical companies. Here he acquired his keen sense of showmanship. As the conductor of his band he has given some seventeen thousand concerts in all parts of the world, travelling at least seven hundred thousand miles without serious accident. He has made American music known in Moscow, Quebec, Cape Town, Copenhagen, Melbourne, London and many other foreign cities.

As a composer Mr. Sousa founded a school of military and dance music whose vogue is wide. His marches have kept armies stepping in unison and they determined the popularity of the two-step when that dance was new. They have sold in great numbers in all countries, and incidentally they have returned a fortune in royalties to John Philip Sousa.

Mr. Sousa has written and had produced seven comic operas with various degrees of success. These were "The Smugglers," "Désirée," "El Capitan," "The Charlatan," "The Bride Elect," "Chris and the Wonderful Lamp" and "The Military Maid." Notwithstanding the demands of composition and concert work he found time also to write most of the lyrics of "El Capitan" and all the verses of "The Charlatan." He was the author of the complete libretto of "The Bride Elect," as well as the score. In fiction he put forth a short novel called "The Fifth String." This was followed by a long one, "Pipetown Sandy," and he has since written a volume of essays and a "Sousa Year Book," made up of extracts from his writings. In earlier years he wrote a text book

on the trumpet and drum which is still used for the instruction of field musicians in the United States service. A book of instruction for the violin also brought him a revenue in his pot boiling days.

Collected National Airs.

With the assistance of the State Department, Mr. Sousa collected much material which he subsequently edited and published as "The National, Patriotic and Typical Airs of All Lands." It was this book that caused the Navy Department to order that "Hail, Columbia," be played as morning colors and "The Star Spangled Banner" played as evening colors on all ships in the navy. This was the first official recognition of "The Star Spangled Banner."

Mr. Sousa has twice been decorated by France as Officier d'Academie Française and Officier de l'Instruction Publique. He played before King Edward VII. and King George IV., as well as before Presidents Loubet and Fallières and German royalties, and was the chief guest of the Lord Mayor of Liverpool at a civic luncheon.

Despite the necessity of using glasses, Mr. Sousa is an excellent trap and wing shot. Shooting and horseback riding are his chief relaxations. He is the wealthiest bandmaster in the world, the worst pianist among composers, and a most execrable penman.

Last night the Sousa concert at the New York Hippodrome was full of surprises and novelty. It was ragtime night at the "Hip," and every one, including the "Hip-Hip-Hooray" stars, the entire Hippodrome chorus, all the skaters of the sensational ice ballet, headed by Charlotte, participated. John Philip Sousa selected an all-syncopated programme for his band numbers of part one, ranging from ragging grand opera and Clarke's "Plantation Songs and Dances" to Irving Berlin's favorite melodies.

Sousa in Ragtime.

Sousa selected an all-syncopated programme for his band concert at the Hippodrome last night. It was a ragtime night and every one in "Hip Hip Hooray," participated, including the big Hip chorus. A new soloist introduced by Mr. Sousa was Miss Sidonie Spero who proved a most attractive coloratura soprano. Her number, "The Shadow Song," by Meyerbeer, was delightfully given and enthusiastically received by the great audience.

GENEROUS WITH ENCORES.

Sousa's Music Lifts Audience to Heights of Enthusiasm.

Generous, as he always is, with encores, Sousa last night could not satisfy the audience that again filled the Hippodrome for the fourth in the series of Sunday night concerts being given by the great bandmaster. At one point the

applause rose to the nature of an ovation. It was after Miss Sidonie Spero, had sung the "Shadow Song," from Meyerbeer's "Dinorah." Then Sousa and his band played the sextet from "Lucia" in ragtime, and followed it with his new march, "The Pathfinder of Panama." The first New York performance of this composition, written in commemoration of the Panama-Pacific Exposition, called forth a demonstration that must have been most pleasing to Mr. Sousa. As an encore, he played one of his most popular selections, "Good-Bye, Girls, I'm Through," and as second and third encores, lifted the audience to heights of enthusiasm with "The Stars and Stripes Forever" and the "Washington Post March."

That the audience was largely Southern, at least in sympathy, was shown when the concert opened with Clarke's "Plantation Songs and Dances." As the medley swept into the strains of "Dixie," applause swept over the galleries and orchestra.

Miss Belle Storey sang "My Suwannee Rose," and "Chin, Chin, I Love You," the latter with the entire chorus from "Hip-Hip Hooray."

The second part of the programme was a presentation of the spectacular ice-skating feature from the regular Hippodrome bill, Charlotte leading with her graceful and amazing feats.

Last night the Sousa concert at the Hippodrome was full of novelty. It was Ragtime night and everyone including the "Hip Hip Hooray" stars, the Hippodrome chorus and all the skaters of the ice ballet, participated. Sousa selected an all-syncopated program for his band numbers, of part one, ranging from ragging grand opera and Clarke's "Plantation Songs and Dances" to Irving Berlin's favorite melodies. As encores he played his own popular marches and also introduced a new march, played in New York for the first time, called "The Pathfinder of Panama" and written in commemoration of the Panama-Pacific Exposition. A new soloist was Miss Sidonie Spero, who proved an attractive coloratura soprano. Her number "The Shadow Song" by Meyerbeer was delightfully given and enthusiastically received by the great audience.

John Philip Sousa, the famous "March King," who with his great concert band is a leading feature of the Hippodrome, New York, is finding time to compose the score for a new operetta, "The Irish Dragoons." Joseph Herbert has written the libretto. Mr. Sousa won wide popularity and stout profits from several operettas, notably "El Capitan" and "The Charlatan." "The Free Lance" was the last of his operettas to be performed in Charleston. It was an indifferent success, in spite of the clever people secured for its cast. When he has completed his score for "The Irish Dragoons" Mr. Sousa will set to music "The Victory," a play by Ella Wheeler Wilcox and Ruth Helen Davis, which was recently produced at Long Branch. His engagement at the Hippodrome requires him to conduct two daily concerts and a concert every Sunday night. It is not announced when "The Irish Dragoons" will be ready.

Sousa's Second Sunday Night Concert.

John Philip Sousa and his band gave the second concert of the series at the Hippodrome to an immense audience. Apparently these Sunday night concerts are to be successful. The program was of great variety, ranging from a selection from "Lohengrin" to his own marches. He also introduced a new number called "Dwellers of the Western World," which was well received. The soloists were Florence Hardeman, violinist; Grace Hoffman, soprano, and Herbert L. Clarke, cornetist. Mr. Clarke played his own composition, "Neptune's Court." Miss Hardeman played some of Sarasate's Spanish dances and Miss Hoffman sang "Fors e lui" from "Traviata."

Musical America 10/30/15

Ice Ballet with Sousa's Band Novelty in Hippodrome Concert

John Philip Sousa and his band performed a suite based upon Sousa's operetta, "The American Maid," at the fourth Sunday concert of the New York Hippodrome on Oct. 24. Among the vocal soloists were Virginia Root, Orville Harrold and Belle Storey. A novelty in a concert program was the skating scene from the Hippodrome show with Charlotte and other members of the ice ballet, accompanied by Sousa's Band. Charlotte skated to a new number written for her by Raymond Hubbell, composer of the Hippodrome spectacle, and entitled the "Charlotte Waltz."

Ithaca N.Y. News 10/29/15

UNIQUE TRIBUTE TO JOHN SOUSA

Manager Charles Dillingham Arranges to Have Famous Band Master's New March Played Throughout U. S. on Nov. 6, His Birthday.

On Saturday, Nov. 6, John Philip Sousa the great American band master and composer will celebrate his birthday, and Charles Dillingham, the present manager of the New York Hippodrome, is arranging a remarkable and unusual tribute in commemoration of the event. Plans are being carefully made to have Sousa's latest composition, "The New York Hippodrome March" played simultaneously in every large city from the Atlantic to the Pacific, just at the hour of Mr. Sousa's personal appearance at the Hippodrome in New York for the matinee performance of that day.

He appears about 4 o'clock and at that time or as near it as an entire act occurs, at the performances in the high class theaters throughout the country, the orchestras will play the great march king's new march. It is estimated that more than 200 orchestras will be playing the number at about the same time. Managers from all over the country are entering into the suggestion with enthusiasm.

Throughout Texas it will be played in all the houses of Weis and Jake Wells circuits. In Baltimore, Pittsburgh and Philadelphia, the theaters controlled by S. F. Nixon, and in Boston, those of Rich, Frohman, Klaw & Erlanger. In San Francisco both the John Cort Theater and Columbia Orchestras will play the march and in Chicago those at the Powers, Blackstone and Illinois.

Special orchestra arrangements are being made to suit the requirements of every individual orchestra, and as the average theater has fifteen musicians, it is estimated that when Mr. Sousa's new march is played Saturday afternoon, Nov. 6 more than 2,500 men will be participating in the demonstration.

Boston American 10/31/15

Honor Sousa All Over the Country

On Saturday, John Philip Sousa, the great American band master and composer, will celebrate his birthday, and Charles Dillingham, manager of the New York Hippodrome, is arranging a most remarkable and unusual tribute in commemoration of the event.

Plans are being carefully made to have Sousa's latest composition, "The New York Hippodrome March," played simultaneously in every large city from the Atlantic to the Pacific, just at the hour of Mr. Sousa's personal appearance at the Hippodrome in New York for the matinee performance of that day.

Managers from all over the country are entering into the suggestion with fine enthusiasm. The number will be played after the second act of "Outcast," the current attraction at the Hollis Street Theatre at that time.

Phila Record 10/31/15

Next Saturday John Philip Sousa will celebrate his birthday, and Charles Dillingham, manager of the New York Hippodrome, is arranging a tribute in commemoration of the event. Plans are being made to have Sousa's latest composition, "The New York Hippodrome March," played simultaneously in every large city from the Atlantic to the Pacific, just at the hour of Sousa's personal appearance at the Hippodrome in New York for the matinee performance of that day. He appears about 4 o'clock and at that time, or as near it as an entire note occurs, at the performances in the high-class theatres throughout the country, orchestras will play the new march. It is estimated that over 200 orchestras will be playing the selection at about the same time. It is estimated that when Sousa's new march is played Saturday afternoon over 2500 men will be participating in the demonstration.

Phila N.Y. American 10/31/15

On Saturday, November 6, John Philip Sousa will celebrate his birthday, and Charles Dillingham, manager of the New York Hippodrome, is arranging a most remarkable and unusual tribute in commemoration of the event. Plans are being carefully made to have Sousa's latest composition, "The New York Hippodrome March," played simultaneously in every large city from the Atlantic to the Pacific, just at

the hour of Mr. Sousa's personal appearance at the Hippodrome in New York for the matinee performance of that day. He appears about 4 o'clock, and at that time, or as near it as an entire act occurs, at the performances in the high-class theaters throughout the country, the orchestras will play the march king's new march. It is estimated that more than 200 orchestras will be playing the number at about the same time.

Detroit News Tribune 10/24/15

On Sousa's Birthday.

John Philip Sousa is to have a birthday Nov. 6. Never mind what one it will be! That isn't a part of

the story. Charles Dillingham has arranged for a birthday celebration that will be unique. Orchestras in theaters all over the United States and Canada have agreed to play the latest Sousa composition, "The New York Hippodrome March," at the same time that day that Sousa and his band are rendering it at the Hip. It is estimated that about 200 orchestras will play it. Sousa will start his big band on the tune at 4.10 p. m. Orchestra parts are being mailed in all directions to the musical organizations that will participate in the birthday celebration.

New Haven Register 10/30/15

UNUSUAL BENEFACTION.

It was desired to raise a fund to provide pure milk and the services of a visiting nurse for the poor children of the city of Trenton, and those back of the endeavor adopted an unusual way of getting it. They secured, from some 200 of the prominent men of affairs, litterateurs and artists of the country contributions of bright sayings, good words, poems, drawings and music. The result, called "Little Verses and Big Names," and attractively published by George H. Doran company, of New York, is a very unusual volume that, sold for the benefit of the Trenton fund, truly "blesses him that gives and him that takes." President Wilson offers the invocation and gives it his blessing. Then follow contributions from such persons as James J. Hill, Colonel Goethals, Thomas A. Edison, Thomas R. Marshall, James Whitcomb Riley, Ella Wheeler Wilcox, John Philip Sousa, Charles Dana Gibson, Howard Chandler Christy, Victor Herbert and Prof. Horatio Parker. Many of the contributions are decidedly original, and have not appeared before. Most of them are characteristic of the contributors. Surely nowhere else can be found such an unusual collection of highly interesting material, nor one so attractively presented. Wisdom, wit, story, fable, poetry, drawing and music are delightfully blended in a volume that anyone might delight to possess.

Roe City, Mo. Star 10/31/15

"Hip, Hip, Hooray!" might have added a few more "hips" and several more "hoorays," for too much noise cannot be made about the spectacular attraction which Charles B. Dillingham presents at the Hippodrome to signalize his entry into the management of the house. Ten musical comedies in one is not putting it too high.

With the smoothness and precision of a "Chin Chin" on its three hundredth night the massive entertainment ran its course without a hitch, and this without the usual dress rehearsal on the night preceding the formal opening, as in other years. There are two acts, each act with a band at the end. The first band was the Miramba Band, from the Panama-Pacific Exposition, and the last was the band of New York's own Sousa. Yes, John Philip Sousa and his marches are now permanently installed in the Hippodrome. They were an episode by themselves, the climax of the second act, along about 10 o'clock.

Structurally they have done wonders with the Hippodrome to make it fit a musical production, for distinctly that is what "Hip, Hip, Hooray!" is, massive though it be. They have moved the proscenium arch about twenty feet out and then moved the audience down toward it, and presto, the vastness of the house has been lost. It seems now just a big, beautiful theater and just fits the attraction.

UNIQUE CELEBRATION.

On Saturday, November 6, John Philip Sousa, the American bandmaster and composer, will celebrate his birthday, and Charles Dillingham, the present manager of the New York Hippodrome, is arranging a most remarkable and unusual tribute in commemoration of the event.

Plans are being carefully made to have Sousa's latest composition, "The New York Hippodrome March," played simultaneously in every large city from the Atlantic to the Pacific just at the hour of Mr. Sousa's personal appearance at the Hippodrome in New York for the matinee performance of that day. He appears about 4 o'clock and at that time, or as near it as an entre acte occurs at the performances in the high-class theaters throughout the country, the orchestra will play the great March King's new march.

It is estimated that over 200 orchestras will be playing the number at about the same time. Managers from all over the country are entering into the suggestion with enthusiasm. Throughout Texas it will be played in all the houses of Weis and Jake Wells circuits. In Baltimore, Pittsburg and Philadelphia the theaters controlled by S. F. Nixon, in Boston those of Rich, Frohman, Klaw & Erlanger and the Grand here in Cincinnati, booked by last mentioned firm. In San Francisco both the John Cort Theater and Columbia orchestras will play the march and in Chicago those at the Powers, Blackstone and Illinois.

Special orchestra arrangements are being made to suit the requirements of every individual orchestra, and as the average theater has fifteen musicians it is estimated that when Mr. Sousa's new march is played Saturday afternoon, November 6, over 2,500 men will be participating in the splendid demonstration.

Cincinnati Enquirer 10/24/15

On Saturday, November 6, John Philip Sousa, band master and composer, will celebrate his birthday, and Charles Dillingham, the present manager of the New York Hippodrome, is arranging a remarkable and unusual tribute in commemoration of the event. Plans are being made to have Sousa's latest composition, "The New York Hippodrome March," played simultaneously in every large city from the Atlantic to the Pacific, just at the hour of Sousa's personal appearance at the Hippodrome in New York for the matinee performance of that day.

He appears about 4 o'clock, and at that time in the high-class theaters throughout the country the orchestras will play the great March King's new march. It is estimated that more than 200 orchestras will be playing the number at about the same time. Managers from all over the country are entering into the suggestion with enthusiasm.

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the new Denton

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I have run out of copy paper and paste, so this ends the instalment for this week. I sign the column but Dixie Hines wrote most of it.

MAC HENRY.

Balt. American 10/21/15

IN HONOR OF SOUSA.

Mr. Mark A. Luescher, a former Baltimorean, now associated with

Charles Dillingham in the management of the Hippodrome here, announces that next Saturday John Philip Sousa, the bandmaster and composer, will celebrate his birthday, and Charles Dillingham, the manager of the Hippodrome, is arranging a remarkable and unusual tribute in commemoration of the event. Plans are being made to have Sousa's composition, "The New York Hippodrome March," played simultaneously in every large city from the Atlantic to the Pacific, just at the hour of Mr. Sousa's personal appearance at the Hippodrome here for the matinee performance of that day. He appears about 4 o'clock and at that time or as near it as an entre acte occurs at the performance in the high-class theaters throughout the country the orchestras will play the March King's new march. It is estimated that over 200 orchestras will be playing the number at about the same time. Managers from all over the country are entering into the suggestion with enthusiasm. Throughout Texas it will be played in all the houses of Weis and Jake Wells circuits. In Baltimore, Pittsburg and Philadelphia the theaters controlled by S. F. Nixon and in Boston those of Rich, Frohman, Klaw & Erlanger. In San Francisco both the John Cort Theater and Columbia orchestras will play the march and in Chicago those at the Powers, Blackstone and Illinois.

Unique Birthday Celebration for John Philip Sousa

His New March Will Be Played
Simultaneously in All
Large Cities.

On Saturday, November 6, John Philip Sousa, the great American bandmaster and composer, will celebrate his birthday, and Charles Dillingham, the present manager of the New York Hippodrome, is arranging a most remarkable and unusual tribute in commemoration of the event.

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Managers from all over the country are entering into the suggestion with fine enthusiasm. Throughout Texas it will be played in all the houses of Weis and Jake Wells circuits. In Baltimore, Pittsburgh and Philadelphia, the theatres controlled by S. F. Nixon, and in Boston, those of Rich, Frohman, Klaw & Erlanger. In San Francisco both the John Cort Theatre and Columbia orchestras will play the march and in Chicago those at the Powers, Blackstone and Illinois.

Special orchestra arrangements are being made to suit the requirements of every individual orchestra, and as the average theatre has fifteen musicians, it is estimated that when Mr. Sousa's new march is played Saturday afternoon, November 6, over 2,500 men will be participating in the splendid demonstration.

N.Y. Tribune 10/30/15

CRITERION SOCIETY.

The American Criterion Society, Mrs. Leonard L. Hill, president, will formally open its season next Friday with a luncheon, preceded by a reception and followed by music, in the ballroom of the Plaza. The reception will begin at 12:30. Luncheon will be served at 1 o'clock. Among those who will attend as guests of honor are Mr. and Mrs. John Philip Sousa, Anna Fitzhugh, of the Royal Opera Company of Madrid; Mme. Marie Rappold and Andrea Segurrola, of the Metropolitan Opera Company, and Mme. Viafora. The artists for the afternoon's music will be Miss Florence Hardeman, violiniste, and Henry Miller, basso.

Large Audience Again Attends Sousa Concert at the Hippodrome.

John Philip Sousa and his band were again the features of the Sunday night program at the New York Hippodrome. While the work of the great organization was extraordinarily fine, and throughout the entire program the high standard of excellence maintained by the band was never departed from, still the conductor himself was the center of attention from start to finish.

Mr. Sousa presented a novel and delightful program. The numbers he chose were varied and gave the audience an excellent chance to judge the playing in many ways. It was typically a Sousa concert—nearly all Sousa, in fact—but the vast throng came knowing this and their insistent demands for encores showed their thorough approval.

The program was as follows:

Overture, William Tell.....Rossini
(Encores—King of Cotton and Girls Who Have Loved,
both by Mr. Sousa.)
Soprano solo, The Voice of Spring.....Strauss
(Encore—Goose Girl, Sousa.)
Virginia Root.
Suite, The American Maid.....Sousa
Rondo, You Do Not Need a Doctor.
Dream picture, The Bivouac
Dance Hilarious, With Pleasure.
(Encore—Hands Across the Sea, Sousa.)
Tenor solo, Come, Love Divine.....Leoncavallo
(Encore—Mother Machree.)
Orville Harrold.

Introduction and valse, On the Banks of the Beautiful Blue
Danube.....Strauss
(Encores—Good-Lye, Girls, I'm Through, and Sousa's Stars
and Stripes Forever, and Manhattan Beach March.)
Cornet solo, The Southern Cross.....Clarke
Herbert L. Clarke.
Soprano solo, Thou Brilliant Bird.....David
Belle Storey.
(From "Hip-Hip-Hooray," at the New York Hippodrome.)
Flute obligato by Louis P. Fritze.
March, New York Hippodrome.....Sousa

Other attractions were Nat Wills, also of the "Hip-Hip-Hooray" company, who made the audience laugh from the moment he opened until he left the stage; Katie Schmidt, Ellen Dallerup and Hilda Ruckerts, from Admiral's Palace, Berlin; the Syncopated Walk, from "Watch Your Step (Berlin); Pope and Kerner, Naesse and Naesse; Toto, Steele and Winslow, and Charlotte; Ensemble and Finale.

Mr. Sousa and his band were heard continually throughout the latter half of the program when the stars and features of the weekly performances were introduced.

The singing of Miss Root and Belle Storey, as well as the playing of Mr. Clarke, were attractive additions to the Sousa program. The skaters presented a pleasing picture and made the performance even more enjoyable.

During the intermission the Marimbas played in the foyer of the first balcony.

Cleveland Plain Dealer 10/31/15

Cleveland to Help in Big Sousa Party



On Saturday John Philip Sousa, the great American band master and composer, will celebrate his birthday, and Charles Dillingham, the present manager of the New York Hippodrome, is arranging a most remarkable and unusual tribute in commemoration of the event.

Plans are being carefully made to have Sousa's latest composition, "The New York Hippodrome March," played simultaneously in every large city from the Atlantic to the Pacific, just at the hour of Mr. Sousa's personal appearance at the Hippodrome in New York. The performance of that march, at about 4 o'clock, and as an entre-act, will be followed by the playing of the march.

It is estimated that over 200 orchestras will be playing the number at about the same time. Managers from all over the country are entering into the suggestion with fine enthusiasm. Throughout Texas it will be played in all the houses of Wells and Jake Wells circuits. In Baltimore, Pittsburg and Philadelphia, the theaters controlled by S. F. Nixon, and in Boston those of Rich, Frohman, Klaw & Erlanger. In San Francisco both the John Cort theater and Columbia orchestras will play the march, and in Chicago those at the Powers, Blackstone and Illinois.

Special orchestra arrangements are being made to suit the requirements of every individual orchestra, and as the average theater has fifteen musicians, it is estimated that when Mr. Sousa's new march is played Saturday afternoon, Nov. 6, over 2,500 men will be participating in the splendid demonstration.

It will be played here after the second act of "The Little Minister," the current attraction at the Opera House at that time.

Cleveland Leader 10/31/15

In Honor of Sousa.

Next Saturday, John Philip Sousa, the great American band master and composer, will celebrate his birthday and Charles Dillingham, manager of the New York Hippodrome, is arranging a most remarkable and unusual tribute in commemoration of the event.

Plans are being carefully made to have Sousa's latest composition, "The New York Hippodrome March," played simultaneously in every large city from the Atlantic to the Pacific, just at the hour of Mr. Sousa's personal appearance at the Hippodrome in New York for the matinee performance of that day. He appears about 4 o'clock and at that time or as near it as an entre-act occurs, at the performances in the high class theaters throughout

the country, the orchestras will play the great march king's new march.

It is estimated that over two hundred orchestras will be playing the number at about the same time.

Praises Sousa's Band.

To The Editor of The State Journal: Anent the concert given by Sousa's Band at the Gladmer Friday evening, I daresay there are few musicians acquainted with the work of the band who would agree with your reviewer's statement that "this famous musical organization appears to have fallen a little below its standard of a few years ago." I cannot think upon what he would base his belief.

The membership of the band varies but very slightly from year to year and includes some of the world's greatest wind instrument players. There is certainly nothing lacking as regards the musicianship of the individual members or of the ensemble. The great popularity of his band is amply attested by the increased attendance each year at his concerts in Boston, New York and Philadelphia.

The program offered Friday was better than some I have heard the band give in recent years. The "Eighteen Twelve" Overture is a number which is offered at least once each year by all our prominent symphony orchestras. The arrangement which Mr. Sousa has made from the original orchestral score of Tschalkowsky is far superior to any arrangement published for band. It has been played by his band in all the leading music centers of Europe with very gratifying success.

The two numbers by the well-known American composers, Chadwick and Shelley, and the "Shepherds, Hey!" of Percy Grainger, the Australian composer, have been played by most of our large orchestras this season for the first time. They have been carefully adapted for Mr. Sousa's organization and Lansing—with many other small cities—is fortunate in securing an early hearing of them. They are all in manuscript and no other band possesses copies.

The "Tristan and Isolde" number has almost become a piece de resistance with symphony orchestras. The adaptation Mr. Sousa has made of it for his band is very faithful to the original score and his rendition of it here was nothing less than superb.

There are many musicians in Lansing who would be glad to hear the new things being played by the metropolitan orchestras. Since that is quite impossible without a visit to the large music centers, we should feel very grateful indeed to Mr. Sousa for bringing some of them to us with his splendid organization. Another band would have offered the usual hackneyed program.

Your reviewer was also somewhat mistaken regarding the Sousa favorites offered here. The "Washington Post" was not among them.

V. J. Grabel.

TWO MILWAUKEEANS TOURED WITH SOUSA

Max Thierbach and Marshal Lufsky
Went Around World With
Famous Organization.

ROYALTY ENTERTAINED

Noted Leader Most Solicitous for
Welfare of His Musicians, Says
Former Companion.

When "Sousa and his band" come to Milwaukee next Sunday they will find two old friends and former companions ready to welcome them in Max Thierbach, 254 Fourth street, and Marshal



Max Thierbach.

Lufsky, son of the veteran ticket taker at the Pabst theater.

The two Milwaukee men "made good" to such an extent with Sousa that he invited them to accompany him on his last world tour.

"Seventy men comprised the Sousa organization," said Mr. Thierbach. "In that five months' tour we entertained peasantry, yeomanry and aristocracy; president, emperor and pope. Europe became Sousa mad. Fabulous prices were paid to many of the concerts. American ticket scalpers were reaping golden harvests through their knowledge of Sousa's drawing powers.

"On the world tour the 'Stars and Stripes Forever' and the 'Washington Post' marches stirred the people in whatever lands played. The Russians paid 30 rubles (\$15) to hear them. The special concert for King Edward of England and his family, played in the historic, magnificent Windsor palace, is another recollection of the European trip that I can never forget. The king was there with the queen, their children, members of the cabinet, viceroys and servants. O, my, what a lot of servants—and the concert was immensely enjoyed. The king could hardly restrain his enthusiasm and he shook hands with every player. He decorated Sousa with a badge that he gave only to his dearest friends."

Speaking of Sousa's attitude to his men, Mr. Thierbach said he knows them only as players during a concert, but between playing times he is most solicitous for the welfare of his musicians.

"He is the last man to board the train when leaving a town and on tour he comes along frequently, sits down here and there and chats upon everything he thinks of," continued Mr. Thierbach. If a man's wife or child is sick, Sousa takes a personal interest. He told me that he realizes his success depends more upon the good condition of his men than upon his own personality.

"At rehearsal he never drives or scolds. He cajoles and praises, sets a standard and asks his musicians to reach it. His ear is remarkably sensitive; he detects the slightest mistake and his steel eyes instantly glance at the man who committed it, and one look from him is more impressive than was a whipping from my school teacher in the days before I joined the Sousa band."

Sousa himself plays the violin and piano, and while on tour, said Mr. Thierbach, frequently goes to an isolated section of the train and plays the violin by himself. His home life is uncommonly happy, according to his former Milwaukee associate.

