

Lawrence Mass.
The Evening Tribune.
Monday Sept 22nd 1919.

Boston, Mass.
Post. Monday Sept 22nd 1919.

SOUSA'S BAND GIVES CONCERT

Efficient Organization Heard in Diversified Program of Uniform Excellence.

Lieut. John Philip Sousa and his world-famous band of sixty musicians came here Saturday night and drew a capacity audience to the Amesbury Street Armory. It is so long since we heard a great band organization hereabouts that we had almost forgotten what it sounded like; but with the opening strains of the brilliant "Mignon" Overture, it all came back and we settled down for a most enjoyable evening, even though the Armory acoustics are far from good. John Philip Sousa, still vigorous though somewhat aged, led with his customary abandon and authority. The soloists were: Mary Baker, soprano; Florence Hardeman, violinist; Frank Simon, cornetist. The program in detail was as follows:

- Overture, "Mignon" Thomas
Cornet Solo "Willow Echoes" (new) Simon
..... Frank Simon
Suite, "Impressions at the Movies" Sousa
(a) "The Jazz Band in action"
(b) "The Crafty Villian and the Timid Maid"
(c) "Balance All and Swing Partners"
Vocal Solo, "In Flanders Fields"
(Words by the late Col. John McCrae) Sousa

Miss Mary Baker
Memorial, "The Golden Star" (new) Sousa
(Dedicate to Mrs. Theodore Roosevelt, Composed in memory of the Brave who gave their lives that Liberty shall not perish)

- INTERVAL
A Mixture, "Showing off Before Company" (new) Sousa
(a) Valse Lente, "Kisses" (new)
..... Zamecnik
(b) "Route Marchin" Stock
(c) March, "Bullets and Baynoets" (new) Sousa
Violin Solo, "Concerto" Vieuxtemps
Miss Florence Hardeman
Satarelle, "The Bohemians" (new) Hume

The appearance of a symphony orchestra with its program entirely made up of classics invariably draws its hearers from the more musical in a community. Symphonic tone poems with programmatic analysis do not penetrate the average music lover. But the brass band (or harmony band as Sousa's should technically be called) appeals to everybody with an atom of musical

taste. There are bands and bands and we can tolerate the lop-sided article when circumstances and location forbid adequate instrumental balance and variety. As remarked before, it is so long since a great band played here that some of the instruments must have looked and sounded strange to many in the audience, and as for calling them by their proper names—well, what difference does it make anyway, as long as the evening was enjoyed. And it certainly was as no such spontaneous insistent applause has been heard around here for many moons. Everything went over big and the director generously supplied encores, mainly his own compositions, "El Capitan," "Stars and Stripes Forever," "Sabre and Spurs," and even the elementary "Manhattan Beach March" was played, and in all probability Mr. Sousa is as fond of this young child of his creation as he surely must be of "The Golden Star", one of his latest, and moulded upon sturdy contrapuntal lines. Considerable humor was occasioned by the number "Showing Off Before Company" where the various families of instruments came out front for short selections. A still more humorous number was the humoresque on "Smiles" wherein certain cumbersome instruments were used for solos and in grotesque combinations with other lighter ones.

The cornet and trumpet soloist, Mr. Simon though he did not efface memories of Herbert Clarke, did some remarkably fine playing. His trumpet solo deserves special mention as we are well aware of how few there are who can perform on this noble toned instrument.

Miss Baker is a lyric soprano and in Sousa's song "In Flanders Fields" sang with good tone and vocal style. Her encore, the familiar waltz song from Gounod's opera "Romeo and Juliet" is not in her line. It was slurred, her coloratura is neither clean cut or brilliant and the high note at the close was decidedly flat. The violinist, Miss Hardeman, gave a charming rendition of the Vieuxtemps "Concerto" and for an encore bravely and accurately performed that most hideous of musical things the Kuezdó "Witches Dance."

The program ended with a stirring rendition of "The Star Spangled Banner. The event was promoted by Philip Smith and John P. Ryan. Oscar Matthes Jr., a local boy is a clarinetist in the band. A. L. M.

SOUSA AND HIS BAND ON DECK AGAIN

Crowded House Greet Him at Symphony Hall

BY OLIN DOWNES

Symphony Hall was so crowded yesterday afternoon when Lieutenant John Philip Sousa and his band gave their first concert in Boston since the signing of the armistice that people stood in the aisles and crowded them densely the whole length of the hall. This season is Lieutenant Sousa's return to the field in which he has won international fame, following hard and splendid service in training bandmen for the United States army and navy during the war.

27 YEARS ORGANIZED

Tomorrow, at Plainfield, N. J., Sousa and his band, will celebrate the 27th anniversary of the first concert given by that organization, in the same town in which the band inaugurated its career. Only two members of the original band will be present, John Philip Sousa, the leader, and Joseph Norrito, first clarinet and concert master. When the band started Norrito was second instead of first concert master. In the 27 years of his service by the side of his leader, the band has seen five European tours and one tour around the world, and it is probable that John Philip Sousa has done more to give the world examples of genuine American music—music which could come from nowhere but America—than any other composer alive today.

He can make the band instruments speak. A thorough musician, a man of exceptional creative abilities, and one who is past master of the secrets of all band instruments, Lieutenant Sousa has made his organization pre-eminent for qualities of tonal beauty as well as rhythmical precision, clearness of all the parts, fortissimos that are not brassy, pianissimos that have richness and softness and color, and carry to the last inch of listening space in the hall.

Introduces Novelties

The Sousa Band was assisted yesterday afternoon by Miss Mary Baker, soprano; Miss Florence Hardeman, violinist, and Frank Simon, cornetist. The programme was of a lighter character than other programmes which this band leader has offered in Boston, and it contained a number of recent compositions by him. These compositions served to show again the melodic facility of the composer, his ingenuity in orchestration and also in counterpoint. One of the surprises of the afternoon began with the playing of the

simple and pleasing motive from the "Surprise" Symphony of Haydn by trombones—if memory does not fail us—which was kept up and played as a persistent bass accompaniment while instrumentalist after instrumentalist walked on the stage, each playing a fresh tune to add to the melodies already sounding, until six melodies were being played at the same time, while the old Haydn tune kept going in the bass. Four of the melodies added to that of Haydn were "Hall, Hall, the Gang's All Here," the "Sailors' Hornpipe," "Camptown Races" by Stephen Foster, and finally a melody unnamed from a musical sketch of John Philip Sousa. His sketch books are kept to overflowing with melodic ideas jotted down as they occur to the composer.

A composition, "Showing Off Before Company," introduced in turn each group of instruments and several of the instrumental soloists of the band until all were going full tilt. Miss Baker sang Lieutenant Sousa's composition to the poem of Colonel John McCrea, "In Flanders Fields." A cornet solo, "Willow Echoes," of Mr. Simon's composition, played by him, brought resounding applause, as had Miss Baker's performance, and both the solo performance of Miss Hardeman in the Vieuxtemps concerto and the band accompaniment in this concerto made an admirable impression.

After the performance of Lieutenant Sousa's memorial to Colonel Theodore Roosevelt, "The Golden Star," the composer was presented with a floral decoration from the Musicians' Mutual Relief Society.

Boston, Mass.
Traveler, Monday
Sept 22nd 1919.

SOUSA WELCOMED TO SYMPHONY HALL

Sousa's welcome at Symphony Hall yesterday afternoon, marking the opening of the annual series of Sunday afternoon concerts, fell very little short of an ovation. The hall was crowded to the doors and gave the popular bandmaster such a greeting as demonstrated that long absence due to the war has in no way checked his popularity.

He gave a regulation Sousa program, bristling with snappy numbers of his own composition, and led the band with such telling effect that he simply had to give an "extra" after each number before the applause could be silenced. Notable on the program were "In Flanders Field," sung by Miss Mary Baker, soprano; violin selections by Miss Florence G. Hardman, and "The Golden Star," dedicated to Mrs. Theodore Roosevelt, composed by Sousa in memory of those who gave their lives in the war. One of the many hits of the afternoon was "Showing Off Before Company," by Sousa, in which soloists of the band and groups of players kept the audience in roars of laughter.

Boston Mass.
Herald Monday
Sept 22nd 1919.

Trenton N.J.
Evening Times
Tuesday Sept 23rd 1919.

Altoona Pa.
Tribune Friday Sept 26th 1919.

BIG THROG GIVES SOUSA GREETING

Opens Sunday Concert Season at Symphony Hall

The first Sunday afternoon concert of the Symphony Hall series of 1919-1920 was given yesterday by Lt. John Phillip Sousa and his band of 60 musicians.

The program was as follows:

- Overture, "Thalia"..... Jean Gilberti
- Cornet Solo, "Willow Echoes" (new)..... Simon Frank Simon
- "Impressions at the Movies"..... Sousa
- "The Jazz Band in Action"
- "The Crafty Villain and the Timid Maid"
- "Balance All and Swing Partners"
- Vocal Solo, "In Flanders Fields" (Words by the late Col. John McCrea), Miss Mary Baker..... Sousa
- Memorial, "The Golden Star" (new) (Dedicated to Mrs. Theodore Roosevelt. Composed in memory of the brave who gave their lives that Liberty shall not perish)..... Sousa
- A Mixture, "Showing Off Before Company" (new)..... Sousa
- Waltz, "Kisses" (new)..... Zamecnik
- March, "Bullets and Bayonets" (new), Sousa
- Violin Solo, "Concerto"..... Vieuxtemps
- Saturnelle, "The Bohemians" (new)..... Hume

Before the hour of the concert had arrived, the "sold out" signs were displayed, every seat and all available standing room being taken. The enthusiasm of the great audience was shown at the beginning of the program, and was continued until the last selection had been given, with one or more of the "March King's" compositions generously added to each number on the program. The assisting artists added much to the pleasure of the performance.

The unique feature of the occasion was the sixth number, "A Mixture," by Sousa, which began with a harp solo, the harpist being the only occupant of the great stage. He was joined by two of the other musicians, the number then being increased gradually, with soloists and ensemble players, until the entire band was represented on the platform. The pleasure of the audience seemed to be fully shared by the musicians.

As the first encore, "Stars and Stripes Forever," brought forth a burst of applause, so the last one to be given, "The Star Spangled Banner," brought the great audience to its feet.

LARGE AUDIENCE AT SOUSA CONCERT

The first musical event of the current season of major importance was the appearance last night of John Phillip Sousa and his band in a concert at the Trent Theatre. Because of the prominence of brass instruments in the average band it was thought that the volume of sound would be too great for the auditorium of the Trent, but Sousa with infinite sagacity, has arranged his players so that the wooden instruments are in the majority. The tone was mellow and soft and made a delightful impression on the auditors.

A varied program of music of the lighter type appealed to a large audience. The first number was Thomas "Mignon" overture and other selections included many of Sousa's compositions. Among them were "Impressions at the Movies," depicting various motion picture scenes and "The Golden Star," a memorial selection composed in honor of the late Col. Theodore Roosevelt. Encores included the popular "Stars and

Stripes Forever" and "The Manhattan Beach March."

Three soloists were on the program with the band and were well received by the audience. They were Miss Mary Baker, soprano; Miss Florence Hardemann, violinist, and Frank Simon, cornetist. Mayor Donnelly introduced Sousa to the audience before the music began.

Previous to the concert Sousa celebrated the 27th anniversary of the founding of his splendid musical organization by a dinner at the Trenton House. The band was organized just 27 years ago yesterday in Plainfield. Among those at the dinner were Mrs. Sousa, wife of the bandmaster; Mayor Donnelly, James C. Tattersall, L. L. Woodward, Montgomery Moses, Harry Askin and D. F. Stevenson.

SOUSA'S BAND CONCERT DELIGHTS GREAT CROWD

Famous March King Rendered Program That Included Late Compositions

By A. L. P.

Lieutenant John Phillip Sousa, premier bandmaster of America and March King directed his own band of fifty-five pieces before jammed house at the Mishler theatre Wednesday evening. This is the largest number of musicians which have played under Sousa in the local theatre in recent years, the usual quota being fifty men.

The program rendered was of the usual Sousa brand and followed the trend of variety which marked Sousa's appearance here last year. The curtain raised with the fifty-five musicians seated on the fore part of the stage and the overflow of the great crowd occupying seats to the rear of the band. John Phillip appeared amidst a storm of applause. The opening number was "Mignon Overture" as played last year by the band. One of Sousa's old marches, "El Capitan" was used as an encore and followed up by the popular number "Me-ow."

Mr. Frank Simon, solo cornetist of the organization, played "Willow Echoes" and used "Beneath Thy Window" as an encore number. Mr. Simon ranks among, if not the best cornetist in the world, many Altoonans being of the opinion that his delicacy of tone and artistic phrasing surpasses that of Herbert Clarke, who was formerly the first chair man.

The next number was a characteristic selection, "Impressions at the Movies" which represented the happenings at a movie theatre and left a suggestion in tone of the pipe organs that are now in use in many theatres. Sousa's own "U. S. Field Artillery March" was the encore.

Miss Mary Baker, soprano, the vocal soloist for the evening sang "In Flanders Fields" and "Our Boys Are Home Again" with band accompaniment and encored with "Robin, Robin, Sing Me a Song" with harp accompanying. The band then played "The Golden Star," a march with the rhythm of a funeral dirge in which "taps" are sounded as a counter-melody. This number is a brand new one, composed by the bandmaster and dedicated to Mrs. Theodore Roosevelt "in memory of the brave who gave their lives that Liberty shall not perish." Another comparatively new march, "Sabre and Spurs" was the encore.

The band took a short intermission, taking their instruments from the stage in preparation for the first number of the second part of the program, "Showing Off Before Company," one of Sousa's own. This number was perhaps the most entertaining feature of the program. The full band played a short prelude back of the scenery after which the harpist came to the stage and started the exhibitions. The different sections of the band, wood-winds, brass and percussion players came to the stage in rotation and did a good bit of "showing off." The features were the quartet of big tubas, the Sousaphone, the biggest instrument of the band being played down to the lowest pedal notes; the saxophone sextet played several popular numbers, a solo on the bassoon drew laughter by its humorous croakings, also a sextet which gave a reminder of the "little German band" of years gone by. After the full band had reached the stage "Semper Fidelis" was "torn off" in real military rhythm.

Sousa usually includes a humorous selection in his program. Altoona people who attended last year's concert remember the rendition of "Over There" at that time very popular. This year's humoresque was written from the song hit "Smiles." Each instrumentalist seemed to express just what he thought about the song. The four trombonists then lined at the front of the stage and played "Lassus Trombone" as an encore.

The band then played the waltz, "Kisses" and followed with the new march, "Bullets and Bayonets." Sousa's famous march, "Stars and Stripes Forever" was then rendered with the piccolos, cornets and trombones to the front as usual. Miss Florence Hardman, the violin soloist then rendered "Concerto" which was followed by "Witches Dance" in which she displayed good technique and tone quality. She responded again to an encore with "Souvenir" with harp accompaniment.

The band played the march, "Manhattan Beach." It was in this manner that the only slip-up of the evening's program was observed, one of the bass instruments adding a "stinger" to the end of the march without the note being needed. The last number was the selection, "The Bohemians" after which the program was closed with a rendition of a march composed by Mr. Byes, of Huntingdon, a former member of Sousa's band and now directing the Huntingdon Municipal band. The band and the audience rose to their feet at the strains of "Star Spangled Banner."

Last evening's program demonstrated Sousa's ability to put on a program, interesting to all. The classics were played but the music of the lighter vein was not slighted. The popular jazz numbers were given their proper place when used to insert a variety to the program.

Worcester Mass.
Evening Gazette.
Monday Sept 22nd

Johnstown Pa.
Leader.
Friday Sept 26th

SOUSA WINS NEW FRIENDS HERE

Sousa and his band took a Worcester audience by storm last night in Mechanics hall, when once more, by the magic of his music and the power of his personality, the "March King" won new laurels. Perhaps no conductor now before the public understands better the art of pleasing all tastes in his program with the favorite melodies of the average American than does this famous conductor. Stirring patriotic airs and popular symphonies are Sousa's specialties and his "Songs and marches that live in the hearts of America" and "songs of grace and songs of glory" were two medleys which won particular applause last night.

One of the most effective numbers was "The Golden Star," composed in memory of the men who have given their lives in the war and dedicated to Mrs. Theodore Roosevelt. The soprano solo, "In Flanders Fields" as sung by Miss Mary Baker was also appreciated.

The enjoyment which he apparently feels as he leads his musicians is reflected in the sincerity evident in the applause of his audiences.

SOUSA AND BAND IN OLD-TIME FORM AND MAKE BIG HIT HERE

John Phillip Sousa and his band—with Sousa the central attraction—delighted Johnstown audiences at the Cambria theatre last night and yesterday afternoon. Lieut. Sousa and his company of 65 lived up their past reputation and the concert given was par excellence.

The light farce, "Impressions of the Movies," was tastefully handled, while the "Jazz Band in Action" drew rounds of applause. The beats were even, and the tones modulated. One of the newest and still more beautiful selections of the company was "Your Wedding March." The strains are high, the time average and the beats much the same as in "Starlight," another Sousa masterpiece.

Other new selections played yesterday were "Spanish Fantasia," "Egyptian Serenade," "Thalia," an impressive overture, and "The Bohemians," from Hume. The latter was done in an artistic manner.

Miss Baker, soprano with Sousa, is unusually good, while the violinist, Miss Hardman, met with the entire approval of the audience. Concert people described the offering of last night as one of the "most forceful and delightful in the history of the Cambria."

Pittsburgh Pa.
Saturday Sept 27th
Pittsburgh Post.

SOUSA PLAYS BEFORE TWO BIG CROWDS

Bandmaster's Old Marches Outclass New.

John Philip Sousa, Bol du Marche, and his battery battalion fired the opening gun of the Pittsburgh concert season yesterday at the Nixon Theater and the Mosque. In his barrage of bombardons there were a few duds (see "Bullets and Bayonets"), but for the most part the fireworks were T. N. T. The past master of high explosives, Jean Philippe, may not have been as debon air as in the days of our youth at Manhattan Beach, but nevertheless he was present with a punch—and oh, just a little punch. To some people Sousa is god, and to some he is religion, and to others he is—well, furnish your own antithesis. With the fear of being branded with Baalism, it must be said he absolutely has the finest band that balliwick.

The matinee began with a "Spanish Fantasia" by Tevan, which, while it was as spanish as the recent influenza, was not as Espagnole as the well-known onion. This was followed by a saxophone solo, "Madine," played by Bennie Henton. (Shade of Blackie Daw and Get-Rich-Quick Wallingford be with us now!) A "Wedding March"—dedicated to the American people—left us with the impression that matrimony would be invalid if that march was to be used to any great extent. "My Calro Love," an Egyptian serenade, by Zamecnik, may have been as Egyptian as Calro, Ill., but it certainly was not as oriental as Memphis, Tenn.

The evening concert at the Mosque, commenced with the Overture "Thalla," by Gilberte, followed by a Suite, "Impressions at the Movies," that proved to be more of a depression than an impression. "Memorial," "The Golden Star," with its taps and solemnity, developed into a magnificent threnody. A "Mixture," "Showing Off Before Company," was a humorous conceit, well given by the players and well taken by the audience. When it comes to the quodlibet, Sousa is supreme. There is probably not another man who can

made a band burble, giggle and joke the way he can. This is proved in "Smiles" and some other pieces. Miss Mary Baker, soprano, sang her solos with considerable skill; Miss Florence Hardman, violinist, demonstrated that she preferred technique to tone; Frank Simon, cornetist, and Bennie Henton, saxophonist, both displayed their efficiency. All the soloists were adequate and received hearty applause. For the encores Mr. Sousa gave his old marches. These marches are incomparable. They are the real John Philip Sousa; the music that we associate with his name. The only mistake that Mr. Sousa makes is that of over-production. His new marches in no way compare with the old ones, either in theme or spirit. The old marches are classics, the new ones—on, well, a large audience enjoyed them, so why cavil. H. B. G.

Pittsburgh Pa.
Dispatch
Saturday Sept 27th

SOUSA'S BAND HEARD TWICE

Delights Big Audiences in Nixon Theater and Syria Mosque

Sousa and his band entertained two large audiences yesterday in a matinee at the Nixon Theater and a night performance at Syria Mosque.

Both concerts featured Mary Baker, soprano, of mellow voice and pleasing manner. In the afternoon her programmed selection was Hallet Gilbert's "Moonlight and Starlight," a capital song most captivatingly rendered, and in the evening she gave Sousa's "In Flanders Fields," with appropriate pathos, responding to a double encore with "Robin, Robin, Sing Me a Song," and Sousa's "Our Boys Are Home Again."

Florence Hardman, violinist, played Bizsoni's "La Ronde des Lutins," at the matinee in good style and with adequate technique, repeating her success in the evening with a Vieuxtemps concerto.

Many of the noted bandmaster's compositions were played during the day, both old and new, the old favorites, such as "El Capitan" and the "High School Cadets" losing nothing of their verve in all their years of popularity. The "U S Field Artillery" also caught the ears of the crowd and set the audience humming.

The band contains many excellent soloists who made the most of an opportunity to introduce humor into the proceedings as afforded by a "mixture" entitled "Showing Off Before Company." In it the harp rippled, the clarinets chortled and the flutes, trombones, horns, basses, cornets, saxophone, piccolo, bugle and other kindred of the band did amusing stunts after their kind.

H Bennie Henton played an interesting original composition for saxophone at the matinee called "Nadine," and at the evening concert Frank Simon, the clever cornetist, played his latest creation, "Willow Echoes."

The programs contained in all no fewer than 11 "new" numbers. Of the suite, "Impressions at the Movies," the second item proved to be of musically ambitious proportions despite its title, "The Crafty Villain and the Timid Maid," revealing Sousa's musicianly craftsmanship; and the third number, "Balance All and Swing Partners," was a virile manifestation of the superabundant energy invoked by this American veteran of the baton. C E M.

T F Fitzpatrick, former secretary of the Western Pennsylvania Exposition Society, was host at a dinner at the William Penn Hotel last night at which Mr Sousa was honor guest. The affair was to celebrate the anniversary and in appreciation of the bandmaster's long and brilliant service at the expo.

Among those present were Colonel J M Schoonmaker, F R Babcock, Frank J Lanahan, W C Hamilton, A P Moore, H M Bitner, C L Lancaster, J F McCandless, Raymond S Coll, Charles W Danziger, Robert Garland, J H Reitingger and Harry Askin, manager of the band.

Pittsburgh Pa. Saturday. 65
Gazette Times Sept 27th 1919.

SOUSA ACCLAIMED BY BIG AUDIENCES ON ANNIVERSARY

Programs of New and Old Compositions Please—Band- master Guest at Dinner.

APPLAUD LATEST MARCH

Two large and representative audiences greeted Lieut. John Philip Sousa and his band at the concert given last night in Syria Mosque and at the matinee program in the Nixon Theater.

The concerts were, in a way, anniversary programs. Just 27 years ago last Monday Sousa gave his first concert in Plainfield, N. J. At that appearance the famous "Liberty Bell March" was heard for the first time and this week is being observed by bands and orchestras generally as "Liberty Bell Week." The march was played last night as an encore.

Celebrating the anniversary and in appreciation of Lieut. Sousa's long and brilliant services at the Exposition Music Hall, T. F. Fitzpatrick, formerly secretary of the Western Pennsylvania Exposition Society, was host at a dinner in the William Penn Hotel last night at which the veteran bandmaster was guest of honor. Among those present were Col. J. M. Schoonmaker, F. R. Babcock, Frank J. Lanahan, W. C. Hamilton, A. P. Moore, H. M. Bitner, C. L. Lancaster, J. F. McCandless, Raymond B. Coll, Robert Garland, J. H. Reitingger and Harry Askin, manager of the band.

The majority of the selections on yesterday's programs were played in Pittsburgh for the first time. All were played with the deft and typical Sousa touch that has an almost universal appeal and seemed to be greatly appreciated by the audiences. "The Golden Star," a memorial dedicated to Mrs. Theodore Roosevelt by Lieut. Sousa who composed in memory "of the brave who gave their lives that Liberty shall not perish" made an especial appeal last night, as did Myddleton's tone poem, "Breezes From The Southern Seas" yesterday afternoon.

But what the audiences seemed to like best were the old favorite marches. As soon as one of the well-known march tunes so familiar in this country was announced as an extra the listeners would applaud and, although almost all of the famous Sousa marches were played at both concerts, the audience did not seem to tire. "Washington Post," "Semper Fidelis," "The United States Field Artillery" and the thrilling, ever popular "Stars and Stripes Forever" were played as only Sousa's band can play them and were greeted with tremendous enthusiasm. "The Fighting Men," a march by Prof. Rocerito, a local composer, was well-received.

There is one part of a Sousa concert that is always looked forward to by a Pittsburgh audience and that is the popular selections that are played as extras. A number were included in both of yesterday's programs to the great delight of the audiences. "Smiles," played in almost every conceivable way, with the instruments producing tones, fantastic, plaintive and catchy beyond description, was met with great laughter and applause.

The soloists yesterday were Miss Mary Baker, soprano; Miss Florence Hardman, violinist, and H. Bennie Henton, saxophone. As an encore Miss Hardman played a clever little bit, "The Witches' Dances," with amazing skill, although it was more of a mechanical performance than a musical production. Miss Baker's solo last night was "In Flanders Fields," music for which was composed by Lieut. Sousa. "Bullets and Bayonets," a new Sousa march, was played last night.

Although many of the selections were new, typical Sousa programs were presented both yesterday afternoon and last night. The new selections had the typical Sousa touch, the ragtime had an appeal that comes only when some ephemeral bit of drift in American music is played by Sousa, the fine familiar marches were played with a zest that produced healthy patriotic thrills, and Sousa himself was erect, martial and genial as ever—even if the familiar beard has given way to a close-cropped moustache. And the audiences were more than satisfied. The only jarring note was the interruption of the program for the presentation of some rather tiresome movies that served only to cause a ripple of restlessness in the audiences.

Columbus Ohio
Evening Dispatch
Monday Sept 29th

Hartman—Sousa Concert.

One could take a printed program and correctly write up a Sousa concert, for the followers of the lieutenant and his men like best the Sousa compositions, all the way from his unsurpassed "Stars and Stripes Forever" down to his new "Bullets and Bayonets." Two songs of his, not remarkable compositions, were introduced by Mary Baker. His memorial, "The Golden Star," dedicated to Mrs. Roosevelt, is an impressive, artistic creation. The cornets in high sustained phrases are followed by muted "taps" and then a melody of farewells, which is repeated with intermediate majestic chords. It should prove a popular work for bands at soldier memorials. The humorous work, "Showing Off Before Company," introduced the various sections of the band, in which a graceful saxophone solo, the booming blatancy of the bases and a humorous dialog between bassoons, were most diverting.

Frank Simon is the new cornet soloist, succeeding the unforgettable Herbert L. Clark. He manifested a superb technic in a composition of his own, "Willow Echoes." Florence Hardman, violin soloist, displayed dashing style in a Vieuxtemps concerto and a most supple wrist in "Witches' Dance."

H. E. Cherrington.

Wheeling, W. Va.
Register Sunday
Sept 28th 1919.

SOUSA PLEASES AT THE COURT

Great Bandmaster Gave Two Captivating Concerts Yesterday.

John Philip Sousa, the world-famed band master, made his first appearance to Wheeling audiences in three seasons, playing to a large crowd at yesterday's matinee, while at night the theatre was taxed to its capacity, with standing room at a premium. There were some hundred seated on the stage. It was by far the largest turnout the noted entertainer has ever played to in this city. Wheeling certainly was out to greet him, and the reception accorded was only in conjunction to the wonderful performance rendered. At the matinee, a most unique program was disposed of, and the 58 musicians were most pleasing in their endeavors, while Mr. Sousa seemed quite liberal in answering encores.

In the evening an entirely new list of numbers were given, and not a person left the theatre, without the feeling that the greatest concert ever heard was at their disposal. Mr. Frank Simon, cornetist, took the house with his wonderful mastery of this popular instrument in his playing "Willow Echoes," just recently composed by himself. "In Flanders Fields," sung by Miss Mary Baker, the audience was not only treated to a most exquisite composition, but to the beautiful voice of this young lady who has been creating widespread attention. Miss Florence Hardman, violinist, was a complete triumph, and her success at this instrument has won for herself a place in the musical world. She was quite free in her encores and besides played as if she was as interested as her listeners, in every stroke.

Throughout the entire program, a new air of patriotism marked the entrancing music, and the feeling of victory as well as an occasional dirge, lent considerable spirit to the evening's procedure. Many who had expected "rag time" were none the least disappointed, and found that last night "real" music was played. After each and every number, a loud burst of hand clapping fairly shook the theatre, and the famous Sousa appreciated this.

Sousa has been making a wonderful impression through the northwest, and nowhere was disappointed with the crowds. Twenty seven of Mr. Sousa's band players were in active service. Wheeling sure liked his concert, and many wish for his success as well as his return soon. The following program was rendered in the evening:

Lieut. John Philip Sousa, conductor.
Miss Mary Baker, soprano.
Miss Florence Hardman, violinist.

- Mr. Frank Simon, cornetist.
- 1. Overture, "Thalia" new.....
- 2. Cornet Solo, "Willow Echoes" (new)..... Jean Gilberte Simon
- Mr. Frank Simon
- 3. Suite, "Impressions at the Movies"..... Sousa
- (a) "The Jazz Band in Action"
- (b) "The Crafty Villain and the Timid Maid"
- (c) "Balance All and Swing Partners"
- 4. Vocal Solo, "In Flanders Fields"..... Sousa
- (Words by the late Col. John McCrae)
- Miss Mary Baker
- 5. Memorial, "The Golden Star" (new)..... Sousa
- (Dedicated to Mrs. Theodore Roosevelt. Composed in memory of the brave who gave their lives that liberty shall not perish.)
- Interval
- 6. A Mixture, "Showing Off Before Company" (new)..... Sousa
- 7. (a) Valse Lente, "Kisses" (new)..... Zamecnik
- (b) March, "Bullets and Bayonets" (new)..... Sousa
- 8. Violin Solo, "Concerto"..... Vieuxtemps
- Miss Florence Hardman
- 9. Satarelle, "The Bohemians" (new)..... Hume

Wheeling, W. Va.
Sunday News, Sept 28th 1919.

SOUSA AND HIS BAND THRILLS PACKED HOUSE AT THE COURT

NOTED MUSICIAN PLAYS BEFORE ONE OF THE LARGEST HOUSES IN HISTORY OF CITY.

The Court Theatre was crowded to its utmost last evening when musical Wheeling in vast numbers tendered another reception to the famous John Philip Sousa and his band. This was the first visit of Lieut. Sousa and his coterie of master musicians to Wheeling in three years, and it seemed that every lover of the art in vicinity was determined to hear him. Practically no seats were available after the doors were opened for the matinee performance, and in the evening the house was sold to its utmost capacity, more than 100 being seated on the stage.

The entire band numbers 63 men and it is doubtless if such a collection of instruments as these men use, was ever before seen in Wheeling. There are 14 different groups; 10 first clarinets; 4 second clarinets; 2 third clarinets; 2 oboes; - English hunting horn; 2 bassoons; 3 flutes; 1 petite clarinet; 6 cornets; 2 trumpets; 4 French horns; 4 trombones; 2 euphoniums; 4 tubas; 3 batteru; 1 lyre; 1 harp; and 6 saxophones.

Everyone in the audience could listen to an immediate echo of every note of the wonderful program. With Mr. Sousa was Miss Mary Baker, soprano, who rendered "In Flanders Fields," which was a beautiful combination of the words by the late Col. McCrae with Sousa music and sung with exquisite expression and tone. A cornet solo, "Willow Echoes," was a remarkable number by Mr. Frank Simon.

Columbus Ohio
The Ohio State Journal
Monday Sept 29th

SOUSA with his band is always welcome in this city, no matter how often he comes, and last night the Hartman was packed with his devoted admirers.

This is the first time for several years that he has been here and at first he seemed almost like a stranger, because he is minus his beard.

But when he began to direct his men and the old familiar tunes of "El Capitan," "Sabre and Spurs," "U. S. Field Artillery," "Stars and Stripes," etc., came to our ears then we knew no one but the one big band master was in our midst. They were only played as encores, but it seemed good to hear them again.

The playing of these along with his new compositions, such as "The Golden Star," "Impressions at the Movies," "Showing Off Before Company," etc., served to impress one with the shade of difference in his later and earlier compositions. The new ones have not the same buoyancy and spontaneity as the compositions written some time ago, and one cannot help but feel that the great war has had a restraining influence on this great band director.

His "Golden Star," dedicated to Mrs. Theodore Roosevelt, is a lovely thing, and coming after the staging of "In Flanders Fields," (the music of which also was written by Sousa) by Miss Mary Baker, the soloist, it brought tears to many eyes. Miss Baker has a sweet, appealing voice. It is not particularly strong or always true, but expressed deep feeling. Mr. Frank Simon, cornetist, played several solos—his "Willow Echoes," written by himself, being particularly filled with melody.

Miss Florence Hardman was the third soloist. She played quite artistically the Concerto from Vieuxtemps on her violin.

It was a most enjoyable concert, lasting a little over an hour and a half.

A wonderful feature was the violin selection by Miss Florence Hardman, who rendered a masterpiece in a genuinely artistic manner, followed by an encore of a similar nature. Miss Hardman has an enviable reputation from the Atlantic to the Pacific. She has appeared with Madame Sarah Bernhardt and others of equal prominence. For her exquisite music she uses none other than "Ole Bull's" rare old Amati violin, which was presented to her by the people of Cincinnati, who sent her to Europe where she studied under Leopold Auer in Russia.

But nothing surpasses the selections of the band itself, and particularly those compositions of Lieut. Sousa. Most extraordinary was "Showing Off Before Company." This followed the intercal, and the various instruments were brought in in special order, each variety producing something pleasing of its own. The harp in its rendition of "Annie Laurie," was more than exquisite; "Till the Clouds Roll By," was most effective as a trombone quartette; followed by a solo by the English Coaching horn; and the numerous other instruments had their part until the entire three score and more men were again seated producing a marvelous finale, "Smiles," with humorous variations, and "Lassus," were pleasing encores for this.

"Kisses," was a part of the seventh number, and the encore "Stars and Stripes Forever," for which the ears of every American are ever open, took the house by storm, so wonderfully was it rendered. To satisfy the audience, "Manhattan Beach" proved another pleasing selection. Every number throughout the program, particularly those productions of Sousa's own, produced more admiration for the band leader and when the notes of the "Star Spangled Banner" came forth in all their wonderful rhythm, it was with regret the audience telling as it did, the program was ended.