"His wife, son and two daughters seemingly are Sousa's abiding joy," related Mr. Thierbach. "He is a cartoonist of considerable ability and amuses himself often with drawings for his family. Sousa is very wealthy, and I understand that after his next world tour, which he will undertake immediately after he ends his engagement at the Panama-Pacific exposition, he will settle down to a life of ease and family joys."

SOUSA'S HYMN TO HOBART WEED SANG AT ST. PAUL'S CHURCH

A new hymn by John Philip Sousa was sung at the services at St. Paul's Church yesterday. It is known as "We March, We March to Victory. The hymn has been dedicated by Mr. Sousa to Hobart Weed, who has taken considerable interest in the music at St. Paul's for years.

Sousa and His Band Itinerary.

Sousa and his Band have the following engagements to their credit, beginning with April 5, and continuing until the end of September:

April, 1915.

Monday, 5, Newark, N. J., matinee and evening.
Tuesday, 6, Paterson, N. J., matinee and evening.
Wednesday, 7, Trenton, N. J., matinee and evening.
Thursday, 8, Wilmington, Del., matinee and evening.
Friday, 9, Lancaster, Pa., matinee and evening.
Saturday, 10, Chambersburg, Pa., matinee.
Saturday, 10, Martinsburg, W. Va., evening.
Sunday, 11, Washington, D. C., matinee and evening.
Monday, 12, Baltimore, Md., matinee and evening.
Tuesday, 13, Hanover, Pa., matinee.
Tuesday, 13, York, Pa., evening.
Wednesday, 14, Lebanon, Pa., matinee.
Wednesday, 14, Harrisburg, Pa., evening.
Thursday, 15, Altoona, Pa., matinee and evening.
Friday, 16, Johnstown, Pa., matinee and evening.
Saturday, 17, Columbus, Ohio, matinee and evening.
Sunday, 18, Cincinnati, Ohio, matinee and evening.
Monday, 19, Oxford, Ohio, matinee.
Monday, 19, Hamilton, Ohio, evening.
Tuesday, 20, Bellefontaine, Ohio, matinee.
Tuesday, 20, Delaware, Ohio, evening.
Wednesday, 21, Mansfield, Ohio, matinee and evening.
Thursday, 22, Toledo, Ohio, matinee and evening.
Friday, 23, Jackson, Mich., matinee.
Friday, 23, Lansing, Mich., evening.
Saturday, 24, Battle Creek, Mich., matinee and evening.
Sunday, 25, Kalamazoo, Mich., matinee and evening.
Monday, 26, Chicago, Ill., evening.
Tuesday, 27, Kenosha, Wis., matinee.
Tuesday, 27, Chicago, Ill., evening.
Wednesday, 28, Chicago, Ill., matinee and evening.
Thursday, 29, Aurora, Ill., matinee.
Thursday, 29, Chicago, Ill., evening.
Friday, 30, Chicago, Ill., evening.

May.

Saturday, 1, Chicago, Ill., matinee and evening.
Sunday, 2, Milwaukee, Wis., matinee and evening.
Monday, 3, Clinton, Ia., matinee and evening.
Tuesday, 4, Cedar Rapids, Ia., matinee and evening.
Wednesday, 5, Waterloo, Ia., matinee and evening.
Thursday, 6, Sioux City, Ia., matinee and evening.
Friday, 7, Des Moines, Ia., matinee and evening.
Saturday, 8, Des Moines, Ia., matinee and evening.
Sunday, 9, Omaha, Neb., matinee and evening.
Monday, 10, Lincoln, Neb., matinee and evening.
Tuesday, 11, St. Joseph, Mo., matinee and evening.
Wednesday, 12, Topeka, Kan., matinee and evening.
Thursday, 13, Wichita, Kan., matinee and evening.
Friday, 14, Pueblo, Colo., matinee and evening.
Saturday, 15, Colorado Springs, Colo., matinee and evening.
Sunday, 16, Denver, Colo., matinee and evening.
Monday, 17, Greeley, Colo., matinee.
Monday, 17, Cheyenne, Wyo., evening.
Tuesday, 18, place to be given later.
Wednesday, 19, Salt Lake City, Utah, matinee and evening.
Thursday, 20, Ogden, Utah, matinee and evening.
Friday, 21, travel.

Saturday, 22, Panama-Pacific Exposition, San Francisco, Cal.
(For nine weeks, matinee and evening, daily, to July 23, inclusive; followed by a three weeks' tour East, dates to be given later.)

August.

Sunday, 15, Willow Grove Park, Pa., for twenty-nine consecutive days.

September.

Monday, 13, Pittsburgh Exposition, for two or more weeks.

SOUSA PLAYS.

Sousa and his Band at the Lyric last Sunday gave two performances at which the programs were made up in the well known manner of the bandmaster, which consists of mixing popular classics with extremely popular selections. The usual hit was made with audiences that were made up of those who generally enjoy this sort of thing. Margaret Gluck, violinist; Virginia Root, soprano, and Herbert Clarke, cornetist, were the soloists, the two young ladies being especially popular with the crowds.

SOUSA IN SOME NEW HITS AND OLD ONES

**Famous Leader Allows Artists and
Band Men to Give Gener-
ous Encores.**

They're just as good as they ever were—the old Sousa marches.

They came back last night at the Medinah Temple in all their crashing exuberance of trumpet and drum. They fairly whooped at the audience for applause and got a return of enthusiasm like a rollicking wallop in the ribs. It was as if American history in lightsome vein had flung open a forgotten page with, "Look who's here! Right in our midst. Whoop 'er up, boys!"

And whoop 'er up they did, via "El Capitan," "King Cotton," "The Thunderer," "Manhattan Beach" and "The Stars and Stripes Forever."

They were great, first rate as of old, and, although a newer companion offered, "The Pathfinder of Panama," and classics and popular strains made the program, these march encores were plainly what the people had come for.

Now, there are three good reasons why Chicagoans should patronize these concerts given by John Philip Sousa and his band of sixty men and soloists, from now until May 1, inclusive, with matinees to-morrow and Saturday.

First—The program satisfies.

Second—The proceeds are to defray the expense of sending the Shrine Arab Patrol and the Oriental Band to the Imperial Council, which meets in Seattle in July.

Third—The Medinah Temple is the coolest place in Chicago these sultry days the unfair Mr. Cox presents. The big Shrine building, the largest of its kind in the world, is a welcome haven with its stone walls and its broad sweep of green, wide-armed chairs.

Mr. Sousa, grayer than in that long ago day when last he came to Chicago, is the same graceful, broad-chested figure, white-gloved, immaculate, master of pose and effect. Together with his "Pathfinder," he offered another new composition, "Impressions at the Movies," with all the thrills and chills, snickers and tears of screen play musically patterned.

Herbert Clark, veteran cornetist with the band; Miss Virginia Root, soprano, and Miss Marge Gluck, violinist, gave generously and artistically of their talents. All three were enthusiastically recalled. The bandmen were in fine form.

NEW HYMN BY SOUSA.

Composition Sung at Saint Paul's is
Dedicated to Hobart Weed.

An interesting feature of both services at Saint Paul's church yesterday was the performance of a new hymn by John Philip Sousa, a setting of the words We March, We March to Victory. The tune was lately written by Mr. Sousa at the suggestion of Hobart Weed, who for many years has taken very active interest in and has given most substantial support to the music in Saint Paul's church. It is probably Mr. Sousa's first venture in this field of composition, and is dedicated to Mr. Weed and the choir of the church. The new tune from the pen of the March King is in two keys, the refrain contrasting with the verse, and is martial and stirring. The voices take it in unison throughout, the harmonies all being given to the organ. It received excellent treatment by Saint Paul's choir and Mr. Webster, and formed the processional at both services. On the programme was another composition also written for the choir and Mr. Weed, Victor Herbert's anthem, Christ Is Risen, which was admirably sung.

M. M. H.

SOUSA.

Editor Jersey Journal:

Sir—Was John Philip Sousa, the bandmaster, born in this country or in Europe? Please reply and decide an argument.

Yours truly,

J. Marinelli.

Hoboken, April 26, 1915.

John Philip Sousa was born in Washington, D. C., Nov. 6, 1854, the son of Antonio and Elizabeth (Trinkhaus) Sausa. He studied music and was a teacher of music at 15 and a conductor at 17; one of the first violins of Jacques Offenbach's orchestra when the latter was in the United States. He was band leader of the United States Marine Corps 1880-1892, and since then the leader of Sousa's Band. With his band he toured Europe in 1900, 1901, 1903 and 1905, and made a tour of the world in 1910-11.—Ed.

SING HYMN BY SOUSA AT ST. PAUL'S CHURCH

An occasion of unusual local interest took place at both services yesterday at St. Paul's church, when the new setting of the hymn "We March, We March to Victory," by John Philip Sousa, was sung for the first time. The idea of writing the hymn was suggested to Mr. Sousa by Hobart Weed, with whom the music of St. Paul's has always been a factor of warm interest. The new composition is appropriately dedicated to Mr. Weed and the choir of St. Paul's.

The hymn is sung in unison and is well within the power of the average capable choir. As sung yesterday at St. Paul's it was a spirited composition, reflecting the text in admirable manner. A good performance was also given in the anthem "Christ Is Risen," by Victor Herbert, which was specially written for Mr. Weed and St. Paul's choir.

Sousa in Medinah Temple

By FELIX BOROWSKI

THE admirable Mr. Sousa, who brings his band occasionally to Chicago in order that those who take delight in the sound of many instruments of brass may not be left utterly forsaken and alone, opened a series of eight concerts at Medinah Temple last evening.

The edifice in which these performances are being offered to the public is so enormous that even an extensive audience does not appear to be as multitudinous as perhaps it really is. The number of listeners at this first concert was not so large that the nobles of the mystic shrine could congratulate themselves that the capacity of their temple was being strained; yet when the musicians delivered their music to the gathering the applause was loud as well as long. It suggested that many people were there with hands to clap.

Mr. Sousa does not figure so frequently in these columns that it will appear trite to offer the predication that he is in possession of an excellent band. The men play not only with admirable tone but with enthusiasm as well. That they take an interest in their work accounts, perhaps, for the success which Mr. Sousa has achieved with them. So extensive, indeed, is this interest that at the concert which is under review here the gentlemen who play respectively the second and third trombones shook hands congratulatory with each other after they had negotiated a difficult passage to their mutual satisfaction.

Much of the music that was interpreted was by the conductor. No composer in American—or elsewhere, for that matter—can write marches with so much lilting rhythm in them as Mr. Sousa can. Luckily that master of the march presented his hearers with some of his choicest examples at this concert.

Apart from his marches the taste for Mr. Sousa's music is not, probably, uniformly keen among connoisseurs. I cannot discover great rapture for his "Impressions at the Movies." A movement in that suite—it is entitled "The Crafty Villain and the Timid Maid"—made it apparent that the composer possesses a sense of humor. Probably he does not take his own music with great seriousness. At least two of Mr. Sousa's creations suggested that he is a floriculturist as well as a conductor. The lily would seem to be particularly dear to his soul. Mr. Clarke, a cornetist, who had stirred the listeners to considerable enthusiasm by a performance of his own composition, "Neptune's Court," responded to their applause with one by his director entitled "The Lily Bells."

This did not, however, end Mr. Sousa's contributions to the literature of the lily. Miss Virginia Root, a soprano, also having won the esteem of the audience, offered it a song by the composer of "The Lily Bells." She sang "Will You Love When the Lilies Are Dead?" The lyric did not appear to contain an answer to this conundrum, but it did contain evidence that its composer had been inspired by the flower.

The program also contained the overture "Carnival Romain," by Berlioz—this was brilliantly played—the prelude to and Love Death from "Tristan and Isolde," the scherzo from Svendsen's D major symphony, Grainger's "Shepherd's Hey," two movements from Saint-Saens' B minor concerto for violin, played by Miss Marge Gluck, and "American Dances," by Harry Rowe Shelly.

Sousa Week at Medinah Temple

By Karleton Hackett.

SOUSA and his band gave several concerts at Medinah Temple last night for the opening of his week's stay. There was the regular program, but this was quite the smallest part of the evening, for each member was accorded at least one encore and sometimes more, and at that Sousa could not give the people all their favorites in one night. After each regular number, in response to the applause he would shake another march out of his sleeve, and as the announcer displayed the familiar name on the placard the noise of the handclapping would pretty nearly drown out the sound of the music.

Sousa is a national institution because he learned the American people, could write the kind of thing they liked to hear and play it for them in such swinging rhythm as made everybody's feet keep time with a gentle, but deeply satisfying beating upon the floor. Possibly he himself could not tell offhand how many marches he has written, but among them are some of the very best extant, which has been true for so long that you would think he must be a hundred years old at least. Yet out he steps onto the stage with the jauntness of youth, and while the hirsute adornment of his head would be a disaster for Paderewski, this is the only sign he gives of the passing years, and he looks good for several score more.

Sousa mixes a proper degree of solids in with the lighter kinds and, for example, played the prelude and love-death from Tristan and Isolde mighty well, the brasses showing up to particularly fine advantage with solid tones of mellowness and volume.

For one of the encores he gave "Tipperary," with decorations, and to show his perfect neutrality one of these decorations was borrowed from the violin figure of Wagner's overture to "Tannhauser." The idea may have been all right, but there are places in this town where much less would start a riot.

Then when he wishes to give you a taste of what he really can do he takes one of the old favorites, like "The Stars and Stripes," and about the middle out march the three piccolo players to the front of the stage to play their obbligato, a moment later they are joined by the six trombones, later by the six cornets, and when they were all in position, with their lungs set for the grand climax, those in the direct line of fire were nearly blown out of their seats. That just suited them, for everybody had the feeling that he had known the absolute limit of tone volume for once, and they called loudly for him to do it again.

There is something stirring about a good band, and Sousa has one of the right quality. Every man who has a bit of a solo to play shows that he is in his play because of merit, and the way Sousa puts things thru makes it seem as the band playing must be the easiest thing in the world. Just to show how well he has them trained, every once in a while he will cease beating altogether, and they go along like the excellent machine that they are.

Herbert Clarke plays a cornet solo at each performance, and of course makes a hit; also he can reach the extreme top limit with a tone of good quality and not look as tho he were liable to burst in the process. Of course, last evening he added an encore.

Miss Virginia Root sang Tosti's "Serenata" and gave a Sousa walse for encore. She has the kind of voice that fits in with the band with the necessary brilliance in the upper register. Miss Margel Gluck played a violin solo. All of these artists appear on each program.

John Philip Sousa conducted a chorus of 600 in his hymn of peace "The Messiah of Nations" at the Wanamaker store at Philadelphia recently. It was the second time that the hymn has been sung publicly. The first time was in Indianapolis, home of James Whitcomb Riley, the "Hoosier poet," who wrote its verses, as follows:

In the need that bows us thus, America!
Shape a mighty song for us, America!
Song to "whelm a hundred years"
Roar of wars and rain of tears
Neath a world's triumphant cheers.
America! America!

Lift the trumpet to thy mouth.
America!
East and West and North and South.
America!

Call us 'round the dazzling shrine
Of the stately old ensign.
Holler yet through blood of thine.
America! America!

High o'erlooking sea and land.
America!
Trustfully with outheld hand, America!
Thou dost welcome all in quest
Of thy freedom, peace and rest.
Ev'ry exile is thy guest, America!
America!

Thine a universal love, America!
Thine the cross and crown thereof.
America!
Aid us, then, to sing thy worth:
God hast builded, from thy birth,
The first nation of the earth, America!
America!

The singing of the hymn was the feature of the afternoon concert at

the Wanamaker store on "Sousa Day." In the morning the military band of the John Wanamaker Commercial Institute gave a concert in the grand court of the store under Mr. Souza's leadership, and in the afternoon there was an elaborate program in Egyptian hall. Grace Hoffman was the soloist and half a dozen of Souza's compositions were given. Also the applauding audience coaxed forth as many more from "the march king."

Choral Debut

Chicago News 4/27/15

SOUSA AND HIS BAND RETURN

BY STANLEY K. FAYE.

Sousa has come to town. If his name is as potent as it has been in years gone by, Medinah Temple, at Cass and East Huron streets, will entertain a large audience every evening this week.

The march king's first concert in his present Chicago engagement was given last evening. He himself appears as of yore, unavoidably reminiscent of Walter Jones' famous impersonation, and he conducts his military band with the same quietness and effectiveness, for Sousa has usually confined his musical gymnastics to the art of composition.

His programmes, which are almost entirely changed at each successive performance, are of the ambitious type that is rather better suited to an orchestra. The Berlioz "Carnival Romain" did not work out well, and the prelude and "love death" from "Tristan und Isolde" was a mistake. But as soon as the band swung into the rhythm of the first extra number, the march from "El Capitan," to which DeWolf Hopper used to cavort so many years ago, it was the old John Philip Sousa come back to us again.

A new march by the conductor, "The Pathfinder of Panama," was played. It is good roistering music, but lacks the happy inspiration that these many years has drawn applause for "The Stars and Stripes Forever" and the other favorites that are now granted as extras. Of the suite, "Impressions at the Movies," the third movement, "Cabaret Dancers," is in a jolly style and highly enjoyable. The band also played the scherzo from Szedzen's symphony in D, Grainger's "Shepherd's Hey," and some American dances by Harry Rowe Shelley. Miss Virginia Root, soprano, Miss Margel Gluck, violinist, and Herbert L. Clarke, cornetist, are the able soloists.

SOUSA AND BAND HERE TO GIVE CONCERTS

Michigan avenue was filled with spectators and tall buildings were dotted with heads as John Philip Sousa, master of march music, and his band and escort paraded this noon down the broad street from the Illinois Central Depot to the Hotel La Salle.

It was somewhat of a triumphal entry for the celebrated leader, who has been brought here with his sixty musicians for a series of concerts, beginning this evening at Medinah Temple, Cass and Ohio streets. They are given to defray the expense of sending the Shrine Arab Patrol and the Oriental Band to the Imperial Council meeting at Seattle in July.

The parade was led by the Medinah Oriental Band, followed by 100 men of the Medinah Guard, wearing their elaborate uniforms. Mr. Sousa with a reception committee of five rode in an auto, preceding a string of machines bearing his company.

It is a long time since the composer of the stirring "Hands Across the Sea," "Stars and Stripes Forever," etc., stood up before a Chicago audience, his broad chest a-glitter with medals, his baton a wand to draw forth the crashing enthusiasm of brass and applause. Therefore, upon so worthy an occasion, the Medinah Temple, largest of its kind in the world, is for the first time to be thrown open to the general public.

John Philip Sousa and his band of sixty members with special soloists arrived in Hamilton at 5:19 yesterday afternoon over the C., H. & D.

Nearly one hundred and fifty citizens from this city were seated at the Jefferson last night, not only to enjoy the splendid program which was later rendered by the famous band, but also to greet the Middletown musician, Frank Simon, who travels with Sousa as solo cornetist. During the program, Mr. Simon rendered several selections being forced to respond to numerous encores and receiving an ovation which he will no doubt cherish as one of memory's fondest recollections for many years. Those who know Mr. Simon and appreciate his ability say that he never played better and that his future success in the world of music is assured, is a foregone conclusion.

Among those present from this city was a large delegation of Elks and from them Mr. Simon received a magnificent bouquet after responding to numerous encores. Besides these flowers the Middletown lad received several other handsome bouquets, graciously expressing his deep appreciation of each.

Prior to the concert and following it Mr. Simon mingled with his friends extending the hand of welcome to one and all.

Immediately following the concert at the Jefferson theatre by Sousa his band the party continued their way to the Panama Pacific position, where they will remain nine weeks.

Musical Courier 5/5/15

CHICAGO WARMLY WELCOMES SOUSA AND HIS BAND.

The "March King" and His Splendid Body of Players Perform Diversified Programs During Eight Days Engagement—Amateur Club Election—Oratorio "John Huss" to Be Sung—Some North Shore Festival Soloists—Japanese Pianist to Give Recital—Mendelssohn Club Closes Its Season—Notes.

Chicago, Ill., May 1, 1915.

Sousa and his Band opened an eight day engagement on Monday evening, April 26, at Medinah Temple, Ohio and Cass streets, before a vast audience, which showed its enjoyment of the diversified and interesting program by means of much applause. Sousa presented his most popular marches, including "El Capitan," "King Cotton," "The Thunderer," "The Pathfinder of Panama" and "Stars and Stripes Forever," besides Berlioz's "Carnival Romain," "Isolde's Love Death" from Wagner's "Tristan and

Isolde," scherzo from Svendsen's D major symphony, Grainger's "Shepherd's Hey," two movements from Saint-Saens' concerto in B minor for violin, played by Miss Gluck, and "American Dances," by Harry Rowe Shelly. Virginia Root, soprano; Margel Gluck, violinist, and Herbert L. Clarke, cornetist, were the assisting soloists. Each number was received with stormy demonstrations of approval, and the "March King" was liberal with encores. The band played beautifully under Sousa's commanding guidance, and the much admired organization scored its usual victory.

Musical American 4/24/15

Sousa's Concerts Features of Waning Season in Baltimore

BALTIMORE, April 16.—The musical activities of the past week show that the current season is rapidly waning. The week began with two brilliant concerts given at the Lyric by the inimitable Sousa and his excellent organization. There were the usual crowds at both performances and the work of the band as well as the assisting soloists was applauded loudly. Two interesting recitals were also heard during the week at Albaugh's, these being given by Wilnot Goodwin, baritone, of New York; Lee Cronican, pianist, and Maurice Warner, violinist. The Arion Singing Society, Charles H. Bochau, conductor, gave its second concert of the season, which reflected much credit upon the director and his forces. F. C. B.

Pittsburgh Sun, Sept. 15

Sousa Glad There Is No Frontier in Music

March King Says American Marches Are Being Played in War Zone. Novelties for the Exposition.

"To me it is beautiful that, for love and music, there is no frontier," said John Philip Sousa at his hotel today.

The march king arrived in Pittsburgh yesterday from Willow Grove, Philadelphia. He will be heard in a series of concerts at the Exposition this week, at which he promises a number of novelties he secured in Europe before the war began.

When questioned regarding his musicians and the war, Mr. Sousa said:

"My band is almost entirely an American band. At least the balance is held by American players. Therefore, the organization has not been depleted by the war, in fact, there is an augmented company this year, as I have added sev-

eral soloists to train for the Panama Exposition, at which we will play a long engagement next year.

"As an American citizen, a member of the Sons of Veterans, and a son of a Civil war fighter, and as a musician, I deplore with all Americans the European war.

"I admire President Willson for the splendid stand he has taken, and I am following his advice and saying nothing, thus remaining absolutely neutral. It would be impossible for me to say one word without hurting a friend, for men of all nations are my friends.

"I am told the kaiser's favorite march is 'Semper Fidelis,' my march. I know the Turks play 'Liberty Belles,' and that English and French troops use my marches. They are my friends and it would be poor taste for me to even have an opinion."

One of the horns in Sousa's band is played by a German, who is exempt from serving his country. All three cornet soloists are Americans.

Chicago Eve Journal 4/27/15

NEWS OF THE MUSICIANS

John Philip Sousa and his band are appearing nightly in the north-side Medinah temple this week in a series of concerts, which, if last night's applause may furnish any clue, indicates him as one of the most potent figures in American music. The eminent bandmaster's back is just as shapely, his gestures to the players just as persuasive, his marches just as tingling as they have ever been. His single mark of age is the touch of gray in his beard, and his mounting forehead. The line of demarcation between hair and forehead is receding greatly. It is now within fairly close reach of the part of the cranium called the occiput.

Only a small portion of his concert is set forth in the programme. The printed numbers incline toward serious compositions, but these, as the audience well knows, are merely the foretaste of the excuse for what he is going to play immediately thereafter as an encore. He may direct, as he did last night, Berlioz's "Carnival Romain" overture, and the prelude and love-death out of Wagner's "Tristan and Isolde." These were all very well—perhaps they were played as well as it is possible for a band to play them, even though they added little to the sum of musical knowledge gained from other organizations—but the Sousa marches followed them, and they were played in a manner that no other body of musicians can approach. The crowd accordingly grew hysterical in approval, which is just as it should be.

Some of the numbers on the printed list, it is true, were good enough to challenge and gain open approbation. Grainger's "Shepherds Hey," for example, took on a great part of the charm it has when played by a symphony orchestra. But the great glory of the band is its marches, not forgetting a highly ornate fantasia on "It's a Long Way to Tipperary." This was played in all possible combinations of instruments, and as a sign of musical neutrality, concluded in solution with certain strains from the opera, "Tannhaeuser."

Outside of a number of members of the band the soloists are two. Virginia Root, soprano, sang a Tosti number in Italian and a waltz song by Sousa in English, both a little too energetically for the best tone quality of her voice. Margel Gluck, violinist, played part of the Saint-Saens B minor concerto with considerable spirit, but contrived to evade the pitch too frequently to be entirely agreeable.

Philadelphia Evening 5/16/15

WILLOW GROVE TO OPEN

Well-known Summer Park Begins Season Next Saturday

The twentieth season at Willow Grove Park will be inaugurated on next Saturday, May 22, when this most noted musical centre and recreation place will once more be thrown open to the thousands of Philadelphians and residents of the suburban communities nearby for another period of musical enjoyment and out-of-doors pleasure.

To maintain the nation-wide reputation of Willow Grove Park for artistic musical concerts, rare discrimination has been exercised by the management in the selection of six famous musical organizations for the 1915 season; and in the selection of the Russian Symphony Orchestra for the first musical period it is believed a popular chord among Philadelphia's thousands of lovers of orchestral music has been struck. The Russian Symphony engagement is for the period of May 22 to June 6, inclusive, and an unbroken series of high-class programs will be interpreted. The second period has been given to Arthur Pryor and his American Band, from June 6 to June 26, and other organizations to follow are: Victor Herbert and his Orchestra, from June 27 to July 17; Conway and his Band, from July 18 to July 31; Wasili Leps and his Symphony Orchestra, from August 1 to August 14; and John Philip Sousa and his Band, from August 15 to September 12.

As in former years, more than 12,000 seats have been provided for the big outdoor pavilion. Reservations for any concert can again be made at any time by mail, personal application, or by telephone. The one essential to hear musical concerts of the highest type is in itself a most attractive one—simply an interesting ride over the electric lines, through suburban communities, where natural beauties are on every hand, to the park; for the usual routine of four concerts will be given—two each afternoon, two each night.

Milwaukee Journal 4/27/15

TO DO HONOR TO SOUSA

Delegation of Musicians Will Attend Concerts in Auditorium.

The Musicians' union will show its appreciation of the presence of John Philip Sousa in the city on Sunday by sending a large delegation to his two concerts in the Auditorium. Max Thierbach and Marshall Lufsky, members of the union, played with the Sousa band a year ago, and made a world's tour with him.

Aurora News 4/30/15

SOUSA AND BAND INSPIRE HEARERS

Greatest Composer of March Music and Band Master With Fine Gathering of Musicians Here.

IN MATINEE AT THE GRAND

Audience Is Enthusiastic—Two Soloists Especially Pleasing—Play Sousa Numbers.

John Philip Sousa and his band were at the Grand theater yesterday afternoon. That is a statement to the effect that the people who were so wise or so fortunate as to be found in the audience had the satisfaction of knowing that they were listening to the best in band music that the human race can turn out. And it is a great comfort to be at an entertainment where one can be sincere and riotously enthusiastic at the same time. It doesn't happen very often.

It is very soothing to the vanity of a listener to know that kings, queens, all kinds of nobility and practically all the peoples of the earth that amount to anything have conceded all the extravagant statements that could be made about the band and have clapped their hands just as delightedly as he is doing, after they have heard it play.

It is also gratifying to find that the band sounds better even than his recollections of the time that he heard it back in the golden age. He notes with pleasure that the great director swings both arms on the marches just as he always did, and that he still pulls the music out of the clarinets with his white gloved left hand. The sight of the dignified conductor gives him the impression of meeting an old friend, a little more gray than last time, but just as erect and with the same powerful appearance.

The audience was not as large as it should have been but those present did their best to make up for inferior numbers by unchecked enthusiasm. Sometimes they could not wait for the band to stop before they began to clap. But the noise did not seem to interfere with the band in the least. The combination was pleasing. The encores were all marches, most of them by the king himself, and each was given a hearty sendoff by the audience as soon as it recognized the introduction. The only drawback to these came when the music came into full possession of the soul of the man just behind you and he kept time on the back of your seat.

Chicago Mercantile News 4/30/15

SOUSA'S BAND AT MEDINAH TEMPLE

The current week finds Sousa (the March King) and his famous band playing eight concerts at Medinah Temple, Cass and Ohio streets, under whose auspices the great organization appears.

The series of concerts, which will close this Saturday night, opened in brilliant form last Monday evening. The large auditorium in the temple makes an excellent place to hear a band and the audience on opening night, while it did not tax the seating capacity of the room, it nevertheless was one of the most enthusiastically appreciative noted for a long while.

The distinguished conductor, Mr. Sousa, led his musicians through a long and varied program, which offered such compositions as the Overture "Carnival Romain," Berlioz; the "Prelude" and "Love's Death," from "Tristan and Isolde," the "Scherzo," from Svendsen's Symphony in D Major, and many of Sousa's works, such as his suite "Impressions at the Movies," and a new march, "The Pathfinder of Panama," as well as several of his famous marches, including "The Stars and Stripes," which brought down the house as usual. The band is as great as ever and an inspiration to hear.

Herbert S. Clark, the world's greatest cornetist, was heard in one of his own solos, which was greatly enjoyed, and Virginia Root, soprano, sang with considerable artistry two numbers. Miss Margel Gluck, violinist, proved to be an artist of the first rank and had to add an encore to her programmed numbers. Medinah Temple should hold greater crowds for such concerts.

H. M. B.

The soloists were all that one could expect, even of Sousa's band. Herbert L. Clarke's tones and range make his audience marvel. Miss Virginia Root, soprano, has a voice and style that is admirably fitted to band work. Her notes are clear and strong, yet at the same time so light and sweet as to make a very pleasing contrast to the heavy accompaniment. She sings simply, with no attempt at agony, and that too is good. Miss Margel Gluck draws as magical a bow across her violin strings as one could wish to hear. She performed feats of tone and technique with an appearance of entire unconcern.

Two new and original compositions of the conductor himself, "Impressions at the Movies," which is the last word in descriptive music, and "The Pathfinder of Panama," which deals with march themes in heretofore unheard of ways, were among the most popular numbers. Both were twice encored.

Sousa's genius for time was shown to greatest advantage in the brass special numbers. Half a dozen trombones and as many cornets playing in such perfect unison that the notes seemed to come from a single instrument, is no small triumph. For that is the thing above all others that has made Sousa and his band what they are, time absolute.

Sioux City Journal 4/30/15

SOUSA TO SHOOT HERE

FAMOUS BAND LEADER ACCEPTS GUN CLUB INVITATION.

AN EXPERT WITH SHOTGUN

"March King" Shot with Sioux City Marksmen Ten Years Ago and Will Do So Again Thursday Morning.

W. Frank Duncan, secretary of the Soo Gun club, is in receipt of a letter from John Philip Sousa, the famous band leader, accepting an invitation from the club to be its guest at a trap shoot to be held Thursday morning of this week.

Mr. Sousa will bring his band to Sioux City to give a concert at the Auditorium Thursday afternoon and evening. He will arrive in the city early Thursday morning and later will indulge in his favorite pastime, trap shooting.

About ten years ago the "March King" was in Sioux City with his band. While here he announced his desire to do a little shooting. A party was arranged within short notice and Sousa and several of Sioux City's best shots made a trip to the gun club grounds. From 2 o'clock in the afternoon until almost dark, Mr. Sousa fired away at live pigeons. He made many friends in Sioux City on that day.

When the members of the Soo Gun club learned, a few weeks ago, that Sousa was to be a visitor in the city it was decided to arrange a shoot for him. An invitation was extended him and he has accepted. Sousa will shoot Thursday morning, and in the evening the members of the gun club will be the guests of the band leader at a box party.

Sousa is a lover of trap shooting. It is his greatest hobby and never does he enter a city or town where a live gun club is located that he does not spend a few hours at this pastime. He says it is the greatest of sports, being truly American and a pleasing diversion from the worry and work of daily business.

A committee from the Soo Gun club will meet Sousa at the depot Thursday morning and will take him to the traps.

St. Joseph News 5/1/15

CAME TO HEAR SOUSA.

E. W. Howe and Party Motor From Atchison to Attend Concert at the Auditorium This Afternoon.

E. W. Howe, his niece, Miss Adelaide Howe, and Miss Nellie Webb, society reporter for the Atchison Globe, motored to St. Joseph to attend the Sousa band concert at the Auditorium this afternoon. Mr.

Howe is known as a "brass band crank," and he never lets any of the big ones get by him if he can help it.

Sioux City Journal 5/7/15

BAND LEADER APPEARS HERE



John Philip Sousa.

WAR, WITHOUT MUSIC, PASSE

Sousa Sees Hope for End of Bandless Conflict.

Absence of martial music from warfare of the present will do more for the cause of universal peace than The Hague palace or all the efforts of peace societies, declares John Philip Sousa, who was in Sioux City with his band for two performances at the Auditorium yesterday.

Mr. Sousa holds to the opinion that every man in the world is naturally a showman and when you eliminate all the spectacular features of his work you bring it down to the dead level of routine

and destroy the incentive to continue. Not only is this true, he says, of work, but it will hold good of play. As a concrete instance Mr. Sousa states that while baseball is the great American game, none of its devotees care to play it upon dark and dismal days. They demand that it be given clear skies and proper weather conditions to make it enjoyable.

"One of the greatest signs that war is passing," said Mr. Sousa, "is that bands have disappeared from the battle front. The man in the trenches sees none of the former spectacular features of warfare. He doesn't even see the man he is shooting at, nor does he know whether he hits him. In case a man is shot he doesn't know that it was an enemy's bullet that found a mark."

"The world at large is a showman. You see it in the musician, the preacher, the burglar or any other class you may name. The best minister is the one who makes the best show. As for me, I wouldn't care to compose music that might be faved over by the long haired and flat chested. I want my music to be played."

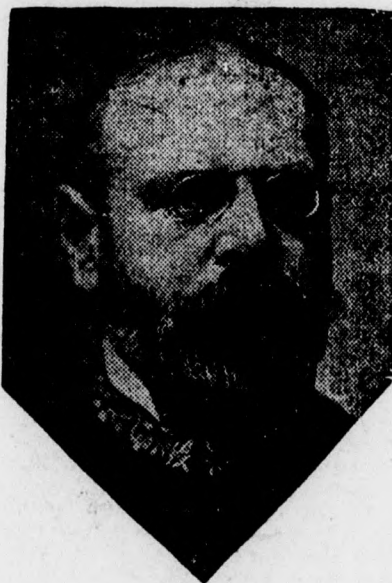
"Take the baby, and you see the first thing in nature is to make a show. It is evident in his poses and gesticulations, and they cease when there is no one to observe them."

"Recently Kipling made an impassioned plea for bands for the English army. He decried the gloom and dismal scene of watching armies march silently through the streets of London. A fund was even raised to pay for bands and equipment to be sent to the front. I have contributed all my marches to this cause and when the bands go they will take them with them."

Concerning the outcome of the war Mr. Sousa refuses to commit himself, declaring that he is a good citizen of the United States and is therefore obeying the request of President Wilson that all good citizens remain neutral.

"I have many friends in the warring countries," said Mr. Sousa, "many I met on my travels, for I have played in all the fighting countries excepting Serbia. I have been three times through Germany and five through England. Then, too, I am a member of the French academy, so I can give no expression as to the right or wrong of any nation, nor can I express the wish to see any one win."

NOTED BANDMASTER AT THE COLISEUM.



JOHN PHILIP SOUSA.

Sousa and his band are at the Coliseum today for concerts this afternoon and tonight under the auspices of the Associated Charities. Two concerts yesterday attracted much favorable comment.

Sousa and Band Big HIT AT THE COLISEUM

That Sousa and his band have lost none of their ability to please the public was again demonstrated last night at the Coliseum. The audience was generous with applause and the bandmaster was equally generous with encores. The crowd greeted the favorites like "El Capitan," "King of the Tons," "Stars and Stripes Forever" and several more of Sousa's well known compositions like long lost friends and demanded more. Some of the audience were carried back a score of years when the band struck up "Manhattan Beach." Selections were offered which covered everything from "Tipperary" to two movements from Wagner's "Tristan and Isolde." Miss Virginia Root was pleasing in two soprano solos. Miss Margel Gluck, the violinist, was handicapped somewhat by the size of the room. At a distance it was almost impossible to catch her pianissimo notes.

A matinee concert this afternoon and a concert this evening will close the engagement here. The band is here under the auspices of the Associated Charities.

Musical Courier 5/26/15

HAVE WOMEN A SENSE OF HUMOR?

John Philip Sousa Tells Sue McNamara, of the Des Moines Ia., News, That He Has Found Them to Be Delightful Listeners and Appreciative of a Good Story—The March King Favors Suffrage.

"You can appeal to women in two ways—through their sense of romance and their sense of humor."

John Philip Sousa, the march king, had just pulled on his white gloves and buttoned up his blue coat. The twee-dee-dee and tum-tum of instruments tuning up was going on all around the little dressing room at the Coliseum.

Being a march king and leader of a band instead of a composer of piano sonatas, Mr. Sousa is sane and well balanced and not much troubled with nerves.

"Do I believe women have a sense of humor? Why, of course, they have," said Mr. Sousa, smoothing his slightly graying beard and beaming through his glasses.

"That is all nonsense about women not having a sense of humor. I've found them most delightful listeners, and appreciative of a good story."

I suggested that Mr. Sousa had been quite a matinee idol.

Not Matinee Idol.

He waved the insinuation aside with a laugh.

"It's a press agent who manufactures a matinee idol," he said. "I've never been one."

Nevertheless he has given the subject of women and her rights some little consideration.

"O certainly I believe in suffrage for women," he said. "As it is now women have 80 per cent, the advantage of men and men only 20 per cent. After they get the vote it will be 50-50."

The bandmaster and the interviewer both grinned.

"I'll be glad when they get it, too," said Mr. Sousa. "Then I can vote as I please. Now I am more or less hampered by my wife's ideas of what I ought to vote for."

Out of chivalry and because she cannot vote herself I am swayed by her opinions. When she has the privilege of voting I will feel free to vote my own way."

Favors Suffrage.

After this naive confession the bandmaster complacently smoothed his mustache and his eyes continued to twinkle through their glasses. In spite of the length of time he has been before the public, Mr. Sousa is trim, alert and vigorous, able to dominate his band and the multitude, too.

"Women will be more practical after they get to voting and they will see things from a man's standpoint rather than from a sentimental-personal one which will be well for the world in general," he continued. "Of course it won't destroy altogether their sense of romance and sentiment. That would indeed be a pity. A brainy, practical woman who still retains her sentiment and romance is the most charming type. But then, of course (with a bow and another twinkle in his eye) they're all charming."

Musical American 5/8/15

During the last week, John Philip Sousa and his band gave a series of eight concerts under the auspices of Medinah Temple in their auditorium at Ohio and Cass streets. The series was inaugurated last Monday evening with a concert which had as its principal numbers the "Carnival Romain," by Berlioz, and the Prelude and Love Death from Wagner's "Tristan und Isolde." The program contained a new suite, "Impressions at the Movies," by Sousa, and also his new march, "The Pathfinder of Panama," but the most stirring part of the program was made up of about ten extra numbers including most of Sousa's well known marches. There were three soloists, Herbert L. Clarke, cornetist; Virginia Root, soprano, and Margel Gluck, violinist, all artists of sterling worth.

Musical Courier 5/12/15

WHY WOMEN SHOULD VOTE.

Composer-Conductor John Philip Sousa Tells the Cedar Rapids Evening Gazette (Cedar Rapids, Ia., May 4, 1915) Why the Fair Sex Should Be Given the Ballot.

There are two things on which John Philip Sousa, the band king, is well informed. One is music and the other is equal suffrage. One of these subjects he likes to discuss, but modesty prevents him from going into details about the other—music—and more especially about his own compositions.

He discussed suffrage for women with an interviewer today and told why he believed women should be given the ballot.

"Some time ago a woman of fine education called on me at Los Angeles and asked me if I were for or against equal suffrage," Mr. Sousa said, in response to a question, "and my reply to her was, 'Yes, I favor suffrage, but probably for a different reason than you suspect.' I believe women should have the ballot because some of the responsibilities of government should be placed on their shoulders. They have looked to the men too long to make and enforce the laws, and men naturally are cowards. A man believes there should be segregated districts, but he dares not vote for a law that would create them because he knows his wife would not stand for them. The social evil is one of the biggest problems in our national life today and men and women differ as to the best method to be employed to control it. You must understand that it must be controlled because it never can be stamped out. I believe that it is the men, the young men of this nation, if you please, who need protection. Certainly it is not the women. A good and pure woman is as safe in the streets of our cities as she is in her own home, but our young men are not because there is a strain of the barbarian in them. Give the women suffrage and let them assist in making the laws to curb the evils of the country. Place some of the responsibilities on their shoulders and let us see what will be accomplished.

"The women were given the ballot in California and they voted the State wet. Let them say whether there shall or shall not be a nation-wide prohibition. They have stood in the background in past years and said to the men what they should do and the men have done their bidding, but if they obtain the ballot they then will come out in the open and accept their share of the responsibility."

Mr. Sousa in discussing his recent compositions said he had recently completed a march entitled "The Pathfinder of Panama," which he believed would prove as popular with the public as the "Washington Post" and the "Stars and Stripes Forever." The newspapers throughout the country have given it favorable recognition, and Mr. Sousa believes the music is just as catchy as the "Stars and

Stripes Forever," which has been looked on as his most popular march.

The man who wrote the "Bride-Elect," which has been classed as the most popular light opera ever written by an American composer, also announced that he had just completed a new light opera entitled "The Irish Dragoon," which was founded on an incident in Charles Lever's novel of the same name. Mr. Sousa says that it is different from most comic operas in that in it there are many dramatic incidents. The book was written by Joseph W. Herbert. The leading role was created for Andrew Mack, and there is much comedy in the role, Mr. Sousa says. It will be bought out in New York in October by Klaw and Erlanger and probably Cedar Rapids will hear it late next season.

Mr. Sousa and his band are on their way to the Panama-Pacific Exposition, where a season of nine weeks' concerts will be given.

Herbert Clarke, one of the soloists who was taken ill last week, has recovered and joined the band in this city today.

Salt Lake City News 5/22/15

MILITARY music has practically disappeared in warfare, and with its loss war is apt to grow continuously less and less popular until it will almost become impossible, is the opinion of John Philip Sousa, the famous band master and composer.

Mr. Sousa described the present warfare as being of such a nature that it is almost impossible for a continuance of military bands in their former splendor, and as a result he thinks war's romance will rapidly disappear.

Mr. Sousa was enthusiastic in his declaration that the American people are appreciative of good music, and he challenged the statement often made that this country is behind others in its possibility to create or maintain good music. Ragtime, he described as rather a "dessert than a diet," and said that the country is tending toward the classical. Mr. Sousa's ideas follow:

"War is rapidly losing its glamour and its romance, and is destined to become shortly an unpopular pastime—for it is and has always been somebody's pastime. And chiefly responsible for this result is the fact that in modern warfare and in the movements and modern armies the military band, the thing that in the history of armies has done more to thrill them and inspire them probably than anything else, has become a practical superfluity or impossibility. No more the inspiring music of the military band to accompany the troops in their success to encourage them in their defeat. In the hundreds of miles of trenches the soldiers see nothing of either the success or the failure of their efforts, they suffer without knowing the source of their suffering, and they can no longer feel the glory of victory as has been possible in the combats of the past. Under such conditions, and where there is not only no place for the military band, but where it could in no way enthuse or inspire the hundreds of thousands of men scattered along the lines, music is destined to be eliminated almost entirely from war.

"Rudyard Kipling recently noted the fact in London, when he protested against the marching of the miles of columns through the streets of London without military music. And Lord Kitchener saw that with such movement of troops there would be no enthusiasm created, and the columns would not be attractive or inspiring to the thousands of onlookers, consequently the spirit for the war would be vastly reduced.

"Of course this lack of music in the wars to come and those of today, depriving war of its glorious and enchanting fascinations, will and can result only in war's becoming an uninteresting, unromantic, and undesirable thing on the part of soldiers, which in turn will result in a quick growth of its unpopularity with the people generally, and that will make war almost impossible, for people will not cry for it so quickly, and governments will hesitate in declaring it.

"My observations as head of the Marine band of Washington for 12 years proved to me that the music excited and thrilled more people than did the displays of the troops, for where there was no music there was extremely little interest. This fact is true as it is carried throughout any of the thousands of situations and conditions of warfare.

"Regarding ragtime music and the American liking for it, I should say it occupies a place in American music similar to that occupied by ice-cream in the American diet. Americans would not care to live on it. American appreciation of good music is as keen as is that of other countries, and it is an insult to American brains and sentimentality to suggest that this nation is behind others in its capability to

produce and maintain good music. Americans are as capable as any people of the world in the matter of creating music. I should seriously hesitate before admitting that any other nation surpasses us in our possibilities in the musical world. The nation as a whole is tending toward classical music.

"There is no nationality in music. Not more than one or two of the 500 famous plantation songs of the south were written in the south. National music is merely national imitation, not national inspiration. Moreover the music of any nation is of manifold kinds, and in no nation is there any one kind exclusively. The music world consists of a few inspirers and myriads of imitators, or adaptors, and if it happens that one inspirer is more frequently imitated or adapted, it may be regarded as happening only, and the fact is no evidence of any trace of nationality."

Concerts by Sousa and His Band Fill Medinah Temple Auditorium

The Sousa Band concerts being given under the auspices of the Shrine at Medinah Temple this week, have proved a great success. The big temple, which contains the largest auditorium west of New York, has been comfortably filled since the beginning of the week, altho Monday's attendance was light. Wednesday's matinee was unusually popular, as was the concert last night and the night before. The net proceeds of this entertainment are to be used to defray the expenses of Medinah's Arab Patrol and Oriental Band to the meeting of the imperial council at Seattle. This method of defraying the expenses is being adopted in order to enable the temple to install an organ, which is to be one of the largest and best in the West. Medinah's new pipe organ will be installed during the summer months. The Sousa Band concerts have afforded an opportunity to thoroly test the acoustics of the big auditorium, which are pronounced by experts to be equal to the big Mormon tabernacle at Salt Lake.

PAVLOWA, MISS HINKLE AND SOUSA IN TOLEDO EVENTS

Soprano Soloist of Orpheus Chorus—
Two Capacity Audiences in One
Day for Famous Band

TOLEDO, O., April 24.—The Orpheus Club, Walter E. Ryder, director, gave its final concert of the season on April 16 before a large and enthusiastic audience. In the indisposition of Evan Williams, the managers were able to obtain the services of Florence Hinkle a great favorite in Toledo. The Orpheus Club improves constantly and its seven offerings were well chosen and of real worth.

The two Sousa concerts at the Auditorium Theater yesterday were heard by capacity audiences that set the season's mark for vehement and commanding enthusiasm. Herbert L. Clark, cornetist; Virginia Root, soprano, and Margel Gluck, violinist, were given unreserved endorsement.

Musical Courier 5/8/15

Denver News 5/14/15

TWO ENTHUSIASTIC AUDIENCES HEAR SOUSA BAND IN DENVER AUDITORIUM

Example of Neutrality Shown in Representing Many Nations in Music.

BY RONALD MILLAR.

John Philip Sousa, ruler of brass and reed, Uncle Sam's most cherished composer and the creator of the band of all bands, stopped in Denver yesterday long enough to stir up musical throbs of patriotism and leave a memory of vast and many-sided harmony. He renewed also the remembrance left in years past of a charming personality, free from the burden of over-strung temperament—a ruler and not a slave of his art.

When common, ordinary, normal people think of music, they think of bands and, when they think of bands, they think of Sousa's band. But Sousa's is not, like most others, a combination of many separate pieces. It is more like a perfect single instrument, composed of numerous stops and strings and pipes from which the baton of the conductor draws the most delicate variations as well as the most powerful thunder of harmony. There is no blare of sound, but rather volume as from an organ.

Audience Enthusiastic.

They were not large crowds that attended Robert Slack's two presentations at the Auditorium yesterday, but they were enthusiastic, which the leader says is far better. Every number was encored again and again, and each time Sousa drew from his infinite

repertoire of patriotic marches, melodies and symphonies—all his own compositions, such as "Hands Across the Sea," "Social Laws," "The Glory of the Yankee Navy," "Liberty Bell," and, of course, "Stars and Stripes Forever."

The listed numbers, however, were selected on a broader scale. Beginning at the afternoon performance with a "tone poem," "Sakuntala," he carried his audience thru many a narrative, song and fantasy, many an opera selection and rollicking march, ending the evening program with "American Dances."

No praise can be too high for the soloists Mr. Sousa has selected to take with him on his western trip to the Pacific fairs. Herbert L. Clarke, the veteran cornet soloist, needs little recommendation. Miss Virginia Root, soprano, shows a remarkably clear cut voice, with full concert power and yet discriminating delicacy. Miss Margel Gluck, violinist, besides being entrancingly pretty, displays a power of execution not often found in women players even of the first rank.

Simplicity Not Destroyed.

The concert over, his magic wand stowed safely away and a great cigar between his teeth, Sousa, the band leader, becomes Mr. Sousa, the cosmopolitan composer and musician, who can "walk with kings nor lose the common touch."

"How do I compose? It's simply an inspiration that comes with hard work," he says. "It's creative inspiration. No, I think women cannot become the greatest composers. They are not modeled for that. But then, while we are conceiving music, they are conceiving men. That's far greater, far nobler."

Herbert L. Clarke and Other Excellent Artists Are With March King.

"War? Well, we don't discuss that much. You see, our band is one of the finest examples of neutrality and international peace. Altho most of them are Americans, there are Germans, Englishmen, Austrians, Italians, Frenchmen among the sixty-five men. The two inseparable friends of the organization, in fact, are a German and a Belgian."

Chicago Tribune 5/14/15

CORNET SOLOIST TAKEN ILL.

Herbert Clark of Sousa's Band Rushed from Milwaukee to His Home in Elkhart, Ind.

Milwaukee, Wis., May 3.—[Special.]—Herbert Clark, composer and cornet soloist with the Sousa band, has been stricken with an acute attack of indigestion, which may develop into appendicitis, and has been hurried to his home at Elkhart, Ind., for treatment. He was taken ill just before the band reached here yesterday.

Musical Courier 5/5/15

The Thrilling Sousa.

[From the Battle Creek, Mich., Enquirer.]

Words or paints or musical notes—they all serve one purpose; namely, to convey impressions and express feelings and ideas.

Mr. Sousa does his with music.

He probably has caused more thrills to run up and down the American spinal column than any other man now engaged in making the public feel as he feels and see what he sees, whether the vehicle employed is words, colors or musical sounds.

Mr. Sousa covers the full range of sentiment in his musical discourses. He tells of love and passion and sunshine and flowers and sorrow and triumph and all sorts of things, but he rises to unequalled heights of eloquence, and he speaks a language which everybody can understand, when he takes up the theme of patriotism and the military legions and the vast pomp and panoply of the world's affairs which move to march time. And Sousa has so worded his message—for "worded" seems the way to indicate a transfer of thought—that constructive peace, rather than war, has dominant possession of the glory that goes with the military "swing." There is less suggestion of slaughter than of the conquering and all-powerful hosts of peace, in the rhythm of "El Capitan" and "Washington Post."

Sousa comes regularly, and he is one of our foremost dealers in thrills who cannot come too often.

Montreal Gazette 5/14/15

How Sousa Conducts

(Des Moines Register and Leader.)

After watching John Philip Sousa conduct his band through a varied musical programme, one finds himself wondering if there is another conductor in America as undemonstrative, as purely businesslike, as seemingly modest, who gets anything like the quality of work out of his organization that this conductor-composer does.

Waving of arms and tearing of hair

are not in Sousa's methods of controlling the flow of melody. Of course he couldn't very well tear his hair, anyway—being bald—but he could twist his beard or shake his fists or stamp his feet, if he were the physical contortionist type of conductor. But John Philip merely stands quite erect, indicating the rhythm of the music with just the slightest swinging of his hands at his sides during the quieter portions and with the swinging of his baton within a well-limited arc during the more spirited movements.

And John Philip knows well how to efface himself when he is not the main actor in the show. During the solo numbers he gets down behind his music stand and directs from there, with his face hidden from the audience.

Chicago Music Critic

SOUSA'S BAND STIRS CHICAGO MUSIC CRITIC

ALMOST IMPOSSIBLE EFFECTS PRODUCED BY GREAT ORGANIZATION.

Sousa's band is playing a week's engagement in Chicago this week on the way to the Pacific coast exhibitions.

The complete band with Sousa himself conducting will play at the Grand opera house in Aurora tomorrow afternoon at 2:30. There will be this one performance only and Aurora is the only city in the state outside of Chicago to hear the band on this tour.

Ronald Webster, the musical critic of the Chicago Tribune, says of the band:

"A whole story might be written on this admirable and stirring band. Lessons might be drawn for aspiring and perspiring young conductors from the easy, ungymnastic movements of Mr. Sousa. Instrument makers might learn much about their instruments from the almost impossible effects which this band obtains from them. On the whole, if you like bands, have ever liked bands, or ever hope to like bands, Mr. Sousa's band is the band to hear."

GREAT SOUSA IS SHY WHEN HE FACES A NOTEBOOK

BANDMASTER FROWNS ON INTERVIEWERS

He Goes the World Over, Making
Music, While Mrs. Sousa
Stays at Home and
Grows Corn.

John Philip Sousa, America's great bandmaster, does not enjoy being interviewed. Yet necessarily interviews are as regular with him as are his three meals a day. He is such a delightful conversationalist one need not have a notebook series of questions tucked away to be produced at the right time to remind him of convenient subjects on which the noted musician might talk.

Today, at the Eaton Hotel, Mr. Sousa talked for The Beacon of how his very charming wife raises choice corn in her wonderful garden at the Sousa home on Long Beach.

"Those ears of corn are worth \$5 apiece," he exclaimed with a twinkle in his black eyes. "Why, think of the times she will fan each ear, and take off each individual fly. She talks to them like she would a baby. Mrs. Sousa loves her garden."

His Friend Is Dead.

Sorrow was felt in the voice of America's greatest composer of band marches, when he spoke of his great friendship with Charles Klein, the famous English playwright, who was a victim on the Lusitania. Mr. Sousa composed the music for Mr. Klein's well-known libretto, "El Capitan," said to be America's best comic opera. The two also produced "The Charlatan."

"Mr. Klein loved America," said Mr. Sousa. "But he had made his home in England the past five years. He became a great believer of Christian Science. He could never accustom himself to our American way of eating a meal in ten minutes. The quiet of England's countryside called to him and he left the white lights of gay New York to find rest and quiet in the land of his birth."

The Only Country.

Mr. Sousa stated he was a personal friend of Charles Frohman, America's leading theatrical producer who also lost his life on the ill-fated steamship.