Mount Union Pa.
The Mount Union News
Friday Sept 26th 1919.

Sousa and His Band in Mount Union.

Wednesday of this week the people of Mount Union and vicinity had an opportunity that will probably never present itself again, and that was to hear John Philip Sousa and His Band in the Shapiro Theatre.

When the advertising manager for this wonderful band looked over this field, he thought it was not very promising, but after some talk on the part of Mr. Grissinger, the theatre manager, it was scheduled to appear for matinee only Sept. 24th, but by the appreciation shown and the full house, it proved the interest in this musical organization.

The band is composed of sixty-two of the world's most famous musicians, and it only takes anyone to hear them to realize their wonderful power. The audience was held spell-bound by the superiority of the music, and appreciates hearing these artists.

Baltimore, Md.
THE BALTIMORE NEWS
Wednesday Sept 27th

SOUSA THRILLS AN IMMENSE AUDIENCE

Great Host At The Lyric Concert
Accords Enthusiastic Reception To March King.

Before one of the largest audiences to which he has ever appeared in this city, Lieut. John Philip Sousa directed his world-famous band at the Lyric last night in the first concert he has given here since he gained so much additional prestige by his service during the war.

Every seat in the house was taken, and hundreds stood or sat, at fresco fashion, on the floor. It was a noisily enthusiastic audience, and it must be said that the concert in every respect justified both the tremendous crowd and the riotous applause.

Program Largely Popular.

The event was delightful from start to finish. It was not at all "highbrow," for with the exception of the overture to Thomas' "Mignon," which was read beautifully and with orchestral delicacy of shading, and several less important numbers, the program was frankly of a popular nature. There was considerable that had not the lightest intrinsic artistic value, but everything was presented so supremely well and the arrangements were so skillful that it was all joyously justified.

The evening was almost entirely a la Sousa. Five of the stated numbers were selected from the bandmaster's newer compositions, and the fine old marches—"Manhattan Beach," "King Cotton," "Stars and Stripes Forever" and others—were given as encores.

Able Soloists Assisted.

Among the Sousa compositions were also two serious works, a setting of McCrae's "In Flanders Fields," for soprano, and "The Golden Star," composed in memoriam to those who lost their lives in the war and dedicated to Mrs. Theodore Roosevelt. Both of these numbers were effective and contained no little atmosphere.

Mary Baker, the soprano soloist, displayed a light soprano voice of good quality that was heard to much better effect in the Sousa song than in the vocal waltz from the first act of Gounod's "Romeo et Juliette," sung as an encore.

Florence Hardman proved herself a violinist of marked technical proficiency and emotional capacity. Instead of playing the program number assigned to her, vaguely mentioned as a "Concerto" by Vieuxtemps, she gave the same composer's Polonaise and two encores with considerable brilliance and richness of tone.

Frank Simon, cornetist, the other soloist, was also splendidly received. He plays his own theme and variations called "Willow Echoes" with excellent taste.

W. W. B.

Hartford Conn.
Daily Times Wednesday Sept 17th

MARTIAL, JAZZ AND CLASSICAL AIRS.

All Included in Enjoyable Program by Sousa's Band.

PLAYERS 'SHOW OFF' IN SOLO NUMBERS

"Golden Star," in Memory of Soldier Dead, One of Many Marches.

The familiar strains of Sousa's famous marches, "El Capitan," "The Stars and Stripes Forever," "U. S. Field Artillery," "Sabre and Spurs," "Manhattan Beach," "Hands Across the Sea," and other well known compositions of John Philip Sousa were received with enthusiasm Tuesday by Hartford audiences at both the afternoon and evening concerts of Sousa's band in Foot Guard hall. Sousa led his band of sixty players with the same zest, spirit, and vigor, that he displayed in 1892 and his visit here will be one that will long be remembered by Hartford music lovers.

The war atmosphere was evident on the program when Miss Mary Baker, sang "In Flanders Fields." Miss Baker sang this song with deep feeling and emotion. On the completion of this number she responded with another war song, "For the Boys are Home Again."

The other number that was most impressive and sombre was Sousa's new memorial march, "The Golden Star." This music was dedicated to Mrs. Theodore Roosevelt and composed in memory of those who had paid the supreme sacrifice. A heavy largo was evidenced here and a melodic but funeral theme, interwoven with the sounding of "taps," made this number an impressive one.

Two freak numbers one called "Impressions at the Movies" and the other "Showing Off Before Company" varied the program and were productive of much humor and laughter. The first was a realistic interpretation of a jazz band in action and the scene of the crafty villain of the Desperate Desmond type in the movies was well depicted and contrasted with the timid maid by the variety of instruments in the second part of this piece, which finished up with a pleasing march entitled "Balance All and Swing Partners."

"Showing Off Before Company" was the other novel number when one by one members of the band marched upon the stage and showed the audience their individual talents. This selection opened with the harpist playing "Annie Laurie" and as the beautiful tones of his instrument wafted his way throughout the hall the popularity of the harp was evident. Flutists, saxophone players, slide trombonists, cornetists, experts with French horns, bassoons, drums and other instruments then appeared in rapid sequence and old time melodies intermingled with the latest numbers kept the audience in a constant state of expectancy as to what the next was going to be.

Two of the numbers played that appealed especially to a Connecticut audience were the "Second Connecticut March" and the piece called "Route Marchin," a musical version of the famous Kipling poem written by Stock of New Haven, a young Yale graduate of a few years ago. Sousa's new march "Bullets and Bayonets" followed and the forceful music seemed to depict the bursting star shells, the barrage, and the going over the top.

In passing it would seem remiss not to mention the work of Frank Simon, cornetist, and Miss Florence Hardman, violinist, soloist. Mr. Simon in his cornet and trumpet solos won the house from the very start and his wide range, and the sweetness of tones produced convinced those present of the rich mellow notes that brass instruments can possess when in the hands of an artist.

His opening number, "Willow Echoes" written by himself, was one of the finest pieces of cornet solo work that a Hartford audience has ever been privileged to listen to. The echo effect he produced as the mellow tones softened and disappeared into the distance from whence faint echoes could be heard before entirely disappearing, was a rare display of the cornetist's art.

Miss Hardman the violin soloist, played the "Concerto" by Vieuxtemps, and the "Witches Dance" by Kuzedo, and Dardela's "Serenade" for encores. Her numbers were well received.

Closing with "The Bohemians" a new march by Hume, and "The Star Spangled Banner," Sousa's band completed a diversified program of martial, jazz, and classical airs, that added more glory to his fame as "The March King." The band plays in Bridgeport to-day.

Pittsburgh, Pa.
The Sun,
Saturday Sept 27th 1919.

Pittsburgh Welcomes Sousa and His Band

Large Audiences Greet Players at Two Concerts.

Pittsburghers proved to Lieutenant John Philip Sousa yesterday that they were glad to see him again and two large audiences turned out to hear his band, first at the matinee in the Nixon Theater and at Syria Mosque in the evening.

Displaying the same unique skill in handling musicians that ever has been his, Sousa was as much a favorite yesterday as in any of his previous appearances here. A number of new selections were heard here for the first time, among them being "Bullets and Bayonets" and "The Golden Star," the latter dedicated to Mrs. Theodore Roosevelt by Director Sousa who composed it "in the memory of the brave men who gave their lives that liberty shall not perish." But the old march favorites, including the ever-popular and stirring "Stars and Stripes" also were greeted with much enthusiasm as were a number of ragtime and other popular numbers.

It was just 27 years ago last Monday that Sousa gave his first band concert, in Plainfield, N. J., when the famous "Liberty Bell March" was first heard and in memory of the anniversary the stirring old march was included in both programs. The soloists at the concerts were Miss Mary Baker, soprano; Miss Florence Hardman, violinist, and H. Benne Henton, saxophone.

In memory of Sousa's many performances at Exposition Hall, previous to last evening's concert the director was honor guest at a dinner given in the William Penn hotel by T. H. Fitzpatrick, formerly secretary of the Western Pennsylvania Exposition society. Among the guests were Colonel J. M. Schoonmaker, F. R. Babcock, Frank J. Lanahan, W. C. Hamilton, A. P. Moore, H. M. Bitner, C. W. Danziger, C. L. Lancaster, J. F. McCandless, Raymond B. Coll, Robert Garland, J. H. Reitinger and Harry Askin, manager of the band.

SOUSA'S BAND SPLENDID

John Philip Sousa and his famous band gave two superb concerts at Memorial hall matinee and evening, yesterday, being presented by the Fortnightly Musical club.

The world-famed bandmaster has lost nothing and gained much by the time devoted to the service of his country, and when he appeared yesterday afternoon and last night to direct his band, he was given splendid ovations.

"Sousa may have lost his beard," said one, "but he still has his back, and it's full of music to a muscle. Wearing his modest dark braided uniform and immaculate white gloves John Philip Sousa impersonated the very spirit of music, as with graceful flourishes of his baton he directed the most famous band in the world.

The soloists upon each occasion were Miss Mary Baker, soprano; Miss Florence Hardeman, violinist and Frank Simon, cornetist.

Every seat in the main floor, balconies and galleries was filled last evening for the concert, the crowd being a record one for Memorial hall, and everybody listened and applauded and enjoyed the band, as everybody always does and has enjoyed the Sousa concerts from the time they began

over a quarter of a century ago. The afternoon attendance was fair. After every number there was an encore, which was, as a rule, acknowledged.

Miss Florence Hardeman, the girl violinist from "old Kaintuck," scored possibly the biggest triumph of the evening, and she was twice recalled in encore after her magnificent rendition of the "Concerto," by Vieuxtemps.

Frank Simon, the cornet soloist, was warmly encored after his solo, "Willow Echoes," and Miss Mary Baker, soprano, won the tribute of both tears and handclaps as she voiced "In Flanders Field," the beautiful poem of the late Colonel John McCrae, set to sympathetic music by Mr. Sousa.

The formal program both afternoon and evening consisted of nine numbers. Among the many encores were Sousa's ever beloved "Stars and Stripes Forever," and the "Manhattan Beach March," and as a finale came the "Star Spangled Banner."

The fifth number last evening, a memorial to Mrs. Theodore Roosevelt, composed by Mr. Sousa in honor of the brave who gave their lives that liberty might not perish, was exquisitely beautiful and was given masterful interpretation by "Sousa's own."

Sousa Bars Germans From His Band Since The War

"My idea of heaven," said John Philip Sousa last evening, "is a horse, a dog, a gun and a girl—and a little music on the side. I love a horse better than anything in the world—have a whole stable,—wonderful fellows. You know after the music notes in the papers, I always look for the sports, then the horse sales.

"Speaking of horses,—my attitude toward my service in the navy was more like that of a race horse after the race than anything else. How often I have watched a horse go through his pace—upstanding, fine—then the moment the race was over he racks off, all in. I felt just like that the moment the armistice was signed; was intensely interested before that; afterward all crumpled up.

Did Much Marching.

"It was hard work—but I got through it first class. One evening after we had marched for fourteen hours and given two concerts, two of my young officers, neither over twenty-eight came up to my room where I was having some lemonade and one of them said, 'Mr. Sousa, I'll bowl over the first fellow who says to me, 'Youth will tell.' There are 350 of us, and you are the only man who isn't crippled after that march.'"

Sousa spoke with affection of the naval band battalion which was the only one ever formed, but said he

was glad to have his old band back again.

Off the Germans.

"Did you get all the old men back again after the war," he was asked.

"Yes, all I wanted. I didn't take a single one of the Germans, though. And I haven't played a note of German music since the war."

"Last Friday was the twenty-seventh anniversary of Sousa's band, and I am frank to say," said Sousa, "that in all those twenty-seven years we have never done such a consistently large business as on this tour.

"I don't know," the bandmaster smiled, "whether I am like wine, improving with age, or whether it is my swan song."

Seated at either side of the famous director, as he was interviewed were Miss Mary Baker, whom Sousa declares is the best girl violinist in America, and Miss Florence Hardeman, the soloist of the band.

Also a Novelist.

Speaking of his new novel, which comes from the Maynard (Boston) presses in October, Sousa said: "I began talking baby talk to it about four years ago. After I had dressed it, using all necessary safety pins and getting its clothes on properly, also a bow about its neck, and its shoes on, I exhibited it to an unsuspecting public.

"The novel is entitled, 'The Transit of Venus.'"

Dayton Ohio
Journal Wednesday
Oct 1st 1919.

SOUSA'S BAND IS ENJOYED BY MANY AT CONCERT HERE

Program of Varied Numbers Appeals to Crowd At Memorial Hall

Sousa and his band drew a capacity house last night at Memorial hall for a concert that was reminiscent of the war. To a generous program Lieutenant Sousa added one to three encores, giving almost two hours and a half of delightful entertainment.

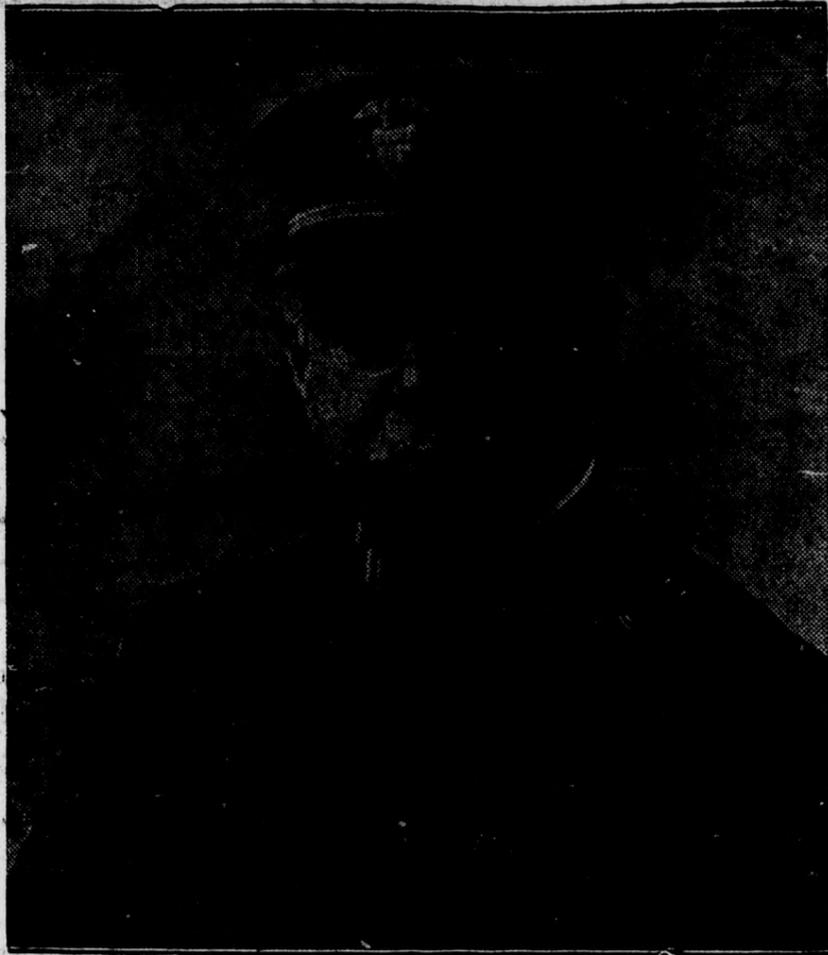
The present Sousa band lacks something of the finish and the perfection of the Sousa band of pre-war days, but as the program on the whole was light the shortcomings were not noticeable. There were also three soloists, a cornetist, a soprano and a violinist, and this added to some novel features at times gave a vaudeville atmosphere to the concert.

By far the most pretentious and the most enjoyable number was a memorial dirge, "The Golden Star," that Lieutenant Sousa has dedicated to Mrs. Theodore Roosevelt, in memory of those who fell in France. It will not rank among the best of Sousa's compositions, but it is impressive. For the rest, the program was largely confined to more or less popular music, with frequent encores from the familiar Sousa marches. Both Sousa and his band were at their best in these old favorites, such as "The Stars and Stripes Forever."

Following the intermission, the band returned to the stage in sections, each performing a short number, and it was this which emphasized the vaudeville character of the entertainment. Beginning with an excellent harp solo, "Annie Laurie," the offerings ranged from the sublime almost to the ridiculous before the entire company again was on the stage. The number, very aptly, was called "Showing Off Before Company," and it was thoroughly enjoyed.

Frank Simon, a cornetist, who formerly resided in Dayton, received an ovation when he rendered his own selection "Willow Echoes." As encores he gave "Il Sole Mio" and "Just A Wearying For You," and "Il Sole Mio" was particularly pleasing with an unusually splendid harp accompaniment. Miss Florence Hardman was also well received, although her encores were better than her program number. "The Witches' Dance," a showy piece, was well executed, but it was in the more simple Schubert's "Serenade," accompanied by harp, that she best displayed her artistry as a violinist. Miss Mary Baker, a soprano, sang.

The Mount Union Times
Friday Sept 26th 1919.



Sousa and His Band Here.

Sousa with his great band were at the Shapiro Theatre in Mount Union on Wednesday afternoon. They delighted a filled house. People came here from a radius of fifty miles to enjoy the concert. It is needless to say that the music was wonderful, that is implied when the mention of Sousa's Band is made.

Miss Florence Hardman the violinist and Miss Mary Baker the vocalist are among the best we have ever heard. Frank Simons the cornet soloist and H. B. Henton the saxophon-

ist added considerably to the program.

Sousa played some of his own compositions well known such as "Sabre and Spurs," "Stars and Stripes Forever," "El Capitan" and others. In conversation with Mr. Sousa he told us that he has composed 100 marches alone. The band came here from Baltimore and from here they went to Altoona. They are working onward to the Pacific Coast.

The last number on the program was the composition of Mr. Buys of Huntingdon the "Huntingdon Municipal Band March."

Dayton Ohio.
Journal Monday.
Sept 29th 1919

LARGE AUDIENCE TO HEAR SOUSA'S BAND

March King With His Concert Band and Soloists at Memorial Hall Tuesday Evening.

The advance sale of seats for Sousa and his band concert at Memorial hall Tuesday evening is the largest this popular march king ever had in Dayton, and judging from the enthusiasm which prevails the capacity of Memorial hall will be taxed. There is no more popular leader before the public today and no traveling band equals in musical worth this great organization, headed by Sousa, which is making a transcontinental tour and everywhere playing to capacity houses. Sousa's visit to Dayton is attracting widespread attention and many seats have been sold to out-of-town patrons who are coming to hear the concert and greet the march king who has endeared himself to everyone through his splendid work with the navy bands during the war. An unusually attractive program has been arranged for Dayton. This will include three soloists, Miss Mary Baker, a soprano widely known on the concert stage, Miss Florence Hardman, celebrated young violinist, and our own Frank Simon, cornetist. Mr. Simon is a former Daytonian and has hosts of friends here who will be glad to give him welcome. He is conceded to be the finest cornetist in America and has been with Sousa for years. Miss Hardman, the violinist, is a native of Kentucky and has made several tours around the world, being one of America's most successful concert artists. The sale of seats continues at the office of A. F. Thiele, No. 405 Ar-

Columbus Ohio.
Citizen Monday
Sept 29th 1919.

Sousa Jazzes in Lighter Moments

Even Sousa has fallen for jazz. Several of the numbers played by the incomparable bandmaster's organization at the Hartman Sunlay night were of the shoulder-shaking variety. A capacity audience greeted the march king.

Among the newer things offered was his "Golden Star," composed in memory of the dead in the war and dedicated to Mrs. Roosevelt, and "In Flanders Fields," a dirgelike setting of the words of Colonel McCrae, the last sung by Miss Mary Baker, soprano.

Interspersed thru the program, mostly as encores, were the famous old marches "El Capitan," "Semper Fidells," "Stars and Stripes Forever," etc., in new arrangements. Miss Mary Hardman, violinist, and Frank Simon, cornetist, also assisted as soloists.

Dayton Ohio.
Journal Tuesday.
Sept 30th 1919.

SOUSA AND HIS BAND IN CONCERT TONIGHT

Famous March King Will Attract Large Crowd to Memorial Hall.

Lieutenant John Philip Sousa and his famous band come to Dayton for a concert at Memorial hall at 8:15 tonight. The visit of this great band leader and his wonderful organization is attracting widespread attention, and the concert will crowd the hall to its capacity judging from the advance sale of seats. The sale continues throughout the day at A. F. Thiele's office, 405 Arcade, Third street, until 5 o'clock. The box office at Memorial hall will open at 7 o'clock. Mr. Sousa has arranged an unusually attractive program for his concert. It is one which will be thoroughly enjoyed by all, and who will give a glad welcome to the great march king and band leader at this, his first, concert following his splendid work with the navy bands during the late war.

THE PROGRAM.

- Overture, "Mignon".....Thomas Cornet Solo, "Willow Echoes" (new).....Simon
- Suite, "Impressions at the Movies".....Sousa
- (a) "The Jazz Band in Action."
- (b) "The Crafty Villian and the Timid Maid."
- (c) "Balance All and Swing Partners."
- Vocal Solo, "In Flanders Fields".....Sousa (Words by the late Colonel John McCrae.)
- Miss Mary Baker, Soprano.
- Memorial, "The Golden Star" (new).....Sousa (Dedicated to Mrs. Theodore Roosevelt. Composed in memory of the brave who gave their lives that liberty shall not perish.)
- Interval.
- A Mixture, "Showing Off Before Company" (new).....Sousa
- (a) Valse Lente, "Kisses" (new).....Zamecnik
- (b) March, "Bullets and Bayonets" (new).....Sousa
- Violin Solo, "Concerto".....Vieuxtemps
- Miss Florence Hardman.
- Saterelle, "The Bohemians" (new).....Sousa

Anderson, Ind.
Herald Sunday.
Oct 5th 1919

SOUSA AND HIS BAND GIVE FINE PROGRAM

John Philip Sousa and his band gave another fine program here last night. This time Sousa was a bit different personally. He came back as a lieutenant, having been commissioned while in charge of the bands of the Great Lakes Naval Training station during the world war. He also appeared for the first time here with smooth shaven face, having sacrificed a closely cropped beard while in naval service. He had the same genial smile and also a great band.

The program was largely of Sousa's creations, including "The Golden Star" dedicated to Mrs. Theodore Roosevelt. "In Flanders Fields" was arranged for a vocal solo by Miss Mary Baker, soprano. Miss Florence Hardman, violinist, gave numbers. The first floor and the balcony of Grand opera house were well filled and many guests also were in the gallery.

Springfield Ohio.
Daily News.
Tuesday Sept 30th 1919.

ARTISTS HEARD IN TWO CONCERTS HERE

John Philip Sousa and His Noted Organization of Musicians Are Heard in Excellent Programs Monday at Memorial Hall.—Brought Here Under Auspices of the Fortnightly Club.—Hundreds Unable to Obtain Seats.

John Philip Sousa, the band king, and his noted organization of musicians gave two concerts Monday at Memorial hall for the pleasure of Springfield music lovers. The band was brought to this city under the auspices of the Fortnightly Musical club. Standing room only was available at the night concert and several hundred persons were turned away.

At both the afternoon and evening performances a number of the bandmaster's own compositions were used. Four soloists are carried by the band; Miss Mary Baker, soprano; Miss Florence Hardman, violinist; H. Benne Henton, saxophone and Frank Simon, cornetist. Each of these artists was enthusiastically applauded and compelled to respond to encores. Especially well liked was Miss Hardman's evening solo, "Witches Dance" in which she showed excellent bowing and thorough musical understanding.

Mr. Sousa is free from all mannerism in directing. He wields the baton easily and without any flourish. He is a band master who has the respect and love of the men in his organization. It is seldom that a composer himself wields the baton, but Mr. Sousa finds much inspiration for his compositions in mingling with the great American public.

One of the favorite numbers of the afternoon was "Wedding March," (Sousa) which the composer has dedicated to American brides. This number sought out clearly the organ like tones of the instruments, which seemed to be but one great instrument.

"Mignon" (Thomas) opened the evening's program. As Mr. Sousa stepped upon the platform he was given a rousing ovation, attesting to his popularity in this city. One of the noticeable features of the Sousa programs is the variety which is offered. It is the endeavor to suit all tastes from the popular to the classical. That the audiences of Monday were entirely satisfied was shown by the applause which greeted the announcement of each number.

Following "Mignon" Frank Simon, cornet soloist, who has been with Sousa's band for eight years, played in a delightful way, "Willow Echoes," which is his own composition. During his stay here Mr. Simon was the guest of Mr. and Mrs. Julius Blattner. He proved that he has mastered the intricacies of the cornet by his masterful handling of that instrument.

The audience sat spell bound as "The Golden Star" dedicated to Mrs. Theodore Roosevelt was played. Many in the audience were seen moved to tears as the exquisite melodies of this number were given. Mr. Sousa stated Monday night that he considered it the best of his compositions. In it are noted the ever sad, but ever beautiful taps. The selection is impressive in the extreme and its interpretation as given by the famous band left nothing to be desired. Each man in the band is an artist and gives to the playing of the numbers his best efforts.

Mr. Sousa was most generous in his encores and gave his well known "El Capitan," "Sabre and Spurs" and "Stars and Stripes Forever," marches. No program of mine would be complete without these numbers," said the composer. Interspersed in the evening's program were a number of popular melodies, one of the most pleasing perhaps of which was "Smiles." This was played with delightful variations.

The second half of the program opened with an innovation, which has never been heard in this city before. "Showing Off Before Company," was the title of the number, composed by Sousa. It was in a light vein and brought forth many hearty laughs from the audience. All of the various instruments were played separately and the melodies ranged all the way from the old ballads, such as "Annie LaRrie" to the jazziest jazz music of the present time. After playing their various parts, the cornetists, the flutists, the trombonists and those playing other instruments would take their places on the stage. This number ended with a crashing, stirring finale.

Mention should be made of the lovely tones of the harp and telephone, which were heard clearly and to splendid advantage in the evening's program.

Miss Baker has a soprano voice of good quality and delighted her hearers with "In Flanders Field," (Sousa). Her encore number played with harp accompaniment was especially delightful.

Sousa's program would not have been complete without the playing of "The Star Spangled Banner" as Mr. Sousa while a lieutenant in the United States army during the recent war, had learned the true interpretation of this America's own hymn.

Akron Evening Journal
Sept 13th 1919 Akron Ohio

America's Leading Composer to Give Band Concert Here



JOHN PHILIP SOUSA, BEFORE AND AFTER THE WAR.

Probably no composer in the world today has a popularity equal to that of Lieut. Philip Sousa. This is due to two factors—his marches are the recognized criterion in all parts of the civilized world, and his personality has endeared him to the people at large. He has been rightly called the "Pulse of the Nation." March tunes, tho rated by some as not the highest form of art, have nevertheless a function peculiarly all their own.

Sousa's marches have founded a school and have revolutionized martial music, for they possess merit of distinct individuality as well as supreme architectural qualities. Moreover, they have an additional

value inherent in themselves—that of instilling courage into the soldiers and furnishing inspiration that will make them march into battle and face death gladly. Sousa has been able to express in these marches the entire scope of military psychology which no other composer has ever done, consequently every one must instinctively feel only gratitude to and homage for this remarkable man.

In his concert here Wednesday, Oct 8, at the Akron Armory, Sousa will give a program replete with classic and artistic gems, with many of his famous marches interspersed to arouse and enthuse the most undemonstrative dispositions.

Akron Ohio.
Press Sept 13th 1919.

First Concert Under Auspices Of Akron Music League, Oct. 8

"Perhaps the greatest compliment that was ever paid me," said John Philip Sousa, who will be in Akron with his famous band at the Armory on Wednesday, Oct. 8, under the auspices of the Akron Music League, "was when a New York woman came up to me after one of my concerts at the Hippodrome and exclaimed:

"Oh, Mr. Sousa, you know to me there are just three American institutions—divorce, Sousa and baseball." She continued (I had no gray hairs then, so I liked it) 'You are certainly as old as anything in the country and deserve as much veneration.'

"While I cannot hope to be as venerated as the good lady would have me believe, and I resent being considered so old, I cannot tell how glad I am to once again get my band together and have the opportunity of giving the old-time Sousa concerts."

Lieutenant Sousa gave up his famous Sousa Band nearly two years ago to take up duties as an officer in the United States Naval Reserves, and was only recently released from the service, thus enabling him to return to his original organization and

enter on a concert tour.

The chorus of the Tuesday Musical Club will start the season's rehearsals Monday evening, Sept. 15 at 7:30 o'clock at O'Neill's store. The success of the chorus in "The Children's Crusade" last season offers proof to the officers of the club that the chorus, this season, will be the largest and best in its history. Akron singers are invited to join, so that the three great works to be sung this year will add to Akron's reputation.

The new Akron Orchestra will begin its rehearsals Tuesday evening. This organization has planned a busy season. The first concert will be presented Oct. 19, at the Armory.

"Akron is large enough and prosperous enough to support an orchestra," said Earle Killeen, conductor, emphasizing the purpose of the organization as being popular. "The orchestra will not r give the public popular music of the day, but will present the most popular numbers of the better orchestra music. The prospects for the orchestra are very encouraging as many of the city's best musicians are interested."

Cincinnati Ohio
Times Star
Thursday Oct 2nd 1919

Cincinnati Ohio
The Enquirer
Thursday Oct 2nd 1919

Cincinnati Ohio Thursday
Commercial Tribune Oct 2nd 1919

SOUSA AS POPULAR AS EVER

John Philip Sousa and his band played a concert at Music Hall on Wednesday evening before a very large audience. Neither leader nor band exhibited the wear and tear of war, even the programme bristled with novelties. Custom does not stale the pleasure with which the public of these United States listens to the Sousa concerts, although on this particular occasion it has been rather a long time since the Cincinnati public has had an opportunity to applaud the gay marches and lively suites composed by the versatile leader himself, and admirably played by his band. The organization seems remarkably fine with one or two soloists in each of the choirs. Among these were Frank Simon for the cornet, and Louis Fritze for the flute. Among the new music which Sousa has composed is a "Memorial," dedicated to Mrs. Roosevelt, honoring the memory of her distinguished husband. During the music the sonorities of the horns lent themselves to playing "Taps," the military signal for rest, while the orchestration to this for the remainder of the players was exceedingly interesting. Sousa has a new and amusing suite which he played, "Impressions at the Movies," a thing inciting by turns to reflections glad and sad and true to the pictures. But the old things were after all the best liked, the marches and tunes which everyone knows, and which a majority would have liked to hum had not the rapid pace of the players made that a trifle difficult. Sousa brings with him on this tour Miss Florence Hardeman, the Cincinnati violinist, playing as brilliantly as ever, and received with much cordiality. Also Miss Mary Baker, with a pretty, light high voice for singing and a singer who was recalled several times. Nevertheless, if Lieutenant Sousa would just bring his band and play his old marches and suites, everyone would be perfectly content with the programme, for these things have a hold on the public which none cares to release. N. P. S.

THE SOUSA CONCERT.

If it was a big day at the baseball park the musical season also got under way with a brilliant opening at Music Hall last night. Sousa and his famous band began the round of events which will keep musical Cincinnati busy this winter, and the enthusiasm he aroused in the big crowd which was present tells of the wonderful hold he has on the American public.

Sousa is what has been claimed for him, an American institution. His band, numbering 60 or more, is the best body of reed and brass players gathered together for concert purposes. His programs are always varied and interesting, and his own compositions hold their places firmly in the affections of the American public.

Last night's concert was an estimate of his continued value. The program opened with the "Mignon" Overture of Thomas, well arranged for band and played with musical precision. A suite of Sousa's own, "Impressions at the Movies," is a clever affair in three movements, in which the grotesque vies with the descriptive in a manner which is distinctively of the Sousa kind. Another new composition, a serious work which is very well conceived and finely orchestrated, if the term may be used, was "The Golden Star," written in memory of the fallen soldiers. It is an elegiac composition, which ought to be arranged for an orchestra of symphonic proportions.

There were some clever short numbers, and, of course, all the favorite Sousa marches, played with vim and color, such as only their composer can infuse. They were heartily applauded. A fantastic arrangement, called "Showing Off Before Company," served to introduce the various choirs of the band one by one and was unique as well as entertaining. In fact, throughout it was very good entertainment, which accounts for the continued popularity of the famous band leader and composer.

The soloists were Frank Simon, cornetist; Florence Hardeman, violinist, and Mary Baker, soprano. Simon has developed splendidly, plays with great technical facility and has a fine, clear tone. He was given quite an ovation, as he is a Cincinnati product. Miss Hardeman, also of this community, played the polonaise from Vieuxtemps's "Ballade and Polonaise" with admirable temperament and astounding technique. As an encore she played the Paganini "Witch's Dance" in stunning fashion and also added the "Souvenir" of Dria. Her tone is clear and warm, and she plays in fine virtuoso style. Mary Baker sang the florid "Oiseau Charmant" aria from "The Pearl of Brazil." Her voice is a little too dark for a coloratura selection, and she did better in her two encores, though she displayed a tendency to swerve from pitch. J. H. T.

Cincinnati Ohio
The Post
Thursday 2nd 1919

Indianapolis Ind.
The Indianapolis News
Monday Oct 6th 1919

HITS BY SOUSA

Not Like Those of Reds, But in Concert.

Sousa and his band afforded relaxation from the tension of Cincinnati's first world series baseball game to nearly 3000 persons at Music Hall Wednesday night. A service flag with 27 stars suspended above the band told why Sousa has not appeared here for several years with his organization.

The performance sustained the reputation which the "March King" has won in 30 years' visits.

Sousa's Band

Sousa's Band at English's yesterday delighted lovers of band music in general and of Sousa marches in particular with an afternoon and an evening concert, both of which, in spite of discouraging weather, drew large audiences. The program differed at each concert, but Sousa compositions, old and new, were, as usual, predominant. The older numbers, being more familiar, brought the greatest amount of applause, but some of the later compositions were impressive and all, of course, were beautifully played. Among the newer marches were "Bullets and Bayonets," "The U. S. Field Artillery," "Saber and Spurs" and the "Naval Reserve March," all tingling with the martial spirit and excellent marching numbers. The soloists included Miss Florence Hardeman, a violinist of rare skill; Miss Mary Baker, singer, and Frank Simon, a cornetist of extraordi-

Sousa's Band in Music Hall Opens Local Concert Season

Sousa, suave and popular as ever, and his celebrated band inaugurated the music season in Cincinnati last night at Music Hall, before a crowded house, and one which applauded the genial bandmaster to the echo. A varied program with many encores was composed largely of compositions by Sousa, his latter style showing the influence of the times in two humorous numbers, "Impressions at the Movies" and "Showing Off Before Company," in which groups of his men contributed to the good humor of the audience by a performance of popular and descriptive airs.