"America is the only country in the world," said Mr. Sousa, and he has but a few years past made a world's tour, "in which I have ever been interrupted at my meals."

"Some one comes rushing in while you are enjoying your dinner to tell you of the death of a dear friend," he continued. "That is very bad for digestion."

What nationality is our beloved American band director? He is of Portuguese parentage, he says.

"But I am purely American, I was born in the shadow of our national capital," he added. "Strange you would think I was German. No, the name Sousa is Portuguese, and is one

of the oldest names in this country. My ancestors were explorers in the North and South Americas."

The father of Mr. Sousa came to the United States in 1840. He was a remarkable linguist, but never a musician.

An Honor Bestowed.

To bear the distinction of being the only American given the Victorian honor for musicianship belongs to Mr. Sousa. That honor was bestowed upon him while in England in recent years. King Edward of England, pinned upon him the medal that gave him his great honor.

The nations of England, Germany, France, Austria, Belgian, Spain, Italy and others are represented among the musicians of Sousa's band. The greater number are Americans.

"There are no strains of national airs of any of the nations at war given on my programs," Mr. Sousa stated.

Mr. Sousa has just made a new record of playing to the largest number of people for a series of dates. He gave eight concerts in Chicago to the largest number of people who ever listened to the Sousa Band. He says that all the press notices in the world will not bring big audiences where a community lacks a love for good music.

Going to the Coast.

Mr. Sousa is enroute to the Coast where he will be heard in a several weeks engagement at the Panama-Pacific Exposition closing his concerts there the latter part of July. He will return to New York early in the fall where he will spend about one year at his home at Long Beach before starting on his next tour. Mr. Sousa will produce his latest book, "In Quest of the Quail," while at home. His latest opera, "The Irish Dragoon," the words of which are by Joseph W. Herbert, will be ready for the public by fall.

Here Several Times.

Mr. Sousa has been heard in Wichita, a number of times, and is considered one of the greatest favorites among the noted musicians who come to our city. He was brought here for three different engagements by Edward Vail, jeweler of this city.

A concert was given Wednesday night in Topeka by Mr. Sousa. From Wichita he will go to Pueblo, Colorado, Springs and Denver. He was heard in concert this afternoon at the Crawford Theater, and will give a second concert at the theater tonight.

The signature of John Phillip Sousa, noted band leader, who appears at the Crawford tonight with his band, is a source of much wonderment to visitors at the Eaton Hotel today. Mr. Sousa registered at the hotel early this morning and Jimmy Christopher, clerk, had to look three times before he could find the signature.

On the line of the register appears the name of "John Phillip Sousa," and the three words extended only one inch in length. The capital letters are less than one eighth of an inch high and the lower case letters are about half as high. The signature, however, is very clearly written and each letter is legible. Mr. Sousa registered from New York. His band plays at the Crawford theater this afternoon and tonight.

SOUSA REVIEW.

John Philip Sousa and his band were well received at the Grand last night. Every number on the program was encored. It was a moderately well filled house.

The overture, "Carnival Romain," by Berlioz, was followed by an encore number of one of Sousa's famous marches. Herbert L. Clarke, a cornetist, produced clear and beautiful tones in a solo, "Neptune's Court." A composition by Sousa, "Impressions at the Movies," was presented here for the first time. Other band numbers were the prelude and "Love's Death," from Tristan and Isolde; "Scherzo," from "Symphony in D Major;" "Shepherds, Hey," and closing with American dance music. Miss Virginia Root, a soprano, and Miss Mabel Gluck, violinist, were both pleasing in their line of endeavor.

The great factor in Sousa and his men is the harmony they produce. The band is a collection of persons among the greatest musicians, each one a specialist with his instrument. It is still Sousa's band and the famous director has lost none of his ability in giving to his patrons music of the highest order.

—S. J.

in Alameda County.

March King and Band Here; Will Dedicate New Music to Fair

John Philip Sousa, the march king, and his band arrived today for an engagement at the Exposition after an absence of four years. The organization will be at the fair for nine weeks. At the St. Francis Hotel this morning the composer of "The Stars and Stripes Forever," "Liberty Bell" and other marches announced that he would play for the first time today "The Pathfinder of Panama," his new composition, dedicated to the canal and the Panama-Pacific Exposition.

Sousa and his band was one of the attractions at the Midwinter Fair, held here in 1894, and have played at all the large fairs for many years past. The leader was a minor performer in a band which played at the Philadelphia exposition in 1876.

EXPOSITION ENGAGEMENT OF SOUSA'S BAND OPENS TODAY

John Philip Sousa, the march king, and his band of sixty-five pieces, will arrive in San Francisco at 10 o'clock this morning, and at 2:30 o'clock this afternoon the first concert of the famous musical organization will be given in the Court of the Universe. Another concert will be given at 4:30 o'clock and another at 7:30 o'clock at the same place.

Until the close of the Boston Symphony concerts, Sousa's band will appear in the open at the exposition daily. After the symphony engagement it is proposed to have the band in Festival Hall, where a charge will be made for admission.

SOUSA PROVES GOOD TELLER OF STORIES

John Phillip Sousa, the bandmaster, was the speaker at the noon luncheon of the Chamber of Commerce. Mr. Sousa proved that he is a good story teller as well as a composer of marches.

Birmingham Ala Aug 1/16/15

Pueblo Chief Aug 5/15/15

Newark News 9/26/15

Sousa Advocates Woman Suffrage

John Philip Sousa, the famous bandmaster and composer of popular light operas, as well as marches, has expressed himself in a newspaper interview as strongly in favor of woman suffrage. In discussing his recent compositions, Mr. Sousa said to a writer in the Musical Courier that he had recently completed a march entitled "The Pathfinder of Panama," which he believed would prove as popular with the public as the "Washington Post" and the "Stars and Stripes Forever." The newspapers throughout the country have given it favorable recognition, and Mr. Sousa believes the music is just as catchy as the "Stars and Stripes Forever," which has been looked on as his most popular march.

The man who wrote the "Bride-Elect," which has been classed as the most popular light opera ever written by an American composer, also announced that he had just completed a new light opera entitled, "The Irish Dragoon," which was founded on an incident in Charles Lever's novel of the same name. Mr. Sousa says that it is different from most comic operas in that in it there are many dramatic incidents. The book was written by Joseph W. Herbert. The leading role was created for Andrew Mack, and there is much comedy in the role, Mr. Sousa says. It will be brought out in New York in October by Klaw and Erlanger and probably Cedar Rapids will hear it late next season.

Sousa and his band are on their way to San Francisco to fill a nine weeks' engagement at the Panama-Pacific exposition.

SOUSA IN MILWAUKEE

Bandmaster Plays to 7,000 Persons in Two Concerts

MILWAUKEE, May 6.—John Philip Sousa and his band played two concerts at the Auditorium, Sunday, the performances attracting more than 7,000 persons. The assisting soloists were Virginia Root, soprano; Margel Gluck, violinist, and Frank Simon, who took the place of Cornetist Herbert Clark, who was ill. A typical Sousa program was given and was attended by so much enthusiasm that an extra program of encores was interspersed among the regular numbers. One of the extra numbers was a composition called "Milwaukee First," written by a local musician. The soloists all pleased their audience highly.

Sousa Has Taken His Band Around the World and Played in All Countries.

MANY a talented musician has dreamed that he would achieve great things, but John Philip Sousa has actually accomplished what would have been considered a wild dream twenty years ago, for he has taken his band and his music into every part of the world and has won universal praise.

Every opportunity to hear Sousa and his band is taken advantage of, for it is a combination that is unique and such as is heard but once in a lifetime. It inspires and exhilarates. Such results are only achieved when fine instrumentalists are banded together for years under a conductor of magnetic and compelling personality. The opportunity to hear Sousa and his band here will be on next Tuesday and Wednesday at the tabernacle, under the direction of Fred C. Graham, with a special children's matinee on Wednesday at 3:30 o'clock. Seats are now on sale at the Consolidated Music company and the Willes-Horne Drug store.

SOUSA LOST FOND FRIEND ON LUSITANIA

CHARLES KLEIN, SHIP VICTIM
WAS AUTHOR OF WORDS
OF "EL CAPITAN"

Bandmaster Soon To Introduce His
Tenth Opera—Is a Trap Shooter Enthusiast

The sinking of the steamship Lusitania meant much to John Philip Sousa, world famous bandmaster, who appeared in Pueblo yesterday at two performances for it was Charles Klein, one of the victims who wrote the words to "El Capitan," the director's first opera. Since that time Sousa has written nine other operas, but the close association into which he was brought with Klein during the time the first one was in course of preparation made the two fast friends. Anything associated with the bringing out of "El Capitan" impressed Sousa more than have important incidents connected with the creation and production of those that have followed.

Three close friends of the bandmaster sank on the ill-fated ship. They were Elbert Hubbard, writer; Charles Frohman, theatrical magnate and Klein, playwright. He deeply feels their loss.

Has a New Opera

Next season Sousa is to produce another opera. He believes it will be one of his best. It has been named "The Irish Dragoon." It will have its premiere in New York City early in the winter.

Sousa was unable to participate in the trap shooting at the north side traps yesterday, as he had planned, owing to the wind storm and the fact that he was late in arriving in Pueblo. He had received an invitation to compete in the registered tournament which was held here and had counted on the sport. He was keenly disappointed, he said. The composer is not only an enthusiast, but an excellent shot. He holds several records and is one of the best known amateurs in the country.

Sousa's best performance at the traps was at Augusta, Ga., two years ago when he broke ninety-eight out of a possible 100 clay pigeons. On that occasion he was competing with one of the best known professionals in the country and lost out when he missed twice on the last twenty birds.

Made Crack Shot Record

At Seagirt, N. J., he once broke eighty-seven targets straight without a miss. That is an exceptional record.

That the band leader and composer finds considerable time to enjoy his favorite sport is shown by the fact that in one year he discharged 15,000 shells. Captain A. H. Hardy, a professional, never shoots more than 3,000 a year. The latter devotes more time to pistol and rifle shooting, however. In one season Sousa has hunted all the way from Maine to New Orleans. He goes out with the best professionals and often stays a month at a time.

"When I play I play, he said last night. 'I get away and forget all about my work.'"

TENT CITY'S FLAPS OPENED AT GROVE

Interesting Religious and Entertainment Program Arranged for Campers at Famous Resort.

ORATORIO AND FESTIVALS PLANNED

Staff Correspondence.

OCEAN GROVE, June 26.—Season's open! With a large June-end crowd already here, and many week-end vacationists expected on the late afternoon trains, the Tent City entered today on the long 100-day stretch of summertime fun. Prospects for a top-notch season, so old-timers assert, have rarely been brighter.

Those in charge of the religious and entertainment features of the Grove season were exceedingly busy during the week putting the final touches on a program that they declare will be true to the standards established in previous years. Tall Esen Morgan will once more be in charge of the musical affairs, and Rev. Dr. Aaron E. Ballard, now ninety-five years old, but still very active, will head the corps of ministers in charge of the religious life of the Grove.

Entertainment features for the season will include the following events: Daily recitals of "The Storm," with Clarence Reynolds at the big auditorium organ; weekly concerts in the auditorium; moving pictures—a new feature—to be shown in the auditorium; one oratorio, "The Messiah," scheduled for August 21; the children's festival on August 14, and fairyland festival on August 25.

The usual program of religious services at the auditorium, tabernacle, temple and beach front has already been inaugurated. The campmeeting—the feature for which Ocean Grove was founded—will be held this year from August 26 to September 6. At the auditorium tomorrow the morning sermon will be preached by Rev. Dr. E. S. Tipple, president of Drew Seminary, Madison. The night service will be addressed by Rev. Warren F. Tell of Reading, Pa.

The concert season will open tonight with the first playing of "The Storm." The large organ at the auditorium, still accounted one of the largest in the world, was improved during the spring by additions and alterations to the stops and will be aided in its tonal depletion of the storm by moving pictures. For many years the presenting of moving pictures at the auditorium has been debated, and this year, under the censorship of Dr. Ballard, pictures of educational and religious subjects will be shown.

Stories to the effect that the musical program was to be "cut to the bone" this summer were vigorously denied by Director Morgan. They had their origin in the decision of the auditorium officials to abandon the band concerts by the United States Marine Band and Sousa's Band. Last year, also, two oratorios were given, but the extra one, heard in July, was an experiment, and proved a failure.

In preparation for the choruses necessary in the various musical festivals, Mr. Morgan has issued a call for the children singers of the Grove to assemble at the auditorium July 5 for the first rally of the season. As in past years, it is expected that many children from Newark and other Essex County towns will participate in these choruses.

Musical Courier 6/30/15

Sousa Discusses Elimination of Music in Warfare.

Military music has practically disappeared in warfare, and with its loss war is apt to grow continuously less and less popular until it will almost become impossible, is the opinion of John Philip Sousa, the famous bandmaster and composer.

Mr. Sousa described the present warfare as being of such a nature that it is almost impossible for a continuance of military bands in their former splendor, and as a result he thinks war's romance will rapidly disappear.

Mr. Sousa was enthusiastic in his declaration that the American people are appreciative of good music, and he challenged the statement often made that this country is behind others in its possibility to create or maintain good music. Ragtime, he described as rather a "dessert than a diet," and said that the country is tending toward the classical. Mr. Sousa's ideas follow:

"War is rapidly losing its glamor and its romance, and is destined to become shortly an unpopular pastime—for it is and has always been somebody's pastime. And chiefly responsible for this result is the fact that in modern warfare and in the movements and modern armies the military band, the thing that in the history of armies has done more to thrill them and inspire them probably than anything else, has become a practical superfluity or impossibility. No more the inspiring music of the military band to accompany the troops in their success or to encourage them in their defeat. In the hundreds of miles of trenches the soldiers see nothing of either the success or the failure of their efforts, they suffer without knowing the source of their suffering, and they can no longer feel the glory of victory as has been possible in the combats of the past. Under such conditions, and where there is not only no place for the military band, but where it could in no way enthuse or inspire the hundreds of thousands of men scattered along the lines, music is destined to be eliminated almost entirely from war.

"Rudyard Kipling recently noted the fact in London, when he protested against the marching of the miles of columns through the streets of London without military music. And Lord Kitchener saw that with such movement of troops there would be no enthusiasm created, and the columns would not be attractive or inspiring to the thousands of onlookers, consequently the spirit for the war would be vastly reduced.

"Of course this lack of music in the wars to come and those of today, depriving war of its glorious and enchanting fascinations, will and can result only in war's becoming an uninteresting, unromantic, and undesirable thing on the part of soldiers, which in turn will result in a quick growth of its unpopularity with the people generally, and that will make war almost impossible, for people will not cry for it so quickly, and governments will hesitate in declaring it.

"My observations as head of the Marine Band of Washington for twelve years proved to me that the music excited and thrilled more people than did the displays of the troops, for where there was no music there was extremely little interest. This fact is true as it is carried throughout any of the thousands of situations and conditions of warfare.

May 1915

UNITED MUSICIAN

Sousa's band has played to crowded houses in every city so far visited. They arrived at the Panama Exposition Saturday, May 22nd, where they will play for nine weeks.

Herbert L. Clarke, well-known solo cornetist with Sousa's band, scored a big hit with his solo playing at every concert played. He is some artist.

"Regarding ragtime music and the American liking for it, I should say it occupies a place in American music similar to that occupied by ice cream in the American diet. Americans would not care to live on it. American appreciation of good music is as keen as is that of other countries, and it is an insult to American brains and sentimentality to suggest that this nation is behind others in its capability to produce and maintain good music. Americans are as capable as any people of the world in the matter of creating music. I should seriously hesitate before admitting that any other nation surpasses us in our possibilities in the musical world. The nation as a whole is tending toward classical music.

"There is no nationality in music. Not more than one or two of the 500 famous plantation songs of the South were written in the South. National music is merely national imitation, not national inspiration. Moreover the music of any nation is of manifold kinds, and in no nation is there any one kind exclusively. The music world consists of a few inspirers and myriads of imitators, or adapters, and if it happens that one inspirer is more frequently imitated or adapted, it may be regarded as happening only, and the fact is no evidence of any trace of nationality."—Salt Lake City News.

Des Moines Leader 5/9/15

ADDRESSES CITY BOOSTERS

John Philip Sousa Tells Stories of World Trips.

John Philip Sousa, bandmaster, entertained members of the Chamber of Commerce with stories of his experiences while abroad at the noon luncheon of the organization yesterday.

Mr. Sousa told of hearing a band at Vienna playing his "Washington Post" march when he visited the Austrian capital. He went into a music store to find out what they knew of the composition and its composer and was informed with a great degree of positiveness by the proprietor that the march was written by Duanne Filipe Sousa, a great Italian composer.

Milwaukee News 5/10/15

SOUSA LIKES AUDITORIUM

John Philip Sousa, the famous band master, has no patience with these people who do not like the Auditorium for music hall. He has just sent a letter to Manager Joseph Grieb in which he says: "The Milwaukee Auditorium struck me as most suitable for music performances where the strident and harsh is absent. The hall is most sensitive, therefore overblowing of instruments or loud thumping of percussion is out of place in it. I believe refinement of tone and sonorous volume of tone will always be found effective in your Auditorium. I enjoyed conducting in it, and its acoustics suits my band perfectly."

The concert section of the main hall is the two-thirds division, with the side openings curtained, the seats raised and the platform so arranged that it affords direct vision to everyone within the enclosure.

Chicago Musical Leader 5/6/15

John Philip Sousa, with his sixty-eight men, will open in San Francisco May 22, where they will remain for nine weeks. Before leaving for the West Mr. Sousa finished his new opera, the most serious he has yet written. The subject is taken from Charles Lever's "Roger O'Malley." Plans for an early production are under way.

S.F. Call 6/15/15

SAINT-SAENS IN MUSICAL TRIUMPH

Music lovers are today discussing the first of Saint-Saens' concerts at Festival Hall Saturday night. The great French leader directed the rendition of his "Hail, California," dedicated to the Exposition, and stirred the throng which heard the pipe organ, Sousa's Band and the Exposition Orchestra.

Enthusiasm was at its greatest in the second movement devoted to the tonal description of California as the land of fruit and flowers, written before the composer had ever seen the Golden State.

In the first movement was expressed the fiesta spirit, under the title "Entre a l'Exposition" and the third was devoted to the period of the Spanish possession. Then followed a military march, in which "The Star Spangled Banner" and the "Marseillaise" mingled.

The orchestra was at its best in a composition, "Omphale's Spinning Wheel," written about the story of Hercules and Omphale. Horace Britt played Saint-Saens' A minor concerto for violoncello and orchestra, and Miss Ada Sassoli cast a spell with her harp selections.

The initial concert by Saint-Saens marked the beginning of the Exposition climax in musical productions, with the greatest of living composers as director, a great orchestra and the world's greatest band combining.

Grant Tribune 6/27/15

CURTAIN CONCERTS AT OCEAN GROVE

OCEAN GROVE, June 26.—There is to be a pronounced change this year in the musical attractions here. But one oratorio is to be sung and that will be "The Messiah," on August 21. There will be no concerts by the Marine or Sousa's Band, old favorites in the Grove, and no great concerts. Instead, Dr. Ballard declares there will be carefully censored moving pictures in the big Auditorium. Educational and religious pictures will predominate.

Dr. Ballard states that the reason for the elimination of the big concerts is a matter of economy; that the outlay for talent and chorus rehearsals is not adequately met by the proceeds of the entertainment. He overlooks the fact, however, his critics say, that the musical events of other years in Ocean Grove have been of such a character as to command national prominence and that the campmeeting city thereby has gained advertising of incalculable value.

SAINT SAENS WINS HEARTS OF MUSICIANS

Great Composer Beloved by
All Who Have Come in Contact
With Him in San Francisco

REHEARSING FOR CONCERTS

Shows Skill and Insight by
Way in Which He Welds
Parts of Orchestra Together

BY REDFERN MASON.

No visitor to the Exposition has left a more definite impression of personal greatness than has Camille Saint Saens. The musicians love him, and folks who are not musicians, but just ordinary un-temperamental men and women, are delighted by the urbanity of the man, his intellectual alertness, the interest which he takes in all manner of subjects.

Twice it has been my pleasure to attend the rehearsals which the revered master is conducting in preparation for the three concerts of his music to be given in Festival Hall. If it was a pleasure to be there, it was also a privilege, for it was a revelation of the genius musician in the role of interpreter. I saw him direct his own symphony, the one which Dr. Muck led, when the Boston Symphony played it; and twice I have heard the symphonic episode, "Hail, California," which is Saint Saens' tribute to the spirit of the West and his musical celebration of the completion of the Panama canal, that wonderful work which was conceived by the Spaniards a hundred years ago, begun by France, and brought to a triumphant conclusion by the United States.

MUSICIANS ARE LISTENERS.

A little group of us sat listening to the first rehearsal, Sousa was one; Max Bendix another, and Richard Hagemann, the interim conductor of the Exposition Orchestra, the third. Four musician is the most sensitive being in the world. But he has one virtue in preeminent degree. When he comes under the spell of a master of the art of tone, his enthusiasm knows no bounds. It was delightful to note the pleasure which these men took in watching Saint Saens direct; and to mark the delightful appreciation they showed when an instrument discoursed in characteristic Saint Saens' idiom.

The men of the orchestra were just as full of enthusiasm. They knew that this patriarch of composers was one of the leaders of the republic of music, and his directing part of the true gospel of tone, and they played on amore.

NATIONALITY NO DIFFERENCE.

Many of these men are Germans; but that made no difference. Here was a master of the craft, and his mastery was evident, palpable; it

"leaped to the eyes," as the French say. That was enough to insure their faithful co-operation. Nay, they cared not even though their instruments had to sing the "Marseillaise," and God knows they would have preferred the "Wacht am Rhein." Artistic loyalty is a subtle and wonderful thing.

Rehearsing is fraught with many practical difficulties. When Wallace Sabin began to play the organ part in Saint Saens' C Minor Symphony he had to forget the interpretation he had learned from Dr. Muck. The score was scrawled all over with directions. But Saint Saens has his own notions about the interpretation of his own work. So there was much discussion till eventually the organ part sounded as the composer intended it should sound.

ALL PLAIN SAILING.
Then, when Sousa's tuba players grappled with the part for military band which Saint Saens adds to the orchestral and organ parts in the final glories of "Hail, California," it came out that the French copyists had written the music, not in the American fashion, but for a transposing instrument, as is the French custom. So the tuba players had to read one note and play another, just as directors do when conducting. Once the exact condition of affairs was understood, however, all was plain sailing, for transposing at sight is nothing to a good bandsman.

You will hear "Hail, California," on Saturday and I can promise you that you will be thrilled and delighted. Those dance rhythms in which the Spanish element in our civilization is suggested are delightful; the instruments discourse gaily of this land of flowers, calling to mind how, when he first came here, Father Junipero Serra marveled to find a floral luxuriance surpassing that of the gardens of old Madrid. De Lisle's magnificent hymn of liberty, the "Marseillaise," is woven into the musical fabric with the "Star Spangled Banner."

I heard "Phaeton" rehearsed and noted how the director brought out the Olympian breadth of those beautiful brazen passages in which it is told how the Grecian youth guided the chariot of the sun. There was none of the humdrum of an ordinary rehearsal in the air. The musicians were participating in a sort of tonal feast day, and Saint Saens was the god of their idolatry. Sometimes he would sing, not in the raucous Kapellmeister voice of tradition, but with a good tone. Often there were errors in the parts, and then he would segregate an instrumental choir and make them play till he could determine just what the fault was and remedy it.

For two hours this young man of four score rehearsed, and every minute was put to good hard work. Master and men were pleased; the orchestral fabric unfolded smooth and gracious. Saint Saens was all bonhomie and the players all enthusiasm.

I can promise San Franciscans such a series of concerts as they will long remember with delight. The first will take place on Saturday evening, the second is fixed for Thursday evening of next week, and the third for the afternoon of Sunday, June 27. "Hail, California," will be played at all of them.

MISHAP MARS MELODY AT CONCERT

Final Affair of Saint-Saens'
Series Develops Two Bad
Disasters.

ORGAN PLAYS UNINVITED

Choir, Needing More Re-
hearsals, Loses Its Way in
"The Promised Land."

By WALTER ANTHONY.

By virtue of the active principle of perversity which invests human undertakings, it happened that the best-attended concert of Saint-Saens' season in Festival Hall was the poorest presented. Yesterday's was the last of three memorable events, but not by any means the best. It was offered by a greater assemblage of forces, too, for, besides the Exposition Orchestra, Sousa's Band and the great organ, there was a multitudinous chorus of singers, all to unite in the final number, "The Promised Land," Saint-Saens' adventure in the forms of oratorio.

The organ began hostilities by playing all by itself, unencouraged to utterance by any visible power. Something went wrong with the mechanism before the concert began, and we had a foretaste of cubist's art rioting in tone. Before the remedy had been applied, the dissonances of mad Leo Ornstein were discounted by the godless and ghastly combinations of tones which that pipe organ made up from its forest of pipes. After yesterday's unprogramme prelude the music of Schoenberg, Stravinsky or Ornstein has no terrors for me. All three may play at once and they shall not confound my ears!

"HAIL CALIFORNIA."

Finally, for all things must have an end, somebody did the right thing—whatever it was—and the organ ceased its extemporaneous groanings, and shriekings, and wallings, and then Richard Hagemann led the way vigorously into the third presentation of "Hail California," Saint-Saens' specially constructed symphonic episode, which has been featured at the two preceding concerts of the series.

In delightful mood was the "March Heroique" penned, though to the memory of Saint-Saens' friend and comrade, Georges Regnault, who fell when Germany and France were sowing seeds the harvest of which is now. In no mournful spirit did the great French composer recall the great French painter, turned warrior. A minor introduction led quickly into strains of vigorous major and the swinging rhythm was bold yet vivacious, vigorous yet charming. This Saint-Saens directed as well as his symphonic poem, "Hercules' Youth," two movements from his suite "Algerienne," and a delightful barcarolle, "A Night in Lisbon." Then followed the principal offering of the afternoon, Saint-Saens' oratorio, "The Promised Land," which, according to the programme, was given its very first performance in America.

IN NEED OF REHEARSALS.

It is very ungraceful to say, but it is a fact, that the great composer should have resigned the baton to the youthful Hagemann, whose beat is firmer and whose energies are more alert to such a task as is involved in the direction of a great chorus and a great orchestra in such a work as "The Promised Land." Saint-Saens, moreover, had already directed more of the programme than the latter announced that he would, so in the climax of the programme there was the lowest ebb of energy in control.

One may hardly judge of the merits of "The Promised Land" from the presentation given us yesterday. The chorus, competent, as it has amply proved itself in the past, was greatly in need of more rehearsal. I am told that a mistake in filling the order for scores delayed the beginning of the rehearsal season, and this must be true, for the chorus was pitifully inadequate to the necessities of the score. The latter at best was "unvocal" and awkward to sing. Saint-Saens wrote for voices with a total disregard for the capacity of the average choir. His score is "tricky," to a degree that would render it in places ineffective even if well sung, as for instance, the chorus, "Behold, He Smote the Rock." The entrance of the various voices is effected without instrumental aid, and in a most perilous manner with intervals of melody difficult of intonation, and all to be carried off—if effects are to be secured—in a most confident and vigorous manner.

The composer's beat is not characterized by definiteness, and the singers floundered helplessly in the face of a new director, while the orchestra and organ proceeded together until the voices found themselves in the infrequent stretches of simpler progression.

The climax of uncertainty was reached after Mrs. Price and the solo quartet had finished a complicated bit of writing. The basses of the big choir were expected to pick up a melody the first note of which was discordant (a dissonance) with the harmonies preceding. But the basses didn't, and after a snarl of voices had reminded us of the organ's unannounced prelude, Saint-Saens stopped the agony and the number was begun all over again—a somewhat necessary evil since it was the finale of the work.