It was with his old marches, however, "El Capitan," "United States Field Artillery" and others, that Sousa aroused the unbounded enthusiasm of his audience and called forth encore after encore. The quality of his band this year is notably excellent, softened at times to the timber of strings. A novelty among the instruments was the Sousaphone a sort of exaggerated tuba with a resonance of quality that

lent a depth of tone and originality of color to the band.

Sousa was assisted by three excellent soloists, of whom the most interesting for Cincinnati was Miss Florence Hardeman, violinist. Miss Hardeman before spending several years in Europe, where she studied with Auer, lived in Cincinnati and secured her early musical education at the College of Music. She was given an ovation last night. She played a Vieuxtemps concerto and in it displayed a richness and mellowness of tone, a breadth and virility of technique and a musical intelligence which stamp the finished artist. Miss Mary Baker was the soprano soloist, singing with much skill and beautiful voice quality David's "Thou Brilliant Bird" from "Pearl of Brazil." Frank Simon, cornet soloist, was warmly applauded in a composition of his own and responded with several encores.

A memorial, "The Golden Star," by Sousa, dedicated to Mrs. Roosevelt and composed in the memory of those who fell in the war, constituted an impressive movement in the program. The number was well received.

Richmond Ind.
The Palladium +
Sun Telegram
Monday Oct 6th 1919

Indianapolis Ind.
The Indianapolis Star
Monday Oct 6th 1919

PERFORMANCE OF SOUSA'S BAND IS FULL OF CHARM

John Philip Sousa's band, in Richmond Saturday afternoon, are the very perfection of ensemble players and know how to dig deep into the hearts of their audience.

The band played many things, from the overture from Mignon, "The Crafty Villain and the Timid Maid"; one of a suite entitled "Impressions at the Movies," and played them all well.

Individual praise rests upon the head of Frank Simon, for solo work on his cornet. Simons played as sweetly, as ringingly as could a violinist, and he reached some enviable tones. Being a true artist he chose a very charming number of his own, "Willows Echoes," for his solo, and when recalled played "Beneath Thy Window" equally effectively.

Sousa's Own Compositions.

Miss Mary Baker, soprano, and Lewis P. Fritze, flutist, played "Thou Brilliant Bird," Mysli's song from the "Pearl of Brazil." Miss Baker has a warm, mellow voice, but should content herself with less ambitious tone reaches. Fritze's part was mostly obligato, but was well done. Miss Baker's encore was "Robin, Robin, Sing Me a Song."

Miss Florence Hardeman played a typical Vieuxtemps concerto. She fingered her tones well. "To a Wild Rose" was her encore.

Interesting are Sousa's own compositions, and the audience was favored with several, including "Impressions at the Movies," "The Golden Star," a recent manuscript dedicated to Mrs. Theodore Roosevelt, in memory of the men who gave their lives

in the world war; "Washington Post," one of his well known marches, and "Stars and Stripes Forever," another famous march. A new march, "Bullets and Bayonets," and an exceedingly amusing progressive number, "Showing Off Before Company," were also Sousa's own. "Showing Off Before Company," was admirably done.

English's—Sousa's Band.

Lieut. John Philip Sousa and his band gave two concerts at English's yesterday, delighting audiences that have a craving for Sousa music. The programs were typical of those given in former years by Mr. Sousa, but it would be stretching a point to say they were an improvement. For the most part they consisted of new compositions by Mr. Sousa. Judging by the applause, the new compositions were not as popular as the old ones, on which Mr. Sousa's fame as a composer and a director were founded. There was nothing on the printed program either at the afternoon or evening concerts to overshadow the old Sousa favorites played as encores. In truth, there is much ground for the statement that the earlier Sousa compositions are better than those of the present. The "Liberty Bell March" apparently had a far deeper and more pleasurable appeal than the "Wedding March," composed by Mr. Sousa in 1918 as a wedding march for American brides. Now and then there was a strain in the "Wedding March" reminiscent of the early compositions of Mr. Sousa, such as the "Liberty Bell," "El Capitan" and others which swept through this country on a great wave of popularity and called attention to Mr. Sousa as a leading American composer and director. There were other new Sousa productions on the programs yesterday afternoon and last night, but, as enjoyable as they were, they merely created the impression that Mr. Sousa years ago set a mark for himself that he has not quite lived up to of late. Perhaps it was because he seems to have attempted to write better music that he has not given to his most recent compositions that appealing something that made his first marches so immensely popular and caused him to become known the world over as the "March King." However, he is the same engaging and interesting director. It may be said also that his are distinctly American concerts and that he endeavors to keep them on a high plane. With the band are four soloists—Miss Florence Hardeman, violinist; Miss Mary Baker, soprano; H. Benne Henton, a saxophonist whose music made a real hit, and Frank Simon, cornetist. R. G. T.

Sousa's Band Still Has That Punch

Frank Simon Given Ovation and Great Audience is Thrilled.

No band thrills like Sousa. That's why his concerts are always crowded. Another reason is that he does not offer music that fractures the intellect of the unsophisticated.

A filled high school auditorium greeted him last night, and the enthusiasm that prevailed was only one testimonial of thousands by satisfied audiences during the band-master's career.

Sousa had his accustomed pep. Not a moment lagged. The baton, as of yore, was kept busy, with delay as rare as a "blue" note or a barber shop chord.

The American band master is not as young looking as he was the first time many in the audience sat beneath his spell. He is showing the passing years—a little, but he hasn't lost his grip on that band!

Frank Simon, the Middletown cornetist, who is holding down the first chair in the cornet section, was given a big hand when he stepped to his place. He was carded for a solo following the opening number, and to make it more interesting, it was of his own composition. His "Willow Echoes" was intended to display technical mastery and it did that to perfection. Mr. Simon's tone and execution is wonderful, and if it were not that the Middletown boy would not be up at the top in Sousa's band.

As usual, the band was generous with encores, and Sousa doesn't spend much time in mental debate about it. The moment the hand clapping begins the encore is about due. Many of the old Sousa marches were played in these encores, also some of the new ones, notably the U. S. Field Artillery march, and Sabres and Spurs, the latter undoubtedly in the best Sousa vein.

Undoubtedly the most serious number given by the band was "The Golden Star," funeral march that reminded somewhat of the Chopin funeral march as to style. It was sonorous in its harmonies and was intended as a musical tribute to the American dead in the recent war.

Sousa played one of his suites, "Impressions of the Movies," which was a thing of light and humorous texture, the second movement of which, "The Crafty Villian and the Timid Maid" being remarkably clever in instrumentation, the villian being depicted by the basses of the brass and the maid by the wood wind, notably the oboes and flutes.

Sousa is still putting on the original stunt of the players returning to their seats one at a time after the intermission and playing a solo—usually with comedy—as they do so. This number, "Showing off Before Company," made even a bigger hit than its forerunners at other Sousa concerts. Each instrumental group got in its work, and some of the individual solos were quite elaborate. Mr. Simon in this number did hit big by magnificently playing a solo on a natural trumpet, the kind used in ancient times.

Soloists outside of the regular bandmen were Miss Mary Baker, so-

frano, and Miss Florence Hardeman, violinist. Miss Baker did well in her number with flute obligato, and gave an encore of lighter texture. Miss Hardeman had to give two encores, the audience seeming to like the violin immensely as a contrast to the orchestra. She was a highly accomplished artist, too, and in one of her encores unaccompanied gave a Hungarian "witches dance" in exceedingly inspiring manner. Fraught with overwhelming technical difficulties, she created a furore of applause.

More encores were given than there were numbers on the program, so that the crowd, as usual at a Sousa concert, felt it got its full money's worth in harmony. The concert was not over until quite late and considering there was scarcely a moment intermission, it is small wonder that without harmony except for a short the people were greatly pleased.

The next concert of the Stevens-Hull series will be that of Fritz Kreisler, noted violinist, and credited with being the greatest of the age. There is little doubt but that a packed house will greet him.

The program last night was:

- 1—Overture "Mignon" Thomas
- 2—Cornet Solo, "Willow Echoes" (New) Simon
- Mr. Frank Simon
- 3—Suite, "Impressions of the Movies" Sousa
- (a) "The Jazz Band in Action."
- (b) "The Crafty Villian and the Timid Maid."
- (c) "Balance All and Swing Partners."

- 4—Aria, "Thou Brilliant Bird" David
- Miss Mary Baker

- 5—Memorial, "The Golden Star" (New) Sousa
- (Dedicated to Mrs. Theodore Roosevelt—Composed in Memory of the Brave who gave their lives that Liberty shall not perish.)

INTERVAL.

- 6—A Mixture "Showing off Before Company" (New) Sousa

- 7—(a) Valse Lente, "Kisses" (New) Zamecuik
- (b) March, "Bullets and Bayonets" (New) Sousa

- 8—Violin Solo, "Concerto" Vieuxtemps
- Miss Florence Hardeman

- 9—Satarelle, "The Bohemians" (New) Hume
- The National Anthem

FAIR HOUSE GREETES SCUSA'S BAND HERE

TWO MORE SPLENDID PRODUCTIONS ARE BOOKED FOR THE NELSON THIS WEEK.

A fair house greeted Sousa and his band at the Nelson theater last night. The band was under the personal direction of John Philip Sousa, and to say that it pleased is superfluous. The appreciation of the audience was shown in the frequent encores. While all the numbers were good and deserving of mention especial mention is due to Frank Mason whose rendition of "Willow Echoes" in a cornet solo was excellent; Miss Mary Baker who sang "Thou Brilliant Bird" has a sweet and lyric voice the like of which has not been heard here in years.

This is the first of three major attractions Manager H. R. Byerly has arranged to come to the Nelson this week. Friday night "Robin Hood" is booked and Saturday afternoon and night "Honeymoon Town." Both productions are personally guaranteed by Manager Byerly.

Lima - Ohio
Republican Gazette
Wednesday Oct 8th 1919

SOUSA GREETED BY OLD MEMBER OF BAND HERE

March King and A. J. Filliez, of Lima, Have Reunion Before Concert

BAND PLEASURES BIG CROWD

New Composition Dedicated to Deceased Soldiers Marks Evening Program

Besides being greeted by a big audience of more than 1,800 persons at Memorial hall last evening John Phillip Sousa, the March King, had the personal pleasure of a visit with one of his former favorite musicians, A. J. Filliez, of Lima. Filliez, who resides at No. 811 W. Elm street, was for several years cornet soloist with the Sousa band and before coming to America was one of the foremost cornet players in France.

The great band leader and his former artist met yesterday afternoon on the arrival of Sousa and his big company. They spent several happy hours together. Sousa insisted that Filliez appear in the concert last evening but the Lima man modestly refused to interrupt the set program.

"Filliez is one of the most finished artists that I have ever had the pleasure to know," said the famous conductor in the presence of the blushing resident of the compliment.

Two concerts, such as are rarely heard in Indianapolis, were given yesterday at English's opera house by Lieut. John Philip Sousa and his band. No one but Sousa himself can bring out properly the music in those wonderful marches he has written.

The concerts opened with some of the composer's newer selections, and these were well received, but the audience received the older composition with ever so much more enthusiasm. One could readily see that such pieces as "The Liberty Bell March" was more of a favorite than the new "Wedding March," recently written for the American brides. Although the older compositions were used as encores for the newer ones, they pleased the spectators far more.

Some time ago Lieut. Sousa made for himself an enviable reputation as a composer and conductor, and it still is his. His directing is perfect and fascinates one to such an extent that they feel and really live the music. The whole atmosphere at English's yesterday was ringing with satisfaction. No matter whether or not the persons in the audience were musically inclined, they enjoyed and were pleased with the work of this truly American band conductor.

Four soloists are with the band. Miss Florence Hardman, violinist, gave a group of solos which were delightful; Miss Mary Baker, soprano, sang some beautiful selections; H. Benne Henton, saxophonist, who played music that the audience really cared for, and Frank Simon, cornetist.

NEW COMPOSITION.

Sousa and his new band—minus war time regalia, replaced by soothing after-war revery—furnished a new sentiment at its appearance before 1,800 persons in Memorial hall last night.

The present day musical era is expressed in his newest memorial masterpiece, "Golden Star," dedicated to Mrs. Theodore Roosevelt and the Americans who gave their lives in the war.

A little bit of jazz, a flood of classical and a fair sized charge of the Sousa brand of martial thunder round out a program which he is presenting to America on a coast to coast tour.

HAS NAVAL MUSICIANS.

His present band of sixty-five members retains five of the pre-war Sousa band and thirty-three who played in his naval organization.

Last night's program of nine numbers—with a like volume of encores—contained three of his newest compositions, "Bullets and Bayonets," "Showing Off Before the Company," and "Impressions at the Movies," besides his memorial rendition.

The band has just completed a concert tour in the east and in Canada and is directed towards the Pacific coast.

The Sousa organization was brought to Lima by Frank E. Harman. The concert was a success from every point of view.

Middletown Ohio
The Middletown Journal
Saturday Oct 4th 1919.

Middletown Ohio
Journal
Saturday Oct 4th

Akron Ohio
Times
Oct 7th 1919.

SOUSA SCORES SUCCESS IN TWO PERFORMANCES

Frank Simon, Premier Cornetist and "Middletown's Own" Plays His Way Into Hearts of His Fellow Townsmen

John Phillip Sousa and his famous band made their initial appearance in Middletown yesterday and covered themselves with laurels of brilliant success when they played at two concerts before capacity houses at the Sorg opera house yesterday afternoon and evening.

A particularly interesting feature of the coming of the famous band to Middletown was the presentation of Frank Simon, world's premier cornetist, and "Middletown's own," as solo cornetist, which gave the public the opportunity to express its personal appreciation of the distinguished young musician and the great meteoric rise he has made in the musical world during the past few years.

Not only as a cornetist of great renown did he appear before the vast gatherings of familiar faces of his fellow townsmen, but also as a musical personality, adding tremendously to the dignity and authority of Sousa's band and immeasurably advanced the prestige of that organization. His place in the concerts, when he gave several of his own compositions, constituted the most important musical event that has ever occurred here. Appearing as a solo artist with the great band accompanying him, brought back the emotions of former days when he launched into his musical career. His successive achievements, which have won for him the highest place in the world's greatest band, that of leading cornetist and assistant conductor, are indeed phenomenal. Appreciation of his success was manifest by the wealth of flowers showered upon him by his friends.

The enthusiasm which the band had aroused and the large audiences at both performances was proof that Middletown is a city to which the best music appeals and a most gratifying fact to Middletown Lodge, B. P. O. Elks, under whose direction the concerts were given. The inclusion of this city in the tour of this most popular musical organization in the world, is considered an honor and assisted in making the occasion particularly noteworthy. Although Middletown is familiar with the great March King, it was the first time Middletown music lovers had the opportunity to applaud the masterpieces composed by the versatile leader himself and so admirably played by his band.

Sousa rendered valuable service during the war when he trained the bands at the Great Lakes naval station, and his big navy band of several hundred pieces was one of the revelations of what can be done with musical talent in this country. He has now returned to private life and is again with his band in the twenty-seventh year of its existence, the tour which he is making being remarkable for the enthusiasm it has engendered everywhere. Out of his wide experience in the service has come many new numbers from the March King, all of which are replete with the dash and blare of battle which wins over his admirers.

Others featured besides Mr. Simon were Miss Mary Baker, who possesses a soprano voice of wide range and beautiful bird-like qualities, and Miss Florence Hardman, a brilliant violinist.

In the selections for the concerts, Sousa has gathered a wealth of material, so that the programs departed from the dull routine and presented such music as befits so fine an organization and so distinguished a director. The program included some of the newest marches as well as a number of international favorites, which have made him the popular idol of the masses of people who love music of this kind.

The audience of yesterday afternoon was most appreciative and the effects secured were extraordinary. The consensus of opinion of those who were present being that music such as was presented had never before been heard in this community.

It was fitting for Mr. Simon to be the first soloist presented following the opening number, "Spanish Fantasia," (Tarvan) by the band, and he received a unanimous reception from the audience which singled him out proudly as the luminary of the large group. His rendition of "Student's Sweetheart" (Bellstedt) was in keeping with the high standards of past achievements which won for him much encomium.

The next, a suite of Mr. Sousa's own compositions, proved the great power of interpretation of the band and pleased the audience. This group included "The American Maid," "You Do Not Need a Doctor," "The Sleeping Soldiers," and "With Pleasure."

Then Miss Mary Baker rendered "Moonlight and Starlight" by Hallet Gilbert, and in this she proved herself a finished singer, winning her audience with a richly sympathetic voice and admirable style of singing.

"Breezes From the Southern Seas" by Myddleton; "The Wood Nymphs," by Eric Coates, and "Sabre and Spurs" by Sousa, were three pleasing contributions to the afternoon program.

Miss Florence Hardman, the violinist, was at her best in the rendition of "La Ronde Des Lutins" (Bazzoni), her appearance adding greatly to the entertainment. Her work is such as is seldom heard here and was a magnet to many with its graceful melodies and fascinating rhythms.

Caprice, "The Caravan" (Hume), brought the afternoon program to a most successful close.

The band was again given an ovation at the evening concert and the plaudits of the vast audience was a source of palatable reward to the musicians who were compelled to respond to every number with an encore. A collection of beautiful bouquets to the soloists and the conductor attested unanimous appreciation.

A humorous trend ran through the program, Mr. Sousa having arranged several numbers which kept the audience laughing. The distinctive marches, many of his own composition, are a type apart from the others and are familiar to everyone.

"Mignon" by Thomas, was the opening number of the evening performance and was rendered with careful precision and perfect modulation. "El Capitan," by Sousa, was a fitting encore.

Mr. Simon delighted the audience with a cornet solo, "Willow Echoes," which is his own creation, and a pride to himself and his eager hearers. He responded with "Beneath the Window" and "Just a Wearin' For You."

One of Sousa's new and amusing suites was "Impressions at the Movies," in which are reflected all feelings in the pictures, both joyous and sorrowful. Other equally enjoyable and appreciated numbers of the suite were "The Jazz Band in Action," "The Crafty Villain and the Timid Maid" and "Balance All and Swing Partners."

Miss Baker was cordially received again in the evening when she presented "Thou Brilliant Bird," with flute obligato, by Louis P. Fritze.

One of the new and attractive numbers by Sousa is "The Golden Star," dedicated to Mrs. Theodore Roosevelt and composed in memory of the boys who gave their lives that liberty shall not perish. "Taps" were sounded during its rendition as the military signal for rest, and it was played with exceeding feeling, and visibly affected the audience.

In "Showing Off Before Company," both individual and collective effort on the part of the band was displayed and introduced the following soloists of the band: Louis P. Fritze, flutist; H. Benne Henton, saxophonist, whose records are famous; Joseph Marthage, harpist; Joseph Norrito, clarinetist; Ralph Corey, trombonist, and Joseph Green, xylophonist, who is the creator of jazz music. This number was not without cause for much laughter, introducing many incidents of fun.

"Smiles," Bellstedt; valse lente, "Kisses," Zamecnik; march, "Bullets and Bayonets," Sousa, followed and were well received.

Miss Florence Hardman was recalled several times after she gave a violin solo, "Concerto," by Vieuxtemps. The responses were "Witches' Dance" and "Serenade."

Satarelle's "The Bohemians" was splendidly rendered and then the strains of "The Star Spangled Banner" rang out joyously and triumphantly as a fitting conclusion to one of the most successful concerts the band has ever given and which the Middletown public was reluctant to release.

Previous to the evening concert the band was entertained at a dinner as the guests of the Elks at the Elks' temple and following the concert a reception and dance was held at the temple in which a large representation of Elks joined to honor the distinguished visitors. It was a joyous home-coming for Mr. Simon and his fellow-bandmen were as happy as he because of the entertainment afforded the entire organization. They departed with words of highest praise for Middletown.

Akron Times
Oct 7th 1919.

SOUSA'S BAND COMES TO ARMORY WEDNESDAY

Educators all over the country have taken advantage of the rare opportunity afforded children by Sousa's band. For that reason, when "the march king" comes here Wednesday, the afternoon program will be especially for children and young people. Sousa and his band is a never-forgotten event in the annals of childhood.

Seats are now selling for the evening and afternoon concerts at the Armory offices of the Music League of Akron, under whose auspices Sousa appears. Choice seats are still available.

Sousa has 55 instrumentalists and soloists. His program is as in past years of paramount interest to musicians and the general public.

SOUSA, WITH HIS BAND AT ARMORY TOMORROW

The name of Lieut. John Phillip Sousa is a household word in every part of the civilized world, and he has done more to educate the great masses in music than any other living man. Sousa's 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 performance of the band that the results are beyond comparison, and makes the Sousa style inimitable.

Sousa and his band will be heard at the Armory tomorrow under auspices of the Music League of Akron. Seats are selling at the Armory and early selection is advisable inasmuch as the demand is tremendous and will doubtlessly be exceeded despite the great seating capacity of the Armory. Seats should also be purchased now for the children's matinee.

Logansport Ind.
Pharos Reporter
Tuesday Oct 7th 1919.

SOUSA'S BAND PLEASED FAIR-SIZED AUDIENCE

A fair sized crowd greeted the famous band under the leadership of John Phillip Sousa at the Nelson theatre last night. Those present state that it was the best entertainment of its kind that has shown at the local playhouse. All members were excellent and worthy of mention.

This is the first of series of three treats for local people at the Nelson theatre this week. "Robin Hood" appears here Friday night and "Honeymoon Town" on Saturday.

Akron Ohio.
Akron Evening Times
Thursday Oct 9th 1919.

Akron Ohio Akron Beacon Journal
Thursday Oct 9th 1919. 73

John Philip Sousa Talks About Names and Horns and Things

Famous Bandmaster Tells Beacon Journal Interviewer That He Has Been Called Greek German and English, But That His Ancestors Came From Portugal in 1530

By MARY ANN.

It was 10 minutes before the concert and I was behind the scenes looking for John Philip Sousa. Timidly I approached a man of well rounded figure who, however, proved to be the bass trombone player. He was gesticulating wildly. "I tell you," he was saying, "when Reuther pitched—eh, what? Oh—I think you'll find him down there. As I was saying, when Reuther—"

I hastily betook myself "down there" and encountered the first clarinet in a fierce argument with six saxophone players. "Any man is a fool," said the littlest saxophone player, "any man's a fool that will lay down \$200 on the opening game." And then noticing me, "Why, Mr. Sousa's in his dressing room up there."

"But," I objected, "there's better not go up."

"Don't know. Can't tell till you try. Any man's a fool!"—said the littlest saxophone man.

I attained "up there" and knocked on the door. "Come in," said a pleasant voice. I did so and was immediately and forcibly backed out again by the young and pleasant owner of the pleasant voice. It was painfully evident that a lady had not been expected.

It may as well be at once explained that this young and pleasant man is none other than he who comes on the stage during the concert and holds up a large white card which states that the piece which the band is now playing is "Stars and Stripes Forever"—Sousa.

Between times he takes care of Mr. Sousa's white kid gloves and things.

I sank upon the nearest step and presently the benignant countenance of Sousa himself appeared between a crack in the door and assured me that the rest of him would appear presently in formal attire.

"After the concert we had a good talk. Somehow the question of names came up and I asked him if it were true that his name was originally Philip So, and that he added U. S. A. on to it and made it Sousa."

An expression akin to sadness flitted over the countenance of Mr. Sousa.

"Yes," said he, "I was originally a Greek, and my name was Philip So. When I came to the United States, they put U. S. A. on my baggage, and out of that little circumstance I coined the name Sousa."

"Later, it seems, I hailed from Germany—my name this time was Sigismund Ochs. S. O. again you see were the initials—just add U. S. A. and there you have it."

"After a while it became convenient to switch my birthplace to England, and I then became Samuel Ogden."

His brown eyes twinkled behind his glasses. "That story," he continued, "has been worth half a million dollars to my manager. It was started 18 years ago by my press agent, who was also my brother-in-law."

"I've denied it in every country in the world, from New Zealand to Zanzibar. It takes just three years to make the circuit of the globe. It has now crossed the Pacific. I saw it the other day in a San Francisco newspaper which had copied it from a Honolulu newspaper."

"Why no," he replied, "it keeps the public interested—almost as much, in fact, as though I had committed a crime. You know a man likes to go and tell his friends, 'I heard a fine band concert last night. You know the leader murdered his first wife.'"

"Not caring to show how crushed she was, the interviewer asked if he didn't object to that kind of advertising."

"The truth of the matter is that Sousa is a fine old Portuguese name. My ancestors came to this country as governors in 1530, and we are collaterally, but not lineally the oldest family in America."

"A short time ago when I was being entertained in Liverpool, a collector who had in his possession a number of rare old books, presented me with a work on architecture, by my ancestor, Tonis de Sousa."

"That is one ancestor, who I am

sure, was not hanged, for it states in the book that he died from natural causes."

The conversation switched suddenly to the subject of the concert.

"What," I asked, "was that huge instrument sounding something like a tuba, that the player wore coiled about his body?"

"That," explained Sousa, "is a sousa phone. The name happened this way. About 30 years ago there was in use among bands an instrument called the Helicon. The horn projected directly in front of the player and the volume was so great that when a band was playing you couldn't hear anything but the Helicon."

"I happened to mention to an instrument maker that I wished the sound from the helicon could be diffused and be made practicable for concert use. He set to work and turned out the instrument which

you saw tonight. It was named after me because I had first made the suggestion."

"The larger one in use in the band weighs 70 pounds and the tube, coils and all, I should say, is 32 feet long."

"The man who plays it is a full blooded Sioux Indian named John Kuhn. He is a graduate of Carlisle and before he took up music was a famous football player and broncho buster. His wife is an Iroquois Indian and they have a little papoose."

"The instrument which Mr. Simon (Frank Simon is the first cornetist) played during the latter part of the program, is an old-fashioned post horn—the kind the post boys used in France a couple of hundred years ago."

"To my knowledge there is only one other cornetist in the world who has the breath control that Simon has and that is Herbert Clark who used to be with us. He is now directing a band in Canada."

We had by this time gained the street.

"There's just one thing more," I pleaded.

"Is your money on Cincinnati or Chicago?"

"I don't believe in betting," said Sousa. "I think if I had to have the money, I would steal it. You're more certain of it that way."

"At any rate," we retorted, "you may always be very certain of your Akron audience. The turnout was unusual tonight. The armory, you know, is not always filled."

"Well," uttered Sousa cryptically, "Neither am I."

SOUSA'S BAND FILLS ARMORY TO CAPACITY

Thousands Held in Spell of Master Musician's Performance—Hear New Numbers.

IS FIRST OFFERING

There is no greater factor in the Americanization of America's people than John Philip Sousa and his band.

Before an audience that packed the Armory to capacity and filled standing room Sousa showed last night that his music is as American as the inseparable colors of the red, white and blue which adorned the stage; as American as the great likenesses of Wilson and Pershing which seemed to smile at the vast gathering of music lovers who came to pay homage to the genius of America's greatest composer-bandmaster.

The Sousa concert was an auspicious opening of the Music League of Akron's season. Things musical were given an impetus that bids fair to make the "sold out" placard in evidence at each of the many forthcoming numbers.

Is True American.

Sousa holds in the hearts of his American compatriots a niche never before occupied by a musician. His is an appeal typically American. An American whose genius has carried him to world supremacy, Sousa has devoted his life to the advancement of American music with an unswerving fidelity to his country. America loves Sousa because in him lives the spirit of American music.

There was a great ovation as Sousa appeared. There was magic in his gesture as he held his baton before his half hundred musicians and the constellation of bandsman swept into the beautiful "Mignon" overture. The number was executed admirably. Its rendition marked Sousa's band as more than ever devoid of the mechanics which have marred other great bands' performances.

The most impressive number was of Sousa's recent composition. It was

"The Golden Star," a memorial, to "those who gave their lives that liberty shall not perish, with Mrs. Theodore Roosevelt honored in the dedicatory. There was a virile strength that typified America's manhood in the war, a depth of life that vivified. The great audience was hushed in its emotions as the master led his geni into an allegory of mother-love and supreme sacrifice. The sombre specter of death, but with victory predominant in the colorful picture, held the listeners in a spell. Then Sousa burst into a paean of triumph, a song of happiness because the war clouds were cleared by peace.

There was nothing of the funereal in this latest of Sousa's gifts to his countrymen. Rather it typifies the unquenchable spirit of a free race. "The Golden Star" will not soon be forgotten.

Musical Movie Show.

"Impressions at the Movie," a suite by Sousa, was a delightful piece of whimsicality. The audience was taken along to hear "The Jazz Band in Action" and "The Crafty Villain and the Timid Maid." That virtue won out and the villain was squelched is certain.

The walls of the Armory shook with applause as Sousa waved his baton for "Stars and Stripes Forever," as an encore number. There was never an American march number that even approached this in popularity. It is the American household's property, as are so many of Sousa's other writings. "Stars and Stripes" was rendered as admirably as might be expected from the greatest bandmaster and the greatest band when performing his favorite.

Simon's Artistry Delights.

Among Sousa's soloists, Frank Simon, cornetist, was recipient of the most encores. His own "Willow Echoes" was deliciously airy, with a jauntiness as of springtime that seemed to transform the walled Armory into an al fresco amphitheater. Simon is an artist of rare attainments.

Miss Mary Baker, coloratura soprano, proved one of the delights of the evening. Her voice was good in the aria "Thou Brilliant Bird," from "The Pearl of Brazil."

Debt Due Music League.

Akron is grateful to the Music League for its musical enterprise. The first of the "musical Sundays" will be on October 19, when the Akron orchestra makes its debut under the leadership of Earle C. Killén and with Edouardo Perrigo as violinist. The "musical Sundays" will all begin at 3 p. m., with such a nominal admission price that the Armory should be packed.

The first number of the Artist's course will be the evening of October 31, when Jascha Heifetz, who had been lauded as the world's greatest violinist will be heard. Seats are selling now at the Armory for the course of five numbers.

Akron Ohio. Akron Times
Oct 5th 1919.

Detroit Mich
Times Monday
Oct 13th 1919.

John Philips Sousa at the Armory Wednesday

Akron Times Oct 5



When John Philip Sousa brings his band of musicians and soloists to Akron at the Armory Wednesday the world-famous bandmaster will celebrate another day in his 'Victory Tour.' Sousa has designated his

29th trans-continental appearance as a "Victory Tour" in a spirit of thankfulness for the allies' victory.

That Sousa did his utmost in attaining the victory for America and the allied nations has been universally recognized. At the outbreak of hostilities, the famous bandmaster offered his services to the government. He was detailed to the Great Lakes Naval training station. Here "the March King" turned out 3,000 finished navy musicians. Their music has been carried now to the four corners of the earth. While the war was on, Sousa's trained sailor players gave encouragement by their music.

Sousa served for many months with the government. He was one of the "dollar a year" men. The bandmaster admitted recently to an interviewer that he had neglected to ask for even \$1 a year but had hopes of collecting soon.

The appearance of Sousa and his band at the Armory will be under

auspices of the Music League of Akron. The afternoon concert Wednesday will be particularly for children. The evening program will be for the general public. Tickets are now selling at the Music League offices in the Armory.

Sousa and His Band Thrill Two Audiences In the Arena Sunday

The annual visits to Detroit of John Philip Sousa and his band, interrupted by the war, were resumed Sunday, when this splendid organization gave two delightful concerts in Arena Gardens. Sousa has a strong and loyal following in Detroit, and it was out in force, Sunday. The auditorium was almost filled Sunday afternoon, and was crowded to capacity Sunday evening.

It is safe to say that Sousa and his band appeals to a wider clientele than any other musical organization which visits the city. People go to hear the Sousa music because they love it, and not because it is stylish or the proper thing to do, which is the real reason why many persons attend grand opera and orchestral concerts.

The programs offered Sunday included many compositions new to Detroit, besides several old favorites which have been repeated annually for 20 years or more and which are always welcome. Sousa has not lost his skill in selecting a program, and his offerings Sunday provided sufficient variety to suit all tastes. He opened Sunday afternoon with a new composition, "Spanish Fantasia," by Tavon, which was played with spirit and which served to show the remarkable precision and tempo which has long been a feature of Mr. Sousa's work. To the lovers of the better class of music, the band's interpretation of Myddleton's tone poem, "Breezes From the Southern Sea," was a delightful treat. This number was given with all the skill, delicacy of shading, and the flexibility of a symphony orchestra.

Following this came a valsetto, "The Wood Nymphs," a composition of unusual beauties, and then a spirited march, "Sabre and Spurs," one of Mr. Sousa's newer compositions, and which showed the "march king" at his best.

The balance of the program included selections from light opera, popular songs and Sousa's "Wedding March," written on request and dedicated to the American people. The latter composition has not much to recommend it, and it is not likely to survive as long as many of the composer's other works.

The encore numbers included "Liberty Bell," "El Capitan," "Wild Women," "Johnnie's in Town," "Down On the Farm" and "Smiles." This last number was one of the real novelties of the program. Sousa has long been noted for his skill in taking well known airs and making them over into band numbers, introducing many variations and combinations of instruments and his ability in this way was never shown to greater advantage than his arrangement of the haunting air of "Smiles."

The soloists Sunday were Miss Mary Baker, soprano; Miss Florence Hardman, violinist, and H. Renne Henton, saxophone.

Miss Baker possesses a voice of unusual power, and of excellent quality, and her singing of Gilberte's "Moonlight and Starlight" was a treat. As an encore she sang "Rose of My Heart."

Miss Hardman is a violinist of fine attainments, and her work Sunday was thoroughly satisfactory. Mr. Henton's playing of the saxophone was also enjoyed.

R. E. MARCOTTE.

Akron Ohio
Times
Oct 9th 1919.

Sousa's Father Played Trombone

"I have often been asked," said Lieutenant John Philip Sousa recently, "from which of my parents I inherited such musical talent as I have. Frankly, I don't believe that heredity in this line had anything to do with shaping my life work, but, on the other hand, I am convinced that environment had. My mother was not a musician, but my father played a trombone in the marine band of Washington and was a veteran of both the Mexican and Civil wars.

"As you know, there were many times in the latter conflict when band musicians were permitted to lay aside their instruments and volunteer for fighting service. My father took advantage of this, and on more than one occasion shouldered his musket and marched to battle. In later years I asked him with which he did the greatest execution, his gun or his trombone. I do not recollect that he ever gave me a satisfactory answer, but I am inclined to lean toward the latter, for I heard him play."

Lieut. Sousa and his band come to Akron under the management of the Music League of Akron, Wednesday, Oct. 8.

Akron Ohio.
Press.
Sept 22nd 1919.

MUSIC

Sousa, in one of his new marches, "The Volunteer," has managed to catch the spirit of the vast army of American shipbuilders to whom it was dedicated. You hear the clang of the big bells, the rattle and banging of the huge cranes, the roar of the blasts, the seething of fusing metal, and the wild insurgent clangor of the big riveting machines mingling with the weird shriek of the siren. It voices the immense reserve power that was back of it all, the bigness of the work these men are doing, in given musical voice. It is a masterpiece of instrumental interpretation, a battle march with a meaning as well as a purpose.

"The Volunteers" rounds out a long and amazingly successful list of musical compositions from the active pen of the March King of the world. Some 200 compositions, ranging from marches, thru songs, and even into the realms of opera have borne his name. Sousa, who served as a lieutenant in the United States Naval Reserve Force thruout the war, comes to the Akron Armory Wednesday, Oct. 8, under the management of the Music League of Akron.

Akron Ohio
Press
Oct 6th 1919

MUSIC

The Music League of Akron, formed for the advancement of music in the city, in presenting a series of five afternoon concerts for young people, hopes to establish a precedent.

The first concert, the only one in the series to be given on a school day, will be presented at 4 o'clock Wednesday in the Armory by Sousa and his band.

Every boy and girl in America and almost every boy and girl in Europe knows the name, "John Philip Sousa," but not so many of these young people have heard his famous band nor have they seen this famous musician conduct. He comes to Akron with a band of 55 pieces as well as two soloists and will give a specially prepared program for the young people of the city.

The second concert will be on Saturday, Nov. 15, with Olive Kline, soprano, as the artist. Harold Henry, American pianist, will be heard Saturday, Dec. 13; Maud Powell, violinist, Jan. 10.

The last concert of the series will bring forward the new Akron orchestra, under the direction of Earle G. Killeen, and a children's chorus, under the leadership of Miss Nellie Glover.

Akron Ohio.
Akron Beacon Journal Oct 7th

SOUSA ON 29th TRANS-CONTINENTAL JOURNEY

Akron Beacon Journal Oct 7/19



John Philip Sousa.

When John Philip Sousa and his 55-instrumentalists and soloists come to Akron next Wednesday and appear at the Armory, the great American march king will have completed another leg in his 29th trans-continental American tour. This is Sousa's first public appearance since the United States won the war. He had to abandon his tours while he devoted all his time at \$1 per annum to training musicians at the Great Lakes naval training station. Sousa and his band are known to every American, young and old. Because of his love of children, the famous composer and bandleader has arranged a special program for young people Wednesday afternoon. The evening program, for the general

public, will be of popular appeal and distinguished by the compositions which have made Sousa the world's premier composer and master. Seats are now selling at the office of the Music League of Akron, the Armory. Sousa and his band are being brought to Akron under auspices of the Music League. Hereafter the Armory will be the music center of Akron. Included in the ponderful program for the coming season are the "musical Sundays." Every Sunday afternoon hereafter there will be a musical program at the Armory, to which the entire community is invited. Prices have been reduced to a minimum in order to make the "musical Sundays" of vast popular appeal.

Milwaukee Wis.
Sentinel Monday Oct 20th 1919.

LARGE CROWDS ATTEND CONCERTS BY SOUSA

Two large audiences crowded the Auditorium on Sunday to hear Lieut. John Philip Sousa and his band. Before and after each concert Lieut. Sousa was tendered an ovation. Sunday night's concert concluded the series, which was staged Saturday and Sunday under the auspices of the Knights of Columbus. Probably the two pieces which drew the greatest applause were the character studies of "The Dwellers in the Western World," subdivided into musical interpretations of "The Red Man," "The White Man" and "The Black Man," and the march "Solid Men to the Front," both compositions of the great march master. Miss Mary Baker, soprano, sang Sousa's musical interpretation of the famous poem "In Flanders Field." Miss Florence Hardman, violinist, appeared in the program in a solo entitled "Gypsy Dances." Joseph Green drew great applause with his xylophone solo of "The Jewels of Madonna," and several popular airs.

Sousa's Band Again Fills Auditorium

The concluding concert Sunday night at the Auditorium by Sousa's band drew a capacity audience. Two compositions by Sousa were especially liked. They were a descriptive character selection, "The Dwellers in the Western World," subdivided to make recognizable the red man, the white man and the black man; and a march "Solid Men to the Front." Sousa's interpretation of "In Flanders Field," was sung by Miss Mary Baker, while Miss Florence Hardman, a violinist of power and sympathy, had a rather light selection in "Gypsy Dances." A xylophone solo, "Jewels of the Madonna," by Joseph Green, was noteworthy.

Canton Ohio. Saturday
The Evening Repository Oct 11th 1919

Crowds Hear Sousa's Band At Two Concerts Given Friday

Auditorium Filled in Afternoon For Special Program Given For Children—Military Marches And Descriptive Numbers Prove Popular.

Two concerts by Sousa's band, Friday, one in the afternoon for the school children of the city, and the other in the evening, closed the engagement of that organization here and completed the first number of the People's Musical course of the Young Men's Christian association. The evening concert was the first one of the second night series of the course. The band was greeted in the afternoon by an audience which filled the Auditorium to its capacity. Every seat in the house was taken and there were two children to many of them. The youthful audience overflowed onto the stage, and a number of boys sat on the bandmen's trunks, which were on the stage. Round after round of applause greeted each number, especially the well-known marches composed by Lieutenant Sousa. The descriptive numbers, including Sousa's "Showing Off Before Company," also proved favorites with the children. At the afternoon performance the Young Men's Christian association had as its guests more than 100 children from the Fairmount Children's home and the Louisville Orphanage. These children were

brought to the city in automobiles by members of the Canton Rotary club. Lieutenant Sousa played a specially selected program for the children. The program included a number of military marches and descriptive numbers, and was picked from compositions which had proved favorites with children. A large audience attended the evening concert, which closed the engagement of the band here. The program Friday evening was somewhat heavier than the one played Thursday evening. The military marches and descriptive numbers which proved favorites at the Thursday evening and Friday afternoon concerts, again were the most popular selections. One of the best received numbers of the evening program was Sousa's "Last Days of Pompeii." The "American Indian Rhapsody," by Orem, with which the first part of the program was concluded, was a distinctively American composition, and was one of the feature numbers of the evening. Frank Simon, solo cornetist, played "The Student's Sweetheart," by Bellstedt. Miss Mary Baker, soprano, and Miss Florence Hardman, violinist, also gave several selections.

Detroit Mich
Journal
Monday Oct 13th

Thousands Applaud Sousa at Arena Program

Offering for the first time to Detroit audiences his new American "Wedding March," John Philip Sousa appeared in two concerts in the Arena Gardens Sunday. This was Mr. Sousa's first appearance in Detroit with his own organization since the outbreak of the war. His new composition lacks something of the fire and vigor that music lovers have learned to expect in a Sousa composition, perhaps because he departed from his usual patriotic or military theme, but nevertheless it was splendidly received. The real triumph of his local appearance came when the famous leader conducted his band in the old favorite, "Stars and Stripes Forever." The audience greeted his rendition with salvo after salvo of applause. It was a typical Sousa program. Lovers of real music were entranced by his rendition of "Breezes From the Southern Seas" and "The Wood Nymphs," while his popular selections such as "Smiles," "Come On Papa" and "Wild Woman" were put over with a fervor that clearly demonstrated that Sousa takes jazz. Miss Florence Hardman, violinist, and Miss Mary Baker, soprano, who appeared between selections by the band, were both exceptionally talented and were well received. Mr. Sousa was the guest of the Library Loan committee at a dinner between programs.

Rockford Ill
Morning Star.
Tuesday Oct 21st 1919

SOUSA WILL PLAY TWO CONCERTS IN ROCKFORD TODAY

John Philip Sousa and his band of famous musicians will render two concerts today in the Shrine Temple. The matinee at 2:30 o'clock and the evening performance at 8 o'clock. Seats are practically at a premium for the evening concert but there are still plenty left for the matinee. Sousa is heralded as the leader of all musicians and his concerts here are awaited with pleasure and anticipation by local music lovers. His concerts are the peer of all and he is a master of musicians. Miss Mary Baker and Miss Florence Hardman, two prominent soloists will offer selections at both concerts which are sure to be worth hearing. Seats will be on sale at the Schumann Piano store this morning from 10 o'clock until noon and this afternoon and evening at the Shrine Temple. **SOUSA ACCEPTS BID OF KIWANIS** John Phillip Sousa has wired his acceptance of an invitation to be the guest at the weekly luncheon of the Kiwanis club this noon at Unity hall. It is feared that he will arrive too late, however, to attend the meeting. The regular program of the club provides for talks by three experts on the question of Rockford's water supply, Ross P. Beckstrom, O. E. Buckley and Thomas Connors, superintendent of the waterworks.

Canton Ohio. Friday
The Evening Repository Oct 10th 1919.

Lima Ohio
Republican Gazette
Wednesday Oct 9th 1919.

Detroit Mich.
Free Press.
Monday Oct 13th 1919.

SOUSA'S BAND SCORES AT COURSE OPENING

Conductor's Own Compositions, Marches And Descriptive Numbers, Are Pleasing—To Play Again Friday Afternoon And Evening.

Military marches and descriptive compositions proved the most popular numbers at the concert given in the Auditorium Thursday night, when Lieut. John Philip Sousa's band played the opening number of the thirty-fifth annual concert series of the People's Musical course of the Young Men's Christian association. The band will give the first concert of the second night series at the Auditorium Friday evening, and Friday afternoon will play a special school children's matinee concert.

The concert Thursday evening was the first that Sousa has played in the musical course for five years, though his band has played in concert here once during that time. The absence of his familiar beard gave the impression when the conductor walked upon the stage that a new leader would direct the organization, but when he had mounted the platform and began his work there was no mistaking the man.

The program Thursday evening was somewhat lighter than the usual concert programs given by the band but the numbers were pleasing and enthusiastically received. One of the prettiest numbers played during the entire evening, Lieut. Sousa's "Golden Star," a new composition which he has dedicated to Mrs. Theodore Roosevelt and written in memory of those "Brave Boys Who Gave Their Lives that Liberty Shall not Perish," was one of the best received selections of the program. This number was followed by "Sabre and Spurs," another of Lieut. Sousa's compositions, as an encore.

Sousa's Numbers Please.

"Showing Off Before Company," a composition in which all of the various instruments in the band are used separately and which was written by Lieut. Sousa for the purpose of showing the qualities of the various band instruments, was also well received. "Impressions of the Movies," a descriptive composition by Sousa, proved popular.

The soloists of the evening were Miss Mary Baker, soprano, Miss Florence Hardman, violinist, and Frank Simon, cornetist. Miss Baker sang "Thou Brilliant Bird," by David, and as encores sang Sousa's "Our Boys are Home Again" and "Robin, Robin Sing Me a Song." Miss Hardman played a "Concerto" by Veuxtemps, "The Witches Dance" and "The Serenade," to which there was a harp accompaniment. All of these numbers were well received. Simon played "Wild Echoes," one of his own compositions, and as an encore played "Beneath Thy Window."

The program was opened with the overture from Thomas' "Mignon" and closed with a new composition, "The Bohemians," by Hume. Among the compositions by Lieut. Sousa which were played Thursday evening, most of them as encores, were "El Capitan March," "U. S. Field Artillery," and the "Stars and Stripes Forever."

Grand Rapids Mich
Press.
Thursday Oct 16th

The Theaters

With swinging rhythms, vivid descriptive qualities and waves of melody Lieut. John Philip Sousa and his band completely captured the big audience which filled the Armory Wednesday night. It is understandable music that Sousa plays and the audience gets a full measure of enjoyment. Although the bandmaster is somewhat more subdued and dignified than in his earlier years he obtains the same dashing effects and arouses the audience with the same old spirit of exhilaration.

With the exception of the "Mignon" overture, by Thomas, and the final number by Hume, the band numbers were all by Sousa.

The audience responded as usual to the swing and spirit of the familiar marches, "Stars and Stripes Forever," "El Capitan," played as encore numbers, while among the newer numbers the "United States Field Artillery," which includes the artillery song, "The Caissons Go Rolling Along," is well up to Sousa's best. His "Sabers and Spurs" has the vigor and dash of the cavalry.

"The Golden Star," a memorial and dedicated to Mrs. Theodore Roosevelt, is a splendid, dignified number which in general outline follows the construction of Chopin's "Funeral March." The first movement has an admirable breadth and dignity, while the air has a fine melody. A characteristic bit in this number is the playing of "taps" by the muted cornets.

The descriptive suite, "Impressions at the Movies," is not so interesting as the numbers of national or military import.

"Showing Off Before Company" is a jolly bit of humor introducing the different choirs of instruments in special numbers. The wood winds play the "Pizzicato," by Delibes; the trombones, the "Rain

Song" from O. Boy," every instrument, including the harp and xylophone, doing a special stunt and giving a vaudeville touch to the program.

The soloists, Miss Mary Baker, soprano, and Miss Florence Hardman, violinist, shared in the general honors, Miss Hardman being recalled for two extra numbers.

M. E. R.

SOUSA GREETED BY OLD MEMBER OF BAND HERE

March King and A. J. Fillez, of Lima, Have Reunion Before Concert

BAND PLEASURES BIG CROWD

New Composition Dedicated to Deceased Soldiers Marks Evening Program

Besides being greeted by a big audience of more than 1,800 persons at Memorial hall last evening John Philip Sousa, the March King, had the personal pleasure of a visit with one of his former favorite musicians, A. J. Fillez, of Lima. Fillez, who resides at No. 811 W. Elm street, was for several years cornet soloist with the Sousa band and before coming to America was one of the foremost cornet players in France.

The great band leader and his former artist met yesterday afternoon on the arrival of Sousa and his big company. They spent several happy hours together. Sousa insisted that Fillez appear in the concert last evening but the Lima man modestly refused to interrupt the set program.

"Fillez is one of the most finished artists that I have ever had the pleasure to know," said the famous conductor in the presence of the blushing recipient of the compliment.

NEW COMPOSITION.

Sousa and his new band—minus war time regalia, replaced by soothing after-war revelry—furnished a new sentiment at its appearance before 1,800 persons in Memorial hall last night.

The present day musical era is expressed in his newest memorial masterpiece, "Golden Star," dedicated to Mrs. Theodore Roosevelt and the Americans who gave their lives in the war.

A little bit of jazz, a flood of classical and a fair sized charge of the Sousa brand of martial thunder round out a program which he is presenting to America on a coast to coast tour.

HAS NAVAL MUSICIANS.

His present band of sixty-five members retains five of the pre-war Sousa band and thirty-three who played in his naval organization.

Last night's program of nine numbers—with a like volume of encore—contained three of his newest compositions, "Bullets and Bayonets," "Showing Off Before the Company," and "Impressions at the Movies," besides his memorial rendition.

The band has just completed a concert tour in the east and in Canada and is directed towards the Pacific coast.

The Sousa organization was brought to Lima by Frank E. Harman. The concert was a success from every point of view.

GENIUS OF SOUSA ENTHRALLS ANEW

"March King" and His Band Welcomed by Thousands in Post-War Detroit Debut.

BY CHARLOTTE M. TARSNEY.

Presenting numbers wholly new to Detroiters and, as well, old favorites that, in spite of many hearings, never fail in interest, John Philip Sousa gave two programs in Arena auditorium Sunday. Thousands who admire the "march king" were in attendance at matinee and evening performances to welcome the distinguished leader on his first appearance in the city since he reorganized his famous band at the close of the war.

For 17 years, with the exception of the time he volunteered his services to train the noted "jackie" bands at the Great Lakes naval training station, Sousa has toured the land with his band, dispensing music of a quality no other band leader has ever equalled. A service flag bearing 31 stars floated over the men Sunday, indicating the patriotic support accorded the government by the organization as well as its leader. This season, with all back from service, Sousa has reorganized and strengthened his band and so exceptionally well drilled it that every little subtlety of interpretation he desires is brought out cleverly and craftily.

All know the smooth, clean cut, concise phrasing for which Sousa is noted. The rhythmic sway, the sprightliness, the fine balance of his work have become as axiomatic as the military precision of attack which brings audience immediately to attention. All this is expected, somehow, at a Sousa concert. But there is another characteristic of a Sousa interpretation—the whimsical little things he can do with a number, either by way of change in tempo or improvisation, that bring the composition out in quite a different light—and this it is that makes a Sousa program ever new, no matter how many times it may have been heard. Sousa has a keen sense of humor, music with him is jolly, good fun, and he has the rare ability to key his audience up to his own pitch, so he sends everyone away in great spirits.

This does not mean to infer that serious compositions are not considered. Sunday he offered a tone poem, "Breezes From the Southern Seas," by Myddleton, played for the first time here, and the interpretation had the charm of an orchestral rendition. The number based on Negro melodies, principally the spiritual, "Swing Low Sweet Chariot," conveying a hint of the Bamboula dance themes, was thrillingly given. So, too, was the eerie beauty of Eric Coates's "The Wood Nymphs," also new, brought out, and the audience liked the oriental flavor of Hume's "The Caravan," this, too, its first performance here.

But the good old standbys—Sousa's own compositions—were what adduced the loudest applause.

His suite, "The American Maid," with its tripping measures and rollicking themes; his "Stars and Stripes Forever," which brought a stampede of approval, and his "U. S. Field Artillery" and "Liberty Bell," were high favorites. This is music typically American, typical of Sousa, and the audience showed him its real delight in it. His "Wedding March," given its initial hearing in Detroit on the afternoon bill, does not quite measure up to expectations. His muse evidently was not as inspired over matrimony as it is over patriotic subjects and the number lacks the dignity and suave beauty of the other wedding marches which have been popularized.

But when Sousa essays the music of the masses, "Wild Women," "Come in Papa," "Smiles," this last with variations and even a xylophone solo, he has his audience on the qui vive. He does such unexpected things with these songs; no vaudeville star can put into or bring out of them quite as much as Sousa.

Miss Florence Hardman, a violinist of excellent talent, and Miss Mary Baker, a soprano of very pleasing quality, assisted and made a fine impression with their work.

Between programs Sousa was entertained at dinner at Dixieland by the Liberty Loan committee as a mark of appreciation for the great help given by the "march king" during the Detroit drives.

Cleveland Ohio The Sunday News Leader, Oct 12th 1919.

Frankfort Indiana Crescent News Tue Oct 7th 1919

Sousa and His Band Appear Today in Concerts at Masonic Temple

John Philip Sousa and his band are listed to appear this afternoon and evening at the New Masonic Temple, offering double concert.

It was during the Liberty Loan drive days that Sousa last came here. Then he was at the head of the Great Lakes Training Station Band. But now, he returns with his own musicians, making another of his annual tours.

The coming of Sousa and his players each year is an event a little different from any other. The program, it is promised, will include a number of new selections, together with those with which the name of the famous band-leader and composer is so closely allied.



John Philip Sousa

SOUSA LEADS BAND AS IN YOUNGER DAYS

"March King's" Players Please at Two Performances in Masonic Temple.

John Philip Sousa gave two concerts at Masonic hall Saturday afternoon and evening. Officially, of course, he is only a lieutenant, but unofficially, and so far as popularity goes, he is the March King of America. He won this honor years ago.

Now that he is a grandpapa of a young man who plays the piano, he shows all the old-time pep and interest in his work that first attracted attention to him. He is no Van Dyke-bearded young ty; perhaps the years have added a pound or two to his weight. But when he swings the baton, his players respond just as they did in the long ago.

Yesterday he treated his audiences to several new compositions from the pen that gave us "El Capitan," "The Washington Post" and their ilk. They are decidedly in the Sousa idiom, for instance the "Wedding March" and "With Pleasure"; but like old friends, the rollicking marches of a score of years ago seem best. He ranged through many of them and each was greeted with appreciative applause.

Miss Mary Baker, the soprano soloist, sang several selections. After hearing her in the afternoon, when she sang, "Carry Me Back to Old Virginia," and it seemed likely that the audience would take up a subscription to do as she asked, I admit that I didn't stay to hear her tackle "The Brilliant Bird" in the evening.

Miss Florence Hardman, violinist, was more successful, and so was the saxophone soloist, Benne Henton.

After all, a Sousa concert is Sousa and his band; they have a trade mark and they still maintain their standard of supremacy.—A. B.

SOUSA CONCERT ONE OF SEASON'S EVENTS

FAMOUS BAND LEADER GREETED BY LARGE AUDIENCE YESTERDAY.

Concert Was Best Ever Given in City —Many Present From out of Town.

John Philip Sousa may never again visit Frankfort as the leader of the world's most famous band, but the memory of the concert yesterday afternoon will never die in the minds of those who were so fortunate as to hear it.

Only one Sousa has ever been created in the image of man. That Sousa came to Frankfort yesterday for his first visit to the city. With him came his band that has made the purple blood of royalty tingle in the rendering of martial airs. No man without a Supreme gift could write marches that seem to set the very body afire with emotion; no man could write pieces that have almost life eternal hidden within their notes—unless that man be Sousa.

The king of music arrived yesterday afternoon from Indianapolis after two very successful concerts in that city Sunday. Immediately following the matinee in this city, the musicians left by special train over the Pennsylvania for Logansport where they appeared last night.

A house that almost caused the management to hang out the "S. R. O." sign greeted the globe encircling band on their appearance at the Blinn. Practically every seat in the house had been purchased hours before the musicians arrived in Frankfort. Never has an organization of musicians created more natural interest to the lovers of music than did the band yesterday.

Many phone calls were received early in the day requesting the management to reserve seats for parties residing out of the city. Thirty-five pupils of the Colfax high school came in a body to attend the concert.

Sousa's music will live in the hearts of red-blooded people forever, but the wizzard of marches will some day pass on to a fitting reward for his services to mankind here on earth; when that has taken place the citizens of Frankfort who failed to hear the concert yesterday will fully realize that one of life's opportunities was overlooked.

A word about the band: It was not a brass band that the large audience heard yesterday afternoon, not by any means was it the sort of a band that the laymen comes to know through gazing at parades and bearing the aggregation that hallyhoos for the minstrel show. The Sousaian combination is a concert band of the loftiest class. A new standard for band music is established by this organization, the peer of anything of its type in the world.

Sousa's is not a brass band, it is a concert band because it does not permit the brass instrumentation to predominate. The wooden instrument is in the majority, and that makes for a mellowness, a softness of tone, that spells delight to hear the bandsmen in a theatre. Some were a bit skeptical about a band performing in a theatre. Some were wont to question the advisability of booking Sousa's band for the Blinn but the fine grade of the concert last night and the gigantic proportions of the audience completely vindicated the judgment of Manager Moss in booking it as an attraction.

The program embraced a tinge of everything from the best of Sousa's to the greatest of the great. There were three soloists whose contributions added immeasurably to the enjoyment. These were Miss Mary Baker, soprano, who sang a group of numbers all well suited to a gifted singer, including the march king's own, "In Flanders Fields" with words by the late Colonel John McCrea; Miss Florence Harremann, violinist, who interpreted a set of selections in adept style, and Frank Simon, cornetist. He played his numbers with splendid taste and skill.

Grand Rapids Mich Herald Thursday, Oct 16th 1919.

Grand Rapids Mich News Thursday Oct 16th 1919

SOUSA SWINGS BATON BEFORE GREAT CROWD AT ARMORY CONCERT

John Philip Sousa and his band were heard at the Armory last evening by an over-flow house. The well groomed Mr. Sousa and his men are so well known in Grand Rapids that any further exploitation would seem superfluous.

Mr. Sousa's personality is interesting whichever way you see him—back or front to the audience—and his gait—how splendid!

The "nerve-fire" and collective soul of this band are more pronounced than ever. The rhythm is swinging lazy going, smoothness and shading incomparable.

"The Golden Star" (new), by Sousa, and dedicated to Mrs. Theodore Roosevelt, was most impressive. "Showing Off Before Company," by Sousa delighted the audience.

The program included three soloists: Miss Mary Baker, soprano; Miss Florence Heardman, violinist and Frank Simon, cornetist; each winning individual successes. Miss Baker has a beautiful voice which was marred at times by deviation from key. However, Miss Baker is very young and may look for a successful future.

EVA HEMINGWAY.

SOUSA'S BAND CONCERT

Pleasing Program Given by Famous Organization in Armory

There's nothing like the band to call them out. Filling the armory auditorium to capacity, the audience attending the concert given Wednesday night by Lieut. John Philip Sousa and his band was equaled in size only by its enthusiasm. New numbers were received with hearty applause, while familiar favorites called forth cheers of delight.

Possibly the most impressive of the new compositions was the memorial, "The Golden Star," dedicated to Mrs. Theodore Roosevelt and "composed in memory of the brave who gave their lives that liberty shall not perish." Starting with a blare of horns, the theme is softened by the introduction of "taps" and continues with all the atmosphere of the noblest funeral marches.

The program opened with the overture "Mignon" by Thomas, played with an almost orchestral tone and followed by the familiar "El Capitan" as an encore. A cornet solo, "Willow Echoes," by Simon, afforded Frank Simon, cornetist, opportunity to display a sweet, mellow tone and great technical flexibility. "Beneath Thy Window" was given as an encore.

All the atmosphere of the movies was incorporated in the Sousa suite, "Impressions of the Movies." The jazz band, adapted in a really harmonious composition; the dramatic and humorous story of "The Crafty Villain and the Timid Maiden," and the dancing hhythym of "Balance All and Swing Partners" were received with enthusiasm and encored by the rousing "Field Artillery March."

The aria, "Thou Brilliant Bird," from "The Pearl of Brazil," by David, was sung by Miss Mary Baker with a flute obligato by Louis P. Fritze, followed by "Robin, Robin, Sing Me a Song."

The intermission was followed by a novel performance, "Showing Off Before Company," in which all the instruments appeared with separate selections, popular and classical, adding much to subsequent enjoyment of the band by identifying each of the various tones. Valse Lente, "Kisses," by Zamecnik, and the new Sousa march, "Bullets and Bayonets," were applauded frantically, while the opening bars of "The Stars and Stripes Forever" were hailed with cheers. The cavalry composition, "Sabres and Spurs," and "Manhattan Beach March" also won great applause.

A violin solo, "Concerto," by Vieuxtemps, was played by Miss Florence Hardman, a young violinist of apparently great promise. The composition was given all the lightness and brilliancy which makes its charm, while "The Witches' Dance," by Kiezoo, and "Souvenir," by Drdlu, displayed the same easy technique.

The program closed with the satarelle, "The Bohemian," by Hume, and "The Star Spangled Banner."

Grand Rapids Mich.
Herald Thursday Oct 16th 1919.

Canton Ohio.
Daily News Friday Oct 10th 1919.

WAITING FOR UNCLE SOUSA



—Photo by Noble.

ALTHOUGH a great many Grand Rapids music lovers are looking forward expectantly to the concert by Sousa's band this evening, no one is as anxious as little 11-year-old Elizabeth Sousa Brower, niece of the famous musician, and daughter of Mr. and Mrs. James Mc K. Brower, 548 Lafayette avenue, S. E. Miss Brower will occupy a seat well up in front at the Armory, where the concert will be held, where she can see her uncle swing his baton and he can see her clap her applause.

Miss Elizabeth, by the way, is the third Elizabeth Sousa, and is a musician herself. As you see by the picture she is studying the violin, and in between times she takes piano lessons.

Elizabeth will help her parents entertain Mrs. Sousa, wife of the bandmaster, who comes from her home at Port Washington, Long Island, to meet her husband here.

**Sousa And Band
Capture Audience
In First Concert**

Sousa, the great. Sousa the "march king." The same old Sousa—just as fiery or just as delicate, depending upon the selection being played. Several thousand Cantonians, patrons of the People's Musical course, listened Thursday evening to Sousa and his band in the opening number of what promises to be the best course yet offered in the city.

Sousa was accorded a reception, the warmth of which left no doubt in his mind that he is popular with Cantonians and that his return here for a concert after several years' absence was most welcome.

And right here it might be said that Sousa is truly American. The greatest thing noticeable about his band, outside of its ability, was the fact that the greater percentage of the members are Americans. In the past, most big musical organizations were made up principally of foreigners.

Sousa's program for his first concert, was typically Sousa. It was not heavy. Instead, it was made up of numbers that appeal to popular fancy. It was varied enough that the mastery of the instruments was shown to good advantage. The skill of the various sections of the band stood out, yet the harmonization was at all times perfect.

Sousa has made a happy selection

in his soloists. Miss Mary Baker, coloratura soprano; Miss Florence Hardman, violinist, and Frank Simon, cornetist, were given special opportunity to display their ability.

Miss Baker's voice shows a wide range and there was a warmth of expression in her every note. She sang Mysoli's song from the Pearl of Brazil, "Thou Brilliant Bird," and it gave her opportunity to display her voice to its best ability. Her encores were well chosen and the vocalist left a great impression with her audience.

Miss Hardman played Vieuxtemps' "Concerto," for her first number. Her bowing is spirited at all times, technique faultless and the notes clear and resounding. Her "Witches' Dance," given as the first encore, called for difficult work and throughout the rendition the violinist was master at all times. In addition to her ability, Miss Hardman has a most charming personality and she was given a rousing reception at each of her encores.

Simon, the cornetist, probably has no superior in concert work. He seemingly does the impossible with his instrument and his solo numbers called for a demonstration on the part of the audience.

The band, directed by Sousa, rendered a number of new selections, heard here for the first time, and included in them were some of his own compositions. Among them was "The Golden Star," a memorial dedicated to Mrs. Theodore Roosevelt.

There were only two heavy numbers on the entire program, the remainder being the lighter fancies, and Sousa's own marches. "Showing Off Before Company," arranged by the band leader, gave each section of the band an opportunity to appear in section work on the front of the stage.

Great is Sousa, and great is his band. Such was the concensus of opinion of the big audience at the first concert.

Friday afternoon Sousa won the hearts of several thousand school child when his band gave a concert for them only. No adults, except teachers were, admitted. Attending this were the 150 kiddies from the Fairmount Children's Home, guests of Canton Rotary, being brought from the home in automobiles.

The last concert by Sousa and his band will be given Friday evening.

**Sousa Likes To
Break Targets**

Trapshooters of Canton were given a topic of conversation upon the arrival of John Phillip Sousa, famous bandmaster, who is an ardent gun wielder and who is closely affiliated with the national trapshooting organization. Several Cantonians have made the acquaintance of the "march king" during tournaments at Cedar Point.

While on tour, Sousa does not devote any time to trapwork, believing that concentration on his work is the only way to reap added success. Sousa, however, maintains that trapshooting is the greatest exercise, bringing every muscle into play, and quickening the eye as well as the mind.

Rockford Ill
Reginald Gazette
Oct 21st 1919
**SOUSA'S BAND HERE
FOR TWO CONCERTS**
Rockford Ill
POPULAR PROGRAMS FOR BOTH
AFTERNOON AND EVENING
AT SHRINE TEMPLE.

A good-sized audience greeted Philip Sousa and his famous band this afternoon as they appeared in the first of two popular programs at Shrine temple. Both the concerted and solo numbers were enthusiastically applauded and the musicians were generous in their response.

Tonight at 8:15 the second concert will be given and the advance sale of seats insures a large audience, although there are still tickets that remain unsold that may be procured at the door.

The band has not visited Rockford in many years and the "march king" and his players should be greeted by a capacity house.

Rockford Ill
Republic
Oct 21st 1919.

Rockford Ill
Republic
Evening
Oct 21st 1919

While Sousa's band has been heard in nearly all of the large cities of the world, there are many places where Sousa's music has become familiar through the medium of the phonograph. It would be hard to find a locality in which the name of Sousa is unknown. But even the best phonograph record of a Sousa piece is only a tame imitation of the real and only Sousa band, with its variety of instruments, and its richness of tone and color, such as will be heard here when Sousa and his band play at Shrine temple this afternoon and evening. Nothing can duplicate the music of the full band for the ear, nor the figure of Sousa as he conducts his band, to the eye.

Soloists of superior merit appear with the band here today, providing a program of delightful variety.

Milwaukee Wis
The Wisconsin News
Oct 20th 1919.

**Sousa Concert Crowds
Fill Auditorium Hall**

So great was the desire to hear Lieut. John Phillip Sousa and his famous band Sunday night that many persons were admitted back of the curtain which divides the concert stage from the north part of the Auditorium arena.

As always, Sousa electrified his audience. There are no nodding elderly husbands and fathers when Sousa leads his matchless band through composition that he elects to play. The program Sunday night was doubled by encores.

Miss Mary Baker, soprano, sang very prettily and Miss Florence Hardman disclosed nice technique and tone in her playing of the Wieniawski Polonaise.

The band gave four performances in Milwaukee.

March King Proves Right to Title at Auditorium Concert

John Phillip Sousa, "the march king," proved his right to that title Monday night at Prudden auditorium, for with his band he played those numbers that never grow old, such as "The Stars and Stripes Forever," "El Capitan," and in a manner that only Sousa can play them.

The band played other compositions just as well as they did the marches. They played overtures, with the ease and finish of trained musicians. Or they played accompaniments for the singer, or the violinist. It was all done without any flourish or seeming effort on the part of the members of the band or Mr. Sousa in his directing.

It was what might be termed a "homey" concert. The members of the band seem to enter into the spirit of the evening, and enjoyed the concert as much as the audience.

The program itself was varied. The opening number was an overture, "Mignon," by Thomas. This number required real artistry to interpret, but Sousa with the ease of the master director, brought out all of the fine tones and delicate shadings in a manner that held the audience in absolute silence. The fact that the band of 60 musicians played so that the tones were so softened that one almost had to listen to catch them was one of the features of the work of the band.

"The Golden Star" Feature.

One number that was especially well done and impressive was "The Golden Star," composed by Mr. Sousa and dedicated to Mrs. Theodore Roosevelt. It had a suggestion of solemnity and grandeur and one felt something of the glory of sacrifice. Interwoven in the theme was the bugle call "taps," played by the cornet section in such a manner that

it died softly and sweetly away in the distance while the rest of the band played a wonderfully beautiful accompaniment. It was "taps" for thousands of other sons who have given their lives in the cause of human liberty.

One of the novel numbers of the evening was "Showing Off Before Company," written by Mr. Sousa. It was programed "A Mixture." The entire band left the stage of the auditorium. Then they played "Keep the Home Fires Burning" off stage. Then the various sections of the band such as the clarinets, the cornets, the tubas, etc., returned by sections and played part of the number by itself. Included in this was "How Dry I am," "Hail, Hail, the Gang's All Here," "Home, Sweet Home," and many others.

Novelty Number.

"Impressions at the Movies," included the "Jazz Band in Action" and "The Crafty Villain and the Timid Maid." In this the voice of the villain in the drums and the tubas could be heard shouting to the timid maid. But she was afraid and answered with the cornet, flutes and clarinets. Then the final number of the music was "Balance All and Swing Your Partners." The feet could be heard pounding on the floor while the audience likewist swung their feet and kept time to the music.