Thus what we heard was a nervous rehearsal of "The Promised Land," the beauty of which will ever remain doubtful.

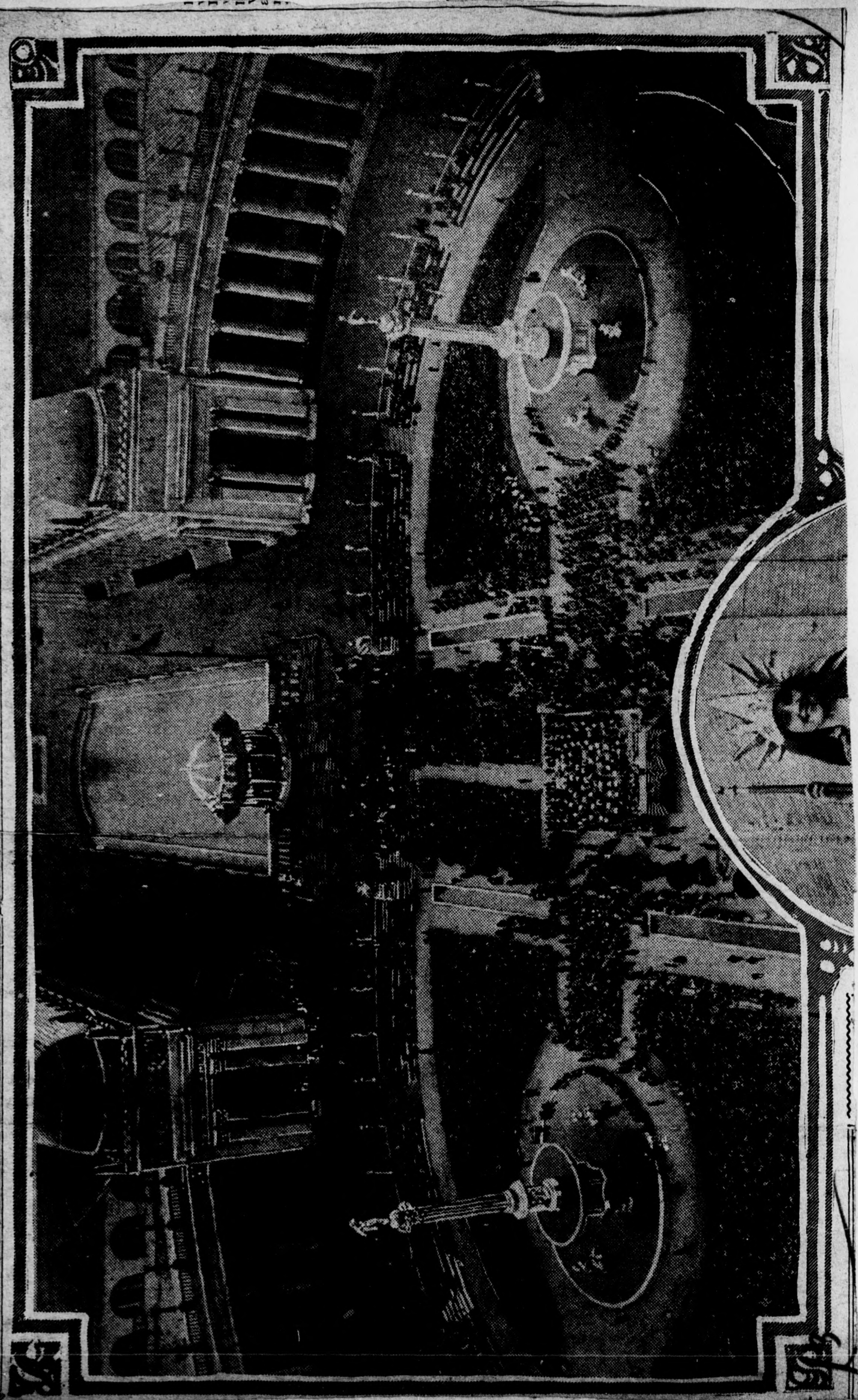
Too much praise cannot be given to at least three of the soloists—Miss Fernanda Pratt, Charles F. Bulotti and Mrs. Marie Partridge Price. Without two consecutive bars of obvious or graceful melody and with waste stretches of dry or labored recitative, they sang securely and well and deserved more grateful material.

SOUSA FINDS ACOUSTICS OF OLD FAITHFUL INN PERFECT

The occasional concerts which John Philip Sousa has conducted at Old Faithful Inn have won from the famous bandmaster a high tribute to the acoustics of the inn. With the exception of the Greek Theater at Berkeley, Sousa considers the great timbered structure on the Joy Zone the most remarkable his band has ever played in. As a means of commemorating the Old Faithful concerts, he called his sixty-five musicians together in the music room provided by J. R. Kathrens, the exhibit's manager, for their use, and presented to each musician a composition pipe made in Holland. The pipes have the expedition emblem worked into them.

Side Entrance 6/18/18

VIEW of massed bands—Sousa's, Conway's and Cassasa's—taken from Tower of Jewels as they played the national anthem and other patriotic airs to celebrate anniversary of Battle of Bunker Hill.



SOUSA PRAISES PANAMA-PACIFIC EXPOSITION.

"March King" Says "The Exposition Is Wonderful in Its Artistic Beauty"—His Great Band Is Filling a Nine Weeks' Engagement in San Francisco—Roster and Instrumentation of the Sousa Organization.

From John Philip Sousa comes a message to the *MUSICAL COURIER* from San Francisco. Among other interesting items the famous "March King" writes: "The exposition is wonderful in its artistic beauty, and the management has been very enterprising in the engaging of members of the musical profession."

Sousa and his Band are now filling a nine weeks' engagement at the Panama-Pacific International Exposition. So many people have asked the great band leader during his journey across the continent for a roster and instrumentation of the band that the *MUSICAL COURIER* publishes the same herewith:

Conductor, John Philip Sousa. Soloists, Virginia Roca, soprano; Marcel Gluck, violinist; Herbert L. Clarke, cornetist; Edwin G. Clarke, manager.

Louis Fritze	FLUTES:	Ernest Wagner
		George Ahlborn
William Schensley	ALTO SAXOPHONES:	Ben Vereecken
Paul Gerhardt	OBOES:	Joseph Guerard
Ugo Savolin	BASSOONS:	A. Reines
Max Flaster	E FLAT CLARINETS:	Joseph Kapralek
Joseph Norrito	B FLAT CLARINETS:	Arthur Davis
Oscar Matthes		Samuel Harris
John Becker		Louis Morris
John Hickey		John Urban
George Kampe		J. J. Cheney
L. A. Engberg		Samuel Schaich
William Langan		A. J. Neuman
Thomas Hughes		W. E. Thomson
H. Baldwin		Bruce Thomas
H. L. Clarke	CORNETS:	G. G. Gaugler
Richard McCann		C. J. Russell
Frank Simon		F. T. Nutze
Maurice von Praag	HORNS:	S. Richart
R. H. Schulze		Otto Yenke



JOHN PHILIP SOUSA.

A. A. Knecht	TENOR SAXOPHONES:	M. B. Howard
Victor Welte	TRUMPETS:	W. Ripple
Ralph Corey	TROMBONES:	J. Cimera
Richard Whitty		E. A. Williams
J. J. Perfetto	M. C. Lyon	
Arthur Storch	EUPHONIUMS:	A. J. Garing
J. W. Richardson	TUBAS:	Emil Weber
Oscar Cott		Oscar Peterson
PICOLO:		John Kuhn
Henry Heidelberg	ENGLISH HORN:	Paul Gerhardt
R. Becker	ALTO CLARINET:	Rene Magnan
BASS CLARINET:	TYMPANI:	F. A. Snow
Carl Schroeder		BASS DRUM:
DRUMS, ETC.:		George Maurer
M. F. Haynes	HARP:	Joseph Marthage
LIBRARIAN:	ASSISTANT LIBRARIAN:	Wilmer Kilson.
Carl Schroeder		

MUSIC

John Philip Sousa, who played two concerts in the Auditorium on May 2, praises the acoustics of the concert division of the main hall in flattering language, in a letter to Manager J. C. Grieb. "The Milwaukee Auditorium struck me as most suitable for music performances where the strident and harsh is absent," said the celebrated bandmaster. "The hall is most sensitive, therefore overblowing of instruments or loud thumping of percussion is out of place in it. I believe refinement of tone and sonorous volume will always be found effective in your Auditorium. I enjoyed conducting in it, and its acoustics suits my band perfectly." The concert section of the main hall is the two-thirds division, with the side openings curtained, the seats raised and the platform so arranged that it affords direct and vision to everyone in the enclosure.

Denatured 'Movies' For Ocean Grove

Carefully Censored Films to Take the Place of Concerts This Season in the Tabernacle.

Ocean Grove, N. J., June 19.—(Special.)—The Grove musical season will be sadly curtailed this summer. There will be but one oratorio, "The Messiah," August 21. There will be no concerts by the Marine or Sousa's band, old favorites in the Grove, and no great concerts. Instead, Dr. Ballard declares there will be carefully censored moving pictures in the big Auditorium. Educational and religious pictures will predominate.

If, perchance, there should be an unseemly scene in an otherwise unobjectionable picture, the operator, as in previous years, will hold his hand over the lens, thus darkening the canvas until all danger of contamination has passed. However, there have been times in the past when his attention wandered or his hand was not quick enough and a drinking scene would be presented for the edification of the amazed spectators.

Dr. Ballard states that the reason for the elimination of the big concerts is a matter of economy; that the outlay for talent and chorus rehearsals is not adequately met by the proceeds of the entertainment. He overlooks the fact, however, his critics say, that the musical events of other years in Ocean Grove have been of such a character as to command national prominence and that the campmeeting city thereby has gained advertising of incalculable value.

Music and Movies Make Ocean Grove Lively This Year.

OCEAN GROVE, N. J., June 26.—The summer season in Ocean Grove is now open, and the hotels and boarding houses are fairly well filled. During the last week guests have arrived in large numbers, indicating the season will be a good one. The preachers for the camp meeting were announced a few days ago.

The religious services, as in the past, will be under competent leaders throughout the season. Sermons will be delivered in the auditorium every Sunday morning and evening until the beginning of camp meeting season.

The musical season will be sadly curtailed this summer. There will be but one oratorio, "The Messiah," Aug. 21. There will be no concerts by the Marine or Sousa's band, old favorites in the Grove, and no great concerts. Instead Dr. Ballard, the President of the association, declares there will be carefully censored moving pictures in the big auditorium. Educational and religious pictures will predominate.

The Edgemoor is a well established

Musical Courier 6/22/15

A Sousa Appreciation.

The name of John Philip Sousa is a household word in every part of the civilized world, and he has certainly done more to educate the great masses in music than any other living man. Sousa band music is different from other band music, because Sousa's instrumentation is more elaborate than that of any other band, and his resources for producing effects are much more elaborate than is usual with either bands or orchestras. This, together with the unequalled excellence of the individual players, is a reason why there is so much enthusiasm and enjoyment at a Sousa concert. Another, and the main reason is that the personality of Sousa himself so dominates the performances of the band that the results are beyond comparison and make the Sousa style inimitable.—Ogden (Utah) Examiner.

Chicago Musical Leader 5/20/15

A Rare Combination.

(By Rennold Wolf, in the New York "Telegraph.") Here's a rare combination that ought to lead to something fiery in the operatic line. John Philip Sousa, past master of stirring marches, and Ella Wheeler Wilcox, who can write about passion until the cows come home, are collaborating on a new opera which is supposed to have been inspired by the European War.

Mr. Sousa, of course, is composing the score, which is guaranteed to be filled with a series of martial punches; and Mrs. Wilcox, equally of course, is writing the libretto in which the love story is said fairly to sizzle.

The title of the work is "Victory," and Mr. Sousa and Mrs. Wilcox hope that it will be produced not later than August. It is not known definitely whether or not they intend to hold "Victory" until the end of the European war and then sell the rights to the winner.

Chicago Musical Leader 5/27/15

Music at Denver

Sousa.

Denver, Colo., May 22.

Sunday afternoon and Sunday evening, May 16, Robert Slack at the Auditorium presented Sousa and his excellent band of 55 thoroughly capable musicians in programs which proved a source of delight to large audiences. So enthusiastic was the appreciation manifested that from three to five encores were demanded after each number, and generously responded to. Mr. Sousa's organization is by far the best balanced of any which has appeared in Denver in many years; while this is true of the band, a full share of commendation must be accorded the soloists traveling with Mr. Sousa—Miss Virginia Root, soprano; Miss Margil Gluck, violinist, and Mr. Herbert L. Clarke, cornetist, each one of whom merited well the great applause which followed their performances.

Los Angeles Graphic 5/29/15

John Philip Sousa and his famous band began a nine weeks' engagement at the Exposition Saturday. At present, the Sousa concerts are being given in the Court of the Universe, and there the band is heard to the greatest advantage. The opening concert was enthusiastically enjoyed by an audience of at least ten thousand, and Sousa, as is his wont, was short on intervals and long on encores, most generously rewarding the applause of the multitude. With the conclusion of the Boston Symphony's engagement this week, Sousa and his men will give a series of concerts in Festival Hall, but as an open air attraction Sousa is only second to the "dare-devil boy bird-man," Art Smith.

S.F. Bulletin 6/1/15

Canal Concession Praised by Sousa

John Philip Sousa, who is now playing with his band at the Exposition, paid his initial visit to the Joy Zone to view the Panama Canal attraction. The leader considers it to be one of the most marvelous pieces of engineering that he has ever seen. In commenting on the reproduction of the Isthmian waterway, Sousa says: "I have been at every Exposition and at every renowned amusement park on both sides of the Atlantic ocean and never have I witnessed a show which gave me so much keen enjoyment. In my opinion it is one of the most marvelous attractions of the entire Exposition."

S.F. Call 6/5/15

Festival Hall

No man in the world of music has had so extensively advertised a personality as John Philip Sousa. He and his music have become famous in every part of the globe, and he has long since become an American institution. It is really no exaggeration to say that he is known as the greatest band man in history, and his band is recognized as the leading organization of the kind in the world. Sousa and his band have done and are doing much to promote musical interest and culture, for the programs which he is presenting every afternoon and evening at Festival Hall, at the Exposition, contain compositions that are seldom heard outside of symphonic orchestral concerts.

His soloists, Miss Virginia Root, soprano; Miss Margil Gluck, violinist, and Mr. Herbert L. Clarke, cornetist, are artists of the highest order and are warmly received at every concert.

S.F. Examiner 6/10/15

Saint-Saens Tries Out Work for Exposition

Holds Rehearsal of His "Hall California."

Camille Saint Saens, the illustrious composer, had his first rehearsal since arriving in America at Festival Hall yesterday morning, and every musician on the Exposition grounds who could spare the time stole into

the auditorium to obtain the first hearing of "Hall California," the symphonic episode which was written for and dedicated to the Exposition.

It was, in fact, the first time that Saint Saens had ever heard his own and latest composition played, and when the hundred and forty-five musicians, including the members of the Exposition orchestra and Sousa's band, completed the work, the venerable composer was overcome with emotion. All of the musicians, both on the big stage and in the audience, shouted their applause and showered congratulations upon the author, for which he returned sincere thanks.

The rehearsal concluded with the playing of Saint Saens' Symphony in C minor, another of the numbers to be played at the three concerts to be given by Saint Saens at Festival Hall on the evenings of June 19 and 24 and Sunday afternoon, June 27. Seats may be obtained at the Exposition box office, 343 Powell street.

Springfield Mass Republican 7/11/15

SOUSA FOR THE HIPPODROME.

Famous Bandmaster's Engagement Called Master Stroke by Dillingham.

Last week's most interesting theatrical announcement was made by Charles B. Dillingham of the engagement of John Philip Sousa to be director of music at the New York Hippodrome. When Mr. Dillingham took over the management of New York's biggest amusement proposition a few weeks ago, succeeding the Messrs Shubert, interesting developments were looked for in that direction. This is the first of them to materialize. It was quite like Mr. Dillingham to do something revolutionary with the big house, says the New York Herald. Mr. Sousa is no doubt the most famous bandmaster in America and has a large and enthusiastic following. Having him and his band instead of the conventional orchestra in the Hippodrome would seem to be a master stroke in management and sure to arouse new popular interest in the house, which is better known to the public generally all over the country than any other place of amusement, with the possible exception of the Eden Musee, which is soon to pass into the realm of history.

Just how Mr. Sousa and his band are to fit into the new scheme of things at the Hippodrome Mr. Dillingham has not made public. But no doubt music is to play a much more important part in the entertainment than formerly. There is a lot of speculation as to the character of the stage production, but little has been said beyond the fact that it will be a modern spectacular entertainment.

The big playhouse is the center of ceaseless activity. Each day finds some im-

portant task accomplished in the formation of what is expected to be the most spectacular entertainment in the city.

R. H. Burnside has resumed his former offices in the Hippodrome, and all of the business connected with the new enterprise is being centered there. More than 1500 women applied for places in the ballet the morning after the announcement of Mr. Sousa's engagement. There has been an average of 700 applicants a day for positions in the organization ever since. One woman who called at the Hippodrome was accompanied by her granddaughter, a girl of 16. Both wanted to appear in the chorus.

Public interest in the institution has caused almost every unemployed person in New York to come forward with an application for work or an idea. One playwright who refused to leave the Hippodrome offices without seeing someone in authority divulged a scenario in which it was his aim to depict the passage of the children of Israel across the Red sea on dry land. For a tank effect, he insisted, the division of water would be the biggest thing ever shown on a stage. For a climax his scenario required a reproduction of the deluge. When told that such a finale might drown the audience or at least compel them to seek safety in boats, he replied, in all seriousness, that he would expect the management to look after the safety of those "in front," as he had not the time to consider such details. Stars, principals and a chorus and ballet of 500 are now being engaged. Mr. Burnside hopes to be able to begin rehearsals soon. Mr. Sousa and his band are now playing at the Panama-Pacific exposition.

San Jose City News 7/29/15

It will interest the local musical public to know that 15,000 people heard Sousa's band at last Saturday's concerts in the Court of the Universe at the world's fair.

SOUSA'S MARCH MAY BE OFFICIAL TEACHERS URGE CONGRESS TO ACT

Special to The Washington Post.

San Francisco, July 29.—The United States will no longer be without an official march, but, on the contrary, will have two official marches—"Dixie" and "The Stars and Stripes Forever"—if a resolution adopted by the Music Teachers' Association of California, and formally presented to John Philip Sousa at the close of his concert at the exposition last night, receives favorable consideration at the hands of Congress.

Charles Farwell Edson, of Los Angeles, general vice president of the California association, presented the resolution to Sousa in person, and he expects to secure the cooperation not only of this noted leader and musician, but of others all over the country. The resolutions are as follows:

"Whereas the United States of America has no official march; and whereas 'The Stars and Stripes Forever' and 'Dixie' have captured the world by their distinctive Americanism; therefore, be it

"Resolved, That the Music Teachers' Association of California does respectfully petition Congress to declare that these two compositions be known as the official marches of the United States, and played on all state occasions."

When the resolution was adopted, Edson was appointed head of a committee to start a movement designed to interest music teachers and leaders all over the country in the effort to have the two marches made official.

SOUSA AND HIS BAND ENTERTAIN VERY LARGE SALT LAKE AUDIENCES.

Eight Thousand Hear Strring Melodies Dashed Off
Under the Magnetic Baton of the "March King"—
Mormon Tabernacle Choir and Local
Talent Also Appear.

Salt Lake City, Utah, May 24, 1915.

Sousa and his Band held forth at the big Salt Lake Tabernacle, Tuesday and Wednesday, May 18 and 19, making a deep impression on the many who attended. The audience numbered about 8,000 for the three festival concerts. The great band was liberally encored, each time playing one of Sousa's popular compositions. The fantasia on "It's a Long Way to Tipperary" was one of the encores, and the applause was so great that the band was obliged to render "With Pleasure," a second encore.

The first night the Tabernacle Choir, under the direction of Evan Stephens, with with Professor McClellan at the organ, sang the "Soldiers' Chorus" from "Faust" with dignity and power. Many thought the choir had never appeared to better advantage, and an insistent encore brought "Farewell to the Forest." The second night they sang "The Lord Now Victorious," from "Cavalleria Rusticana," with band accompaniment and J. J. McClellan at the organ. They received a hearty applause, and an encore was given.

One of the important numbers on the program was the rendition of "The Lost Chord" with full band accompaniment, Herbert L. Clarke playing the cornet solo parts and John J. McClellan at the organ, the instrument responding to the organist's touch as if inspired.

An unusual honor was tendered the Salt Lake Opera Quartet, composed of Ruth Ingman, soprano; Edna Dwyer, contralto; Fred C. Graham, tenor, and Horace S. Ensign, baritone, when they sang the quartet from "Rigoletto," by Verdi, at the matinee. The local press said that the singing of this quartet surpassed any that had been heard in this city before, and deserved the highest of praises and appreciation.

Sousa's Band appeared here under the management of the Graham Bureau and proved to be very successful, both artistically and financially.

FRED C. GRAHAM.

Mr. Sousa To Be Director of Music in Hippodrome

Bandmaster and His Sixty-Five Men Engaged by Charles Dillingham for the Coming Season in Big House of Amusement.

John Phillip Sousa will appear in a new role in Broadway. Charles B. Dillingham yesterday gave out the first hint of his arrangements for the Hippodrome by announcing that "the march king" has been engaged as director of music at the big playhouse and that his band of sixty-five men would take the place of an orchestra.

Mr. Dillingham's idea of a famous band accompanying a theatrical performance is revolutionary but he expects it to solve the problem of balancing an entertainment on a stage and in an auditorium of the immense proportions of the Hippodrome. Nothing as radical has been attempted in this country or abroad.

But the accompaniment that Sousa's band will give to the Hippodrome performances will be only a small part of its share in the programme. Half-hour concerts, afternoon and evening, incidental to the stage entertainment are to be features of the performance.

Besides writing a march to signalize the opening of the new Hippodrome, Mr. Sousa will contribute other compositions of his own and Sunday concerts are being arranged at which well known artists will sing to the accompaniment of the band.

Mr. Dillingham intends to give music more prominence than ever before in the Hippodrome. His choice of Mr. Sousa as director of music is in line with his idea of making his latest venture what he first promised it should be, "a national institution." The Hippodrome is to open early in September with a modern show of a bigness proportionate to the size of the vast auditorium, according to preliminary announcements.

Stars, principals and a chorus and ballet of five hundred are now being engaged. R. H. Burnside, general stage director, will begin rehearsals a week from next Monday.

Sousa at the Hippodrome

Already the N. Y. Hippodrome, under Charles Dillingham's management, looks like a success, because his first engagement for that mammoth playhouse, as revealed yesterday, is John Phillip Sousa and his band—an entertainment in themselves.

Mr. Sousa will be the director of music at the Hippodrome during Mr. Dillingham's regime. His band of 65 men will take the place of the usual orchestra. This arrangement is revolutionary, inasmuch as Sousa's Band, on numerous occasions, has drawn full houses to the Hippodrome without the advantage of any other form of entertainment. Mr. Dillingham believes this scheme will solve the problem of giving sufficient balance to a show on the stage of the immense proportions of the Hippodrome.

The Hippodrome is to open early in September, with a "big modern show," to quote the preliminary advertising matter. Stars and players and a chorus and a ballet of five hundred are now being engaged. R. H. Burnside, the general state director, will start rehearsals a week from Monday. The accompaniment that Sousa's Band will give to the stage performance is only a part of its contribution to the entertainment. Half-hour concerts afternoon and evening incidental to the regular performance are scheduled, and Mr. Sousa has already composed a march to commemorate the reopening of the house. Also Sunday concerts, in which grand opera stars will participate, have been planned.

According to announcements made by Charles B. Dillingham, the new manager of the New York Hippodrome, John Phillip Sousa has been engaged as director of music for the season beginning next September. The idea of having a band to accompany a theatrical performance is as yet very new, but Sousa's band of sixty-five pieces will take the place of an orchestra at the big theater and it is thought by its leader that it will give better balance in a theater the size of the Hippodrome.

Beside the work of accompanying the productions at the theater the band will give a half hour of music before afternoon and evening performances. It is further stated that Sousa will write a Hippodrome march and will contribute others of his compositions. Sunday concerts are also a part of the plan, opera stars being chosen to act as soloists at these.

It is understood that the idea of the new manager is to make the theater a national institution, his choice of Sousa, the country's greatest bandmaster, being in line with this.

John Phillip Sousa, who is known as the greatest band master in history, has a personality which is as unusual and commanding as his ability to wield a baton. He combines most happily the art of presenting popular music and the classics, the latter in a manner which will pass muster with many critical audiences. The programmes now being given by Sousa every afternoon and night in Festival Hall include works which are seldom heard outside symphonic bodies. As to his soloists, they are excellent in all respects. Miss Virginia Root, the soprano, has been with Sousa's organization several years and has traveled over 100,000 miles. Herbert Clarke, the cornetist, has been with Sousa since 1895, and Miss Margel Gluck, the violinist, is a young woman of marked talent, her numbers receiving much praise from the captious.

N.Y. Morning Telegraph 7/1/15

DILLINGHAM GETS SOUSA'S BAND FOR A HIPPODROME FEATURE

Arrangement Unusual and Revolutionary—"Common Clay" to Be Offered at Republic Theatre.
Miss Marie Diehl to Be in "Search Me" Cast.

FIELDS'S MOVEMENTS ENIGMATIC

"Heart of a Child" Company Nearly Completed—Putting One Over on Mrs. Castle—Hercules to Make Grand Round of the Shows.
Moore Leaves Kalems.

By RENNOLD WOLF.

ALREADY the Hippodrome, under Charles Dillingham's management, looks like a success, because his first engagement for that mammoth playhouse, as revealed yesterday, is John Philip Sousa and his band—an entertainment in themselves.

N.Y. Press 7/1/15

SOUSA FOR HIPPODROME.

Dillingham Announces Opening with Ballet of 500 in September.

That Charles Dillingham intends that music will have more prominence than ever before in Hippodrome productions was evinced yesterday by the announcement that he has engaged John Philip Sousa to be director of music in the big playhouse, and that his band of sixty-five pieces will take the place of a regulation orchestra.

The Hippodrome is to open early in September with a big production, for which stars and principals and a chorus and ballet of 500 are now being engaged. R. H. Burnside, general stage director, is to start rehearsals a week from Monday.

Dillingham expects his idea of a band accompanying a theatrical performance to solve the problem of giving proper balance to an entertainment on a stage and in an auditorium of the immense proportions of the Hippodrome.

Sousa will also give half-hour concerts afternoon and evening incidental to the regular performance, and besides writing a march to signalize the new opening will contribute other compositions of his own. Sunday concerts are also being planned, when grand opera stars will appear with the band.

Mr. Sousa will be the director of music at the Hippodrome during Mr. Dillingham's regime. His band of sixty-five men will take the place of the usual orchestra. This arrangement is, revolutionary, inasmuch as Sousa's Band, on numerous occasions, has drawn full houses to the Hippodrome without the advantage of any other form of entertainment. Mr. Dillingham believes this scheme will solve the problem of giving sufficient balance to a show on the stage of the immense proportions of the Hippodrome.

The Hippodrome is to open early in September, with a "big modern show," to quote the preliminary advertising matter. Stars and players and a chorus and a ballet of five hundred are now being engaged. R. H. Burnside, the general stage director, will start rehearsals a week from Monday. The accompaniment that Sousa's Band will give to the stage performance is only a part of its contribution to the entertainment. Half-hour concerts afternoon and evening incidental to the regular performance are scheduled, and Mr. Sousa has already composed a march to commemorate the reopening of the house. Also Sunday concerts, in which grand opera stars will participate, have been planned.