Miss Mary Baker, soprano, sang "Thou Brilliant Bird" in a manner that greatly pleased the audience. The band accompanied the singer in such a manner as to bring out her tones to the best possible advantage. For her encore Miss Baker sang "Robin, Robin, Sing Me a Song." Mrs Florence Hardman proved herself a real artist with the violin. She

played a Concerto by Viextemps.

One of the features of the evening was the cornet solo given by Frank Simon. He played "Willow Echoes," written by himself. His tones were clear and sweet, both in heavier passages or the softer ones. For an encore Mr. Simon played "Underneath Thy Window." This was one of the gems of the evening.

The concert was one of the best that has been presented from a musical standpoint in Lansing for some time and deserved a larger audience.

Detroit Mich
News Monday
Oct 13th 1919

Sousa and His Band Distinctly American

Famous Bandmaster Gives Always-Stirring Marches at Arena Sunday.

THERE is an interesting story of a foreigner, who, on landing on these shores, expressed his desire to enjoy two things: Niagara Falls and Sousa's Band. Informed he must limit his choice to one, he remarked: "Well, Niagara Falls will be there a long time."

So he went to hear Sousa.

So, in fact, does everyone go to hear Sousa. If you wish to hear discussions of nuances, constricted voicings on motifs and the like, go to the symphony; but if you want to see the genius Americanus frankly enjoying itself in large numbers, go to a Sousa concert.

MUST HAVE MARCHES.

The audience at the Sousa concert goes with one set purpose—to hear Sousa marches. They will permit the famous bandmaster to play Eric Coates and Bellestadt and the others if he wishes to, but it must be understood tacitly between bandmaster and audience that there shall be at least one extra for every number of the program, and that extra shall be a march.

So it is by tradition; so it was Sunday. And, just as it was 10 years ago, it was on Sunday at the Arena, when Sousa's band swung into "Liberty Bell," "King Cotton," "The Stars and Stripes For Ever," or one of those old-time marches, the audience sighed happily and thumped the floor with its feet.

These marches, though among the earliest of Sousa's efforts, are indeed imperishable. They are common, even vulgar, in straight 4-4 time, but they've got the beating pulse of the man in the street, and are completely, sublimely American

Detroit News
Oct 13th 1919

Not only is there the vigorous theme, with riotous use of slide trombone, cornet and horns, but there is the bandmaster himself, unvarying in every motion, never wasting a second, marking time with a swing of his shoulders and guiding the expression by a mere flick of the little finger.

HEAR NEW NUMBERS.

In the two programs on Sunday several new compositions were heard, including Tavan's "Spanish Fantasia," and Sousa's "American Wedding March," the latter being a disappointment. Myddleton's tone poem, "Breezes From the Southern Seas," demonstrated the almost orchestral flexibility of the organization, just as the Sousa "Sabre and Spurs" stamped its military precision and vim.

Lieut. John Phillip Sousa introduced three soloists, of whom H. Benne Henton, saxophonist, was the most interesting. He played a solo "Nadine." Miss Florence Hardman is a clever young violinist, and the audience enjoyed her. Miss Mark Baker, soprano, was effective, particularly in the Lohr encore number at the matinee.

CYRIL ARTHUR PLAYER.

MORE LAURELS ARE ADDED TO SOUSA'S CROWN

World's Most Popular Band Leader Plays Before Large Audience

Sousa and his band of sixty men have come and gone and the several hundred men, women and children who had the privilege of listening to the band are today much happier in spirits and know they have heard something very much worth while.

From the moment that Sousa walked onto the platform and first lifted his baton to lead the overture of "Mignon" to the closing note of the wonderfully executed "Star Spangled Banner," every eye in the auditorium was upon him, watching his every move. So quietly does he direct that at times it is impossible to see even the tip of his baton and yet his men respond as quickly as do those of any contently moving conductor. He is called the greatest band leader in the world and all who heard him yesterday afternoon will agree that he deserves all honors and medals which have been bestowed upon him.

It would be difficult to choose any certain number which pleased the most, for each one won a great applause. The suite, "Impressions at the Movies," divided into three parts was a clever take-off on the ever changing music as played for the shifting scenes at the movies, while the opening number of the second part of the program was most amusing and at the same time gave a good idea of the various instruments and, according to the title, "Showing Off Before Company," showed what the different artists could do. First came the harp which was quickly followed by the seventeen clarinets and then the four tubas, the largest of which is called a Sousaphone. In contrast to the latter were the three piccolos which were again contrasted by the four trombones. A coach horn announced the arrival of the four French horns, while the two euphoniums joined with the four cornets. An odd instrument was next on the program and many may be interested to know its name is glockenspiel. A small band of six saxophones was followed by a mixed band of six pieces with a tamborine leading and the final "showing off" was done by two bassons. Each set of instruments rendered a different tune, some being the old popular airs while others were the popular songs of today. At the close, the greatest of all marched in and lead one of his popular marches.

day band concerts, for which a large appropriation was made by the city this year. It would present a source of income which would tempt big league baseball teams to stage exhibition games in this city. It would prove its worth at any of the occasions constantly arising in a city the size of Jackson when thousands attend an out-door spectacle.

WOULD ISSUE NOTES

W. B. Burris manager of the county fair, has solicited the opinions of many leading business men on the subject of raising funds. What seems to be the best plan is the issuing of notes by the Jackson County Fair association. The cost of the structure would be between \$20,000 and \$25,000. The notes would be issued in denominations ranging from \$25 to \$500, and drawing interest of not less than 6 per cent. The income of the grandstand from all sources would be turned in toward the payment of the notes and the interest, until the construction cost is paid in full Manager Burris feels confident that it would be a matter of less than three years, as the income should be at least \$10,000 annually.

The Jackson County Agricultural association is a wealthy organization, worth nearly \$500,000. The notes would be absolutely collectable, and the public would be taking no chance on the investment. It is a proven fact that a fair ground grandstand will pay nearly

Halamazoo Mich
Gazette. Friday
Oct 17th 1919.

SOUSA GIVES FINE CONCERT

KAZOO AUDIENCE MAKES CLEAR ITS APPRECIATION IN VIGOROUS APPLAUSE.

It was an audience just about half the size of the audience which should have greeted so great an aggregation of musicians, which attended the concert given Thursday evening in the Armory, when Lieutenant John Phillip Sousa presented his splendid band in concert.

If the great bandmaster was a bit disappointed as he looked out over his too small audience when he came out on the platform for the opening number, he must have been slightly recompensed before the concert was over. For it was an audience which appreciated with enthusiasm the splendid program offered, and did not hesitate to make its appreciation known in vigorous applause.

The program was one which was typically "Sousan." There were marches and marches, most of them Sousa marches, and there were the ever popular "El Capitan" and "Stars and Stripes Forever," and all the other favorite Sousa things, which were given as extra numbers.

The opening number was the most pretentious, being the overture from "Mignon," by Thomas. Probably the most novel number was that new composition of Sousa's "Showing Off Before Company" which opened the second part of the program. Each group of instruments made its appearance in a special stunt ending in a grand ensemble.

Sousa has with him this year two splendid soloists. Miss Mary Baker, soprano, is an artist with a splendid voice. Her tones are marvelously clear, and resonant, and she sings with an ease, and artistic interpretation which acclaim her an artist. She generously responded to the applause which greeted her first number with an encore.

Equally pleasing was Miss Florence Hardman, the talented young violinist, who was twice called back, and pleased quite as much with her last number Drdla's "Souvenir" as with her first number Concerto (Vieuxtemps.)

SOUSA SCORES AN ARTISTIC TRIUMPH WITH HIS WONDERFUL BAND—MANY NEW FEATURES

Hats off again, gentlemen, to those dauntless benefactors to the soul of Hamilton, the Misses Cora M. Stevenson and Nell Millikin Hull! Season after season, in the face of seemingly insurmountable difficulties, these courageous young women continue to bring to their home town the truly great musical artists of the world. Who else but they has ever cared a pieayune whether Hamilton got its musical deserts in the celebrity line? It is only through the intrepid zeal of these two women that we have had our glorious concerts by Gabrilowitsch, Harold Bauer, Schumann-Heink, Anna Case,

It was Rupert Hughes, think, who called Sousa "the pulse of the nation," claiming that in war he is of greater inspiration to our army and navy than ten colonels with as many brave regiments behind them. Christine Miller, the Flonzaleys, Macmillen, Middleton, Braslau, and the others. Last night, after weeks of work, they contrived to fairly outdo themselves in presenting to a capacity audience at the Auditorium a magnificent concert by the greatest of bandmasters, John Philip Sousa, and his men, an inspiring concert that was a first aid to good citizenship.

A Sousa concert is a sort of musical mirror, reflecting exactly the hearts of the audience. Everyone gets a shining likeness of himself—the patriot, the dreamer, the humorist, the lover—for there are tunes for each and all. And how the Sousa music waves "The Stars and Stripes Forever." American in every fibre, the great march king makes his patriotism his art and his religion.

The program last evening sparkled and surprised with as many bright novelties as a Christmas tree or a Broadway beauty show. Sousa, minus his famous beard, seemed younger than ever, and just enough different to have the audience lose its heart to him all over again, after the lapse of years. A busy man he has been these past two years. Commissioned in May, 1917, and placed in charge of the work of organizing the bands of the Grand fleet at the Great Lakes Naval Training Station, near Chicago, there were never less than one thousand musicians under his constant direction, divided into groups of 250. Small wonder that, as one admirer says, "his band music expresses all the nuances of the military psychology, the exhilaration of the long unisonal stride, the grip on the musket, and general esprit de corps, for Sousa's marches are not based on music room enthusiasms, but on his own wide experiences of the feeling of men who march together in the open field."

The lieutenant — Mr. Sousa is proud of his title—was charmed the other day by hearing two small friends discussing one of his concerts. Six-year-old Constance described it thus to Elsa, aged four: "Mr. Sousa hit the band with a stick and made it go, and oh! it made such a pretty noise!"

That magic Sousa "stick" last night wrought wonders with a well-chosen program and a superbly balanced band.

Beginning with the dash and wistful gayety of the overture to "Mignon" (Thomas), it evoked encore after encore, and the lavish lieutenant tossed them off like confetti at a wedding. Among the Sousa marches, full of contrapuntal sparkle, thrill, and abandon, were "El Capitan," the smashing, dashing "U. S. Field Artillery," and the perennial favorite, "The Stars and Stripes Forever," all of which re-

Frank Simon, a well-known Elk from Middletown, scored hugely in his cornet solo, "Willow Echoes," his own composition, and responded to an encore with "O Sole Mio" (My Sunshine), bringing out the clear, pure tones with a Caruso artistry.

A clever cartoon-suite, "Impressions of the Movies" (Sousa), was a real humoresque, and the composer's versatility was shown in his new memorial, "The Golden Star," dedicated to Mrs. Theodore Roosevelt, which was impressive in its nobility and grandeur.

Miss Mary Baker, a beautiful girl with a coloratura soprano, sang, with excellent tone and diction, "Thou Brilliant Bird" (David), with flute obligato and wood-winds accompaniment, and, for her recall numbers, "Our Boys Are Home Again" and "Robin, Robin, Sing Me a Song," with exquisite harp accompaniment.

After a brief interval the band appeared in another fascinating comedy by Sousa, "Showing Off Before Company."

This cleverly brought each member of the band up to the footlight border, first the clarinets and bass, then the four great tubas, the piccolo and flutes, four trombones. Frank Simon in a clarion-toned Gabriel-trumpet solo, four splendid French horns which played "Drink to Me Only With Thine Eyes," a group of baritone horns, Benné Henton, the world's champion saxophonist, cymbals, two oboes, a xylophone, and the lovely harp, which was featured in "Annie Laurie" and "Kathleen Mavourneen." This striking and original number took two encores, "Sabre and Spurs" and "Ireland Forever."

Just when one naturally didn't expect anything else of a phenomenal sort, in came a dainty little violiniste from Newport, Ky., Miss Florence Hardeman, who made a sensational hit with a Vieuxtemps

concerto, and the piquant dexterity of "A Witch's Dance" (Kuezo). Her second encore, Drdla's well-known "Souvenir," was further beautified by a harp accompaniment. The band pleased immensely with its final numbers, the valse lente, "Kisses," the Sousa march, "Bullets and Bayonets," and Hume's glittering, semi-barbaric, "The Bohemians."

Of course the concert closed with the national anthem, the audience standing.

No other composer or bandmaster in the world can equal John Philip Sousa in popular favor. He knows the expressive capacity of music and the hearts of men better than his fellows; he brims with patriotism, loving service, and magnetism; in short, Hamilton has been distinctly honored by the coming of this distinguished man. Among his services to America is his compilation, by government order, of "National Patriotic and Typical Airs of All Nations." He has also many comic opera successes to his credit, among them "El Capitan," "The Bride-Elect," "The Charlatan" and "Chris and the Wonderful Lamp." His symphonic poem, "The Chariot Race," from "Ben Hur," is a classic.

Ah, the many moods, the many men,
the many hearts he sways,
As he leads the famous Sousa band
the while it plays and plays.
Old dreams, new loves, lost faiths
appear — courage for noble deeds,
Sweet memories, high hopes awake,
When Mr. Sousa leads!

Kenosha It is
Evening News
Oct 18th 1919.

THEY TURNED THE TRICK.

Theodore Nehlsen and Bandmaster George Green are Congratulated For Bringing Sousa's Band.

Several months ago the manager of the John Philip Sousa band sent a letter to Kenosha. He wanted to bring the band here and he stated his terms. The amount looked staggering. Several organizations looked over the proposition and although they wanted to bring the famous band to this city, they said "it just couldn't be done."

Then the project was turned over to Theodore Nehlsen, secretary of the Simeco Club, and he called in George Green, bandmaster of the Simeco Band.

"Looks pretty big, but I think we can handle it," was the suggestion made by Ted Nehlsen as he handed the papers over to George Green.

The bandmaster acquiesced. Then they both got to work.

Last night Sousa and his band delighted hundreds of Kenoshans. It took a lot of work but these men "put it over." They are being thanked and congratulated today by many Kenoshans who heard and appreciated the concert given by the "March King" and his famous band.

SOUSA'S BAND GIVES PLEASING PROGRAM HERE

Good Sized Audience Hears Famous Organization at Masonic Temple.

Before an audience of several hundred music lovers, Lt. John Philip Sousa and his band gave a fine program Monday afternoon at the Masonic temple. The entertainment was given under the auspices of Flint City Boys' band, Boys' division Y. M. C. A. The program was a varied one and from the minute Lt. Sousa stepped upon the platform he held his audience until the finish.

It has been several years since Sousa and his musicians have played before a Flint audience and every selection was thoroughly appreciated. Owing to the fact that director and musicians have been doing war work along the line of entertaining at camps and training stations, a slight though hardly noticeable military air pervaded the entire program. Here and there were short snatches of stirring marches and now and then a few notes of a bugle call were introduced.

Sousa carries with him a very able body of entertainers among whom where Miss Mary Baker, soprano. Miss Baker possesses a beautiful soprano voice of wide range and lovely shaded tones and her rendition of "Moonlight and Starlight" by Hallett Gilberite was especially pleasing. She responded to the hearty applause. Another number which was unusually en-

tertaining was the saxophone solo, "Nadine" by H. Benné Henton. Mr. Henton is a competent master of the saxophone and as an encore a saxophone sextet rendered a delightful selection.

New Wedding March.

Dedicated to the American people is the "Wedding March," which was composed by John Philip Sousa at the request of the American Relief Legion to the American brides. The Legion recommended that it be universally adopted by all Americans to whom it is respectfully dedicated. A beautiful tone poem was the "Breezes from the Southern Seas" by Myddleton. In which the musicians had ample chance to do splendid work. Miss Florence Hardman was perhaps one of the most efficient violinists who has ever appeared in this city. Her rendition of "La Ronde des Lutins" held the audience almost spellbound. Her tones were clear and sweet in the higher range and in the lower tones, were deep and masterful. She responded with "Souvenir" by Drdla. The program was closed with the band playing "Stars and Stripes" in a rousing manner while the entire audience stood.

Kenosha, Wis.
Evening News.
Oct. 18th 1919

Rockford, Ill.
Morning Star.
Wednesday Oct 22nd

Dubuque, Iowa
Times Journal
Thursday Oct 23rd

HUNDREDS HEAR SOUSA CONCERT

Armory Is Crowded On Friday Evening To Hear the March King and His Famous Band.

JOE GREEN WINS APPLAUSE

Son of Mr. and Mrs. George Geen, of Kenosha, Receives Ovation For His Xylophone Solos—Sousa Wins With His Stirring Marches.

By Wesley La Violette.

With a crowd of over two thousand people packed into the Coliseum last night, the concert given by John Philip Sousa and his band was a great success in every way. Expectant interest was at a high pitch and the appearance of the conductor was greeted with much applause. At no time through the long program of over two hours did the interest lag.

Of the numbers performed by the band alone, unquestionably the one of most artistic content and finish was their opening number, the overture from Thomas' "Mignon." It was given with neat, clean, and deft execution and showed some of the solo instruments to great advantage. Sousa has a notable aggregation of wood-wind instruments, and they had their real opportunity in this composition and did not fail to make the most of it.

Miss Baker Pleases.

Miss Mary Baker, coloratura soprano soloist, sang a setting of "In Flanders Field" by Sousa. It was not an effective vehicle for her voice, though I am inclined to think that some of her tones which seemed hard and forced were due to the abominable acoustics of the hall. As an encore she gave a song about "Moonlight, Starlight" which had all the furbishes which we expect in a coloratura show piece. In this she displayed some lovely pianissimi and a warmth of tone not revealed before and made one wish to hear her in a hall that would give her a fair advantage.

Joe Green Wins Applause.

Of principal local interest was the appearance of the much-heralded xylophone soloist, Joseph Green, son of the conductor of the Simco Band. He fully lived up to the reputation that had preceded him, and took the palm as a soloist on his instrument. He gave a splendid performance of the "Jewels of the Madonna," and as an encore put a lot of verve and "go" into the overture to "William Tell." This was more effective on his instrument and won hearty applause.

Violinist Shows Art.

With so much brass and wood-wind that goes to make up a concert band, it is a splendid idea of Lt. Sousa to furnish contrast and relief by the interpolation of a violin solo. This was given by Miss Florence Hardeman in the "Polonaise" from the "Ballade and Polonaise" of Vieuxtemps. She is a pupil of the great Auer, and displayed the bow arm and brilliant technique characteristic of her master teacher. She graciously responded to an encore, giving a "Witches' Dance." This was a prodigious pyrotechnical piece making heavy demands on all the abilities of the violinist, but the young lady acquitted herself with flying colors.

Sousa is March King.

Of the numbers given by the band alone it seems too obvious to require much space here. As a writer of tuneful, rhythmic marches, Sousa is King. His "Impressions at the Movies" was an effective bit of jazz music for which he commandeered all the traps and "thing-a-ma-jigs" and "whirl-a-gigs" at the beck and call of the conductor. It was a "Duke's Mixture" that "showed off before company"; but it was a clever way to display to singular advantage all the various instruments in the band. It made good vaudeville to see the big fat man pump his Sousa-phone, and then there was the funny little duet between the Bassoons that played "How Dry I Am" and the other responded with a phrase from "Drink to Me Only with Thine Eyes." But the company enjoyed it hugely.

Mention should be made of the memorial march "The Golden Star" which was played by the band. It is a bit uneven as a piece of composition, rather faltering in inspiration and fluency at the close. Effective use was made of the army "taps" in it and it opened in a manner worthy of the subject.

An Unparalleled Success.

After the conductor, band, and soloists had been so generous in their time and with their encores it was only the

part of courtesy that the entire audience should have remained until the close of the last number. But, true to type, a number of the provincialists made an early exit regardless of the inconvenience or annoyance to their more considerate and appreciative fellows.

It was a most successful concert from every standpoint and should be a source of gratification to those who labored long and hard to make the affair possible. It is to be hoped that the townspeople will not be forgetful of the effort being made by our ex-service men in the promoting of the concert by the Sunset Band next Monday evening, and that an audience of like size will welcome them and also show the soldier boys that we do not forget.

GREAT AUDIENCE APPLAUDS MUSIC OF MARCH KING

STANDING ROOM SOLD AFTER SEATS FOR SOUSA CONCERT ARE FILLED.

John Philip Sousa stands unique—supreme in his realm of musical art and interpretation and the audiences at Shrine Temple at matinee and evening performances of Sousa's band yesterday added their acclaim to that of the nation at large who claims the world famous "march king" as their very own.

Fifty tickets for standing room only were sold for last evening and the capacity audience gave the famous band master a rousing ovation as he took his place on the stage.

Sousa's position of supreme authority and ability has never been endangered or approached by any rival. Years ago he rose by rapid bounds into public favor and since then has maintained about him only the best and highest type of players. It may popularly be called "Sousa's band" but it is as truly Sousa's artists; every man is a skilled soloist on his instrument and Sousa's magnetic personality impelled by the ardor of a deep-rooted musicianship, has been an important element in fusing the great aggregation of instruments into a perfect ensemble of melody.

Enthusiasm.

The audiences sat enthralled, and last evening the immense assembly awoke to unprecedented enthusiasm as they listened to the typical program.

Mingled with the chaste and classic finish of his most dignified and serious theme was the fire and impetuosity of the martial music which he has composed and which his men play under the inspiration of Sousa's baton. The great director is unassuming, quite as conductor and most generous in his encores.

A novelty on the program which introduced every group of instruments in a bit of solo work was educational and most pleasing and displayed the province of each instrument, in a medley of melody which was another type of Sousa's own composition.

Played Marches.

Of course, quite the most inspiring were, his marches which have given him the title of the "March King" and these he gave lavishly to the joy of the audience.

Mr. Frank Simon was the gifted cornetist and played with remarkable beauty "Willow Echoes" and to the ardent encore gave with appealing beauty Carrie Jacob Bonds' "Just Awearying For You."

Miss Mary Baker was the vocalist of the evening. She displayed a flexible lyric voice with pleasing effect. Miss Florence Hardeman, violinist was another assisting soloist, and her remarkable artistry quite carried the audience by storm and she was obliged to respond to a double encore.

She has mastered the technique of her instrument and plays with a soulfulness that marks the artist. Every detail of her work was most satisfactory and she was a soloist in keeping with the occasion and the hour.

Mr. Sousa added his U. S. Field Artillery, "Sabre and Spurs," "El Capitain," and "Stars and Stripes Forever." At the close he gave the "Star Spangled Banner," with patriotic enthusiasm.

TRIUMPH SCORED AT THE MAJESTIC BY SOUSA'S BAND

John Philip Sousa, the greatest bandmaster in the world, and his band of more than fifty artists, assisted by Miss Mary Baker, soprano, and Miss Florence Hardeman, violinist, scored a triumph at the Majestic theatre last night. The audience practically taxed the capacity of the theatre.

"Wonderful" is the most appropriate term that can be used to describe the concert. To attempt to go into details would be a difficult task as every number on the program was splendid. Those who grasped the opportunity to hear Sousa's band, directed by Sousa, play Sousa's own stirring marches, will never forget last night's concert. Besides the marches, which were used mostly as encores, the program included classical selections, overtures and even a slight sprinkling of ragtime.

Both Miss Baker and Miss Hardeman were obliged to respond to three encores. Frank Simon, cornetist; E. B. Henton, saxophone, and Joseph Marthage, harpist, were featured soloists. In one novelty number every section of the band was afforded an opportunity to display individual ability.

The afternoon concert proved a delight to a small audience, much too small an audience to greet an organization like Sousa's band. Credit is due Manager Rosenthal of the Majestic for bringing such a wonderful attraction to Dubuque.

Dubuque Iowa.
Telegraph Herald.
Thursday Oct 23rd 1919

SOUSA'S BAND AT MAJESTIC TONIGHT

WORLD'S GREATEST BANDMASTER HERE; MUSICAL EVENT OF SEASON.

WAS LAST HERE 18 YEARS AGO

Noted Soloists Accompany March King's Musicians On Western Tour.

John Philip Sousa, the world's greatest bandmaster, and his band and soloists, arrived in Dubuque Wednesday morning, and in the afternoon appeared in a concert at the Majestic theatre before a large audience. Another capacity audience will enjoy tonight's concert.

With the band are the following soloists: Miss Florence Hardeman, violinist; Mary Baker, coloratura soprano; Frank Simon, cornetist; Louis B. Fritze, flute; Benne Henton, saxophone; Joseph Marthage, harp, and others.

The appearance of the great Sousa and his band marks the biggest musical event of the season in Dubuque. The "march king" last visited Dubuque about eighteen years ago.

Milwaukee Wis.
Journal
Sunday Oct 19th 1919.

Milwaukee Wis.
Sunday Sentinel
Oct 19th 1919.

Grand Forks, N. D.
Morning Herald
Friday Oct 31st 1919

SOUSA CONCERT A TREAT

Composer and Leader Offers Program of Variety; Own Compositions Score

A program essentially American that enthused one to the highest pitch of patriotic feeling, was that given by Lieut. John Philip Sousa, "March King," at the Auditorium, Saturday.

From one moment to another as each of the numbers was played, the audience was stirred by strains of martial music, Sousa's own compositions, the appeal of descriptive selections, or the coquetry of Spanish dances. And the ease and grace with which Sousa conducted his musicians was also a matter of comment.

Free from the often too pronounced temperament which characterizes foreign conductors, he has enough of the military to make his conducting sane and graceful.

Old Ballad Makes Hit.

The Court of Granada, a Moorish suite by Chapi, opened the program. It is a selection delightful for its tambourine and flute combinations. H. Benne Henton in his saxophone number, Nadine, showed himself master of the instrument. The harmony and perfect subordination to which Sousa kept his band accompanying the solo number, was a bit of artistry.

The old, old ballad, When You and I Were Young, Maggie, Mr. Henton's encore, was one of the most appealing numbers of the program.

Old Favorites Heard.

Sousa selections, The Wedding March and Sabre and Spurs, brought forth no end of applause. Again and again Sousa was called forth, and he very generously responded with encores. His Stars and Stripes Forever was the treat of the evening.

The entire program was interspersed with popular numbers. Smiles, played in the variations, proved a decided hit. Then there were such selections as Oh, Frenchy, and How Are You Going to Keep Them Down on the Farm?

Vocal and Violin Numbers.

An added feature of the program was a vocal number by Miss Mary Baker, coloratura soprano, and a violin number by Miss Florence Hardeman. Miss Baker sang Hallet Gilbert's, Moonlight and Starlight, and for an encore, a little ditty about Robin. Though Miss Baker has a charming stage appearance and a sweet voice, it is hardly adapted to coloratura roles. As a lyric soprano, she may achieve more success. In her coloratura attempts there is a decided break between the notes of the lower and higher register, and in general was a bit off key.

Miss Hardeman played a violin solo, La Ronde des Lutins, by Bazzoni. She displayed a great deal of technique, but sacrificed much that made for expression and interpretive qualities. Her Irish jig, St. Patrick's Day, which she played as an encore, was cleverly done.

Many Turned Away.

At the night concert, many were turned away unable to gain entrance, so large was the audience. It is seldom that such enthusiasm has been manifested at a musical event as at this concert.

At the afternoon concert, much interest was taken in the presence of about 50 soldiers who are convalescing at Resthaven, Waukesha. They were brought to the city in automobiles. The young men were a cheerful lot despite their ailments. Several physicians and nurses accompanied them.

Sousa will give a concert Sunday afternoon and evening.

SOUSA'S OLD FIRE CATCHES AUDIENCE

Famous Bandmaster Scores as in Former Times in Two Auditorium Concerts.

PLAYS HIS NEW PIECES

Three Soloists, Cornetist, Violinist and Singer Are Also on His Program.

BY CATHERINE PANNILL MEAD.

A typical Sousa evening and a thoroughly characteristic program were rapturously received by a big audience Saturday night at the Auditorium, where the finest bandmaster in the world, John Philip Sousa, presented number after number, interpreted with the superb rhythm and wonderful feeling for musical color which has made him famous in every country where an organization such as his may go.

Once again he has the perfectly balanced ensemble which, though made up of brass and woodwind, instead of the strings of an orchestra, yet has the softness and suavity of the latter quality. Men may come and men may go, but the tone and timbre of a Sousa band remain the same. Sousa possesses some secret of values which is always the distinguishing mark of his bands.

There is the same old swing to the marches, the same straight, soldierly figure waving his baton with the same well known grace. There is nothing in the world like a concert given by this wizard, most appropriately called the "March King."

New Compositions Played.

The evening program differed entirely from that of the afternoon, being of an entirely popular variety, displaying the fact that in addition to being a musician of high rank, Sousa is also a psychologist, and knows to a detail just what and how much of it to give his public. For instance, during the intermission, we asked him whether he was going to play the beloved "Stars and Stripes Forever," and he replied with a twinkle in his eye, that he "didn't fire all his ammunition at once." And when that familiar number burst forth later on, we recognized the wisdom of keeping it.

The program contained a number of new compositions by Mr. Sousa, the best being "Memorial, the Golden Star," dedicated to Mrs. Theodore Roosevelt, and composed in memory of the brave who gave their lives in France. Opening with a solemn theme in choral style, it merges into a most beautiful bit of writing in which the bugle call, "Taps," is written above a figure in the bass, suggesting the faraway tramp of many feet. It closes with a tender farewell measure that is thoroughly charming, and very touching.

"Mixture" Causes Merriment.

A number which caused much merriment was a "Mixture, Showing Off Before Company," written, of course, by Mr. Sousa, in which the band plays a gay bit off stage. Then in comes the harp and shyly plays "Annie Laurie," to be followed by four big tubas who tootle away on the famous "Drinking Song." They are followed in turn by every instrument in the band in trios, duets and quartets, up to a combination of fifteen clarinets, all of which select their own especial melody and show off in fine fashion. It is a most interesting demonstration of the quality of artistic ability of the individual members of the band. At the last the great leader comes in and the whole thing ends with a smashing march. It made a tremendous hit with the audience.

With the band, three soloists appeared—Frank Simon, a most expert cornetist, who was handsomely encored; Miss Mary Baker, a young singer, whose voice is exceedingly clear on the extremely high tones, and who did a very nice little coloratura waltz, and Miss Florence Hardman, violinist, who played a Vieuxtemp concerto with clean tone and some good double stopping. Both young ladies responded to encores.

The program, as usual, reached several times its original length because of the encores demanded. Sunday there will be two concerts, matinee and evening.

Iowa City, Ia.
Daily Citizen
Thursday Oct 23rd 1919

LIEUT. SOUSA TRUE AMERICAN

There is an interesting story of a foreigner, who, on landing on these shores, expressed his desire to enjoy two things: Niagara Falls and Sousa Band. Informed he must limit his choice to one, he remarked "Well, Niagara Falls will be there a long time."

So he went to hear Sousa.

So, in fact, does everyone go to hear Sousa. If you wish to hear discussions of nuances constricted voicings on motifs and the like, go to the symphony; but if you want to see the genius Americans frankly enjoying itself in large numbers go to a Sousa concert.

Must Have Marches.

The audience at the Sousa concert goes with one set purpose to hear Sousa marches. They will permit the famous bandmaster to play Eric Coates and Bellestadt and the others if he wishes to, but it must be understood tacitly between bandmaster and audience that there shall be at least one extra for every number of the program and that extra shall be a march.

So it is by tradition. And just as it was ten years ago, it is today, when Sousa's band swings into "Liberty Bell," "King Cotton," "The Stars and Stripes Forever," or one of those old-time marches, the audience sighs happily and thumps the floor with its feet.

These marches, though among the earliest of Sousa's efforts, are indeed imperishable. They are common in straight 4-4 time, but they've got the beating pulse of the man in the street, and are completely, sublimely American from first to last.

SOUSA'S BAND GREETED BY A LARGE AUDIENCE

Famous Organization Gives Wonderful Concert At Auditorium.

Sousa and his band, playing again their ever-popular "Stars and Stripes Forever," were in Grand Forks last night. They were greeted by an audience that filled the Auditorium to capacity—an audience that testified, by generous bursts of applause, that the great bandmaster has lost none of his popularity.

The concert was given under the auspices of the Municipal band. The School band assisted in the work, and the boys were out in force to welcome Sousa.

The program opened with the beautiful introduction to Mignon, the soft tones of which were admirably played. This, together with "The Golden Star," Sousa's Roosevelt memorial piece, and a new selection by Ord Hume, "The Bohemians," were the more serious numbers of the program, and they revealed the band at its best in technique and art.

Perhaps, the most enjoyable number was "Showing Off Before Company," a medley arranged by Sousa himself. It was a sort of musical—vaudeville performance, they gave, a performance beginning with the playing behind the scenes of "Keep the Home Fires Burning," and including selections from all the sections of the band. It was a complete program in itself and it brought much laughter and applause from the audience.

Sousa was very generous with encores. They included the old popular Sousa marches: El Capitan, United States Field Artillery, Saber and Spurs and the ever-fresh Stars and Stripes Forever.

Miss Florence Hardeman, the violinist, proved the most popular of the soloists. She showed a fine mastery of the violin, her technique in difficult parts being excellent. She played the difficult "Polonaise Brillante," and for an encore gave the beautiful, "Souvenir."

Miss Mary Baker, soprano, sang two delightful numbers, "Moonlight and Starlight," and "Robin, Robin Sing Me a Song." Mr. Frank Simon, cornetist, played "Willow Echoes" and "The Little Gray Home in the West." His tonguing, especially in the latter number, was marvelous.

Lieutenant John Phillip Sousa himself shared honors with his musicians. He conducts with the ease and restraint of the artist, and draws snappy music from the players.

Kenosha Wis.
Evening News
Oct 18th 1919.

SIMCOS PLAY --- --- SOUSA'S EAT

Simco Band Plays March
King's Melodies While
They Fete Sousa's Band
At Elks Club.

PRESENT REMEMBRANCES

Joseph Green Is Given Gold Badge and
Lt. John Philip Sousa a Silver Cigar
Case As a Memento of Occasion—
Sousa Praises Simco Music.

One band played while another band
safe Friday evening at 6:30 o'clock in
the lodge hall at the Elks Club at one
of the most novel dinners ever given
in Kenosha. The Simco Band was do-
ing the playing and Lt. John Philip
Sousa and his fifty bandmen were doing
the listening and eating. Numbered
with those who listened and ate were
also several officers and members of the
Simco Club, which was the host at the
unique affair.

When the Sousa Band reached Kenosha
from Racine Friday evening, a
squadron of automobiles met the North-
western train which brought them.
Mayor Joachim was there to extend the
official welcome and to escort Lt. Sousa
on a short tour of the city. The visitors
were taken to the Elks Club and there
ushered into the lodge hall, where four
tables arranged in the shape of a great
"E" and decorated with roses greeted
them. Then the dinner and concert
began.