How a Live Manager Starts Out to Put the Hippodrome on the Theatrical Map.

Patrons of amusements rejoiced when they learned that the enterprising Mr. Charles Dillingham had taken possession of the great Hippodrome on Sixth avenue. They predicted that from now on this building would have a big place on the theatrical map. Mr. Dillingham makes a brilliant beginning. He announced yesterday that he has engaged John Phillip Sousa as his orchestra leader and that Mr. Sousa's band of sixty-five pieces will be the Hippodrome's orchestra. Good news, indeed, for every one. There is no more popular musical director or composer in all America than Sousa. It is an evening's entertainment and delight to see this master of harmony, the March King, lead the band. Sousa has a popularity that almost is unique in this country. The cheers that greet him when he appears on the leader's stand are just an expression of the love that people have for those who add to the joy of life. Men who entertain others by composing soul-stirring marches and inspiring operas have a legion of sworn friends. With R. H. Burnside, one of the artists of the theatre, directing the stage and Mr. Sousa in charge of the music Mr. Dillingham's Hippodrome will be a great place during the seasons to come.

N.Y. American 7/1/15

Hippodrome Gets Sousa and Band

CHARLES Dillingham gave out yesterday the first hint of his plans for the Hippodrome, when he announced that he had engaged John Phillip Sousa to be the director of music at the big playhouse and that Sousa's entire band of sixty-five men would take the place of a regulation orchestra.

The Hippodrome is to open early in September with a "big modern show"—to quote the preliminary bill boards—for which stars and principals and a chorus and ballet of 500 are now being engaged.

N.Y. Times 7/1/15

SOUSA FOR THE HIPPODROME

His Band of 65 to Replace Orchestra in Dillingham Regime.

The announcement yesterday of the engagement of John Phillip Sousa as musical director of the Hippodrome was the first suggestion of the changes to be wrought at the big institution by Charles Dillingham, who has taken over the management. Mr. Sousa's band of sixty-five pieces will replace the orchestra, and in addition to the music incidental to the performance will play a half-hour concert before each performance. Sundays special concerts with operatic soloists will be given.

The use of a band instead of an orchestra will be only one of a number of innovations Mr. Dillingham will make. Mr. Sousa will write a new march to signalize the opening of the new regime and will contribute other new compositions from time to time. R. H. Burnside, general stage director, is announcing the principals and the chorus and ballet of 600 who will take part in the entertainment, which to date has only been described as a "big modern show." Rehearsals will be begun a week from Monday.

New York Herald Tribune 7/17/15

OUR great old Hippodrome is passing into his hands next season, and I asked him what he was going to do with it. He looked at me a bit cynically, as though he wondered if I expected him to lay down all his plans for my delectation.

"I haven't got down to the Hippodrome yet," he said, "but I shall take up my quarters there soon. My plans are not yet ready for publication. I'm going to do lots of things. I shall cut out all the dialogue in the Hippodrome productions. Speaking always seems so absurd in that tremendous house. The voices sound so silly. Moreover, they are not necessary. People want to look and not to hear. They go to the Hippodrome for spectacle and not for drama. I am having the acoustic properties improved by changes in the boxes. Then, as you know, I am going to make a big feature of the music, and for that purpose have secured the services of Sousa. I may also speak of a very big chorus that will attract a lot of attention. It is a magnificent theatre with inexhaustible possibilities, and I am exceedingly interested in working out certain schemes. Very soon I shall have more to say."

"Not going abroad this season?" I asked.

"What for?" queried Mr. Dillingham. "They don't want us over there at the present time. They have all they can do to feed their own people without bothering about travellers. I think it is ridiculous for Americans even to contemplate going abroad while this dreadful war is on. There is nothing for theatrical managers anyway. They are not thinking, on the other side, of the stage. They have their real troubles. There are no plays worth speaking about, and I shall stay here, where at least I can have a quiet time."

As the telephone had been ringing on an average of every two minutes, I had my own notions of what a quiet time "here" meant.

Chicago Mercantile News 7/1/15

Wa Tah Wa So—Princess Wa Tah Wa So, a pupil of Sandor S. Radanovits, is to sing at Willow Grove, Pa. She has just signed a contract with the bandmaster John Philip Sousa.

Musical America 7/2/15

SAINT-SAËNS'S "HAIL, CALIFORNIA!" CALLED "MADE-TO-ORDER MUSIC"

"Written for the Occasion" Is Heard Throughout Symphonic Episode, Say Listeners at San Francisco Exposition When Venerable Frenchman Conducts His Work—Music More Descriptive of "La Belle France" than of Rugged California—Orchestra, Sousa's Band and Organist Sabin the Interpreting Force

Bureau of Musical America,
1101 Pine Street,
San Francisco, June 23, 1915.

"HAIL, CALIFORNIA!", the symphonic episode composed by Camille Saint-Saëns especially for the Panama-Pacific International Exposition, was given its first public hearing in Festival Hall last Saturday evening. The composer conducted and the composition was played by the Exposition Orchestra, Sousa's Band and Organist Wallace A. Sabin.

There were about 4000 listeners. Never before in the West had so important a composer appeared to introduce to the world a new work. The musicians and all the genuinely musical people properly appreciated the value of the occasion, but "society" did not, and most of the boxes which the most fashionable set so eagerly filled at the Boston Symphony concerts were glaringly vacant.

Ovation to French Master

As soon as Saint-Saëns was observed on the stage there was a spontaneous outburst of applause and when the composer neared the front of the platform the entire audience arose and stood for a minute or more while continuing the loud demonstration. Then the venerable Frenchman took his position and began the concert.

"Hail, California!" is not a great composition, except for the place, time and occasion. "Written for the occasion," in fact, is heard all through it. A native composer of anything like the ability of Saint-Saëns must have found something distinctively Californian, something rugged and elemental, perhaps, for such a composition. This was not to have been expected of a man who had never visited the West, however; and Saint-Saëns has written just what was expected. "The Land of Sunshine, Fruit and Flowers" is well pictured from the viewpoint of the imaginative stranger who looks upon California as a sort of Edenic and overly-horticultural region with the warm and lazy breezes gently wafting the fragrance of orange blossoms and roses through the wondrous gardens where the mocking-birds sing.

Inappropriate to Atmosphere

It was a cold, raw night at the Exposition grounds; not cold by the thermometer, but the ocean winds blew strongly, so that overcoats were needed for comfort. That rugged, vigorous characteristic of the local summer had probably never been heard of by the composer. There are floral and summery spots in California; but the Eastern idea of what is here meant by sunshine, fruit and flowers contains little of the truth about the conditions of freedom, grandeur and glory that here exist. The delicacy of the Saint-Saëns descriptiveness is better suited to rich garden scenes in France than to any representative scenes in California.

The new episode opens in a sort of carnival spirit, as any written-to-order Exposition work should. Then the patriotism of Saint-Saëns is manifested in strains from the "Marseillaise," these

leading up to the exquisite ideality of sunshine and flowers. The harp, flutes, clarinets and violins are prominent in the genuine tone-poem that contains the composer's dream of the West and is in itself very beautiful, the most valuable part of the composition.

Patriotic Airs of Two Nations

Something of the old Spanish days is next pictured, and with good effect. "The Star-Spangled Banner" is used with proper historical significance and then comes the military march with which the composition is concluded, this following a brief organ interlude. In the last part of the episode the strength and dignity of California life are represented; the "Marseillaise" and "Star-Spangled Banner" are woven together in stirring way; and loudly the organ comes in at the end.

The audience received the composition with great enthusiasm. Richard Hageman took charge of the orchestra during the playing of "Omphale's Spinning Wheel" and the A Minor Concerto for 'Cello and Orchestra, Op. 33. Horace Britt was the 'cellist and he played with skill. He is the principal of the orchestra's 'cello choir. Saint-Saëns directed "La Foi." Ada Sassoli played a harp solo with distinction, and the concert concluded with the Ballet Divertissement from "Henry VIII."

THOMAS NUNAN.

Musical America 6/5/15

SALT LAKE'S SOUSA FESTIVAL

Bandmaster Offers Three Concerts to Enthusiastic Throngs

SALT LAKE CITY, UTAH, May 22.—John Philip Sousa and his band recently gave to an audience of some 3,000 a festival of music that will not soon be forgotten. The festival took place in the Tabernacle, on the evenings of May 18 and 19, and the afternoon of the 19th. In the last program special interest seemed to be centered on Sousa's own compositions. His geographic suite, "Tales of a Traveler," was particularly noteworthy. Of the classic numbers mention should be made of the "Love Death" from "Tristan und Isolde." Mr. Sousa is well deserving of the enthusiastic ovation tendered him and his band by the thousands who heard him.

Herbert L. Clarke did some masterly work on the cornet, displaying a wonderful sustaining power in his delivery of "The Lost Chord." Louis P. Fritze proved himself a flautist of rare ability. Virginia Root, soprano, was well received, as was also Margel Gluck, violinist, who fairly captivated her audience with her excellent performance of the Wieniawski arrangement of the "Faust" Fantasia.

The Tabernacle Choir also sang a number, with Evan Stephens, conductor, and J. J. McClellan, organist. A feature of the matinee performance was the singing of the "Rigoletto" quartet by the Salt Lake Opera Quartet, comprising Miss Ingman, Miss Dwyer, Mr. Graham and Mr. Ensign. The festival was under the local management of Fred C. Graham.

Z. A. S.

Musical America 7/10/15

SOUSA TO BE DIRECTOR OF MUSIC AT HIPPODROME

His Entire Band of Sixty-five Pieces Will Take Place of Orchestra at the Big Playhouse

John Philip Sousa has been engaged as director of music at the New York Hippodrome for the season beginning next September, according to announcement made last week by Charles B. Dillingham, the new manager of the big playhouse. Sousa's Band of sixty-five pieces will take the place of an orchestra. Although the idea of having a band accompany a theatrical performance is revolutionary, Mr. Dillingham believes that it will provide a better balance of affairs in an auditorium and with a stage of the immense proportions of the Hippodrome.

In addition to accompanying the performances Sousa's Band will give half-hour concerts as part of the entertainment, afternoon and evening. Mr. Sousa will write a Hippodrome March and contribute other pieces of his own, and will give Sunday concerts, at which leading opera singers will be the soloists.

"All America" is the title of the new spectacle which the Hippodrome will produce. It is Mr. Dillingham's idea to make the theater "a national institution" and his choice of the country's most famous bandmaster as director of the music is in line with that conception.

Musical America 7/2/15

John Philip Sousa has contracted with Charles B. Dillingham for appearances at the huge New York Hippodrome during the coming season. The arrangement calls for a concert by Sousa and his Band of sixty-five instruments to last a half hour on weekdays preceding each regular Hippodrome theatrical performance. On Sunday evenings the entire entertainment is to be furnished by the Sousa organization and well known soloists.

S. J. Churchill 6/27/15

Local Music Notes

"Bohemia in Song and Story," the first programme of its kind to be given at the exposition, was played last Friday night by Sousa's Band at Old Faithful Inn. Slavonic fantasies and rhapsodies constituted the list of numbers, which were not only enjoyable, but received with much enthusiasm by the audience.

Salt Lake City News 5/19/15

Sousa Serenaded—The Salt Lake high school band last night serenaded John Philip Sousa, the bandmaster and "march king," at the Hotel Utah. The cadets appeared at the Hotel while Mr. Sousa was at dinner, and as the famous leader left the dining room they struck up one of his well known marches. Mr. Sousa assumed his characteristic pose and marked time as the boys played. At the conclusion of the selection he complimented them on their playing.

GREAT SOUSA AND BAND TO BE HERE JULY 27-29

"When John Philip Sousa and his band appear in the Tacoma Stadium Tuesday and Wednesday evenings, July 27 and 28, this whole country is going to hear something worth while," declared a Tacoma man who has just returned from the exposition at San Francisco.

"Why, the people simply can't get away from him at the fair, and just stay around by the thousand, as long as he plays his wonderful music, which is so new and interesting. He has the finest band I ever saw, and he is more amazing than ever in his hold on the public. It was nothing uncommon to see 20,000 people crowded into the space about the bandstand where Sousa held his concerts, and although there were a number of other bands, fine bands, too, it is Sousa who leads them all. I was glad to see that Tacoma is to have him in the Stadium next week, for it is the finest thing that has ever been pulled off there, and should bring immense crowds both evenings."

If the Stadium crowds are as large as is hoped for, it is expected that Mr. Sousa will make use of pictures to advertise his concerts in other cities. As is well known, the Sousa lithographs and big stands are among the handsomest and most elaborate advertising material used by any traveling organization, and it is worth a trip around Tacoma to see the immense billboards which illustrate the trip of the band around the world. If a splendid 25-sheet of the Tacoma Stadium filled with people listening to Sousa and his band can be added to the publicity matter, it will be one of the finest ads the city could wish for.

The band festival is attracting much attention from outside cities, and the press of Seattle, as well as of the smaller towns, have given notice of the event, which is generally considered to be one of the greatest attractions the Northwest has yet enjoyed.

To Honor Sousa at Exposition Tonight

"March King Night" to Be Observed in Court of Universe.

"March King Night" will be observed at the exposition tonight when John Phillip Sousa and his band give their last concert in the Court of the Universe. The engagement of Sousa at the exposition has been one of its big musical features and his daily concerts have drawn big crowds. The concert tonight will be given in the bandstand in the sunken garden of the court.

The programme tonight will include a number of solo features. Miss Virginia Root will sing "April Morn" with band accompaniment.

The Appellate Term of the Supreme Court handed down Monday a decision in the action of the American Society of Composers, Authors and Publishers against the Faust Co., reversing the opinion of the lower court, which gave Faust's restaurant on Columbus Circle a verdict in the matter of the Society seeking to recover the monthly rental agreed upon for the use by the restaurant's orchestra of musical selections held under copyright by members of the Society. This is a side issue of the general question which came before the United States Circuit Court in the matter of the John Church Co. vs. Hilliard Hotel Co. over the hotel using a Sousa march. The U. S. Court decided that when such copyrighted music was employed by a hotel orchestra in a hotel that charged no admission to its place or concert, there could be no application of the copyright protection, in favor of the music publisher. Thereupon Faust's, which had made a previous agreement with the Society to pay it a monthly rental of \$10 for the use of copyrighted music, refused to make further payments, resting upon the U. S. Court decision. The Appellate Term says that the specific contract between the Society and Faust's was not affected by the Circuit Court's decision, and that as a

contract unqualified, it must be fulfilled. Nathan Burkan represented the Society in the legal proceedings.

John Philip Sousa has been engaged as director of music at the Hippodrome, New York city, the engagement to begin as soon as Mr. Sousa and his band fulfill their contract at the Panama Exposition.

Mr. Sousa is the most famous bandmaster in America, besides he is one of the greatest ones of the world, and has a large and enthusiastic following. His going to the Hippodrome would seem to be a master stroke in management and sure to arouse new popular interest in the house, which is better known to the public generally than any other place of amusement in the country.

Big things are being undertaken at the Hippodrome, for, besides Sousa's Band, a ballet of 500 dancers is being engaged.

Public interest in the institution has caused almost every unemployed person in New York to come forward with an application for work or an idea. One playwright divulged a scenario in which it was his aim to depict the passage of the children of Israel across the Red Sea on dry land. For a tank effect, he insisted, the division of water would be the biggest thing ever shown on a stage. The climax required a production of the deluge.

HIPPODROME WILL HAVE SOUSA'S BAND

Bandmaster Will Direct Music
This Fall at the Large
Playhouse.

Charles Dillingham last week gave out the first hint of his plans for the

Hippodrome, when he announced that he had engaged John Philip Sousa to be the director of music at the big playhouse and that Sousa's entire band of sixty-five men would take the place of a regulation orchestra.

The Hippodrome is to open early in September with a "big modern show" to quote the preliminary billboards—for which principals and a chorus and ballet of 500 are now being engaged. R. H. Burnside, general stage director, is to start rehearsals a week from to-morrow.

Mr. Dillingham's idea of a great band accompanying a theatrical performance is revolutionary, but he expects it to solve the problem of giving sufficient and proper balance to an entertainment on a stage and in an auditorium of the immense proportions of the Hippodrome. Nothing as radical and pretentious has ever been attempted in this country or abroad.

The accompaniment that Sousa's band will give to the Hippodrome show will be only a small part of its share in the programme. Half-hour concerts afternoon and evening, incidental to the stage performance, are one feature already arranged. Sousa, besides writing a march to signalize the opening of the new Hippodrome, will contribute other compositions of his own, and Sunday concerts are being planned, when grand opera stars will appear with the band.

Mr. Dillingham intends that music will have more prominence than ever before in the Hippodrome shows, and his selection of Sousa as director of the music is in keeping with his plan to maintain a "national institution."

SOUSA AT THE HIPPODROME.

All theatricaldom has been wondering what Charles Dillingham, the new lessee, was going to do with the New York Hippodrome.

This exploiter of big spectacles has been credited with some rather remarkable achievements, but the Hippodrome—that is another matter. The indefatigable Mr. Dillingham, however, has started with a splurge that has amazed the most optimistic.

Yesterday, with a fearlessness most remarkable in these perilous times, he signed a season's contract with John Philip Sousa as leader of the Hippodrome orchestra. And that is not all, the great "March King" is to take his entire band of sixty-five players with him into the big playhouse, which, with a stage spectacle employing more than 500 people, is going some.

As Sousa with his band is now getting \$9,000 a week at the San Francisco fair, it can easily be seen that Mr. Dillingham is not boring with a very small auger.

United States June 15

Have Women a Sense of Humor?

"Sure" Says Sousa

(Sue McNamara in the Des Moines News.)

"You can appeal to women in two ways—through their sense of romance and their sense of humor."

John Philip Sousa, the march king, had just pulled on his white gloves and buttoned up his blue coat. The tweedle dee and tum-tum of instruments tuning up was going on all around the little dressing room at the Coliseum.

Being a march king and leader of a band instead of a composer of piano sonatas, Mr. Sousa is sane and well balanced and not much troubled with nerves.

"Do I believe women have a sense of humor? Why, of course, they have," said Mr. Sousa, smoothing his slightly graying beard and beaming through his glasses. "That is all nonsense about women not having a sense of humor. I've found them most delightful listeners, and appreciative of a good story."

I suggested that Mr. Sousa had been quite a matinee idol.

Not Matinee Idol.

He waved the insinuation aside with a laugh. "It's a press agent who manufactures a matinee idol," he said. "I've never been one."

Nevertheless he has given the subject of woman and her rights some little consideration.

"O certainly I believe in suffrage for women," he said. "As it is now women have 80 per cent. the advantage of men and men only 20 per cent. After they get the vote it will be 50-50."

The bandmaster and the interviewer both grinned.

"I'll be glad when they get it, too," said Mr. Sousa. "Then I can vote as I please. Now I am more or less hampered by my wife's ideas of what I ought to vote for. Out of chivalry and because she cannot vote herself I am swayed by her opinions. When she has the privilege of voting I will feel free to vote my own way."

Favors Suffrage.

After this naive confession the bandmaster complacently smoothed his mustache and his eyes continued to twinkle through their glasses. In spite of the length of time he has been before the public Mr. Sousa is trim, alert and vigorous, able to dominate his band and the multitude, too.

"Women will be more practical after they get to voting and they will see things from a man's standpoint rather than from a sentimental-personal one which will be well for the world in general," he continued. "Of course it won't destroy altogether their sense of romance and sentiment. That would indeed be a pity. A brainy, practical woman who still retains her sentiment and romance is the most charming type. But then of course (with a bow and another twinkle in his eye) they're all charming."

S.F. Examiner 6/6/15

John Philip Sousa is here, the man whose proud boast it is that, for the first time after the Franco-German war, he played the "Wacht am Rhein" on the River Seine. That was some years ago. He would hardly be playing it there just now. So pleased was the Kaiser with Sousa's marches that he appointed musicians to study Sousa's method of directing them. Sousa stands for good music for bands; he gives his men symphonic work to do. His soloists are Miss Virginia Root, soprano; Miss Margel Gluck, violinist; and Herbert L. Clarke, cornetist.

SOUSA ADDRESSES YOUTHFUL PLAYERS IN OAKLAND SCHOOLS



Photographed at Oakland Technical High School. Left to right: Glenn H. Woods, Director of Music; Herman Trutner, Supervisor of Bands and Orchestras, and John Philip Sousa

OAKLAND, CAL., June 19.—John Philip Sousa, the noted bandmaster, recently visited the high school here and addressed the students of the school bands and orchestra. Mr. Sousa's training as a violinist as well as a brass and reed performer, made his talk to the students of infinite value and a strong demonstration of the possibilities of musical culture. Mr. Sousa said in his address that this was the second high school that he had visited in the United States. There were some 1,500 students in the auditorium at the time of his

address and the High School Band of thirty-five pieces played his "Stars and Stripes Forever" and a short program in acknowledgment of the honor accorded them in his visit.

Pupils of the Oakland schools have presented a number of recent programs at the Palace of Education, Panama-Pacific Exposition. Glenn H. Woods is the director of music and Herman Trutner supervisor of bands and orchestras. Dr. Kingsley played the organ accompaniment in the "Soldiers' Chorus" of the Elementary School concert. He played the big pipe organ in the Elementary Band concert, and Wallace Sabin for the High School.

SAINT-SAENS' OWN.

Wonderful Instrumentation of His Historic Concert at the San Francisco Fair—A Brilliant Review.

BY JEANNE REDMAN.

EXPOSITION GROUNDS, SAN FRANCISCO, June 20.—Is it not an inspiring thing to see a hardy old genius of 80 years direct his own composition which he has composed especially for an occasion of festivity and rejoicing that would be out of the ken of most of his contemporaries?

Camille Saint-Saens played to standing room only at Festival Hall last night, and as he walked onto the platform, accompanied by George Stewart, the director of music, the audience rose to greet him, and as the people stood applauding him, he leoninely bowed his thanks. His first number was the newly-composed "Hail California," with which he celebrates the Panama-Pacific Exposition, which he came all the way from Paris to play, and which is a labor of love and an expression of admiration. It is not musically great; it is too conglomerate. It celebrates the joining of the Atlantic and Pacific by the completion of the Panama Canal. Saint-Saens has tried to suggest the parts played in the great achievement by the "sister republics," the United States and France; he connects the undertaking with the exposition, and tries to depict the civilization of the race to which California owes its romantic history, and its name. The work is described as a symphonic episode, and is written for full orchestra, organ and military band.

The score opens with strings and reeds in ascending passages, which is the composer's way of bringing us to a realization of the gaiety of a world-festival; then come the trumpets and trombones and the full orchestra with their triumphant rhythm. Follows a persistent drum-beat and the French horns begin the opening phrase of the "Marseillaise;" clarinets catch the strain, trombones follow, trumpets repeat the melody, and finally the strings bring it forth in all its splendor. After the tribute to France, the composer turns to California and suggests its floral beauties in instrumental terms. The harp, the flute and the triangle penetrate the soft background of tonal harmonies. It is an idyllic mood, assisted by 'celli, flutes, reeds and violins. To portray the Spanish past of California, the composer uses Hispanic rhythms, with pizzicati for the strings, a rapid figure of repeated notes for 'celli, and a background of drums and double basses. At this point the trumpet gives out the initial notes of the "Star Spangled Banner," reminding us that what Spain began and France helped to enrich the American people have brought to completion.

An interlude for organ comes in here, before the Tempo di Marcia, which ushers in the final movement of the composition. A stirring rhythm is set up by the orchestra, and then follows a mighty blare of a military band (Sousa's, it was,) playing a defiant air. The horns give out the American hymn, the flutes sing the "Marseillaise," the trombones thunder the immortal song of liberty, while the violins chant the American anthem in solid harmonies. With the brazen harmonies of the whole body, the composition comes to a close.

The master received an ovation at the finish and walked to the front of the stage many times to get his tribute of standing applause.

The "Symphonic Poem from Omp-hale's Spinning Wheel" was a delicate mesh of strings and reeds, admirably conducted by Mr. Hageman. The third number was the Concerto in A Minor for violoncello and orchestra, also conducted by Mr. Hageman, the 'cello part being played by Horace Britt, who got an interminable round of applause for his excellent rendering.

The next number was the symphonic tableau, "La Foi," from the play of that name by Brieux, and conducted by Saint-Saens, which was followed by a Fantasia for harp played by Miss Ada Sassoli, who met with such favor that she was recalled six or seven times by her delighted audience. The Fantasia is the only solo for harp that Saint-Saens has composed.

The last number was the "Rallentando" from Henry VIII, an opera in four acts, after the Shakespeare play of the same name. The themes are based upon the old Scottish or English melodies. The gigue and finale are treated in a most brilliant fashion, bringing in nearly all the resources of the modern orchestra.

There is no composer now living who is so widely known as Saint-Saens. His superb orchestral compositions are in the repertory of every modern orchestra. In an appreciation of him, Philip Hale says: "There is no violinist, however humble, who does not aspire to play his Rondo Capriccio, and Concerto in B Minor; no pianist who is not familiar with his Concerto in G Minor and smaller pieces; no singer to whom Dello's airs are unknown; no chamber club that willingly ignores him."

Saint-Saens is a traveler, archeologist, dramatist, poet, critic, essayist, and versed in astronomy and mathematics, a zealous patriot and a believer in universal brotherhood.

New Popular Song Taken Up by Sousa

"There's a Little Spark of Love Still Burning" Wins Favor.

One of the big musical hits of the big Independence Day celebration at the Exposition yesterday was the playing by John Philip Sousa's band of the new popular song hit, "There's a Little Spark of Love Still Burning."

Several thousand persons in the Court of Abundance heard the big band after the fireworks display last night. Ralph Corey played "There's a Little Spark of Love Still Burning" as a solo and was enthusiastically applauded. He had to play three encores to the number.

"It's a great song," said Sousa. "I consider it one of the most appealing composition for band music that I have ever heard. The audience appreciated its rhythm and sentiment. They gleefully encored the number every time it was played."

"There's a Little Spark of Love Still Burning" is comparatively new here. Already it has taken New York by storm and it promises to be as popular in San Francisco.

Sousa's programme also included patriotic and martial numbers. The audience sang "America" at the close of the concert.

SOUSA'S BAND WILL PLAY IN STADIUM TWO EVENINGS

John Philip Sousa, the March King and his famous band, will be heard at the Tacoma stadium in two of the most characteristic concert programs Tuesday and Wednesday evenings, July 27 and 28, at popular prices.

This announcement, coming at the close of the Montamara Feste, gives Tacoma an opportunity of hearing a famous band under the most favorable conditions, and of welcoming some west Washington to a band festival proportions never yet attempted here.

When Edwin G. Clarke, Sousa's manager, visited the city a short time ago, he was enthusiastic over the possibilities of the Stadium for the Sousa concerts. "It will be simply magnificent," he exclaimed, and Mr. Sousa

will be amazed and delighted with it. I had not the faintest idea that you had any such superb amphitheater, and I am eager to get here and see it filled with people, as I feel sure it will be."

When the plans for the great music festival were found impossible of execution this year, it was generally hoped by the committee and the business men interested in that undertaking, that something important and worthy might be secured for the summer, to be placed in the Stadium, and several times the suggestion was made that a great band would be the next thing to consider.

Secretary Martin of the Commercial club was of the opinion that Sousa's band was the one band that would fill the Stadium and carry the popular acclaim.

"I have never been more pleased than I am with the this news," he declared, "for I observed at the exposition that while there were many bands, all fine ones, too, it was around John Philip Sousa that the crowds flocked, and he was easily the prime favorite. The Sousa band at popular prices will pack the Stadium, I am sure."