A Triumph for the Simcos.

Bandmaster George Green and the
Simco Band realized their opportunity
and met it. From the time that they
swung into the marvelous melody of
Sousa's own "The Stars and Stripes
Forever" until they finished their reg-
ular set program with "Bullets and
Bayonets," another composition of the
march king, they won the plaudits not
only of the Kenoshans who were gath-
ered around the festive board but also
of the members of the famous Sousa
Band.

The entire program—and each num-
ber was well rendered and highly appre-
ciated—was as follows:

"The Stars and Stripes Forever" Sousa
"Overture—Il Gournay".....Gomez
"Sempre Fidelis".....Sousa
Grand Fantasia on My Old
Kentucky HomeDalbey
"The Fairest of the Fair".....Sousa
"Invitation a la Valse".....Weber
"Bullets and Bayonets".....Sousa

Simcos Present Gifts.

The program was halted for a few
minutes following the presentation of
"Sempre Fidelis" when Joseph Green,
the xylophone artist of the Sousa Band,

and the son of Bandmaster George
Green, was presented with a gold
badge, the gift of the Simco Club.
"We wish to give this token of our
respect," said the member of the band
who presented the badge, "as a recog-
nition of our respect for you and of
the honor which we feel you have
granted the Simco Club by naming
your latest composition, the "Simco
March," after this organization."

Toastmaster Carl Backous then in a
short speech of presentation gave to
Lt. John Philip Sousa, as a memento of
the occasion, a silver cigar case, also
the gift of the Simco Club.

Sousa Praises Simcos.

The famous "March King" in his
speech of thanks declared that the oc-
casion emphasized the marvelous ad-
vance which had been made in Kenosha
in the fifty years just passed. He re-
called a visit to southern Wisconsin at
the early part of his career when he
found musicians strangely lacking and
contrasted that with the splendid con-
cert with which he had been enter-
tained. He had high praise for the
Simco Band. "I consider the presen-
tation of the 'Invitation a la Valse' as
very artistic," he declared and he
added that more might be said were
not the other numbers his own compo-
sitions.

The novel fête closed when the Sim-
co Band followed the speech by Lt
Sousa played the "Star-Spangled Ban-
ner," after which both guests and Sim-
cos left for the Sousa concert at the
Armory, ending one of the most inter-
esting events in the musical history of
Kenosha.

Dubuque Iowa.
Telegraph Herald
Thursday Oct 23rd

SOUSA'S BAND AT MAJESTIC TONIGHT

WORLD'S GREATEST BANDMAS-
TER HERE; MUSICAL EVENT
OF SEASON.

WAS LAST HERE 18 YEARS AGO

Noted Soloists Accompany March
King's Musicians On West-
ern Tour.

John Philip Sousa, the world's
greatest bandmaster, and his band
and soloists, arrived in Dubuque
Wednesday morning, and in the
afternoon appeared in a concert at
the Majestic theatre before a large
audience. Another capacity audience
will enjoy tonight's concert.

With the band are the following
soloists: Miss Florence Hardeman,
violinist; Mary Baker, coloratura
soprano; Frank Simon, cornetist;
Louis B. Fritze, flute; Benne Hen-
ton, saxophone; Joseph Marthage,
harp, and others.

The appearance of the great Sou-
sa and his band marks the biggest
musical event of the season in Du-
buque. The "march king" last visit-
ed Dubuque about eighteen years
ago.

Sheboygan, Wis.
Press Monday Oct 20th

NATURE THEATER DEDICATED AT KOHLER THIS AFTERNOON; SOUSA BAND HERE FOR CONCERT

Gayly bedecked with Old Glory, the
village of Kohler was attired in
festive raiment today for one of the
biggest community events in the
county's history, the dedication of
Nature theatre and two concerts
by John Philip Sousa and his world
famous band.
The afternoon program was
given outdoors in the beautiful new

there will be one big family of She-
boygan county folks, ready to be
entertained by the world's best
musicians, led by the world's best
bandmaster.

All arrangements are complete
for a tremendous community affair
that will go down in history as be-
ing one of the best treats the Koh-
ler Company has ever given its em-



Nature theatre where the dedication
ceremony was held. The attendance
was estimated at 6,000.

The complete personnel of the
Sousa party, including director, mu-
sicians, manager, and soloists, is
sixty-three. Manager Harry Askin,
known from coast to coast as the
energetic engineer of the business
end of the big band, is one of the
celebrities who came with the
troupe. Misses Hardman and Faker,
violin and soprano soloists, re-
spectively, are the two ladies in the
party. Frank Simon is cornet
virtuoso and H. Benne Henton, saxo-
phone soloist.

Arriving in Sheboygan on their
own special coach over the Milwau-
kee Northern line at 11:30 a. m. to-
day, John Philip Sousa, et al, pro-
ceeded directly to Kohler where
they detrained. Dinner was served
at the American club.

The Engineering building, the
construction of which has nearly
been completed, is a beautiful mon-
ument to Kohler efficiency. It has
floor space of 34,060 square feet.
The evening concert will be held
there. Flags and autumn shrubbery
prevail as artistically simple, yet
beautiful decorations. When the
thousands who have tickets, and
hundreds of others who have none,
assemble in that building tonight

employees and residents of Sheboygan
county.

Following is the program for to-
night:

EVENING PROGRAM.

Overture, "Mignon"—Thomas.
Cornet Solo, "Willow Echoes"
(new)—Simon, Frank Simon.
Suite, "Impressions at the Movies"
—Sousa.
(a) "The Jazz Band in Action."
(b) "The Crafty Villain and the
Timid Maid."
(c) "Balance All and Swing
Partners."
Aria, "Thou Brilliant Bird."
Mysoli's song from the Pearl of
Brazil, by Miss Mary Baker.
(Flute Obligato—Louis P. Fritze).
Memorial, "The Golden Star"
(new)—Sousa, dedicated to Mrs.
Theodore Roosevelt. Composed in
memory of the brave who gave their
lives that Liberty shall not perish.
A Mixture, "Showing off Before
Company" (new)—Sousa.
(a) Valse Lente. "Kisses" (new)
—Zamecnik.
(b) March, "Bullets and Bayonets"
(new)—Sousa.
Violin Solo, "Concerto" — Vieu
temps, by Florence Hardman.
Satarelle, "The Bohemians" (new)
—Hume.

Iowa City, Iowa
Daily Citizen Thursday Oct 23rd



LIEUT. JOHN PHILIP SOUSA, WORLD FAMED BANDMASTER WHO HONORS IOWA CITY BY HIS VISIT HERE TODAY.

Iowa City, Iowa
Daily Citizen Thursday Oct 23rd

NOTED BAND MAN'S FATHER LIVED HERE

LIVED, LOVED AND WED IN THIS CITY DURING THE EARLY DAYS.

Many members of the Sousa musical organization have been more than interested in the University City while on their visit here today, but Professor Arthur C. Davis who plays alto clarinet was probably more interested than any of the rest. Prof. Davis when at home in Chicago leads a band known as the Illinois State Band of forty pieces, teaches clarinet and otherwise amuses himself while not out en tour with Mr. Sousa and his famous band.

So, if one understands the very high calibre of the players in Sousa's band and the very exacting position of leading the Illinois State band and understand what is expected of a man who teaches in a Chicago conservatory, one will realize that Professor Davis has risen from the position of an inconspicuous Iowa boy to a high position in the musical world.

The Elder Davis.

But, to the story. Here is why he looked longingly at the campus and the old capitol building and other landmarks of the city.

Away back in 1846 Geo. W. McCleary was elected secretary of the state of Iowa, and he came to Iowa City and made his home, until the capital of the state was moved nearer the center of the state. This man, the second secretary of the state of Iowa was a great uncle of Professor Arthur C. Davis whom we have with us today, and in looking about to find someone as his deputy and assistant, he chose John McCleary Davis his nephew and the father of Professor Davis.

A Little Romance Also.

Thus, had not fate decreed the removal of the capitol from this city, our distinguished musician friend would have grown up an Iowa City boy, instead, he chose Des Moines as the city in which to be born and grew to manhood there. He obtained a musical education and went to the World's Columbian Exposition, at Chicago, where he met the renowned Sousa, then just becoming popular. He later joined the great band and has been with it much of the time since.

But John McCleary Davis was enabled to attend the university as well as to hold the position of deputy secretary of state and was thus one of the early graduates. Also he found time to court one of the finest young women the state then afforded in the person of Mary Catherine Christy, who was employed in a secretarial position with the state institution for the blind, then also in Iowa City, now at Vinton. So it happened the couple were later wed and moved to Des Moines where the elder Davis remained in politics and the employ of the state for forty years.

Thus to the noted band man Iowa City and Iowa holds much of interest. He has found time during his work to become a thirty-second degree Mason, a Shriner and his father was at one time Grand Master of the state of Iowa. He is a member of the Sons of Veterans and the organization of the descendants of the war of 1812. Mr. Davis learned with much interest of the growth and importance of the State University which had such a humble beginning during the days when his father was a young man in this city.

JOHN SOUSA AND HIS BAND ARRIVE PLAY AT ARMORY

Good Sized Audience Delighted By Wonderful Band.

Lieut. John Philip Sousa and his wonderful band arrived in Iowa City shortly before noon today and gave their opening concert at the armory this afternoon to a good sized afternoon crowd.

Audience Delighted.

From the first strains of the opening piece to the last number on the program the audience was enraptured with the wonderful genius of the great organization that played as one person, through the changing strains of the most difficult productions of the music masters, down to the simpler melodies familiar to all.

The March King.

Sousa has made a wonderful contribution to the musical wealth of the world and long after this and many following generations have been forgotten, "King Cotton," "El Capitan," "Hands Across the Sea," "Stars and Stripes Forever," and others will delight and inspire the rising generations to greater deeds and put the fire of enthusiasm into the souls of men.

Those who heard the band this afternoon enjoyed, especially the Sousa marches, played as none other ever played them and many will hear him again tonight with as much interest as they did this afternoon.

Judging from the attendance this afternoon, it is expected that the armory will be filled to capacity tonight, when the program will be somewhat longer and entirely different from this afternoon.

Dubuque Iowa.
Telegraph Herald
Thursday Oct 23rd

SOUSA DELIGHTS BIG AUDIENCES

WORLD'S GREATEST BANDMASTER AND ARTISTS GREETED BY PACKED HOUSES.

GIVE VARIED AND CLEVER PROGRAM

Soloists Enthrall Hearers; Spice of "Rag" Music Added to Classical.

The world's greatest bandmaster, John Philip Sousa, and his noted band and soloists, appeared in a concert Wednesday afternoon and evening before two packed houses at the Majestic theater. When the curtain went up a roar of applause greeted the musicians and as the first music came forth from the assembled group Dubuque was given the first chance in eighteen years to hear the most famous band in the world.

The band numbers were interspersed by Sousa's soloists, Miss Florence Hardman, violinist; Mary Baker, coloratura soprano; Frank Simon, cornetist; Louis B. Frite, bute; Benne Henton, saxophone; Joseph Kar Marthage, harp, and others. Each could be described as a genius for in the rendition of the various selections they revealed to their hearers that which the composer had in mind.

Following the intermission each group of the band advanced to the stage playing their instruments and then went to their places to again delight their audience. These pieces consisted of spicy popular airs and were greeted with delight.

When the theater throngs were leaving there was not one person who was not glad he heard Sousa.

Billings Mont.
Gazette.
Wednesday Nov. 5th

MANY HEAR SOUSA'S BAND IN DELIGHTFUL CONCERTS

Billings music lovers yesterday heard John Philip Sousa's band play John Philip Sousa's marches. They also heard the most noted band in the world render other compositions ranging in character from Zamecnik's delicate "Valse Lente" to Ord Hume's crashing "Bohemians." And interspersed were such delightful things as the violin solo, "Polonaise Brillante," rendered by Miss Florence Hardman, the singing of "Moonlight and Starlight" by Miss Mary Baker, a pleasing cornet solo by Frank Simon.

There were soul-stirring patriotic selections, there was the deeply reverent Sousa composition, "The Golden Star," there were snatches of ragtime, there were little trifles of tone and harmony that served to make up a program that delighted and charmed both audiences. A fair audience listened to the afternoon program, and a throng that packed the theater attended the evening concert.

Oskaloosa, Iowa,
Daily Herald.
Oct 25th Saturday.

Minneapolis Minn
Morning Tribune
Wednesday Oct 29th 1914.

Marshalltown, Ia
Times Republican
Monday Oct 27th

SOUSA'S CONCERTS

GREAT LEADER AND BIG BAND
DELIGHT TWO AUDIENCES.

Oskaloosa had the great Sousa and his band Friday for two concerts, matinee and evening, of equal brilliance and excellence. The afternoon crowd was not as large as it might have been, but it was responsive and the merit of the program was not wasted. The evening attendance was large and almost filled the big Chautauqua auditorium where the concerts were given. It was a regular Oliver Twist crowd, always asking for more. An encore was demanded following each and every listed number of the program in the evening concert and sometimes two and three.

An unexpected treat came in response to the crowd's insistence on one occasion when the great director gave the "Missouri Waltz," one of the pieces that made Frederic Knight Logan famous. And it was played with an interpretation and a finish that held the great audience spellbound. "Summer Showers," a new publication of Mr. Logan's, was another regular number of the program and it received a hearty reception.

Soloists afternoon and evening were well received and the rare talent of each and every one of them received full recognition. In the afternoon H. Benne Henton, saxophone, and Frank Simon on cornet, were exceptionally clever. Miss Mary Baker, soprano, and Miss Florence Hardeman, violinist, met all expectations, and their work fell upon appreciative ears.

While the programs were largely of Sousa compositions, the music was immensely popular and it pleased the crowd to honor this intrepid leader and master composer. He is a class by himself and is unapproachable.

During the evening program, a little after nine o'clock, the elements took a part in the concert. The thunders tried to compete with Sousa's bass section and was promptly drowned out. The rains retaliated and tried to drown out the concert, but when the trombone section in "Showing Off Before Company" — a clever stunt, by the way, — played "Till the Clouds Roll By," from "Oh, Boy," the showers had to give way for the joke was on the weather.

In this particular number the instrumentation of the band appeared in sectional or solo work that the audience might have a better idea of the composition of the organization. Every instrument from double bass and drums and traps to the piccolo, and from trombone section to bassoon. In the exhibition work of this piece the boys did wonderful execution, obtaining effects that were as unsurpassed as they were unusual and surprising.

The ensemble work of the band was truly marvelous, a master work obtainable by no one but the great Sousa. And Oskaloosa was fortunate to have secured this great concert organization this season.

The band was brought to Oskaloosa by Knights of Pythias Lodge No. 58. The big leader gave Mr. Logan promise several years ago that he would visit Oskaloosa again while en tour. Then came the war and this is the first opportunity for redeeming his word.

Among the band men was a former Oskaloosa lad, Professor Arthur C. Davis, who years ago played the clarinet here. He was later a member of the Iowa State band under the leadership of Phinney, and is now a

soloist with the Sousa band. He will be remembered by the old time Welsh colony of this locality. Professor Davis when not traveling with Sousa is director of the Illinois State band, a job of some big proportions. He is a prominent Knight Templar, Thirty-second degree Mason, a Son of the American Revolution, and an all round good fellow. It is thirty years since he has been in the old home town. Mr. Davis said it was good to be back in the old home town again. The father of Professor Davis, John McCleary Davis, was deputy secretary of state of Iowa back in the early days of state politics.

Conductor Fred Jewell of the Iowa Brigade Band was right at home among the band men of the Sousa aggregation. He located several of his former band boys of the Hagenbeck-Wallace circus band which he directed a number of years.

One of the marches played by the trombone section during the evening program, in "Showing Off Before Company" was a Jewell work and the band makes frequent use of the Fred Jewell compositions.

Messrs. C. L. Barnhouse, the Iowa Music Publisher and Band Master Jewell had quite a visit with Lieut. Sousa Friday afternoon and the men exchanged gossip of the band world. Incidentally the town of Oskaloosa received numerous compliments at the hand of the big leader. Mr. Barnhouse furnishes the band with considerable music, regularly and numbers of the band boys visited the Oskaloosa publishing house on First avenue east during the day.

While the threatening weather of the day cut the attendance at the concerts it is believed the patronage was sufficient to about meet the expenses. The surplus, if any remains after expenses are met, will be credited to the treasury of the Knights of Pythias which fathered the enterprise. The surplus however will not be great but the Pythians feel that the glory of an entertainment of this character is remuneration in itself in having afforded the public an opportunity of hearing the best that is to be heard in this line.

Butte Mont
Daily Post.
Friday Nov. 7th 11

AMERICANISM IS CONCERT KEYNOTE

Great Butte Ovation Giver
Sousa—Audience Thrilled
With National Spirit.

Patriotism was the keynote of the Sousa concert last evening. It was given under the auspices of the American Legion. Practically every seat in the Broadway was filled. On the background curtain hung a service flag with 27 stars, the band's service flag.

Mr. Sousa is a member of the American Legion himself. At Missoula on Wednesday he was made an honorary life member of the Missoula post.

On arriving at his special train at midnight Mr. Sousa found a large basket of American Beauty roses, gift of the Butte post on the occasion of his birthday and in souvenir of the suc-

Music

AUDITORIUM.

Sousa and his band, with their ever-fresh "Stars and Stripes Forever," new selections and orchestral overtures, were in Minneapolis again last night. A packed house and generous bursts of applause testified that Sousa's popularity has not grown cold. Tapping feet keeping time to marches and twitch-

Sousa and
His Band.

ing shoulders unconsciously swinging to rag-time showed that his offerings were thoroughly enjoyed.

The concerts in the Auditorium last night and yesterday afternoon were given under the auspices of the American Legion, the proceeds going to a fund for medical assistance for disabled and needy ex-service men. Naturally, former soldiers and their friends, together with band music lovers, filled the house. A service flag with 27 stars hung back of the band helped to cement the bond between the former soldier audience and the musicians. The military makeup of the audience was evidenced when the national anthem was played, shoulders stiffening to attention.

Instead of opening with the usual march, the concert began with the soft tones of the introduction to "Mignon," by Thomas. This, together with "The Golden Star," a new composition by Sousa, and "The Bohemians," a new selection by Ord Hume, were the more serious compositions of the evening. "The Golden Star," a memorial dedicated to Mrs. Theodore Roosevelt, is majestic and impressive and well merited the close attention it was given.

Encores were given freely, and it was these, the old popular Sousa marches, like "El Capitan," "Manhattan Beach" and others, that made the biggest hit of the evening.

The trick selection was "Showing Off Before Company," a near-vaudeville medley by Sousa himself, in which there were solos from the tambourine to the biggest tuba, music behind the scenes and noise by the big drum in plain view. Laughter and applause greeted the mixture.

Miss Florence Hardeman, violinist, proved the most popular of the soloists. She showed wonderful technique in difficult selections. Miss Mary Baker, soprano, shared honors with Miss Hardeman. Frank Simon, cornetist, after the conventional cornet solo in which excellence seems to hinge on "tongueing" the maximum number of notes in a minimum length of time, won his hearers with "The Little Gray Home in the West."

John Philip Sousa himself, bearing the title of "Lieutenant" after his recent service in the navy, which title he also bore years ago when he directed a marine band, was welcomed like an old friend. He seemed a little strange with his beardless face, but the straight body and the precise little motions of the hands in directing were the same, and snappy music which he drew out of the instruments was better than ever. Everybody went away thoroughly satisfied.

Daily Post.

Listening to the airs played last evening, "The Volunteers," "Bullets and Bayonets," "The Stars and Stripes Forever" and "The Star Spangled Banner," the audience responded in that deep national spirit which the war evoked and which men like Sousa will always keep alive.

Sousa is an American, just a plain American. He has been decorated more times than any other band leader of the world, yet he did not wear a single decoration last evening. Perhaps it was his birthday that made him so happy, but he responded to every encore graciously and the climax came with "The Stars and Stripes Forever."

The "March King," had an admirable program. Frank Simon, cornet soloist, shared the honors of the evening with the leader. The other soloists were Miss Mary Baker, soprano, and Miss Florence Hardeman, violinist.

AMUSEMENTS.

Sousa's Band Delights Large Audience
At Odeon.

Minus his Van Dyke, and short also on the old-time flourishes as he directed his musicians, John Philip Sousa, whose name forever will live in the musical world, appeared at the Odeon Saturday night with a superb musical organization which thoroughly delighted a large audience.

Mr. Sousa's appearance on the stage was the signal for a hearty outburst of applause. To many in the audience it was like welcoming home an old friend who had been away a long time. From the opening overture from "Mignon" to the close of the program, the musicians and their leader were most generously applauded, and the noted band leader was gracious with his encores. For them Mr. Sousa used many of his famous marches, including "El Capitan," "United States Field Artillery," "Sabre and Spurs," "Stars and Stripes Forever," and "Manhattan Beach." Many of the numbers of the program were newer compositions, not only of the band leader, but other composers. In opening the second part of the program the audience got a great deal of interest and amusement out of the introduction of the different sections of the band as they were presented in groups in Mr. Sousa's arrangement, styled "Showing Off Before Company."

Equally as delightful were the added features of the program, thru the introduction of three solo artists—Frank Simon, cornetist; Miss Mary Baker, soprano; and Miss Florence Hardeman, violinist. Mr. Simon played a solo of his own composition, "Willow Echoes," and as an encore gave Carrie Jacobs Bond's "Just a Wearyin' For You." Miss Baker sang an aria, "Thou Brilliant Bird," from "The Pearl of Brazil," with a flute obligato by Louis P. Fritze. As an encore Miss Baker sang "Robin, Robin, Sing Me a Song," with harp accompaniment. Miss Hardeman's programmed number was a concerto by Vieuxtemps, and she gave two encores, Drdla's "Souvenir" and Vieuxtemps "St. Patrick's Day."

Each of the soloists gave a most finished performance, in every way in keeping with the high character of the entire evening's entertainment.

St. Paul Minn. Ib.
Pioneer Press.
Tuesday Oct 28th

Dubuque Iowa.
Daily News.
Thursday Oct 22nd

Iowa City, Iowa.
Iowa City Citizen
Friday Oct 24th 1919.

MUSIC

At the Auditorium.

Twin City Amusement Trust Estate, Messrs. Finkelstein and Ruben, managers, present Lieutenant John Philip Sousa and his band in two concerts, with soloists.

That we do not have to climb very far from our high musical horse when John Philip Sousa plays is brought home with a swift and agreeable force as "The Stars and Stripes Forever," "El Capitan" and "The Liberty Bell" once more greet our ears. Indeed this list of inspiring and peculiarly American marches from the brain of the famous band master could be much farther flung without leaving behind the pulsating atmosphere of the three named. But that he may lead us farther up, even to the top of our high horse, was shown at his concert yesterday afternoon at the Auditorium, when he conducted his superb body of musicians through "The American Wedding March," composed by the march king, and an "American Indian Rhapsody," a new work by Preston Ware Orem.

Though clinging to that simplicity of construction which is characteristic of Lieutenant Sousa in his former compositions, the wedding march (dedicated to the American people) takes us into that ideality which is not national, but universal. Its gentle rhythms and accordant themes, sung by the wood and brass, reflect the spirit of the springtime of life, when love is young and appears eternal. It is truly a nuptial hymn and evidences not only the highest order of musicianship, but genius.

The Orem rhapsody, which marked the second high spot in the program, though of a pseudo character, contains some melodies, or themes, that very likely are taken from original sources—they sound sufficiently realistic. The scoring apparently utilizes all the resources of a band's paint box, the lights and shadows are markedly dramatic and, in a word, the whole composition is most admirable.

Less satisfactory, from a musical standpoint, were the Moorish fantasia, "The Court of Granada," by Chapi, and the "American Maid" suite of three pieces; well played, of course, but the works are more orchestral than bandlike and therefore not so well adapted to such performance by even an extensive organization like Lieutenant Sousa's.

The other band numbers were a valsette, "The Wood Nymph," by Eric Coates, a splendid march, "Saber and Spurs," by Sousa, and a caprice brillante, "The Caravan," by Ord Humer. The little waltz was delightful. Mr. Sousa was most generous with his encores, throwing in march after march, "Smiles," containing a very fine xylophone solo, and "Me-ow," which exhibited some glorified jazzing.

The soloists of the afternoon were Miss Mary Baker, soprano; Florence Hardeman, violinist, and H. Benne Henton, saxophonist. Miss Baker sang the waltz song from Gounod's "Romeo and Juliet," exhibiting a pleasing voice in many respects and adequate vocal technique. It may have been from nervousness or some temporary indisposition that she marred her work by flitting, once a full half tone on a forte note. As an encore she gave "Robin, Robin, Sing Me a Song."

Mr. Henton piped his own arrangement of the old "Scenes That Are Frichest" and for an encore played "When You and I Were Young, Maggie." Further encores were given by a saxophone sextet, which was curious if not lovely.

Miss Hardeman played "La Ronde des Lutins," by Bazzoni, with much skill and a good tone. Her encore was Saint-Saen's "The Swan" to a harp accompaniment. "The Star-Spangled Banner," nobly played, closed the program.

I did not hear the evening program.
W. W. JUDD.

SOUSA'S BAND RETAINS FAVOR WITH DUBUQUE

Two Big Audiences Hear Peerless Band Leader At the Majestic.

It was a genuine and hearty welcome that Dubuque extended John Phillip Sousa and his band at his two concerts on Wednesday at the Majestic theatre. Both programs attracted audiences that filled the big theatre, young and old enjoying the feast of music. There is no other leader like Sousa, and the magnetism of his genius is felt when he steps to the front of the stage and lifts his baton. It has been a good many years since Dubuque had the pleasure of hearing the Band King and his group of musicians, and they found him to be still the great leader of a worth while organization.

Sixty skilled musicians played under the direction of Sousa; played as if one man with a precision and skill that was inspiring. The program was well chosen, and one that met with popular favor of the musicians as well as those less versed in music. The assisting artists were Miss Baker, soprano, and Miss Hardeman, violinist. Their numbers, very ably given, gave just the variety needed to make the program well balanced.

After the intermission, the musicians gave the audience an opportunity to judge of their individual skill. Beginning with the harpist, each group played a short number that tested their ability. Saxophones, drums, cornets, French horns, clarinets, cymbals, tamborine, xylophones, bassoons and flutes were all heard in turn, and when all had assembled, they struck up "Hail, Hail the Gang's All Here." The program included a number of marches, made popular by the band while serving with the navy, and the ever popular marches, "Stars and Stripes" and "El Capitan."

The bandmen were generous with encores that were made necessary by tumultuous applause.

Kenosha Wis.
Evening News.
Friday Oct 17th 1919

FETE GREAT "MARCH KING."

Kenosha News
John Philip Sousa and His Band to be
Guests in Kenosha Prior to Great
Concert This Evening.

Lt. John Philip Sousa and his famous band will arrive in Kenosha late this afternoon following their matinee concert at Racine and will be guests of the Simco Club at six o'clock at a dinner at the Elks Club. The prominent guests of honor at the banquet will be the great "March King" and the xylophone soloist of the band, Joseph Green, a son of Mr. and Mrs. George Green of Kenosha. More than a thousand tickets have been sold for the concert which is to start at eight this evening at the Armory and which promises to be one of the premier musical events in the history of Kenosha.

SOUSA'S BAND THRILLS IOWA CITY AUDIENCE

The University armory was packed last night with Iowa City music lovers who sat enraptured throughout the wonderful concert rendered by Sousa and his band. Probably no more enjoyable event has taken place in this city in many months. Lieut. John Philip Sousa, famous "March King", has gathered together a group of artists into an organization that very likely has not a superior in the world. In addition to the high calibre artists, the program itself was varied and filled with contrasts. Truly there was no dull moment for the great Iowa City audience. Although the concert was of good length, it was altogether too short for most of those present. Miss Mary Baker, soprano, Miss Florence Hardeman, violinist, and Mr. Frank Simon, cornetist were encored repeatedly. Miss Baker has a beautiful voice with a pure, ringing quality and a richness that proclaims the singer one of the fine sopranos on the concert stage. Her rendition of "Our Boys are Home Again" and "Robin, Robin, Sing Me a Song" were two of the most delightful numbers on the program.

In Miss Florence Hardeman, Lieut. Sousa has a violinist of the highest rank. The mellow instrument responded almost magically to the skilled hands of the artist and its sweet plaintive notes seemed to come from a human throat. "The Witches Dance" as interpreted by Miss Hardeman was received enjoyingly by the large audience and the artist responded to the encore with "Souvenir" by Drdla.

Mr. Frank Simon, third soloist of the Sousa company, is a master cornetist. He breathes a life into the golden toned instrument, and ringing echoes of his cornet will linger long in the ears of everyone who heard him. His selection, "Under Thy Window," received a warm expression of appreciation from local music lovers.

The band played several extra numbers not included on the program as printed herein previously. Sousa's famous march, "Stars and Stripes Forever" deserves special mention. It was everything that can be imagined in the form of stirring march music, that sets the blood tingling as the sight of the flag does in some far foreign land. One of the most unique features of the entire program was "Showing Off Before Company," a novel mixture arranged specially by Sousa for his own company. The artists came in singly or in groups, playing a selection, then seating themselves. First came the harpist playing Annie Laurie with variations, then the others appeared in the following order: fifteen clarinets (selected); four bass (humorous); three flutes (selected); four trombones (selected); Trumpet (Mr. Simons); four altos (selected); two bass, four cornets, and lyre (selected); six saxophones (ragtime); four cornets, two clarinets, tambourine (ragtime); and two novelty pipes (novelty). It was an unusual and particularly pleasing number that made a big hit with everyone in the armory.

The afternoon program was one of equal merit and has the close attention of a large audience. Two of Sousa's new patriotic marches,

"Liberty Loan" and "U. S. Field" extra numbers given in response to ex-numbers given in response to repeated encores. H. Pennie Henton, with an expansive smile, captured the fancy with his delightful saxophone solos and Miss Baker was recalled to sing "Rose of My Heart" after her program number. As in the evening the mastery over the organization displayed by the great band director was one of the features of the concert not to be forgotten.

Sousa was in Iowa City thirty years ago, and is still a favorite with our people. The music council, which managed the concert, will be ahead something financially by the enterprise.

Iowa City owes Lieut. Sousa and his group of great artists a debt of gratitude for the best musical treat of the year. The two concerts were superb from start to finish and the able conductor deserves the recognition that the entire world accords him.

Rockford Ill.
Republic.
Wednesday Oct 22nd

Rockford Ill
Register & Gazette
Wednesday Oct 22nd

Iowa City Iowa.
Daily Press Friday Oct 24th

OVERFLOW AUDIENCE OF SOUSA ADMIRERS

Many "Standing Room Only" Tickets Sold at Shrine Temple Last Night. Popular Program Appeals.

When John Philip Sousa and his band opened the program at the Shrine temple last evening the entire seating capacity of the spacious hall was filled, and a large number of tickets for "standing room only" were being sold, which is evidence of the general popularity of this great musical organization.

The lovely Thomas "Mignon" overture stirred the vast audience to a burst of enthusiasm, which was raised to a high pitch as the program proceeded. Little can be added to what is already known of the artistic perfection accomplished by these select musicians individually and in ensemble, and of the exquisite shadings and pianissimos contrasted with the powerful volume of tone in the interpretation of refined band music, for which Sousa is so widely distinguished. That the audience of last evening was deeply impressed and thrilled by the delightful harmony and the remarkable possibility of the wind instruments as displayed, goes without saying.

One of the interesting numbers of the evening was Sousa's own composition, a memorial, "The Golden Star," dedicated to Mrs. Theodore Roosevelt and composed in memory of the brave who gave their lives in the cause of liberty. All the tender emotion of throbbing sympathy and dignified respect was expressed in the sweeping melody so delicately and impressively played. A novelty was introduced following the intermission, in which each variety of instrument in the band was given an opportunity for display in "Showing Off Before Company," a combination of classics, old-fashioned songs, popular and jazz music. The harp was first heard in variations on "Annie Laurie," and much humor was introduced in the course of the demonstration of the flutes, clarinettes, piccolos, trombones, etc. A generous number of encores were added to the program, among which were "U. S. Field Artillery," "Sabre and Spurs," "Stars and Stripes Forever," "El Captain" and "Star Spangled Banner."

Miss Mary Baker, soprano, was heard in "Moonlight and Starlight" by Gilberte, with band accompaniment, and responded to the applause which followed, by a bright popular number, "The Boys are Home Again." Miss Florence Hardeman is an artist of unusual scope and has perfected violin technique to a pleasing degree. She also displays an ample tone, which was heard to advantage in her encore number, Drdla's Souvenir, played with harp accompaniment. The wonderful Vieuxtemps "Polonaise Brillante" was given an excellent interpretation, and the accompaniments of the band added much to the beauty of the number. In response to the insistent applause she gave an exhibition of violin gymnastics in "The Witches Dance" for violin alone. Mr. Frank Simon, cornetist, also won favor in his "Willow Echoes," and was obliged to respond with "Just Awearyin' for You."

IMMENSE AUDIENCE HEARS SOUSA BAND

SHRINE TEMPLE REVERBERATES WITH APPLAUSE FOR "MARCH KING."

The welcome accorded John Philip Sousa and his superb band by an audience that filled Shrine Temple to the point of "standing room only," last night, must have assured the "march king" of his popularity in Rockford. Fifty tickets were sold after the seats were filled to those willing to stand throughout the program rather than miss the opportunity of hearing the band.

Sousa's band is an aggregation of individual artists and the ensemble of such musicians gives an effect that must be heard to be appreciated, and is easier imagined than described.

The rendition of the classic leaves nothing to be desired in the finish and refinement of interpretation given by the Sousa band, and the massiveness of its climaxes were in sharp contrast to the wonderful delicacy of tone where such was demanded by the character of the composition.

To the delight of the great audience the band leader was generous in his encores and the inspiration of the marches given in response to the demand, roused great enthusiasm.

An educational as well as entertaining feature of the program was a number in which every group of instruments had a solo theme, a medley composed by Sousa.

The soloists, Frank Simon, cornetist; Miss Mary Baker, soprano; and Miss Florence Hardeman, violinist, received their full share of applause. Miss Hardeman especially being obliged to respond to a double encore.

The afternoon program as well as that of the evening was greatly enjoyed by the patrons.

SOUSA'S SUPERB BAND STIRS ALL



Another glittering crown was bestowed yesterday upon Lieut. John Philip Sousa, America's world famous "March King"—so often crowned and re-crowned with that emblem of artistic glory, that the "grand, old man" of the music world must feel more bedademed than the princes and potentates of the royal courts, wherein the gifted American composer and director has also won enduring fame.

The coronation on Thursday, Oct. 23, in Iowa City, proved an event of stellar importance in the musical history of the Athens of Iowa—for the University City not only enjoyed two of the most thoroughly artistic and peculiarly delightful entertainments of their type in the history of the city, but it also established a commercial as well as artistic standard, by eclipsing every known local record of offerings of its type for financial returns. The proceeds of the matinee and night concerts of the Sousa band booked under the auspices of the University Music Council (to which the Athenian lovers of popular and classic music owe a debt of undying gratitude for this splendid treat) approximated \$2,000—thus surpassing all box office receipts in the annals of the community. The enthusiastic reception given Lieut. Sousa, the band and the soloists; was meritedly magnificent.

Money and art may not be "whispered in Gath" in the same breath, but genius must not be permitted to "starve in a garret", and the success of true art is problematical, to say the least, if it be shorn wholly of the material phases that make such success possible.

Wherefore, it is a pleasure to the Daily Press to thank Dr. Phillip G. Clapp, head of the department of Music at S. U. I.; Prof. W. E. Hays, Dr. C. H. Weller, and other enterprising art-lovers of the university for their splendid work to make the Sousa concerts in various ways distinctly red letter days in the musical history of this educational center of Iowa.

The material prosperity of the management of the Sousa band, consequently, is a factor in the future vistas of that organization to Iowa City. It is pleasurable to state Lieut. Sousa was charmed by his reception here, both as an artist and as a man and patriot.

Naturally he was pleased to delight the large audiences that welcomed him, and by his entertainment in Iowa City—Dr. Clapp having been his host at a pretty dinner party last evening—even more than by the inpouring of checks into the treasury.

Nevertheless, to see revealed this concrete evidence of a city's abstract devotion to music, was agreeable, both to him, and to his veteran manager, Harry Askin, the popular Chicago and New York producer. The latter, with Lieut. Sousa, voiced to the Daily Press appreciation of the reception in the University City, and expressed a hope that, at some future time, the Music Council's insistent invitation that they "come again" may be duly granted.

Two Great Concerts
Too much has been said, perhaps, of the material side of the success of these concerts.

"So let us to our muttons!" assuming that Lieut. Sousa will not resent the quaint old phrase, nor give it improper interpretation, despite its seeming infelicity.

Stars in Their Firmament

The public at large is always much interested in the soloists attached to a large instrumental organization, such as Sousa's band, although the world is full of soloists, and far from full of bands like Sousa's.

The soloists at these two concerts were of high rank. Miss Baker, the singer, possesses an unusual technique; Miss Hardeman, the violinist, is clearly a young artist of the highest talent; she possesses great technique, abundant temperament, and interpretative taste. The principal solo performers from the ranks of the band itself, Mr. Simon, cornetist, and Mr. Henton, saxophonist, showed brilliant mastery over their instruments in technique and tone, as for that matter did all the man players who had solo passages, short or long.

"March King" is Central Figure

But the real centers of interest in the concerts were not the soloists, however excellent, but the band as a whole and Sousa himself. The band has now been in the concert field for between thirty and forty years, and inevitably its personnel has changed a little each year; but it remains one of the finest instrumental ensembles in the world, comparable for expressiveness, finish, tone, and execution to the great symphony orchestras, rather than to the all too familiar military and concert bands which travel up and down in the land.

"Pep" and Sousa Twin Brothers

As to Sousa himself, years have not changed his appearance, but have not impaired his vitality and magnetism. "Pep" and Sousa are never far apart! His alert, crisp beat has lost some of its earlier showiness, but none of its energy and electrical effect. He still remains the most rhythmically vital conductor in the world. He seems to pay increasing attention to what orchestral conductors call "color", and he is fond as ever of bright, sharp contrasts and heavy accents. His marches remain not only unexcelled,

but unequalled, and the new are as full of life and color as the old. The new memorial "Golden Star" in the unusual vein, for Sousa, or a uneral march, is impressive to a high degree, such old favorites as the "Stars and Stripes Forever" and "El Capitan" do not lose by repetition; and there is delightful snap and go in "Sabres and Spurs," "Field Artillery," and the rest of the new crop.

The programs of the two concerts divided attention fairly between serious and light music, with a justifiable domination of Sousa. In the serious numbers, one might have fancied one's-self listening to an orchestra, without missing the strings; and the lighter numbers were bright and amusing without being cheap or vulgar. The clever "Showing off in Company," a pot-purri which furnished the excuse for each group of instruments to perform a short solo or stunt, was for once a pleasurable example of a type which is usually not so agreeable.

Minneapolis
Journal
Tuesday Oct 28th 1919

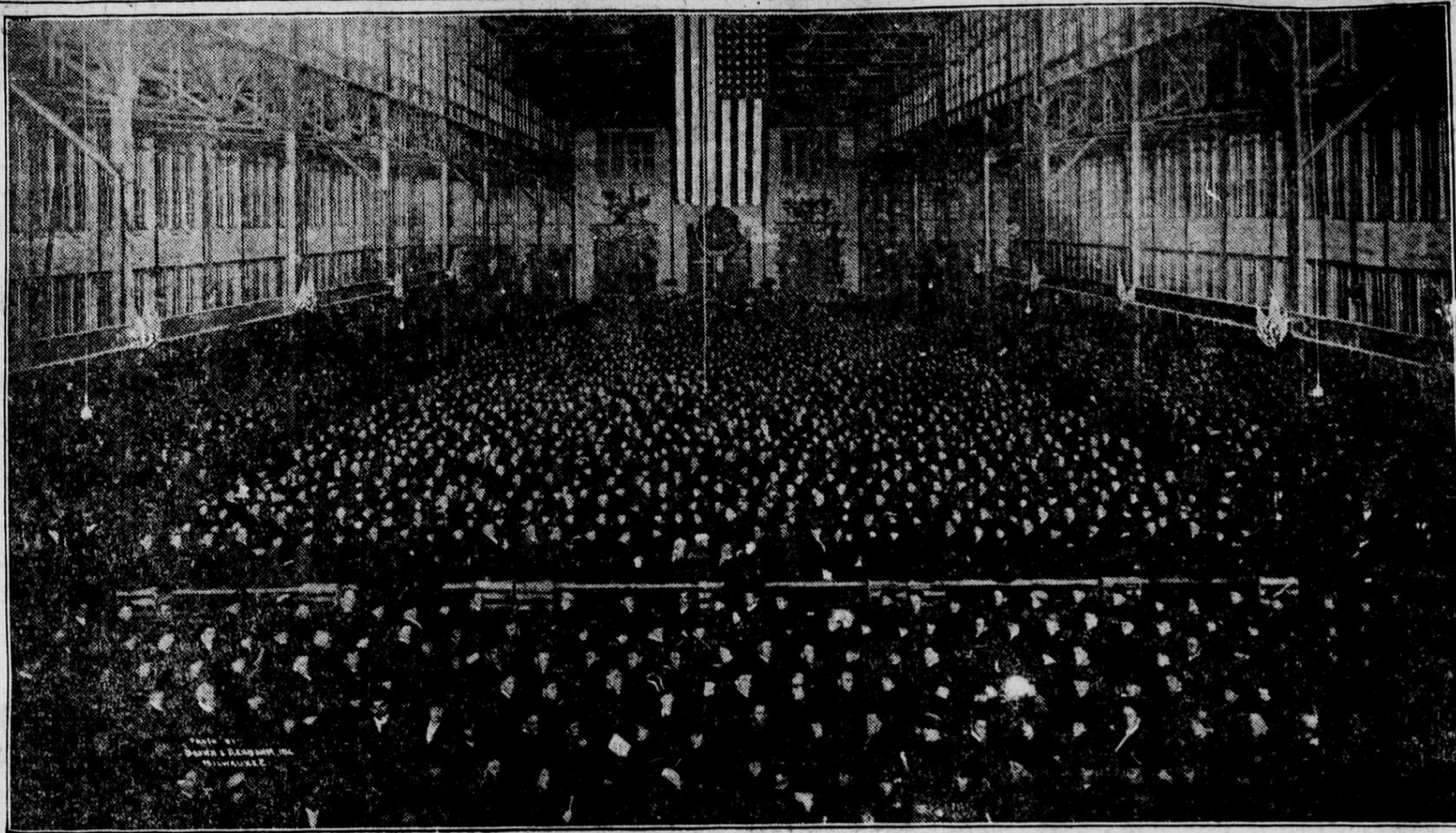
'Jazz' Music Doomed, Sousa Predicts Here

John Philip Sousa today said he had completed 900,000 miles of travel as a bandmaster. "I am 64 years old," he said, "but don't feel it. I will travel 1,000,000 miles before I quit."

Lieutenant Sousa said that when he was placed on the inactive list in the United States navy register last March, the words "capable of further duty" were written on his papers. He said he had made \$200,000 in royalties from his song, "The Stars and Stripes Forever."

He predicted "jazz" music will be unpopular within two years. Following his Minneapolis concerts today he will leave for the west with his band, via St. Cloud, Crookston and Grand Forks.

KOHLER NEW ENGINEERING BUILDING PACKED FOR SOUSA CONCERT



This is a reproduction from an excellent flashlight photograph taken in the new engineering building of the Kohler Company when the evening concert by Sousa and his band was given Monday. The immensity of the audience is plainly shown. The band is seated at the end of the auditorium, under the American flag.

*Kohler Wis. Sheboygan Press.
Saturday Oct 25th 1919.*

BUILDING JAMMED.

In spite of the inclement weather the evening concert drew an even larger attendance than did the afternoon program, and the large new Engineering building was crowded to capacity. All the seats were filled and crowds of people stood along the back and side walls of the building through the entire performance.

A large platform had been erected at the north end of the building for the accommodation of the musicians. It was decorated with varicolored autumn leaves, American flags, and huge baskets of chrysanthemums and greens. The wall in the background of the stage was covered with a trellis of leaves in the center of which was a large bronze medallion portraying the laboring man and inscribed, "He Who Toils Here Hath Set His Mark." Across the width of the tablet in large-sized letters was the single word, "Kohler." Large wreaths of colored oak leaves and clusters of leaves and American flags were hung from the cross beams and on the side walls.

The program was opened at 8 o'clock by Walter J. Kohler, president of the Kohler Company, who announced that the first number would be the singing of "America" by the audience. He was greeted with a rousing ovation in appreciation of his efforts and success in bringing Sousa and his band to Kohler for two concerts. The singing was led by Theodore Winkler, director of the Kohler band.

The concert proper began with an overture, "Mignon," by Thomas, played by the entire band. Those who had not heard the afternoon concert marveled at the director's perfect control of every instrument played, and the absolute harmony and rhythm of the volume of music filling the auditorium. The attention of every musician was fixed on Lieut. Sousa's baton and its slightest motion produced a change of effect in the music.

The second number was a cornet solo played by Frank Simon, "Willow Echoes," a selection of his own composition. As in the afternoon, he charmed the audience with his music, and was called for an encore. He played "Just A' Wearying For You," by Carrie Jacobs Bond.

His numbers were followed by a suite of three selections by Sousa entitled "Impressions at the Movies," and including "The Jazz Band in Action," "The Crafty Villain and the Timid Maid," and "Balance All and Swing Partners." Each number was characteristic of its theme and displayed the versatility of the large band.

MISS BAKER SINGS.

Miss Mary Baker, soloist, sang an aria "Thou Brilliant Bird," by David. It is Mysol's song from the Pearl of Brazil. The flute obligato was played by Louis P. Fritze. Miss Baker was called back for three encores, "Our Boys Are Home Again," "Mary Donnelly," and one other number.

"The Golden Star," a memorial by Sousa, dedicated to Mrs. Theodore Roosevelt and composed in memory of the brave who gave their lives that Liberty shall not perish" was one of the most highly appreciated numbers on the program. Through it one could hear the sug-

gestion of a funeral dirge, muffled cannon-shots, and "taps" played softly by the cornets. It was a stirring selection.

After the short interval the band "showed off before company" and every member of the large musical organization performed either individually or in a group at the front of the platform. Among their selections were "Annie Laurie," "Till the Clouds Roll By," "Wild Women" "I'll Say She Does," and many other popular songs, new and old. The musicians seemed to enjoy this part of the program as much as did their audience. The bassoon players gave as their "stunt" a duet in which the instruments seemed to carry on an actual conversation, at times in low, coaxing tones, and then in high plaintive voice. The men carried out the suggestion with their attitudes and expressions and they were heartily applauded.

Violin Solo.

The seventh number included two short selections, a valse lente, "Kisses," by Zamecnik, and a march by Sousa, "Bullets and Bayonets." Miss Florence Hardman, violin soloist, played as her first number, "Concerto," by Vieuxtemps. She plays with extraordinary ability and is complete master of the instrument. With the violin tucked under her chin she throws her soul into the music and her playing and charming personality won admiration from the entire audience. She played as encores "Souvenir" and "St. Patrick's Day."

The last number on the evening's program was "The Bohemians," satarelle, by Hume, played by the ensemble. Immediately after it, the band arose and played the "Star Spangled Banner," as it has perhaps never before been played here. The true beauty of the national anthem was brought out in its rendition by the world-famous Sousa band, and it held the vast crowd spell-bound.

The band responded with an encore after every number on the program. Most of the encore numbers were marches composed by Sousa, among which were "Liberty Bell," "The American Artillery," and the ever-popular "Stars and Stripes Forever."

During the concert Director Sousa was presented with a large wreath of red oak leaves, by Miss Mathilda Jacobs, and the lady soloists, Miss Baker and Miss Hardman, were each presented with a large basket of chrysanthemums, autumn leaves and greens, by a Kohler Boy Scout.

COMMUNITY SPIRIT GIVEN IMPETUS AT KOHLER DEDICATION

Nature theatre, one of the choicest beauty spots about the village of Kohler, was dedicated Monday and another monument testifying to the community spirit of the Kohler organization was christened.

Incidentally an immense audience of employees of the huge plant and their families, and folks from Sheboygan, Sheboygan Falls, Plymouth and from every nook and corner of the county, were entertained with a spirited concert by John Philip Sousa and his band.

The Kohler Nature theatre is an open-air meeting place for the use of the entire community. It is located in Ravine Park at Kohler and is flanked by an artistic viaduct which forms one of its sides. A natural depression furnished the setting for it, and this has been improved and made suitable by grading, filling and planting. The approach is over a beautiful, well-paved street, making the spot very accessible.

While the theatre has been fashioned into its present form by the hand of man, it is located where Nature indicated it should be. Its character and charm are borrowed from Nature—from the contours of earth, from running water, from the breeze and the open sky. Hence it has seemed fitting that the name Nature theatre be given it.

The Kohler Nature theatre was dedicated not merely as a place but as an institution. It was dedicated as an opportunity and an inspiration toward the enjoyment and appreciation of beauty, the upbuilding influence of clean recreation, and the furthering of constructive social, civic and patriotic endeavor. It was dedicated to the use of all the people, for the creation of a lasting bond between them and of a noble tradition of true community life.

W. J. KOHLER SPEAKS.

Walter J. Kohler, president of the Kohler organization, delivered the introductory remarks and introduced the dedicatory speaker, L. L. Smith, who is president of the Kohler Civic club under whose auspices the day's festivities were furnished.

The audience was brought to attention when Sousa's band played one of their great leader's famous marches. With the characteristic pep that distinguishes Sousa's music from all other, the band executed a stirring two-step that thrilled the thousands who were packed in and about the amphitheater.

The address of Mr. Kohler: "In planning a city, modern town planners give special consideration to open spaces, parks, playgrounds and other recreational features.

"That these received careful consideration in the planning of this village is evidenced by this completed nature theatre being dedicated today. The need of a thoroughfare, the location of this ravine and an accumulation of material from neighboring industry, combined with careful planning which provided for orderly, economical and aesthetic progress, all made possible this development at a minimum of effort and expense.

"There is needed in the life of each and every one a certain amount of clean, healthful recreation and entertainment, and it is the expectation that this nature theatre will, in a measure, serve as a place to fill such need and be a forerunner of further developments for social activities.

"The soul of a community is the public spirit of the citizenry.

"The civic administration of this village is of a high order, those charged with responsibilities living up to their accepted obligations and serving the community ably and unselfishly, with a broad vision for future welfare and progress.

"The civic spirit is shared by the citizens, who have indicated by their loyalty and cooperation their interest in the village development.

"An organization which plays an important part in the social life is the Kohler Civic club, under whose auspices this dedication is held today. It's president, although here but a short time, has demonstrated by unselfish service his heartfelt interest in the community well-being.

"I take pleasure in presenting to you L. L. Smith, president of the Kohler Civic club, who will deliver the dedicatory address."

DEDICATORY ADDRESS.

L. L. Smith, formerly instructor of the high school, now advertising manager of the Kohler Company and an active worker in many phases of the Kohler community programs, gave a strong speech in which he elaborated on community spirit, Americanization, and the appreciation of beauty. Mr. Smith's dedicatory address follows:

The influences that give tone and character to this afternoon's observance are of a peculiarly inspiring quality.

The mere presence of this vast audience, the convergence of so many interests and purposes upon this one spot, must impress any sensitive mind.

The dedication of the Kohler Nature theatre has been deemed worthy of an inspiring and memorable observance because it marks a definite step in the development of a community idea.

The ideal of the village of Kohler has been, and will be, that each member of it shall have full opportunity to share in whatever good things can be devised and created—that the true meaning of the word community shall here have a measurably full realization. This aspiration has led to a planned development, since it could never be achieved by accident or individual caprice. It is planned that the beauty of the village shall never be encroached upon by anything that is ugly, vicious or objectionable. It is intended that effort shall be directed largely toward developments that are public in character and can be enjoyed by all—clean and beautiful streets laid out in interesting ways, trees and flowers, parks and playgrounds, opportunities for education and recreation. And as for private premises, they must be suited to the general plan and distinguished for fitness and taste rather than for splendor and cost.

While the idea of Kohler village has taken form in a plan for a balanced and forward-looking physical development, the true ends in view are spiritual. Some of them can be stated so that they will be instantly recognized and indorsed by all concerned.

We believe in clean recreation and in its life-renewing power; that natural play is not a weakness but a factor in efficient living; that the love of games, of fair and friendly contest, of music and art, and of joyous and confident comradeship are evidences of character; and that the constructive use of leisure is an antidote both for the bodily ills and for the spiritual narrowing and warping that may result from too fierce a concentration upon routine tasks or selfish devices.

We believe that the world contains too much ugliness where beauty might have been. We recognize beauty as an essential part of life. "Beauty is truth," but it is also joy and health and power. It does not consist of display, nor of any sort of extravagance; but it shines wherever there is cleanliness and health and taste and a worthy purpose modestly and fittingly served.

We believe in education and in the guiding power of trained intelligence. But this education comes in a diversity of ways and develops a rich variety of talents and of temperaments. There is room for all, and in the combination the limitations of the individual find their complement.

We believe in co-operation. People multiply their power and usefulness by working and playing as one. The will power and independence of the individual are precious; but the highest evidence of a firm will is in having it under control and disciplined to serve the common good.

We believe in democracy. Men differ in their aims and capacities, but they are alike in their humanity. Each is entitled to express himself, with due regard to the rights of others; and each is needed to make a complete and well-balanced community life.

We believe in Americanism. No just view of the life of a community can omit the sense of membership in a still larger community and of loyalty to its ideals and purposes. Moreover, the spirit we aim to foster here would be conceivable scarcely anywhere else than under the traditions of America and the protection of the American flag.

We believe in work. This is a community of workers; it was made by workers. There is joy in the work, because it is constructive and into it go the hopes and ideals of this people. Men and groups of men leave upon the work that they do some stamp of character, some evidence to show whether they had standards to measure up to and the spirit to achieve. That thought is constantly with us. Upon the medalion that is the official emblem of the village of Kohler is the legend, "He Who Toils Here Hath Set His Mark." And it is our ambition to give to the words an ever growing significance and truth.

The Nature theatre is one part of the physical plan of the village, and it is intended to furnish expression for the ideals and principles that we are trying to realize. It is to be a gathering place for all, and its possibilities and value will be well illustrated in today's events. It will furnish a bond between the people, a center for their entertainment and instruction, for the expression of their civic and patriotic zeal, for democracy in all their work and play.

Because the Nature theatre stands for so much that is characteristic of this village, and is manifestly destined to play so important a part in the life of the people here, the Kohler Civic club is highly honored and privileged in being permitted to pronounce the words of dedication. We dedicate this spot to the ideals that have made our common life significant, and to the people in whose hands rests the working out of those ideals. May good traditions gather about the place and give it, in years to come, the significance and constructive value we

OLD GLORY RAISED.

With the band playing "The Star Spangled Banner" and every person in the vast throng on his feet, the Stars and Stripes were raised on the new flag pole of the amphitheater. This was an impressive scene. Obeying the mandate of instinct to stand erect and pay tribute to the "flag that never runs," thousands saw Old Glory flaunt proudly in the breeze. Anton Brotz, president of Kohler village, had the honor of pulling the rope that sent the emblem of freedom aloft.

FINE CONCERT.

The ceremonies of dedication having been completed, the crowd turned its attention to the band which rendered a program that was pleasing to all. There were classical numbers to satisfy the most exacting and plenty of snappy marches with a rhythmic crack that caused one to mark time with his feet.

The opening number was "Spanish Fantasia," by Tavan, with a pretty melody and delicate technique for the instruments. Immediately following it was "El Capitan" march by Sousa himself. Being one of the best known compositions of the March King, the rendition of it was accompanied by several hundred whistling obligatos from the audience.

The saxophone solo, "Nadine," by H. Benne Henton, composed by himself, was a beauty. Although the saxophone is considered by some critics to be best suited for mere "jazz" and useless for concert purposes, Mr. Henton proved that there really is a "tone" in a saxophone, if played right. A violin has no sweeter sound than Mr. Henton produced on his "sax."

There was such a clamor for an encore that the soloist reappeared, but brought with him to the head of the platform, a whole family of six saxophones (and players, of course, to blow them), "Wild Women" and "Johnny's in Town," two popular syncopated melodies, were given with a sway that tickled those who like to dance.

Miss Mary Baker, whose voice is as clear as a bell, sang "Moonlight

and Starlight," by Hallet Gilberte, while the band played the accompaniment. Miss Baker is a singer of much ability and her number added charm to the program. As an encore, Miss Baker sang "Our Boys Are Home Again," by Sousa.

Another excellent number on the afternoon repertoire was a suite, "The American Maid," by Sousa. The first part was "You do not need a Doctor," the second, "The Sleeping Soldiers," and the third, "With Pleasure." Each brought outbursts of applause. The selection proved that "J. P." is just as good at composing classical ditties as he is at making marches. "U. S. Field Artillery March" also by Sousa, was the encore.

"American Wedding March," by ditto, dedicated to the American people and composed by Mr. Sousa at the request of the American Relief Legion, was a cute nuptial piece. It was followed by "Washington Post" march.

A tone poem, "Breezes from the Southern Seas," by Myddleton; valsette, "The Wood Nymphs" by Eric Coates; "Sabre and Spurs," and "Stars and Stripes Forever," marches, were the closing numbers of the afternoon.

St Paul Minn. Daily Dispatch
 Tuesday Oct 28th

St Paul Minn. Daily News
 Wednesday Oct 29th

Waterloo, Iowa. Times Tribune Sunday Oct 27th

SOUSA SHOWS RIGHT SPIRIT WHEN TAGGED

Band Leader Gives Eleven Times, Smiles, Gives More to Help T. R. Fund, Still Short.

Lieutenant Philip Sousa, famous band leader, and Mrs. Emmeline Pankhurst, British suffragette leader, were among the distinguished visitors who contributed to the national Roosevelt Memorial fund in St. Paul yesterday, according to report of the day's activities of work at The Saint Paul.

The band leader and noted composer was tagged eleven times, but accepted another tag smilingly whenever it was tendered.

Mrs. C. A. Severance, campaign chairman, today asserted that it is impossible at this time to estimate approximately the amount subscribed.

"It is certain, however," Mrs. Severance said, "that we are considerably short of our \$20,000 goal for Ramsey county, and a scarcity of campaign workers makes it necessary to continue our activities until 6 P. M. tomorrow."

The women's committee has turned in more than \$5,000 and their report is incomplete. About forty-five women are at work and St. Paul post of the American Legion is represented by 350 campaign workers.

Persons who wish to contribute and are not reached by the campaign workers may send their contributions to George H. Prince, treasurer, at the Merchants National bank, or may call at campaign headquarters, Fourth and Minnesota streets. Mr. Severance said today. Headquarters will remain open until 9 P. M. today, and until 6 P. M. tomorrow.

Several large contributions are necessary if Ramsey county's goal is to be attained, Mrs. Severance said today.

MUSIC

BY FRANCES C. BOARDMAN.

REAL music, near music, thrills, comedy, and a general atmosphere of good will and gala spirits—all of these were to be had by the audiences which filled the Auditorium Monday afternoon and evening for the two concerts given by Lieut. John Phillip Sousa and his band.

So large was the attendance at night that hundreds of seats were placed on the stage to take care of the overflow.

But more interesting in its constituency was the matinee audience, which included to a conspicuous degree large numbers of children, and almost equally large numbers of their white-haired grandparents. Nothing could have furnished more convincing proof that the famous band and its leader have for these many years been loved and respected as a peculiarly American institution, its traditional glory, intensified by Lieut. Sousa's fine war record.

The organization has never been finer, musically speaking. Brilliant and flexible, balanced to the finest degree of adjustment in the weight of its several choirs, it is a delight to hear—most especially, of course, in performance of the military marches, new and old, for whose making, scoring and directing Lieut. Sousa has an unsurpassed gift.

"The Stars and Stripes Forever," had he done nothing else, would have marked him as a success, so perfect a piece of inspirational appeal is it. Among the new marches he played, perhaps the most striking is "Sabre and Spurs," though both audiences were highly enthusiastic over "Bullets and Bayonets," "The Field Artillery," and the "Liberty Loan" marches. The very generous number of encores played brought out such old and perennially fine favorites as "El Capitan," "The Liberty Bell," "Manhattan Beach," and "Semper Fidelis."

Particularly interesting were two of the conductor's newer works—"The Golden Star," written as a memorial to American soldiers who lost their lives during the war, and dedicated to Mrs. Theodore Roosevelt. It is an impressive, dignified and very beautiful slow march which ably expresses the feeling which inspired it. The other, "The American Wedding March," also has much intrinsic beauty and effectiveness.

Then there were jazz numbers, comedy stunts, descriptive numbers, and some of the more conventional elements of the popular program. The typical Sousa manner of directing—characteristic but unobtrusive; military but not dictatorial—combined perfectly, as always, with the splendid training of the band, which comprises any number of real solo virtuosi.

Miss Mary Baker, soprano, sang Gilberte's "Moonlight and Starlight" at both performances, responding to the evening encores with two songs by Lieut. Sousa, "Fanny," and "The Boys Are Home Again." She has a very pretty, well handled voice, which shows an occasional tendency to flat on some of the high notes.

Exceedingly well played were the violin numbers by Miss Florence Hardeman, a young woman of much talent and attainment. Most suitable to the general nature of the programs were the encore numbers, which included Saint-Saens "The Swan," and Drdla's "Souvenir," both to harp accompaniment.

"The Star Spangled Banner" closed both performances, played at the evening concert while the flag, carried on the stage by a color guard of marines, stood at the footlights. Unfortunately, large sections of the audience were unthinking and discourteous enough to take the opening bars as a signal for putting on wraps and creating a general disturbance.

SOUSA'S BAND GIVEN SPLENDID RECEPTION: AUDIENCE DELIGHTED

Despite the unpropitious time and weather, a large audience greeted John Phillip Sousa and his band at the Waterloo theatre Saturday afternoon. The balcony was filled to capacity, the gallery well filled and only a few seats in front on the lower floor were vacant. It was a fine tribute to the master bandman and his service during the war.

One does not need to be of an artistic temperament nor even a "music lover" to enjoy a Sousa concert. One needs but a normal human being to catch the spirit breathed into the melody of each interpretation by the veteran leader and his chosen musicians.

The program Saturday included a number of new compositions by Sousa, heard here for the first time. The most appealing of these was "Memorial March, the Golden Star," dedicated to Mrs. Theodore Roosevelt and composed in memory of her son and the brave sons of other mothers who gave their lives for their country. There was a beautiful refrain of taps, heard in the distance, thruout the piece, which ranged from the fierce roar of battle to the gentle and soft murmurings of peace and rest.

A number of the old favorite marches were given as encores and created great enthusiasm. It would be impossible to disassociate Sousa and the "Stars and Stripes Forever," or the final National Anthem.

Miss Mary Baker, soprano; Miss Florence Hardeman, violinist, and Frank Simon, cornetist, added greatly to the splendid character of the concert.

Altho Saturday afternoon may not be considered an ideal time for Waterloo to greet John Phillip Sousa and his band, yet the "Waterloo Spirit" simply must be called into action. If there is any band master or musician entitled to be handsomely received by the general public, Mr. Sousa, who is a lieutenant in the navy, is the person.

During the war, John Phillip Sousa gave up his private interests and devoted his entire time to work with the navy. He traveled the length and breadth of the land, giving his personality and offering the results of his talent to the public in Liberty Loan Drives, Red Cross work and other things that did so much towards successful conduct of the country's war time activities.

But it is not for this alone that Waterloo should properly receive John Phillip Sousa and his band. Waterloo should receive him on his reputation as premier band master of America, as one of the most successful composers of music in the country, if not in the world.

Military bands of all nations are playing Sousa's marches. The swing and volume, as well as the harmony are now recognized by the world's best band directors. Another reason why Sousa should be enthusiastically received is that Sousa is playing on this tour in only what are considered the best cities of the country.

Certainly Waterloo will much desire to be known as a city appreciating the best that military bands offer. Waterloo must not disappoint John Phillip Sousa.

The program at the Waterloo Theatre, Saturday afternoon, beginning at two o'clock, is appended:

verture "Mignon" Thomas
 Cornet solo "Willow Echoes" (new) Simons

Mr. Frank Simons.
 Suite "Impressions of the Movies" Sousa

(a) "The Jazz Band in Action."
 (b) "The Crafty Villain and the Timid Maid."

(c) "Balance All and Swing Partners"
 Lieut. John Phillip Sousa, Conductor
 Memorial "The Golden Star" (new) Sousa

(Dedicated to Mrs. Theodore Roosevelt, composed in memory of the brave who gave their lives that liberty shall not perish)

A Mixture "Showing Off Before the Company" (new) Sousa

(a) Valse Lente "Kisses" (new) Zemecknik

(b) March "Bullets and Bayonets" (new) Sousa

Violin Solo "Concerto" Vieuxtemps

Miss Florence Hardeman

Satabelle "The Bohemians" (new) Hume

Aria "Thou Brilliant Bird" David

Mysoli's song, from the "Pearl of Brazil" Miss Mary Baker

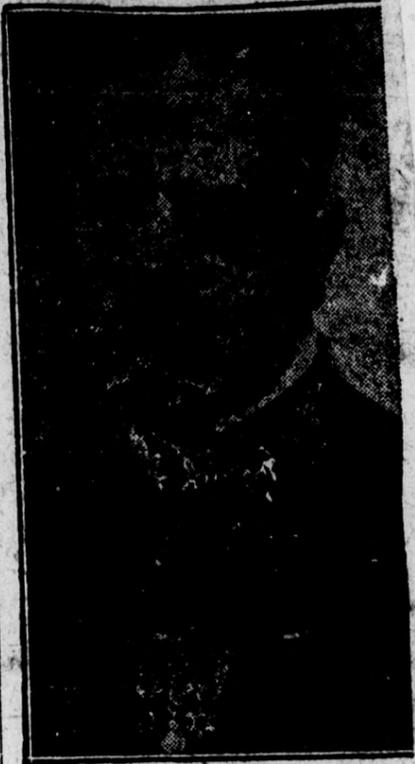
(Flute obligato, Mr. Louis P. Fritze)

Miss Mary Baker, soprano.

Miss Florence Hardeman, violinist.

Mr. Frank Simon, cornetist.

Noted Band Master Appearing in Waterloo Next Saturday Afternoon.



Lieut. John Phillip Sousa and Indiana's Tribute to Him.
THE MARCH KING.

We call him the King, but no royal wand
 Had ever the sway of his magic baton.
 A cunning artificer working in brass
 To harmonize souls into one loyal mass.
 With patriotism his purpose and plan,
 He models our songs, this American man,
 The brave inspirations a nation requires,
 Burst forth at his touch on his loyal lyres,
 He spurs to achievement the sons of the land,
 And courage springs new at the wave of his hand.
 We call him the King, but no dynastic clan
 May claim him, for he's an American man.
 His musical staff was the national stripes,
 And the notes which he played on his wonderful pipes
 Were made of the stars and the music which came
 Made an immortal march and an immortal name.
 His honor and homage may great oceans span.
 But he's first and he's last an American man.
 He waited no call when the war clouds hung low,
 But the guns of his genius he turned on the foe,
 His countrymen love him, this King of his art,
 For his countrymen know he's a King with a heart.
 That beats with the heart of his own native land
 Which steps to his march, this American man.

CLYDE B. WILSON.
 Greenwood, Ind.

Waterloo Iowa
 Evening Courier
 Oct 26th 1919

Kenosha Wis.
Evening News.
Friday Oct 17th 1919

Kenosha Wis.
Herald.
Friday 10th 1919.

Kenosha Wis.
Oct 23rd 1919.
Wisconsin News

HE IS HERE TODAY



Here is John Philip Sousa, the leader of the Sousa Band which gives a concert this evening at the Armory. He is not only a musician but a famous horseman and hunter as well. The picture shows him mounted on Patricia Charles, his favorite horse, as he started on a ride several years ago.

Lt. John Philip Sousa is going to renew some old acquaintances in Kenosha this evening. Word has been received from Frank Holton, formerly the trombone soloist of Sousa's Band and now the owner of the largest musical instrument factory in this country, the Frank Holton Company of Elkhorn, that he is coming to Kenosha this evening to hear the great master and his band. Holton was with Lt. Sousa back in the World's Fair days when the great "March King" first gained recognition in musical circles. A letter has also been received from Harold Rossiter, the well known music publisher of Chicago that he will come to Kenosha this evening for the banquet and concert of the Sousa Band.

Incidentally Kenosha has one man who is going to renew old acquaintances when John Philip Sousa comes to town. It is George Green, the bandmaster

of the Simco Band, who has been a personal friend of the author of the "Stars and Stripes Forever" for more than fifteen years. Bandmaster Green is also looking forward to the concert because his son, Joseph Green, one of the highest salaried artists of the band, is the xylophone soloist and will give one of his special numbers on the program this evening.