John Philip Sousa and his band have been engaged to replace the regular orchestra at the Hippodrome. Strict secrecy has been maintained as to the policy to be adopted. Mr. Sousa's band of sixty-five pieces will give a half-hour concert before each performance and special concerts with operatic soloists, will be given on Sundays. Mr. Sousa will compose a new march for the opening. Rehearsals of the new Hippodrome entertainment will begin under R. H. Burnside's direction July 12.

New Bedford Mercury 7/2/15

John Philip Sousa will appear in a new role in Broadway. Charles B. Dillingham yesterday gave out the first hint of his arrangements for the Hippodrome by announcing that "the marching" has been engaged as director of music at the big playhouse and that his band of 65 men would take the place of an orchestra.

Mr. Dillingham's idea of a famous band accompanying a theatrical performance is revolutionary but he expects it to solve the problem of balancing an entertainment on a stage and in an auditorium of the immense proportions of the Hippodrome. Nothing so radical has been attempted in this country or abroad.

But the accompaniment that Sousa's band will give to the Hippodrome performances will be only a small part of its share in the programme. Half-hour concerts, afternoon and evening, incidental to the stage entertainment are to be features of the performance.

Besides writing a march to signalize the opening of the new Hippodrome, Mr. Sousa will contribute other compositions of his own and Sunday concerts are being arranged at which well known artists will sing to the accompaniment of the band.

Mr. Dillingham intends to give music more prominence than ever before in the Hippodrome. His choice of Mr. Sousa as director of music is in line with his idea of making his latest venture what he first promised it should be, "a natural institution." The Hippodrome is to open early in September with a modern show of a bigness proportionate to the size of the vast auditorium, according to preliminary announcements.

Stars, principals and a chorus and ballet of 500 are now being engaged. R. H. Burnside, general stage director, will begin rehearsals a week from next Monday.

Little Girl Who Will Participate in Recital Prizes Historic Instrument

Sousa's first violin! Imagine the great American composer and conductor as a little boy practicing on a small violin—and having his knuckles rapped by his teacher because his technique was faulty!

Imagine the great Sousa wearing frocks and going barefooted! Think of the splendid figure—the brilliant musician, who has charmed countless thousands with his own American compositions, sliding down the banisters and running away from home because he was not given to seed cake he wanted!

Philip Sousa, with music in his soul, threw his violin out of the window on to the flagstones below once upon a time when he flew into a rage because the string broke!

That same violin, with a new string, is today in the possession of little Georgia Nye, who will make her first public appearance at a students' violin recital to be given by the pupils of Harold Walberg at Symphony hall Monday evening at 8 o'clock.

Georgia Nye plays the violin quite as well as Sousa did when he was four—if one is to believe the stories emanating from the intimate friends of the famous musician and band master.

The little girl is four years old and her serious eyes light with mischief when she is not hearing strains of music and practicing on her precious Sousa violin.

The violin came into the possession of Fritz Pulpanek, who procured it many years ago from an old violin merchant in Boston.

The instrument is only nineteen inches in length, the body being but eleven inches, but it has a big tone and is exceedingly well built.

The little girl will play A Little Prayer, especially written by her instructor.

Los Angeles Express 7/3/15

4-YEAR-OLD TO PLAY SOUSA'S OWN VIOLIN

4-Year-Old Girl Who Will Play Special Composition in Recital Monday



Little Georgia Nye, with Violin Owned by Sousa when child, and Which Is Used in Practice

Chicago American 7/1/15

Sousa's Band Ousts Hippodrome Music

New York, July 1.—The announcement of the engagement of John Philip Sousa as musical director of the Hippodrome is the first suggestion of the changes to be wrought at the big institution by Charles Dillingham, who has taken over the management. Mr. Sousa's band of sixty-five pieces will replace the orchestra.

Dramatic Mirror 7/7/15

SOUSA FOR HIPPODROME

Band of Sixty-five to Replace Orchestra in Big Playhouse During Coming Season

John Philip Sousa has been engaged by Charles Dillingham as musical director of the Hippodrome. His band of sixty-five pieces will replace the regular orchestra, and in addition to accompanying the performance will play a half-hour concert before each performance. On Sundays special concerts with operatic soloists will be given.

The use of a band in place of an orchestra is one of the most radical changes ever recorded in theatricals, but it is expected that the public will respond to the new policy with enthusiasm. Mr. Sousa will write a new march to signalize the opening of the playhouse and will contribute other compositions from time to time. The Hippodrome is to open early in September.

SOUSA'S BAND BILLED AT THE HIPPODROME

Last week's most interesting theatrical announcement was made by Charles B. Dillingham of the engagement of John Philip Sousa to be director of music at the Hippodrome. When Dillingham took over the management of New York's largest amusement proposition a few weeks ago, succeeding the Messrs. Shubert, interesting developments were looked for in that direction. This is the first of them to materialize. It was quite like Mr. Dillingham to do something revolutionary with the big house. Sousa is no doubt the most famous bandmaster in America and has a large and enthusiastic following. Having him and his band instead of the conventional orchestra in the orchestra would seem to be a master stroke in management and sure to arouse new popular interest in the house, which is better known to the public generally all over the country than any other place of amusement, with the possible exception of the Eden Musee, which is soon to pass into the realm of history.

Just how Sousa and his band are to fit into the new scheme of things at the Hippodrome Dillingham has not made public. But no doubt music is to play a more important part in the entertainment than formerly. There is a lot of speculation as to the character of the production, but little has been said beyond the fact that it will be a spectacular entertainment.

Saint-Saens' Personal Greatness

By Redfern Mason.

No visitor to the Exposition has left a more definite impression of personal greatness than has Camille Saint-Saens, says Redfern Mason in the San Francisco "Examiner." The musicians love him, and folks who are not musicians but just ordinary un-temperamental men and women, are delighted by the urbanity of the man, his intellectual alertness, the interest which he takes in all manner of subjects.

Twice it has been my pleasure to attend the rehearsals which the revered master is conducting, and it was a revelation of the genius musician in the role of interpreter. I saw him direct his own symphony, the one which Dr. Muck led when the Boston Symphony played it; and twice I have heard the symphonic episode, "Hail, California," which is Saint-Saens' tribute to the spirit of the West and his musical celebration of the completion of the Panama Canal, that wonderful work which was conceived by the Spaniards a hundred years ago, begun by France, and brought to a triumphant conclusion by the United States.

Musicians are Listeners.

A little group of us sat listening to the first rehearsal, Sousa was one; Max Bendix another, and Richard Hagemann, the interim conductor of the Exposition Orchestra, the third. Your musician is the most sensitive being in the world. But he has one virtue in pre-eminent degree. When he comes under the spell of a master of the art of tone, his enthusiasm knows no bounds. It was delightful to note the pleasure which these men took in watching Saint-Saens direct; and to mark the delightful appreciation they showed when an instrument discoursed in characteristic Saint-Saens' idiom.

The men of the orchestra were just as full of enthusiasm. They knew that this patriarch of composers was one of the leaders of the republic of music, and his directing part of the true gospel of tone, and they played con amore.

Nationality No Difference.

Many of these men are Germans; but that made no difference. Here was a master of the craft, and his mastery was evident, palpable; it "leaped to the eyes," as the French say. That was enough to insure their faithful co-operation. Nay, they cared not even though their instruments had to sing the "Marseillaise," and God knows they would have preferred the "Wacht am Rhein." Artistic loyalty is a subtle and wonderful thing.

All Plain Sailing.

Then, when Sousa's tuba players grappled with the part for military band which Saint-Saens adds to the orchestral and organ parts in the final glories of "Hail, California," it came out that the French copyists had written the music, not in the American fashion, but for a transposing instrument, as is the French custom. So the tuba players had to read one note and play another, just as directors do when conducting. Once the exact condition of affairs was understood, however, all was plain sailing, for transposing at sight is nothing to a good bandsman.

I heard "Phaeton" rehearsed and noted how the director brought out the Olympian breadth of those beautiful brazen passages in which it is told how the Grecian youth guided the chariot of the sun. There was none of the humdrum of an ordinary rehearsal in the air. The musicians were participating in a sort of tonal feast day, and Saint-Saens was the god of their idolatry. Sometimes he would sing, not in the raucous Kapellmeister voice of tradition, but with a good tone. Often there were errors in the parts, and then he would segregate an instrumental choir and make them play till he could determine just what the fault was and remedy it.

For two hours this young man of four score rehearsed, and every minute was put to good hard work. Master and men were pleased; the orchestral fabric unfolded smooth and gracious. Saint-Saens was all bonhomie and the players all enthusiasm.

Educating Milwaukee.

Two seasons of educating music have had a notable, rejuvenating effect upon the people of Milwaukee. The fact was emphasized Sunday when 8,000 persons and more heard John Philip Sousa, the march king, and his band. The last time Sousa played here, before the Auditorium Symphony Orchestra came into existence, he entertained a bare 2,000 folks.—"Evening Wisconsin."

SOUSA HAS GOOD WORD

MUSICAL CONDUCTOR ENCOURAGES
LOCAL SYMPHONY ORCHESTRA.

Mrs. B. E. Tait Will Begin Campaign
Soon for Funds to Carry On
Movement in Portland.

Mrs. B. E. Tait, manager of the Portland Symphony Orchestra, has just returned from a visit to the expositions at San Francisco and San Diego, Cal. She says that in talks she had with Dr. Muck, conductor of the Boston Symphony Orchestra, and John Philip Sousa, they both expressed cordial appreciation of what they called "the pioneer work" achieved in symphony orchestra endeavor in this city.

Dr. Muck reviewed musical conditions in this city, saying: "I have never been in Portland, Or., but have heard much in regard to music culture there. Portland must be a pleasant place in which to live. I met Edgar E. Coursen, of Portland, Or., when I was in Europe, and I always associate Mr. Coursen with Portland, Or."

Mrs. Tait received a letter from Mr. Sousa, dated Tacoma, Wash., which says:

"Permit me to compliment you on the splendid success you have achieved as manager of the Portland Symphony Orchestra. I sincerely trust that your success will financially and artistically continue during the ensuing years. Of course, in an enterprise of the nature of the Portland orchestra, you must have the co-operation and goodwill of the citizens of your city, and every effort should be made by your citizens, so that the orchestra will be valuable to those whose means will not allow them to spend lavishly to hear the best in music.

"There is no better way for those philanthropically inclined than to contribute to a cause that will bring pleasure to the toiling masses. Every dollar expended for music brings a return in increased culture and better citizenship. The moral effect of good music cannot be overestimated, and I sincerely trust that you will have the support of every good citizen of Portland in your noble undertaking."

Mrs. Tait says that she starts work early next week to secure subscriptions to the amount of \$6000 to carry on the work of the Portland Symphony Orchestra for the season of 1915-16.

Music at Hippodrome.

John Philip Sousa has been engaged as director of music at the New York Hippodrome for the season beginning next September, according to announcement made last week by Charles B. Dillingham, the new manager of the big playhouse. Sousa's Band of 65 pieces will take the place of an orchestra. Although the idea of having a band accompany a theatrical performance is revolutionary, Mr. Dillingham believes that it will provide a better balance of affairs in an auditorium and with a stage of the immense proportions of the Hippodrome.

In addition to accompanying the performances Sousa's Band will give half-hour concerts as part of the entertainment, afternoon and evening. Mr. Sousa will write a Hippodrome march and contribute other pieces of his own, and will give Sunday concerts, at which leading opera singers will be the soloists.

"All America" is the title of the new spectacle which the Hippodrome will produce. It is Mr. Dillingham's idea to make the theatre "a national institution" and his choice of the country's most famous bandmaster as director of the music is in line with that conception.—Musical America.

GIRL VIOLINIST WINS PRAISE OF GREAT SOUSA

Jennie Middlevich, Sixteen, Assured
of Bright Future by
Bandmaster.

Sitting on a property trunk which he dragged to the middle of the stage in the Metropolitan theater yesterday afternoon John Philip Sousa crossed his legs and with his kindly eyes bent on a slight young girl who stood before him with a violin in her hands said:

"Why do you wish me to hear you play?"

"Because," replied the miss, "you are a great musician and I want to know what you think of me?"

"Very well," said Sousa. "Go ahead." The girl was Jennie Middlevich, a Broadway high school student of 16. Her accompanist was Tiny Barnett. Outside the wings her teacher, Prof. Rosen, listened. Sousa heard her through the number.

"I have heard a great many violinists," he said, softly, "but none of them pleased me more than you do and few of them so well."

The girl flushed and hugged her violin. Sousa asked her how old she was and advised her to continue her studies in school and not to practice her violin to weariness.

"Go to your instrument only when your heart is in it," he said. "You have a great future if you keep your head. You are not only a violinist, you have personality which will help you to win. I shall watch your career with interest and remember with pleasure, having heard you thus early in what I am sure is to be a really great future."

Jennie Middlevich played two years ago for the Post-Intelligencer benefit for the Christmas poor.

SOUSA CONTRACT SIGNED

Noted Band to Be at Oaks Park July
25 and 26.

Edwin G. Clarke, business manager for Sousa and his band, passed through Portland yesterday on his way to Spokane.

After completing final contracts for the appearance at the Oaks July 25 and 26 of Mr. Sousa.

Mr. Clarke was enthusiastic about the success Sousa has had at the exposition, where he has played 10 weeks straight.

"The problem at the exposition now is to handle the crowds, not only for Sousa, but for everything," he remarked. "Everything seems to be coming at once."

While here Mr. Clarke received telegrams from the Seattle Chamber of Commerce and the Tillicums, telling him they were arranging receptions and parades for the noted bandmaster and his band. The Tillicums will give Mr. Sousa and his men a dinner.

Mr. Clarke has just signed a \$200,000 contract with Charles Dillingham at \$7000 a week for 30 weeks for Sousa and his band, to take the place of the New York Hippodrome orchestra. This probably will be the first time in the world that any band of Sousa's magnitude has been so employed.

IN STADIUM, SOUSA SHATTERS RECORD

Band Plays to Largest Seated Crowd in History of Its World Tours.

25,000 APPLAUD PROGRAM

New Numbers, Old Marches, Fine Soloists Delight—Entirely Different Program for Concert Tonight.

(By E. E. Kays.)

All previous concerts given by Sousa's band in America were completely overshadowed by the magnificent success attending the appearance of the famous organization in Tacoma's big stadium last night, when an audience, conservatively estimated at fully 25,000—the largest seated audience the band had ever played to—was assembled for the first of two concerts to be given here on the present tour.

The huge audience and the novel and picturesque surroundings must have provided genuine inspiration for the musicians, for the concert was a delight to the audience and will take its place as one of the notable events in the musical history of the city. After the concert Mr. Sousa was tremendously enthusiastic in his praise of the stadium, while Miss Root, the soprano soloist of the evening, said that the stadium was the most beautiful thing she has ever seen. Certainly the scene last night was fascinating and to thousands of Tacomans present, along with their enthusiasm and appreciation, there was reason for a justifiable feeling of civic pride. It was in every way a memorable concert.

200 Autos Parked in Field.

Not only was the idea of allowing automobile parties parking space in the stadium field unique, but it was popular, and about 200 cars were parked closely in two rows in the horseshoe formation of the stadium. It added to the novelty and beauty of the scene.

With the skies overcast all day, those in charge of the concert carried a burden of mental worry all day, but the threat of rain was not fulfilled, and as early as 7 o'clock in the evening the great crowd began pouring into the stadium. By 8 o'clock, when the concert began, the place was more than three-fourths filled.

The concert was a typical Sousa program, which means that it covered the field of band music from classics to popular airs and humorous selections arranged as only Sousa can conceive them. The audience clamored for encores and Sousa was generous, as were his soloists.

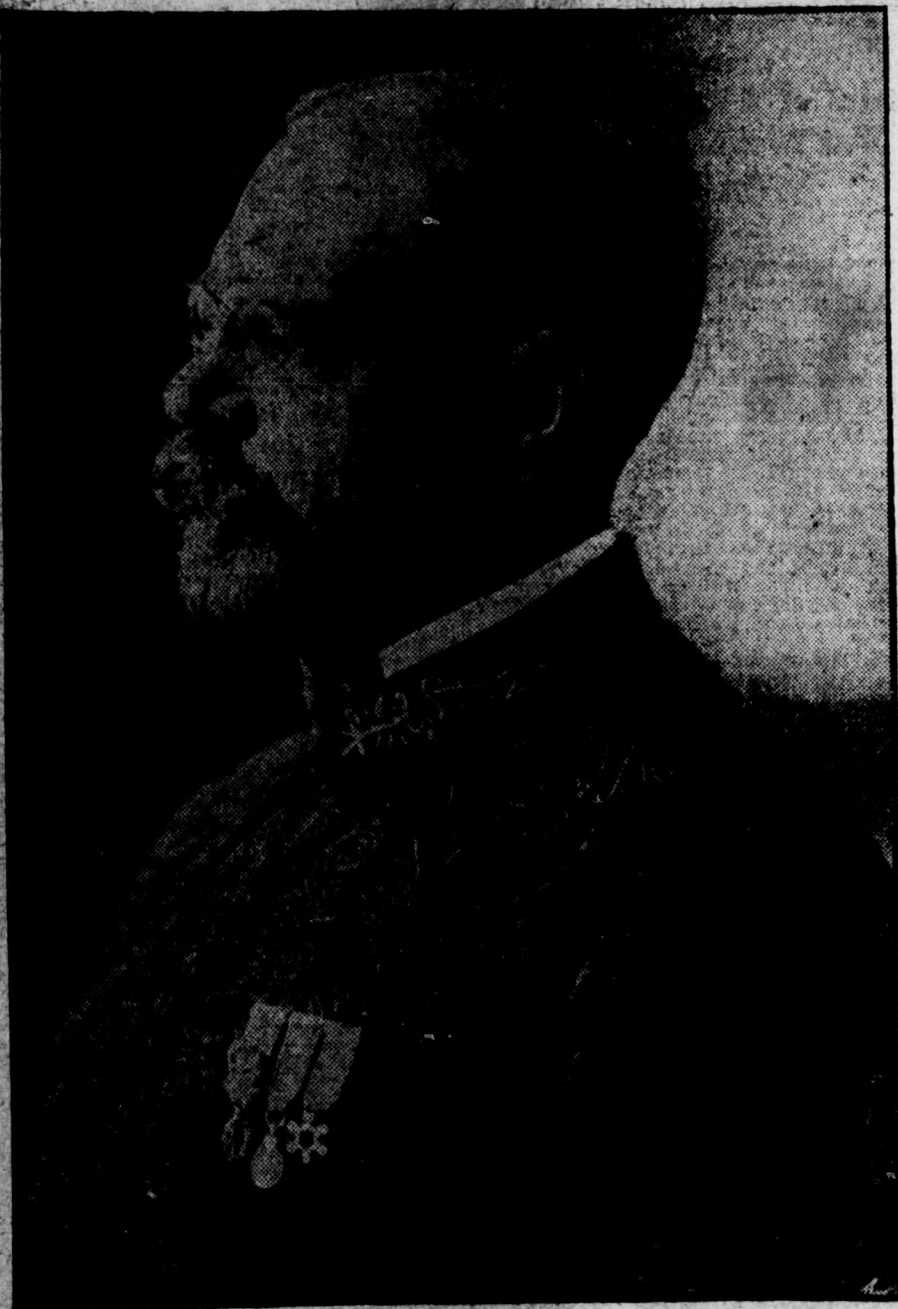
Applaud Old-Time March.

The concert opened with a Liszt Polonaise, which was magnificently played, and for an encore Sousa's familiar "El Capitan" was given, the opening bars being greeted with a burst of applause from the audience. Herbert Clarke is a master of the cornet and his solo, "From the Shores of the Mighty Pacific," captivated his audience. For an encore the "Lucia" sextet was played by a brass sextet of, accompanied by the band.

Merry Movie "Ha Ha" Heard.

"Impressions of the Movies," by Sousa, was humorously descriptive of a melodramatic film. The "Ha Ha" of the villain and the screams of the timid maid drew a mighty chuckle from the audience and the lift of the cabaret dance set thousands of feet tapping. For an encore he played "King Cotton," one of his numerous popular marches.

"Most Unique of Kind in America; Acoustics Wonderful," He Comments



John Phillip Sousa, "march king" and world's most famous band leader, who met with a revelation last night in the stadium and its crowd of 25,000 persons.

The singing of Miss Virginia Root was one of the delights of the evening. Her first number was a coloratura waltz song, "Amarella," by Winne. She then sang "Annie Laurie," and the ever popular Scotch song was given beautiful interpretation. Miss Root has a voice of lovely quality, with bell-like high tones and a smoothness and richness to the lower register that few coloratura singers possess. Her enunciation was delightfully clear and distinct. After her singing of "Annie Laurie" the audience refused to allow her to leave the platform until she appeared for a second encore. For this she sang "The Goose Girl," from Sousa's latest opera by that name.

"Tipperary" in New Guise.

An intermezzo by Bizet was one of the gems of the band's program, and it was followed by another Sousa march, "The Liberty Bell," decidedly appropos, considering the recent visit of the famous relic to this city. Another encore number was Sousa's own arrangement of "Tipperary," a humoresque, in which the theme was given every possible variation. It carried the audience by storm.

Another humorous number was "Dublin Bay," played with variations and developing into a medley of lilting Irish airs. Among other encores was "The Stars and Stripes Forever," which was loudly cheered.

Louis Fritze, as flute soloist, was given an ovation. He played Lacombe's serenade, "Aubade Printaniere," and also an encore number. The program was closed with a new Sousa march, "The Pathfinder of Panama," and an overture from Sousa's romantic opera, "The Charleston." For a final encore "The Star Spangled Banner" brought the great audience to its feet.

In order to bring back The Hippodrome, the new owner, Charles Dillingham, has engaged John Phillip Sousa and his band of sixty-five pieces to furnish the music, instead of the old orchestra. Pretty hard to revive a place when once down and out.

Charles Dillingham, who has assumed the direction of the New York Hippodrome, has begun by engaging John Phillip Sousa and his band of 65 musicians to replace the regular theater orchestra. A genuine coup for America's largest playhouse.

Sousa's band is to be heard regularly this coming season at the Hippodrome. Not only will Mr. Sousa and his sixty-five men give Sunday night concerts, at which well-known soloists will appear, but they will be heard in half-hour concerts before every Hippodrome performance.

Sousa to Lead Band at the Hippodrome

Charles Dillingham gave out yesterday the first hint of his plans for the Hippodrome, when he announced that he had engaged John Phillip Sousa to be the director of music at the big playhouse, and that Sousa's entire band of sixty-five men would take the place of a regulation orchestra.

The Hippodrome is to open early in September with a "big modern show"—to quote the preliminary bill boards—for which 500 persons are being engaged. R. H. Burnside, general stage director is to start rehearsals a week from Monday.

The accompaniment that Sousa's band will give to the Hippodrome show will be only a small part of its share in the programme. Half-hour concerts afternoon and evening, incidental to the stage performance are one feature already arranged. Sousa besides writing a march to signalize the opening of the new Hippodrome, will contribute other compositions of his own, and Sunday concerts are being planned when grand opera stars will appear with the band.

SOUSA AND BAND COMING

OAKS AUDITORIUM TO HAVE CON-
CERTS JULY 25-26.

Engagement Most Costly Ever Made by
Manager Cordray Brings No
Change in Prices.

It is many years since John Philip Sousa has played in Portland. There are many thousands who have never heard him and just as many more who will want to hear him again. He will be here with his band at



Frank Simon, One of Sousa's
Cornet Soloists.

the Oaks auditorium next Sunday and Monday, July 25 and 26. Concerts will be given each afternoon and evening at 2:30 and 8:30.

It goes without saying that this engagement is the most costly ever made by Manager Cordray. No change will be made in the admission price to the park, but all seats in the auditorium will be reserved.

Sousa has traveled the world over. As a result he has achieved an almost matchless organization. Probably none will deny he is today the premier band director of the world. At the same time he is as thoroughly American as Coney Island, Pittsburg or baseball.

He has with him a corps of soloists, possibly second to none. In fact, he has the facility of hearing a musician he likes and engaging him instantly, but the new man must start at the bottom of the Sousa ladder. If he were a first clarinet with some other leader, he can only be a third clarinet with Sousa.

The famous cornet soloist, Herbert L. Clarke, will be heard with Sousa, although it was not until just before Sousa departed for San Francisco that Mr. Clarke was able to adjust his affairs as head of a great instrument-manufacturing house so that he could play with Sousa. Another soloist of National reputation is Frank Simon, who will be entertained while in Portland by William Goldman.

It is said that every member of the band has large property interests in one way or another. In fact, scarcely a single member of the Sousa organization receives a salary lower than \$100 a week, and many receive far more.

In brass Sousa has proclaimed America and has been "heard the world over" to quote his own slogan. In brass he tells the story of American virility. His marches reflect the strenuous idealism of the country.

Perhaps that is the secret of his popularity.

San Francisco Now the Rialto; Stars of Stage Gather Here

Leaders of the Movies, Footlights and Music Congregate
in a Dazzling Array Before Their Admirers.

Where is the Rialto?

It used to be in New York, where the Lambs' Club is, but it has moved to San Francisco. At least that was the general impression yesterday when some of the regular thespians of the genuine footlights and the vicarious thespians who appear where they are not, on a thousand screens, gathered in the lobby of the St. Francis.

There was David Warfield, who is resting in this city; there was Jesse Lasky, who used to write and produce vaudeville sketches, and still does when he isn't managing his big motion picture enterprise; there was D. W. Griffith, who finds the days too short to count the proceeds of his "Clansman"; there was Mack Sennett, another movie magnate; there was Morris Gest, some time since the promoter and owner of a turgid Russian ballet with great music, and now the impresario of Geraldine Farrar, the opera star, temporarily gathered to the reel life; there was Geraldine Farrar herself, just up from the Southland between pictures; there was William H. Crane, who isn't a veteran actor for nothing and who is going to add to his holdings by a revival of an old success; there was Raymond Hitchcock, who is,

we may say, a "Red Widower," since that was the last piece in which we saw him here; there was House Peters, a monarch of the movies; there was Mabel Normand, whose pretty countenance has been seen in the pictures many times, and there was E. J. Carroll, who controls a string of twenty-six theaters in Australia.

There was still another to be seen yesterday, but he cannot be dismissed with a name and parenthetical phrase, for he is Frank Keenan, one-time sheriff in Belasco's "Girl of the Golden West," later a vaudeville performer and now a motion-picture star.

Still to be added to these illustrious names of visitors are those of the Richard Walton Tully organization, including Tully himself and Guy Bates Post. If to these are added the names of visiting musicians from the East, such as Horatio W. Parker, Ernest Kroeger, George W. Chadwick, the dean and greatest of them all; Constantino, the temperamental tenor; not to forget the Nation's hero, Sousa, and Alfred Hertz, one of the world's greatest conductors. San Francisco has a coterie competent to present anything that is fit to be staged, from a movie to a grand opera, or from a recital to Beethoven's Ninth Symphony.

SOUSA SEASON AT FAIR

Bandmaster Opens Nine Weeks Series
at San Francisco Exposition

SAN FRANCISCO, CAL., June 2.—John Philip Sousa and his band have inaugurated their nine weeks' season at the Panama-Pacific Exposition, and their performances are attracting much interest. The soloists are Virginia Root, soprano; Margel Gluck, violinist, and Herbert L. Clark, cornettist. The manager is Edwin G. Clark. The personnel of the band is as follows:

Flute, Louis Fritze, Ernest Wagner, George Ahlborn; Piccolo, Henry Heidelberg; Oboe, Paul Gerhardt, Joseph Guerard; English Horn, Paul Gerhardt; Bassoon, Ugo Savolini, A. Reines; Harp, Joseph Marthage; E Flat Clarinet, Max Flaster, Joseph Kapralek; B Flat Clarinet, Joseph Norrito, Oscar Matthes, John Becker, John Hickey, George Kampe, L. A. Engberg, William Langan, Thomas Hughes, H. Baldwin, Arthur Davis, Samuel Harris, Louis Morris, John Urban, J. J. Cheney, Samuel Schaich, A. J. Neuman, W. E. Thomson; Alto Clarinet, Rene Magnant; Bass Clarinet, Carl Schroeder; Alto Saxophone, William Schensley, Ben Vereecken; Tenor Saxophone, A. A. Knecht, M. B. Howard; Baritone Saxophone, R. Becker; Cornet, H. L. Clarke, Richard McCann, Frank Simon, G. G. Gaugler, C. J. Russell, F. T. Nutze; Trumpet, Victor Welte, W. Ripple; Horn, Maurice Van Praag, R. H. Schulze, S. Richart, Otto Yenke; Trombone, Ralph Corey, Richard Whitby, M. C. Lyon, J. Cimera, E. A. Williams; Euphonium, J. J. Perfetto, A. J. Garing; Tuba, Arthur Storch, J. W. Richardson, Oscar Cott, Emil Weber, Oscar Peterson, John Kuhn; Tympani, F. A. Snow; Drums, M. F. Haynes; Bass Drum, George Maurer; Librarian, Carl Schroeder; Assistant Librarian, Wilmer Kilson.

SOUSA TO MAKE DEBUT ON BOARDS

March King Has Speaking
Part in Drama at
Press Club.

E. A. BATWELL TO THINK

Reception Committee Will Greet
Famous Leader This Morning—
Parade From Station.

One of the surprises planned by the Seattle Press Club and the Tillikums for the mixed smoker to be given at the Press Club theater tonight in honor of John Philip Sousa is the first appearance on any stage as a real actor of the famous "march king." Mr. Sousa will personally appear in the three-act sketch written for the occasion, and, unlike the part assigned to E. A. Batwell, his will not be a heavy thinking part. He has his "lines" and will speak them just as if he knew how and understood what they mean.

Diamond Letter Perfect.

Eddie Diamond, that brilliant star of the Metropolitan theater, will play the principal character in the Press Club melodrama. He is now letter perfect in his part, and his wardrobe arrived by freight yesterday.

Mr. Titus, the author of the great big baked potato, came to bat yesterday, and his contribution to the Sousa party is a mammoth fruit cake. Mr. Titus will send a special escort of capped and aproned aides to serve the delicacy.

In addition to numbers by Sousa and his band, Herbert L. Clarke, the world famous cornettist, will be heard in solos. He will be accompanied by M. Churns, the well-known local pianist.

Band to Have Reception.

Mr. Sousa and his band arrive in Seattle at 11:40 this morning. He will be met by President John Evans and Mrs. Evans, of the Press Club; Tyee Kopa Konaway Butterworth, of the Tillikums; President E. Bradley, of the Musicians' Association; officers of the three organizations, Mayor Gill, Chief of Police Lang, a squad of motorcycle police, the famous Tillikum escort, and the band of forty pieces recruited by the Musicians' Association especially to meet and greet and welcome the distinguished guest of honor. The parade will be to the Press Club, where an informal reception will be held at 12:30. Tonight, after the performance at the Metropolitan, Mr. Sousa and his band will return to the club theater, and then the doings start. It is a stag affair for the Press Club, Tillikums and Musicians Association members only.

Noted Bandmaster Dies.

(By Associated Press.)

New York, July 18.—Francesco Fanciulli, former bandmaster of the United States Marine band at Washington, died in a hospital here yesterday after an illness of several months. Fanciulli, who was 62 years old, was born in West Stephan, Tuscany. He came to this country when a young man and composed several religious and choral works, as well as two grand operas in English. President Cleveland appointed Fanciulli as head of the Marine band to succeed John Philip Sousa in 1898.

MUSIC IN THE EXPOSITION CITY

San Francisco, July 24, 1915.

Who will vote to have "Dixie" made the national song and Sousa's "Stars and Stripes Forever" made the national march?

Those ready to vote in the affirmative say that nothing in the song language of America starts feet going and hearts rejoicing as surely as "Dixie." It is also agreed that any army would march on unflinchingly to the defense of the flag, marking the rhythm of Sousa's march.

The fact of the matter is, that every once in a while in this country, patriotic enthusiasm takes fire and every national hymn, anthem and song seems doomed that a gay-plumaged Phoenix may take its place. Then that blaze burns out and we go on in peace singing the "tunes" we have borrowed from other lands, until another conflagration looms on the horizon.

A good-sized one started here in the West at the last session of the annual meeting of the Music Teachers' Association of California held in Festival Hall of the Panama-Pacific International Exposition. As an evidence of good faith, a committee was appointed, composed of Henry Bretherick, the president; Frank Carroll Giffin, the secretary; Charles F. Edson of Los Angeles, chairman, Celia Cooney and Alexander T. Stewart. The obligation of this committee is to see that the fire is kept burning. It is proposed in due time and by orderly procedure to present the matter to Congress.

At this meeting, there was no one to gainsay that the time has come when "Dixie" has no geographical confines. It has no longer any sectional significance. Whether it is played north or south of the Mason and Dixon line, its reception is just the same. It is always greeted with a spontaneous outburst of applause. Those who hold the brief for "Dixie" say that there is something about that tune that makes it impossible to guarantee the behavior of one's feet. Sousa's wonderful march receives the same treatment. To its stirring rhythm, say its sponsors, no one could walk, be he soldier or civilian, and not feel the spirit and dignity that has been woven into it by the man above all others who seem to sense the martial tread.

The fact that Sousa was at the Exposition and within

call when this measure came up for discussion, added something of color and enthusiasm to the occasion. To the "March King" the sentiment of the meeting was formulated in a set of resolutions which was duly presented. He was visibly affected by the attitude of his fellow musicians, and made no excuse for the tears that filled his eyes.

From the pros and cons it seems logical to deduce that there would be no fight made against the acceptance of the March, but there might be one when it came to the presentation of "Dixie," not because of lack of love for it, but because of its rollicking rhythm, its lack of dignity. For the one who looks on, it seems that the acceptance of "Dixie" as a national song, cutting out forever all lines across the great country, might meet with general approval, but not to replace any hymn or anthem already in the repertoire of this country's martial music.

But of one thing there is no doubt, the discussion of this question enlivened the last session of the convention.

"Stars and Stripes" and "Dixie" for National Marches

California Music Teachers Want Congress to Adopt Them Formally.

SAN FRANCISCO, July 22.—The United States will no longer be without an official march, but will have two of them—"Dixie" and "The Stars and Stripes Forever"—if a resolution adopted by the Music Teachers' Association of California and formally presented to John Philip Sousa at the close of his concert at the Exposition last night receives favorable consideration at the hands of Congress.

Charles Farwell, of Los Angeles, general vice-president of the California association, presented the resolution to Mr. Sousa in person, and he expects to secure the co-operation not only of this noted leader, but of others all over the country. The resolution is as follows:

"Whereas, The United States of America has no official march; and whereas, 'The Stars and Stripes Forever' and 'Dixie' have captured the world by their distinctive Americanism; therefore be it

"Resolved, That the Music Teachers' Association of California does respectfully petition Congress to declare that these two compositions be known as the official marches of the United States and played on all State occasions."

When the resolution was adopted, Mr. Edson was appointed head of a committee to start a movement to interest music teachers and leaders all over the country in the effort to have the two marches made official.

Sousa a Great Bandmaster.

Sousa is a great bandmaster. He takes the best musical materials and fuses it into an organism that thrills you with the director's enthusiastic personality. To vary the famous phrase of Theophile Gautier, Sousa is a man for whom the audible world really exists. He is intoxicated with the loveliness of well-ordered sound and to hear him is to share that intoxication.

He is broad enough in his artistic sympathies to play compositions that appeal to simple folk and he gives them such a distinction that the man brought up on stricter diet can take pleasure in them.

To ignore this splendid organization because the multitude loves it, is not only artistic snobbery, but a

crime against the providence which has put it into the heart of this fine musician and good American citizen to devote his life to the popularizing of classical music and the ideal interpretation of popular music.—Redfern Mason, in San Francisco "Examiner."

By CHARLES EUGENE BANKS.

THE coming of John Philip Sousa to the Metropolitan theater this week for a series of six concerts is an event of quite as much importance to the general public as to those who make a study of music for any purpose. Sousa is the most distinguished composer of music that stirs the popular pulse that we have ever known. His ringing marches quicken the pulses of the nation everywhere. No band is credited which has not in its repertoire the compositions of this American leader and composer. And when his compositions are played by his own band, under his inspired and inspiring leadership, what wonder enthusiasm reigns. In his programs for the coming concerts are several new Sousa compositions. Suite, "Impressions of the Movies," "The Pathfinder of Panama," besides several other of his pieces more or less familiar. The programs are varied at each concert and comprise numbers from all the great composers. Sousa knows what his audiences want—music to stir them, rouse their flagging energies—a ringing march, a quaint musical curio, a musical novelty. Enthusiasm reigns where Sousa's band plays. He is the dominant figure in a harmonized mass of impetuous emotions. A move of his baton, a motion of his left fore-finger, or with both hands he leads his men to the desired effect. One goes to hear the band to see Sousa. The assisting artists are Miss Virginia Root, soprano; Miss Susan Tompkins, violinist; Herbert Clark, cornetist.

MARCH KING TO SHOOT AT MORAN

Bandmaster Sousa Will Take Part in Eagles' Tourney at Moran Tuesday, August 3.

The entry of John Philip Sousa, world-renowned band conductor, was yesterday received for the Eagles' shoot which will be held under the auspices of the Spokane Gun club over the Moran prairie traps, August 3. Sousa telegraphed to Al Ware, chairman of the program committee, as follows: "Am horribly out of practice, but will shoot with the Eagles just for the fun of the thing."

Sousa's entry is only one of many that has been received from all parts of the country. Mr. Ware estimates there will be fully 100 shooters, making the list the largest in the history of trap shooting in the Inland Empire.

California must certainly have been hailed some when composer Saint-Saens conducted the exposition orchestra and Sousa's band through the first rehearsal of his "Hail California." It was a combination unique in the history of music.

The Sousa Concerts

The Sousa concerts in the Stadium tonight and Wednesday will afford the Tacoma public such an opportunity as has been greatly desired, that of hearing an entertainment in keeping with the dignity and grandeur of the magnificent outdoor auditorium, which is one of the city's greatest assets.

John Philip Sousa, whose name stands at the head of band masters in the world today, is at the zenith of a remarkable career, and coming to Tacoma at the close of 10 weeks of brilliant playing at the Panama exposition, he comes covered with glory from the throngs that packed the beautiful Court of the Seasons, where he held thousands spellbound with the magic of his wand, every night.

In providing the Tacoma Stadium, the city feels that it is offering Mr. Sousa a setting worthy his great name and the high character of his music, and at the same time, giving the public an opportunity quite out of the usual order.

A fitting tribute to Sousa and his band, as well as a display of proper civic pride and enthusiasm in our great Stadium, will be the assembling of a record audience to greet the March King tonight.

SOUSA FOR THE HIPPODROME

Famous Bandmaster Engaged as Musical Director for Monster Playhouse—His Band to Displace Orchestra

John Philip Sousa has been engaged as musical director of the New York Hippodrome, and his famous band of sixty-five will take the place of the regular orchestra when the big playhouse reopens in September under the management of Charles Dillingham.

Mr. Dillingham's idea of a famous band accompanying a theatrical performance is revolutionary, but he expects it to solve the problem of balancing an entertainment on a stage and in an auditorium of the immense proportions of the Hippodrome. Nothing as radical has been attempted in this country or abroad.

But the accompaniment that Sousa's band will give to the Hippodrome performances will be only a small part of its share in the programme. Half-hour concerts, afternoon and evening, incidental to the stage entertainment, are to be features of the performance.

Besides writing a march to signalize the opening of the new Hippodrome, Mr. Sousa will contribute other compositions of his own, and Sunday concerts are being arranged at which well-known artists will sing to the accompaniment of the band.

Mr. Dillingham intends to give music more prominence than ever before in the Hippodrome. His choice of Mr. Sousa as director of music is in line with his idea of making his latest venture what he first promised it should be, "a national institution." The Hippodrome will reopen with a modern show of a bigness proportionate to the size of the vast auditorium, according to preliminary announcements.

Sousa and His Big Band Play In Stadium July 27-28

The next great event at the Tacoma Stadium will be the festival of two concerts by John Philip Sousa and his famous band, on the evenings of July 27 and 28, at the popular price of 25 cents.

Mr. Sousa is now playing at the exposition in San Francisco, where his band is far and away the favorite of all the bands now playing there, and when he completes his contract there he is coming north for a short concert trip. He is looking forward with eagerness to his appearance in Tacoma's vast amphitheater, which is the largest enclosure he has ever entered with his body of skilled musicians. Following after the Montamara Feste, the Sousa concerts will be the climax of the summer season in Tacoma, and as the July moon is due to be about full on that night, it will be one of the events to be dreamed of and talked about.

When the music festival was found impracticable for this season the committee decided to try to place something in the Stadium that would be worth while, and it was the general opinion that nothing better could be found than the Sousa band.



Philip Sousa.

Mr. Sousa to Put New Life in Hippodrome

LAST week's most interesting theatrical announcement was made by Charles B. Dillingham of the engagement of John Philip Sousa to be director of music at the Hippodrome. When Mr. Dillingham took over the management of New York's biggest amusement proposition a few weeks ago, succeeding the Messrs. Shubert, interesting developments were looked for in that direction. This is the first of them to materialize. It was quite like Mr. Dillingham to do something revolutionary with the big house. Mr. Sousa is no doubt the most famous bandmaster in America and has a large and enthusiastic following. Having him and his band instead of the conventional orchestra in the Hippodrome would seem to be a master stroke in management and sure to arouse new popular interest in the house, which is better known to the public generally all over the country than any other place of amusement, with the possible exception of the Eden Musée, which is soon to pass into the realm of history.

Just how Mr. Sousa and his band are to fit into the new scheme of things at the Hippodrome Mr. Dillingham has not made public. But no doubt music is to play a much more important part in the entertainment than formerly. There is a lot of speculation as to the character of the stage production, but little has been said beyond the fact that it will be a modern spectacular entertainment.

The big playhouse is the centre of ceaseless activity. Each day finds some impor-

tant task accomplished in the formation of what is expected to be the most spectacular entertainment in the city.

R. H. Burnside has resumed his former offices in the Hippodrome, and all of the business connected with the new enterprise is being centred there. More than fifteen hundred women applied for places in the ballet the morning after the announcement of Mr. Sousa's engagement. There has been an average of seven hundred applicants a day for positions in the organization ever since. One woman who called at the Hippodrome yesterday was accompanied by her granddaughter, a girl of sixteen. Both wanted to appear in the chorus.

Public interest in the institution has caused almost every unemployed person in New York to come forward with an application for work or an idea. One playwright who refused to leave the Hippodrome offices without seeing some one in authority divulged a scenario in which it was his aim to depict the passage of the children of Israel across the Red Sea on dry land. For a tank effect, he insisted, the division of water would be the biggest thing ever shown on a stage. For a climax his scenario required a reproduction of the deluge. When told that such a finale might drown the audience or at least compel them to seek safety in boats, he replied, in all seriousness, that he would expect the management to look after the safety of those "in front," as he had not the time to consider such details.

Stars, principals and a chorus and ballet of five hundred are now being engaged. Mr. Burnside hopes to be able to commence rehearsals a week from next Monday.

Mr. Sousa and his band are now playing at the Panama-Pacific Exposition.

Seattle Times 7/25/15

Elaborate plans for the reception of John Philip Sousa and his band by an automobile corps of Tillikums and members of the Seattle Press Club on Thursday next; to be followed at noon-time by an informal reception, and at 11 o'clock in the evening by a mixer-smoker of Tillikums and the Seattle Press Club members, have been made by a committee from both organizations headed by Dr. A. J. Ghiglione for the Tillikums and T. R. Hofer for the scribes.

On Thursday evening, during the period of the Sousa performance at the Metropolitan Theatre, the mixer-smoker will be held. This portion of the affair will be exclusively for the members of both organizations. At 11 o'clock Sousa and his band will be the guests of honor at the Press Club, at which time the feminine members of the band and the wives, sisters and sweet-hearts of the Tillikums and Press Club members will be admitted.

Sousa, in accepting the invitation for the reception, also promised the rendition of several numbers at the Press Club by his organization.

Auto to Meet Band.

The master musicians will be met at the Milwaukee depot by forty automobiles. The welcoming committee will be headed by a squad of police, followed by the national colors, the Tillikum drum corps, an automobile containing John Philip Sousa, G. M. Butterworth, president of the Tillikums of Elltaes, and the presidents of the Press Club and the Musicians' Association.

In other automobiles will be the feminine members of the band, the remaining musicians and other members of both Tillikum and Press Club organizations.

SOME HOBBIES OF MUSICIANS.

WITH that genius for inquiring into other people's private affairs which characterizes the transatlantic journalist, a contemporary has found out something about the hobbies of some great men and women, and we learn, for example, that Josef Hofmann has had a fine machine shop and a forge rigged up on his estate, and spends his spare time building automobiles. At Paderewski's home is a large and remarkable collection of Chinese objets d'art, and the great pianist is extremely fond of billiards, while Mme. Paderewski's hobby is the raising of chickens. Jan Kubelik has a passion for chess, the joy of which study he shares with Mischa Elman, Carl Flesch, Frank Gittelson and Sir Hubert Parry. Ferruccio Busoni is frequently to be found in a second-hand book store. Caruso's chief

pastime we know to be drawing, especially caricatures, and Miss Destinn has a passion for reading. John Philip Sousa's favorite recreation is trap-shooting, and Maggie Teyte has been known to match herself against Francis Ouimet. Walter Damrosch is a fearless rider, and John McCormack a lawn tennis enthusiast, who is the proud possessor of the racket with which Maurice McLoughlin won the Davis cup.—From The London Standard.

Sousa's Magic Baton Waves S. F. Good-By

Thousands Cheer March King at Farewell Concert.

John Philip Sousa ended his engagement at the Exposition last night with a concert in the Court of the Universe. Five thousand music lovers thronged the vast enclosure and gasped as Sousa led his musicians in "Auld Lang Syne" and

Frank L. Brown, representing the United States, with a bronze medal for his Exposition en-

White Star Mission June 1915

ROSTER OF SOUSA'S BAND.

The following letter will explain itself.

San Francisco, Cal., June 2nd.

My Dear Mr. Corey:

So many people have asked for the names and instrumentation of the band that I am sending it to you for publication in the United Musician. The Fair is great, wonderfully artistic and a delight. Mr. George Stewart has selected the music for the exposition with excellent taste. The Boston Symphony Orchestra drew immensely and deserved it. The Exposition Orchestra under Max Bendix is a splendid organization, thoroughly equipped in talent and routine. Conway and Cassoon have first class organizations. Of course I am pegging away as usual giving the best I can. My band is in splendid condition, and we had a great tour across the continent. With best wishes,

Always your own,

JOHN PHILIP SOUSA.

Musical Courier 7/21/15

OBITUARY

Francesco Fanciulli.

Francesco Fanciulli, bandmaster, musical director and composer, died in the German Hospital, New York, Saturday night, July 17, following an illness of several months.

Mr. Fanciulli was John Philip Sousa's successor as leader of the United States Marine Band at Washington and later became leader of the Seventy-first Regiment Band, of New York. He remained conductor of the latter until 1904, when he established his own band.

Mr. Fanciulli was born at Port St. Stephen, Tuscany, in 1853. He studied in the conservatory at Florence, where he later led the opera. He came to the United States in 1876. For some time he was a teacher of vocal music and an organist in several of the leading Roman Catholic Churches. Several of his compositions were played by Gilmore's Band. He composed also the music for the first pontifical mass said by Cardinal Satolli, formerly Papal Delegate to the United States, after his elevation. He was the composer of two operas in English, "Priscilla" and "Malinche," as well as an opera in Italian, "Gabriel de Montgomery."

Mr. Fanciulli's New York home was at 128 West Fifty-eighth street.

N.Y. Mirror 7/10/15

The announcement this week of the engagement of John Philip Sousa as musical director of the Hippodrome was the first suggestion of the changes to be wrought at the big institution by Charles Dillingham, who has taken over the management. Mr. Sousa's band of sixty-five pieces will replace the orchestra, and in addition to the music incidental to the performance will play a half-hour concert before each performance. Sunday special concerts with operatic soloists will be given.

The use of a band instead of an orchestra will be only one of a number of innovations Mr. Dillingham will make. Mr. Sousa will write a new march to signalize the opening of the new regime and will contribute other new compositions from time to time.

Sousa and His Band

1915—PANAMA-PACIFIC INTERNATIONAL EXPOSITION—1915.

San Francisco, Cal.

Mr. John Philip Sousa, Conductor.

Soloists—Miss Virginia Root, Soprano. Miss Mangel Gluck, Violinist. Mr. Herbert L. Clarke, Cornetist. Manager, Mr. Edwin G. Clarke.

Flute, Louis Fritze.

Flute, Ernest Wagner.

Flute, George Ahlborn.

Piccolo, Henry Heidelberg.

Oboe, Paul Gerhardt.

Oboe, Jos. Guerard.

English Horn, Paul Gerhardt.

Bassoon, Ugo Savolini.

Bassoon, A. Reines.

Harp, Joseph Marthage.

B flat Clarinet, Max Flaster.

E flat Clarinet, Jos. Kapralek.

B flat Clarinet, Jos. Norrito.

B flat Clarinet, Oscar Matthes.

B flat Clarinet, John Becker.

B flat Clarinet, John Hickey.

B flat Clarinet, Geo. Kampe.

B flat Clarinet, L. A. Engberg.

B flat Clarinet, Wm. Langan.

B flat Clarinet, Thos. Hughes.

B flat Clarinet, H. Baldwin.

B flat Clarinet, Arthur Davis.

B flat Clarinet, Samuel Harris.

B flat Clarinet, Louis Morris.

B flat Clarinet, John Urban.

B flat Clarinet, J. J. Cheney.

B flat Clarinet, Samuel Schleich.

B flat Clarinet, A. J. Neuman.

B flat Clarinet, W. E. Thomson.

B flat Clarinet, Bruce Thomas.

Alto Clarinet, Rene Magnant.

Bass Clarinet, Carl Schroeder.

Alto Saxophone, Wm. Schensley.

Alto Saxophone, Ben Vereecken.

Tenor Saxophone, A. A. Knecht.

Tenor Saxophone, M. B. Howard.

Baritone Saxophone, R. Becker.

Cornet, H. L. Clarke.

Cornet, Richard McCann.

Cornet, Frank Simon.

Cornet, G. G. Gaugler.

Cornet, C. J. Russell.

Cornet, F. T. Nutze.

Trumpet, Victor Welte.

Trumpet, W. Ripple.

Horn, Maurice Van Praag.

Horn, R. H. Schulze.

Horn, S. Richart.

Horn, Otto Yenke.

Trombone, Ralph Corey.

Trombone, Richard Whitby.

Trombone, M. C. Lyon.

Trombone, J. Cimet.

Trombone, E. A. Williams.

Euphonium, J. J. Peretto.

Euphonium, A. J. Garing.

Tuba, Arthur Storch.

Tuba, J. W. Richardson.

Tuba, Oscar Cott.

Tuba, Emil Weber.

Tuba, Oscar Peterson.

Tuba, John Kuhn.

Tympani, F. A. Snow.

Drums, etc., M. F. Haynes.

Bass Drum, Geo. Maurer.

Librarian, Carl Schroeder.

Assistant Librarian, Wilmer Kilson.

N.Y. Mirror 7/25/15

AMERICA OF THE AMERICANS. By Henry C. Shelley. Illustrated. New York: Charles Scribner's Sons.

The showing as to American music, with the slender exception of the late Edward A. MacDowell's works, is less satisfactory. The case is summed up in these words:

If, indeed, there is such a thing as American music, in a limited sense of that term, it will probably be found in the vivacious marches of the popular John Philip Sousa.

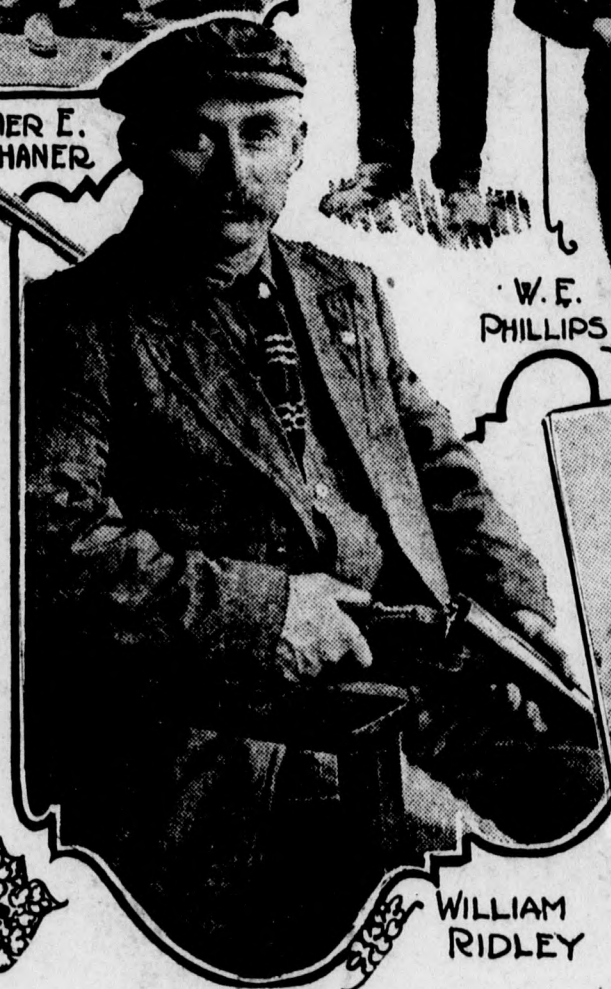
WILL BRING TOGETHER AMERICA'S BEST SHOTS

GEORGE W.
MAXWELLANDY
MEADERSELMER E.
SHANERRILEY
THOMPSONW. E.
PHILLIPS

WOOLFOLK HENDERSON



JOHN PHILLIP SOUSA

WILLIAM
RIDLEYMRS. AD.
TAPPEWEINROLLA
O.
HEIKS

The above group represents some of the leading lights of the trap and trigger, who will gather in Chicago next week for the Grand American Handicap Shoot.

CROXTON TO SING WITH SOUSA.

Frank Croxton of New York and this city, who is conducting his summer class in voice culture at his residence studio on Marion Place, will sing with John Philip Sousa's orchestra in Philadelphia the last two weeks in August. Mr. Croxton was soloist on the All-Star gambol tour of the Lambs last season when he made a sensational success and was engaged at once by Mr. Sousa, who was the general musical director.

Mr. Sousa also urged Mr. Croxton to accept a four-weeks additional engagement at the Pittsburgh Autumn Festival but his duties in New York prevent his leaving for so long a period.

SOUSA FINE TRAP SHOOT

John Philip Sousa, the great master, was given a complimentary shoot at the traps of the Seattle Trapshooters' Association this morning. Sousa is an enthusiast of trap shooting and he is also an excellent shot. A bunch of the boys got together this morning and put on a shoot for special benefit.

Sousa is having the time of his life in Seattle, for he has been entertained like a prodigal son coming home. The veal loaf, but no part of his entertainment has been enjoyed more than the little party given him by the shooters. He is surely keeping his sport.

Saratogian 7/19/15

Seattle Times 8/3/15