Mason City Iowa,
Daily Globe, Gazette and Times
Monday Oct 27th

Sousa's Concert Is
Pleasing to Audience

John Philip Sousa, world's greatest bandmaster and his musicians made their first appearance in Mason City last night at the armory in the interests of the American Legion before a partly filled house. Roars of applause greeted the noted bandmaster as his musicians assembled for the opening overture, "Mignon."

All of the musical numbers by the band, were well received, each calling for an encore. In the response the played marches which had been dedicated to various branches of the army service.

Probably the greatest applause was

given the musicians when the "Stars and Stripes" was played. Three times the band was asked to repeat this number. However, all of the numbers were well received by the appreciative audience. The Memorial "The Golden Star" was also well received. This number was dedicated to Mrs. Theodore Roosevelt.

As a feature of the concert the mixture, "Showing Off Before Company" was far in advance of anything of its kind that has been done in Mason City. It is a novelty musical number where various parts of the band return to the platform and give special exhibitions, of musical talent, and their artistic ability.

Soloists also featured the evening's entertainment. Miss Mary Baker, soprano rendered three numbers all of which made a decided hit with the local musicians. Frank Simmons, also pleased the audience with his cornet solo, "Willow Echoes." Miss Florence Hardeman, violinist assisted by the band, rendered a solo especially pleasing to music lovers.

MAYOR TO GREET
SOUSA TO CITY

Kenosha Herald
Delegation Will Welcome Organization of Musicians at C. & N. W. Station Tonight

STAR IS KENOSHA MAN

A delegation with fourteen automobiles will meet the fifty-three members of Sousa's band at the Northwestern station when they arrive at 5:50 o'clock this evening from Racine where they gave a concert this afternoon. The procession headed by Mayor John G. Joachim will proceed through the city, finally assembling at the Elks club for an elaborate banquet given by the Simmons company in honor of the musicians.

Joseph Green, xylophone player in the band and son of George Green, director of the Simco band, arrived at 9 o'clock this morning and after spending a few hours with his parents, left to join the band in Racine for the afternoon concert. Mr. Green has been a member of Sousa's organization for the last three years, during which he has gained a national reputation as a xylophone artist. He has been engaged a number of times to play for all the large phonograph companies in America. The program for this evening's concert in the Coliseum includes a xylophone solo, "The Solo of the Madonna," to be played by Mr. Green, and the last number will be "The Simco March," composed by him.

Those in charge of arrangements for the concert stated this morning that in spite of their efforts to accommodate the large crowd, they expected to turn people away for lack of room. Seats have been constructed in the Coliseum enlarging its capacity by about two hundred.

"Taps", Sousa's beautiful tribute to the dead, was received by the audience as the most beautiful number of the evening.

Sousa of 21 Years Ago.

"I saw Sousa in Paris, just twenty-one years ago", said Richard Francis, secretary of the Chamber of Commerce, after the concert Friday evening. "I remember that he was playing in La Trocadero, and the audience whistled and yelled after his first number. Sousa,

thinking it an appreciation, gave the usual encore, and then he realized that it was not appreciation, but disapproval that the whistling meant, and he had to resort to popular selections, for that was the kind of music the French wanted an American band to play, for they had classical music of their own."

As a finale to the program Sousa and his band gave "The Simco March," a composition dedicated to the Kenosha band and written by Joseph Green.

2,300 HEAR SOUSA
IN CONCERT HERE

Lieut. John Philip Sousa added another star to the crown of success that is being given him on his seventh trans-continental tour, when he played to a house of 2,300 persons in the Coliseum Friday evening.

Although Kenoshans had a personal interest in Joseph Green, xylophone soloist with Sousa's organization, and who is the son of George Green, director of the Simco band, they showed their appreciation of every number on the program and demanded more. Sousa, in the same gracious manner as of old, responded with encores to every number, giving to the Kenosha audience twenty-one numbers instead of the regular ten.

Sousa Gracious as Ever.

Directed by Sousa in his graceful, easy manner the band opened its program with Thomas' "Mignon", a dainty bit of music of Sunny France. Every number was a feature, but it took Miss Mary Baker, coloratura soprano, singing "In Flander' Fields," to bring many in the audience to tears. The music to the famous poem of the great war written by the late Col. John McCrae, was composed by Sousa.

Joseph Green, in his xylophone solo "Jewels of the Madonna" by Wolf-Ferrari, received a heavy applause, and Sousa nodded consent for an encore which came as a selection from "William Tell". This failed to satisfy Joe's admirers and he was forced to respond with another number, one of his own compositions, "Someday Down in South Carolina."

New March Popular.

Green scored another hit when he played "I'll Say She Does".

"Bullets and Bayonets", Sousa's new march, promises to rival his old "Stars and Stripes Forever", which was given as an encore. Green's xylophone gets another opportunity in this number and interprets the ring of the steel bayonets.

Miss Florence Hardeman, with her violin solos Vieuxtemps, "Concerto" and her encore "The Witches Dance," Kuezo, but a dainty touch to the heavier band program, and she shared honors with Miss Baker who had sang. Miss Marguerite White presented bouquets of roses to Misses Baker and Hardeman for the Simco band.

Sousa's greatest triumph of the evening came in "The Golden Star", a Memorial dedicated to Mrs. Theodore Roosevelt, and "composed in memory of the brave who gave their lives that liberty shall not perish". Interspersed with the army's farewell to its dead,

Jackson Mich
Citizen Patriot
Wednesday Oct 15th 1919.

SOUSA ENTERTAINS IMMENSE AUDIENCE AT LOCAL CONCERT

World Famed Band Delights
Music Lovers Tuesday
Afternoon

Sousa, the world famed 'march king', and his band played a concert at the West Intermediate school auditorium Tuesday afternoon at 3:45 o'clock which will long be remembered by the boys and girls and grown-ups of Jackson who heard the celebrated musicians.

Every number from the overture from "Mignon" to the popular songs of the day, such as "Hail, Hail the Gang's All Here" or "I'll Say She Does," was played with the most perfect interpretation and the marches, written by the famous band leader himself were full of the vim and spirit that brings to the mind a picture of sturdy khaki-clad boys or sailor lads swinging along in a military parade.

Sousa's band is an organization of the finest musicians in America, in fact in the whole world, and under the direction of John Philip Sousa, their playing is unsurpassed. The program opened with the overture from "Mignon" and here the interpretative ability of the noted instrumentalists was shown in the rendition of the Thomas number.

One of Sousa's newest compositions, "The Golden Star," dedicated to Mrs. Theodore Roosevelt and composed in memory of the brave who gave their lives that liberty might not perish, was an impressive number and was an example of the composer's versatility. In the solemn, dirge-like march while "Taps" are sounded, a wonderful counter melody is brought in by wood wind section, the whole blending into the original theme and making a composition of grandeur and beauty.

"Showing Off Before Company" (Sousa) is an innovation in concert numbers and while being thoroughly enjoyable, is also educational. The first number of the medley of old folk songs and popular airs is played with the entire band off the stage. This is followed by a harp solo and then the clarinet section, composed of 19 musicians, comes on to the stage, gives its part of the number. Next come the three flute players followed by the four basses and then the four trombones. A trumpeter is next heard and then the quartet of French horns does its turn. The next part of the number is given by the two euphoniums and six cornets followed by the oboes and bassoons and lastly the xylophone. The entire band, with kettle drums and bass drum completing the ensemble, completes the number after Director Sousa has taken his place with the baton.

The directing of Sousa is a marvel. At all times he conducts with an ease, grace and masterfulness which brings out the homogeneity, perfect balance and beauty of the playing of his band.

Sousa's concerts are always made more enjoyable by the work of the artists which appear with the band at every concert. Frank Simon is a cornetist whose skill and dexterity is uncalled. His solo, "Widow Echoes" and his work on the trumpet displayed his fine musicianship and ability as an artist.

Miss Mary Baker who has a beautiful soprano voice sang an aria, "Thou Brilliant Bird," Myrtle's song from the Pearl of Brazil, in a charming manner. She was accompanied by the band and a flute obligato was played by Louis P. Fritz. Miss Florence Hardman, violinist, rendered Vicentini's "Concerto" with feeling and expression.

The encores given by the band were as much enjoyed as the program numbers for they were all Sousa's marches, some the old favorites, "The Stars and Stripes Forever," "El Capitan," and some newer ones, "Bullets and Bayonets," "Sabre and Spurs," and "The U. S. Field Artillery." The program closed with "The Star Spangled Banner."

The auditorium of the West Intermediate school was packed and when the doors were opened tickets for standing room only were all that could be purchased. Sousa and his band played in Jackson under the auspices of the Jackson High School Athletic Club.

Miles City, Mont.
Daily Star
Nov 3rd Monday.

SOUSA COMPANY NIGHT ARRIVALS

VARIOUS NATIONALITIES AND
TASTES IN FOOD APPARENT
IN ORGANIZATION

John Philip Sousa, leader of one of the worlds greatest musical organizations, arrived here last night at eight thirty. He has with him the full complement of sixty-five musicians. These men represent the personal selections of the greatest composer and band leader, and he states that a majority of them have been with him for upwards of twenty years. Just one, however, has been with him continuously since the band was organized twenty-seven years ago.

Mr. Sousa states that the attendance has been great throughout the present tour as it always has in the past. As a professional band leader he has observed a remarkable growth in musical art throughout the country and he says he finds it necessary, though sometimes unprofitable, to carry the entire company. The tendency of Americans to rove around has so disseminated musical lovers that if a band leader attempted to play with a half company even in the smallest town his popularity would soon wane.

Considerable difficulty was experienced in placing the members of the band in hotels last night and small groups were busily searching for berths at a late hour. Many different nationalities are represented in the company and their tastes in the matter of food are noticeably unlike.

More than half of the repertoire played represents the compositions of the great leader himself.

SOUSA'S OLD FIRE CATCHES AUDIENCES ANEW

Former Bandmaster Scores In
Concert At Waterloo
Theatre.

PLAYS HIS NEW SELECTIONS

Presenting numbers wholly new to Waterloo and, as well, old favorites that in spite of many hearings, never fail in interest John Phillip Sousa gave an interesting program at the Waterloo theatre yesterday afternoon. Hundreds who admire the "march king" were in attendance at the performance to welcome the distinguished leader on his first appearance in the city since he organized his famous band at the close of the war.

For seventeen years, with the exception of the time he volunteered his services to train the noted "jackie" band at the Great Lakes naval training station, Sousa has been touring the country with his band, dispensing music of quality no other band leader has ever equalled. A service flag bearing 31 stars, indicated the patriotic support accorded the government by the organization as well as its leader. This season, with all back from the service, Sousa has reorganized and strengthened his band and so exceptionally well drilled it that every little subtlety of interpretation he desires is brought out cleverly and craftily.

All know the smooth, clean cut, concise phrasing for which Sousa is noted. The rhythmic sway the sprightliness, the fine balance of his work have become as axiomatic as the military precision of attack, which brings the audience immediately to attention. All this is expected, somehow, at a Sousa concert. But there is another characteristic of a Sousa interpretation—the whimsical little things he can do with a number, either by way of change of tempo or improvisation, that brings the composition out in quite a different light and this it is that makes a Sousa program ever new—no matter how many times it may have been heard. Sousa has a keen sense of humor, music with him is jolly good fun, and he has the rare ability to key his audience up to his own pitch so he sends everyone away in great spirits.

New Compositions Played.
The program contained a number of new compositions by Mr. Sousa, the best being "Memorial, the Golden Star," dedicated to Mrs. Theodore Roosevelt, and composed in memory of the brave who gave their lives in France. Opening with a solemn theme in choral style, it merges into a most beautiful bit of writing in which the bugle call, "Taps," is written above a figure in the bass, suggesting the far away tramp of many feet. It closes with a tender farewell measure that is thoroughly charming and very touching.

A number which caused much merriment was a "Mixture, Showing Off Before Company," written, of course by Mr. Sousa, in which the band plays a gay bit off stage. Then it comes the harp and shyly plays, "Annie Laurie," to be followed by four big tubas who tootle away on the "Drinking Song." They are followed in turn by every instrument in the band in trios, duets and quartets up to a combination of fifteen clarinets, all of which select their own especial melody and show off in fine fashion. It is a most interesting demonstration of the quality of the artistic ability of the individual members of the band. At the last the great leader comes in and the whole thing ends with a smashing march. It made a tremendous hit with the audience.

Sousa has made a happy selection in his soloists. Miss Mary Baker, coloratura soprano; Miss Florence Hardman, violinist, and Frank Simon, cornetist, were given special opportunity to display their ability.

Miss Baker's voice shows a wide range and there was warmth of expression in her every note. She sang Hallet Gilbert's "Moonlight and Starlight" and it gave her opportunity to display her voice to its best ability. Her encore "Robin, Robin, Sing Me a Song," was well chosen and the vocalist left a great impression with the audience.

Miss Hardman played Vicentini's "Polonaise Brillante." Her bowing is spirited at all times, technique faultless and notes clear and resounding. Her encore, "Souvenir" by Didda, was also heartily received.

Simon, the cornetist, probably has no superior in concert work. He seemingly does the impossible with his instrument and his solo numbers called for a demonstration from the audience.

Great is Sousa, and great is his band. Such was the consensus of opinion of the big audience yesterday.

The peak of Teneriffe, in the Canary Islands, throws a shadow fifty miles across the sea.

The Courier News.
Targo N.D.
Saturday Nov. 1st

SOUSA BAND IS BIG HIT HERE

The crowd went swinging up Broadway humming under its breath "The Stars and Stripes Forever" last night after the concert in the auditorium by Sousa's band, the "March King," had put them under his spell. Every encore by the band and a large part of the selections programmed were Sousa's own compositions. The audience seemed to prefer the bandmaster's creations. So did the bandmaster himself, for he put a fire and an abandon into his direction of his marches that was absent in his work in other selections. The contrast was shown in the overture and the first encore, "El Capitan," which was directed with a much greater show of zest than the difference in the selections seemed to warrant.

A novelty, "Showing Off Before Company," following the intermission, and Sousa's march, "The Stars and Stripes Forever," were the hits with the audience. The soloists, Frank Simon, Miss Mary Baker and Miss Florence Hardman, were called back repeatedly. Miss Baker sang a Sousa composition, "Fanny," as an encore.

Few vacant seats were in the house last night. The afternoon and evening programs were given under the auspices of the Gilbert C. Grafton post of the American legion. Members of the post were ushers in the evening and women of the Company B auxiliary in the afternoon.

Waterloo, Iowa.
Times Tribune
Oct 26th 1919

THE BUTTE DAILY POST: THURSDAY, NOVEMBER 6, 1919.

HE IS 65 YEARS OLD TODAY



JOHN PHILIP SOUSA.

SOUSA'S LAST BUTTE APPEARANCE WAS AT M'GUIRE'S OPERA HOUSE

Washout Caused Players to Cross River on Planks—Famous Musician Celebrates Sixty-fifth Birthday Here. Dinner Tonight at Thornton—Matinee an Artistic Triumph—Concert This Evening—Will Play "The Stars and Stripes Forever."

John Philip Sousa and his band of 65 pieces gave a matinee performance at the Broadway theater this afternoon. The audience was composed in the main of school children, for whom the American Legion had made a special rate and to whom special permission had been given by the school trustees. Another concert will be given here this evening. It is expected that a record house will greet the renowned and popular leader.

This is not Mr. Sousa's first visit to Butte. He made two former professional visits here. The last one was rather eventful. A chinook had brought down heavy water from the hills and a bridge had been washed out between Missoula and Butte. Mr. Sousa and his party crossed the river on planks laid over logs, boarded a local on the other side and reached Butte at 10 o'clock. The concert was to be at the old John McGuire opera house, where the present Leggat hotel stands.

Arrived at the theater, Mr. McGuire accosted Mr. Sousa, as the leader told the story today while he grabbed a little lunch previous to the matinee, after arriving at 1:30 o'clock on a special train from Missoula:

"For God's sake," said McGuire, "go out and show yourself; the audience has been sitting there waiting since 8:30 o'clock."

"My military coat was caught up around my ears, for the ride had been a mighty cold one," Mr. Sousa said today. "I stepped out on the stage and told the people we had arrived and as soon as the baggage reached the theater we would give them as good a concert as we could."

"Well, the concert lasted until about half an hour after midnight. We caught our train some time the next day, quite a distance east of here. I do not quite remember the place."

Some years previous Mr. Sousa was also in Butte.

The visit at the present time is rather auspicious. This is Mr. Sousa's 65th birthday, or "the 56th," as Mr. Sousa said, "spoken backwards."

"Oh, don't tell your true age," said Mrs. Sousa, who accompanies her husband on the present trip.

Most People

Know My Age.

"That's all right, my dear," he replied. "Most people know my age anyway."

Mr. Sousa showed the following telegram which he had received on his arrival in Butte:

"Many happy returns. Love, Teddy, Charley, Reed and Priscilla."

He explained the telegram:

"Teddy is my favorite dog, an Airedale, born in the purple; Charley, my favorite horse, combination of an Irish jumper and an Arabian; Reed, daughter of my manager, Harry Askin, and I call her 'one of my favorite daughters'—I have two, and Priscilla, my own daughter."

The telegram was sent this morning from Mr. Sousa's country home at Long Island.

Mr. Sousa is a native of Washington, D. C. He is the only native-born American that was ever leader of the famous Marine band of Washington. He took the position of leader of that aggregation of players, still the favorite of official circles in Washington, in October, 1880, and was with the band until 1892. Then he was induced by David Blakeley, one of the most prominent organizers and booking agents and managers of his day, to organize the band which for the last 27 years has borne his name.

One week ago, Ellison and White,

Chautauqua promoters, signed up Mr. Sousa and his band for a ten weeks' contract for \$100,000. This evening at the Thornton hotel Mr. Sousa will be guest of honor, on the occasion of his birthday, at a dinner given by Mr. White.

Head of Trapshooters of America.

Mr. Sousa is president of the American Trapshooters' association. Trapshooters of Butte and Anaconda had hoped to make arrangements for a shoot during the visit of the band leader but his stay will be too short to permit of such a pleasure. The party leaves at midnight on the special train for Spokane.

"I have also been invited to a shoot at Walla Walla," said Mr. Sousa, "but my manager tells me I will not have time. I have not used my gun since last August," he went on, "although I always carry it in the bottom of my trunk."

During his career as leader of the band that bears his name, Mr. Sousa has been in Europe for five tours, been around the world once and covered between 800,000 and 900,000 miles.

"My musicians," he said, carefully refraining from any mention of his own great ability, "are the best that money can buy. The organization is a very costly one, but well worth the money."

There are 65 members in the organization.

Mrs. Sousa is enjoying her first trip in Montana.

"I am crazy about Montana; I want to live here," she said.

"Mrs. Sousa's ambition," interrupted Mr. Askin, "is to have a ranch in Montana with 1,000 head of horses and to look after each individual horse herself." It was Mr. Askin's way of telling how devoted the leader's wife was to "Charley," the favorite horse at the Long Island country home.

"One more question, Mr. Sousa," said the reporter.

"What is it?" he replied.

"Will you play 'The Stars and Stripes Forever' tonight?"

"I understand," he replied, "the mayor of the city has issued a proclamation to that effect with the threat that there will be a riot unless I comply. Well, I want to leave Butte quietly."

*Seattle Wash.
Union Record.
Tuesday Nov. 11th 1919*

Two Concerts by Sousa's Band Get Lively Greeting

Sousa's band, that famous American institution, appeared in two concerts at the Arena Monday afternoon and evening, and was greeted by large and enthusiastic houses. Sousa, late a lieutenant in the navy, composer and writer, played a number of his stirring marches and some original American compositions including the "American Indian Rhapsody."

Miles City 94
Daily Star.
Tuesday Nov. 4th

SOUSA'S BAND PLAYS AT THE AUDITORIUM

MILES CITY ENJOYS ONE OF THE
BEST ENTERTAINMENTS
EVER RECORDED

If John Philip Sousa had never written another musical composition in his life than the "Stars and Stripes," his claim on the affections of the American people would be secure forever, and the honor accorded him as lasting as that to the author of the "Star Spangled Banner" himself. In fact, of the two the name of the author of the latter is known probably but to a comparative few of the American people, while the name of Sousa is known from coast to coast. Sousa's patriotic composition has long since taken its place in the niche of American affection, along with such perennial melodies as "Swanee River" and "Kentucky Home," and like them it will never be dislodged while America remains a nation.

If Mr. Sousa had gone away last night from his band performance in the Auditorium without having put across the "Stars and Stripes," there might have been a riot—who knows? But luckily the great band leader has the piece incorporated as part of his encore program, so he escaped without molestation.

Sousa's band made its appearance at the Auditorium last night under the auspices of the Miles City Choral club, and it gives every lover of good music in this town pleasure to know that the guarantee of \$1,000 was safely made, together with enough over to cover the rent of the hall and incidental expenses, the amount taken in being something over \$1,300 at \$2.00 admission. The Choral club is to be thanked as well as congratulated for the entertainment they gave to all who were so fortunate as to be able to attend last night. Their courage in taking a chance is not the least feature to be commended either.

Miles City has had few, if any, entertainments to compare with it. The program arranged by Mr. Sousa is much more extensive than appears on the printed sheets, as for every classic there appearing there is at least one or more encores more adapted to the popular fancy, yet every selection was within the reach of anyone whose soul is moved by the harmony of sweet sounds.

In addition to the band the company carries two very capable lady artists in the persons of Miss Mary Baker, soloist, and Miss Florence Hardeman, violinist. Four encores apiece were demanded of these performers, which is sufficient testimonial to the character of the entertainment they produced.

Two of the more prominent features of the program were a new composition by Sousa, a memorial dedicated to Mrs. Theodore Roosevelt, "composed in honor of those who gave their lives that liberty should not perish," and "A Mixture Showing Off Before Company," which the program describes as "new" and it was not only novel but it was an extremely clever conception to give the program the touch of humor without which the best of entertainment palls on the mixed audience.

Miles City will always remember Sousa's band and if it should ever come this way again it will undoubtedly be accorded even a larger reception, if it is possible to find room for a larger audience than was present last night in the Auditorium.

Fargo N.D.
Forum.
Saturday Nov. 1st

SOUSA COMES AND CONQUERS

Over 5,000 Persons Hear
Great Band in Two Con-
certs in Fargo

Fargo heard and saw the real thing itself yesterday for the first time—Sousa's band.

The celebrated aggregation of musicians, heard in hundreds of Fargo and Moorhead homes through the agency of the record, played in the flesh and blood role to 2,000 persons at the matinee concert, and over 3,000 persons in the evening.

Spirited numbers such as "Sempre Fidells," and "The Stars and Stripes Forever," several very pretty melodies and a sprinkling of popular hits made the evening program enjoyable to all.

"Always Faithful."

Translated, "Sempre Fidells" means always faithful, and is more than 20 years old, but which, like the "Stars and Stripes Forever," never grows old. "Sempre Fidells" has been played on every cantonment parade ground of the United States and is considered one of the greatest march numbers of the age.

The playing of "The Stars and Stripes" held the evening audience. When the cornetists and the trombone artists marched to the front of the stage and the band in triumphant union played this number, Sousa's great musicians were heard at their best.

Sousa Applauded.

Lieut. John Philip Sousa was applauded each time he appeared before the footlights. His reception in Fargo could not have been more characteristic of a city that appreciates things. Strikingly characteristic of the entire evening program was the distinctiveness and quality of each note, especially in the group numbers at the opening of the second half of the program and the working up of the band to a mighty crescendo.

Miss Florence Hardeman, violinist, was called to the footlights three times, her second being "Souvenir Blues," considered the classic fox trot of the day. Other soloists were Frank Simon and Miss Mary Baker.

The famous band was presented in the two concerts by Gilbert C. Grafton Post of Fargo, American Legion. Tonight the band is at Bismarck.

Missoula Mont.
Daily Missoulian
Saturday Nov. 6th

SOUSA THRILLS BIG AUDIENCES

Twice Packs the Liberty to
Overflowing on Appear-
ance Here.

Missoula heard more high class band music yesterday than the city has been treated to in many days. For John Philip Sousa, leader of band leaders, and his organization appeared twice at the Liberty theater, each time to houses where the "S. R. O." had been displayed long before the first number was given.

Sousa himself is not the Sousa of old in appearance or bearing, but he still brings from his assembled players music of the highest type. Those who heard him some 15 or 20 years ago and have not heard him since, however, miss the black Van Dyke, the erect, military carriage, and the striking manner which always characterized the Sousa of those days. Time has had its effect upon him, and now one cannot help but note a tendency to "embonpoint," while his beard is gone and he is quite gray. But he is still first in the hearts of his countrymen when he appears before them with his band.

His musicians, of course, change with the years. For instance, not until recently did "Red Cloud," the giant Indian player of the huge bass horn, join his band. Some three or four years back, this musician, who once was a member of the Carlisle football team, played in the First Illinois cavalry band, and one at least of the audience which heard him last night at one time used to play scrub ball games with him when the Illinois horsemen went on their annual practice marches to Fort Sheridan.

But of the band and the programs. Both concerts elicited applause un- stinted from the big audiences, but the numbers which seemed to "take" best were those famous marches which have made Sousa famous throughout the world—"El Capitan," "The Stars and Stripes Forever," "Sabre and Spurs," "The U. S. Field Artillery" and "Under the Double Eagle." These, given with the thrill and pep which only Sousa can bring out, brought enthusiastic cheering from everyone.

Not only was the band loudly cheered at each number. The soloists, too, won their merited applause, especially Miss Mary Baker, coloratura soprano, and Frank Simon, cornettist. Miss Baker, at the evening performance, gave "Moonlight and Starlight," "Fanny" and "Our Boys Are Home Again," and each rendition was marked not only by a rare beauty of tone, but by a clearness of enunciation which was striking. Mr. Simon opened his number with "Willow Echoes," a piece of his own composition, and gave as an encore that universal favorite, "My Little Grey Home in the West." Miss Florence Hardeman, violinist, also pleased the audience greatly with her renditions of "Polonaise Brillante," "Souvenir" and "St. Patrick's Day."

One other number on the evening's program specially merits a word, that selection of Sousa's called "The Golden Star," dedicated by the leader to Mrs. Theodore Roosevelt, and "composed in memory of the brave who gave their lives that Liberty shall not perish." It is a dirge of solemn and resounding harmonies, and, as rendered by the band the effect was given of a mighty pipe organ played by a master.

The afternoon's program was featured by the attendance of scores of Missoula's school youngsters, for it was a festival day for them, no school being held so that all might hear the band. And this program none of them will forget.—D. C. B.

Grand Forks N.D.
Herald.
Friday Oct 31st

SOUSA'S BAND GREETED BY A LARGE AUDIENCE

Famous Organization Gives
Wonderful Concert At
Auditorium.

Sousa and his band, playing again their ever-popular "Stars and Stripes Forever," were in Grand Forks last night. They were greeted by an audience that filled the Auditorium to capacity—an audience that testified, by generous bursts of applause, that the great bandmaster has lost none of his popularity.

The concert was given under the auspices of the Municipal band. The School band assisted in the work, and the boys were out in force to welcome Sousa.

The program opened with the beautiful introduction to Mignon, the soft tones of which were admirably played. This, together with "The Golden Star," Sousa's Roosevelt memorial piece, and a new selection by Ord Hume, "The Bohemians," were the more serious numbers of the program, and they revealed the band at its best in technique and art.

Perhaps, the most enjoyable number was "Showing Off Before Company," a medley arranged by Sousa himself. It was a sort of musical-vaudeville performance, they gave, a performance beginning with the playing behind the scenes of "Keep the Home Fires Burning," and including selections from all the sections of the band. It was a complete program in itself and it brought much laughter and applause from the audience.

Sousa was very generous with encores. They included the old popular Sousa marches: "El Capitan," "United States Field Artillery," "Sabre and Spurs" and the ever-fresh "Stars and Stripes Forever."

Miss Florence Hardeman, the violinist, proved the most popular of the soloists. She showed a fine mastery of the violin, her technique in difficult parts being excellent. She played the difficult "Polonaise Brillante," and for an encore gave the beautiful, "Souvenir."

Miss Mary Baker, soprano, sang two delightful numbers, "Moonlight and Starlight," and "Robin, Robin Sing Me a Song." Mr. Frank Simon, cornettist, played "Willow Echoes" and "The Little Gray Home in the West." His tonguing, especially in the latter number, was marvelous.

Lieutenant John Phillip Sousa himself shared honors with his musicians. He conducts with the ease and restraint of the artist, and draws snappy music from the players.

St. Cloud Minn. Oct 30
Daily Times Thursday 1919

St. Cloud Minn.
Daily Journal Press
Thursday Oct 30

Vancouver B.C.
Daily Sun 95
Wednesday Nov. 12

Sousa Triumphs Here.

The Sousa wand packs more than a modicum of music. That was the impression St. Cloud folks received yesterday, matinee and night, when the famous band leader appeared here with his big band. The Miner Theatre was well filled for the evening performance, not completely filled, but there were few seats vacant. Many out of town people attended the concert and this fact saved the local management the pain of a financial reverse. In fact many of the people in the parquet were from out of town.

Sousa has lost none of his old time charms from the days in which he played to the thousands at Sans Souci in Chicago. For the most part the same recollection of artists appear and the famous leader himself has the same devotion to good music that he had in his younger and more enthusiastic days. New compositions of the leader, conceived by him during the stress of national emergency, were played last night, and they were received with much fervor.

"Washington Post", "The Stars and Stripes Forever", and other well-known Sousa marches brought prolonged applause from the people. "The Golden Star", a new composition by Lieut. Sousa, was played with great effect. This is dedicated to the men who lost their lives in the war for liberty, and to those who were left behind by them. "The Golden Star" has not the same swing as many of the other Sousa productions. It is more ponderous and carries a greater volume with complete instrumentation for the most part. It is interspersed throughout with softly-shaded melody strains, through which the beautifully-appealing bugle-call is echoed. The entire composition is powerful and gripping.

"Bullets and Bayonets", another piece written during the war, is a spirited and swiny example of the composer's love of rhythm.

Local music lovers had an opportunity to hear the splendid solo ability of the individual artists during the rendition of "Showing Off Before the Company", a new composition by Sousa, written in the form of a series. Solo and group presentations, beginning with a delightful harp solo, "Annie Laurie" variations, followed in succession by cornet, bass horn, clarinets, piccolo, trombone, French horn, saxophone, xylophone, drum and several others were included in the magnificent number.

Miss Mary Baer, soprano with the band, was a delight to her audience with her very pleasing voice and unusual range. She responded to two encores. Miss Florence Hardeman, violinist, proved the possessor of remarkable trained ability. Her execution and interpretation of Vieuxtemps "Polonaise Brillante" and her response to an urgent encore with "The Witches Dance" were remarkable and very beautiful.

The program concluded with "The Star Spangled Banner" and most people paid respect to the national anthem by remaining standing during this time, only a few leaving their places and walking out. Lieut. Sousa is admired by America because his productions have been thoroughly American. His music thrilled American soldiers and sailors during the war and it thrilled all the people before, since and during the war. His effect on the feelings of the people is no better exemplified than in the appeal not long ago of an European army, "Oh, for a Sousa to urge us onward."

St. Cloud paid its tribute. It might have been a little stingy from the standpoint of attendance, but those who did hear the band were unstinted in their showing of appreciation.

Boys Scouts carried the Theodore Roosevelt Memorial Flag for nearly 800 miles in its journeyings from Buffalo to Oyster Bay, L. I. The idea was originated by Samuel F. Abbott to aid the plan to raise funds to establish permanent memorials to the late president. A Boy Scout runner is seen here receiving the flag at the Van Cortlandt Manor House, New York city, while Mr. Abbott looks on.

Two Sousa Concerts.

The people of St. Cloud and vicinity appreciate high class music, as was proved by the audiences that greeted Sousa and his great band. Owing to the limited capacity of the theatre, high prices had to be asked, and the judgment of Manager Mine that the people of this community will patronize a high class attraction, was backed up by good dollars.

Sousa has grown old, like the rest of us, since his last visit, but he has retained his power as a great bandmaster, and in the production of his stirring music. He also has the good judgment to give popular programs that will please the multitude, with just enough of the so-called classic to prove the metal of his musicians.

Both afternoon and evening concerts were most successful. Every number was encored, and Sousa was generous and prompt in his response to the complimentary numbers given being mostly his famous and ever popular marches. In this line of music Sousa is unequalled. His most pretentious number, "The Golden Star," is in memory of the brave who gave their lives for humanity, and is dedicated to Mrs. Roosevelt. This was really superb, with a grandeur, sympathy and inspiration, that will give it high rank among the best in melody.

His re-assembling of his musicians after the recess, was a most happy innovation. He has interwoven some of the popular airs, into a most delightful manner, in which real humor was cleverly introduced, giving all the players the opportunity to appear before the foot lights, in specialties, which was the best sort of introduction to the audience, and was a kindly recognition of the artistic ability of the entire company, as individuals.

The work of the soloists, Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; H. Benne Henton, saxophone; Frank Simon, cornet, was exceptionally good, and each was greeted with recalls, Miss Baker being given a double encore.

Spokane Wash.
Spokesman Review
Saturday Nov. 8 1919.

NEW SOUSA GEMS DELIGHT SPOKANE

"American Bride" Wedding March
Likely to Achieve Wide
Popularity.

BAND MUSICAL TREAT

Auditorium Theater Packed at
Night—Attendance at Matinee
Concert.

Lieutenant Phillip Sousa and his band played a matinee and evening engagement at the Auditorium theater yesterday. The evening house was packed, but the attendance was light in the afternoon.

The program was composed chiefly of Sousa marches and military pieces, many of them familiar from coast to coast. One of the new compositions was a wedding march dedicated to the "American Bride" which is likely to achieve popularity.

Sousa, looking trim and in the pink of condition, conducted with his customary vigor and authority. He was well backed up by as fine a set of musicians as any bandmaster could wish. The concert went with all the vim and go which are characteristic qualities of the noted leader. Gaiety, lightness, tunefulness and an ever bubbling spring of youthfulness caught the fancy of the audience, which applauded warmly. Lieutenant Sousa was generous with the encores, supplying several well known favorites.

Miss Mary Baker, the soprano, received an encore for her runs and arpeggi in Del Acqua's "Voici, l'hirondelle."

Miss Florence Hardeman, who has considerable execution as a violinist, was recalled twice for her "Dance of the Goblins." Both programs concluded with the national anthem.

SOUSA RECEIVES ROUSING WELCOME

Famous Bandmaster Greeted
by Big Audiences at Arena;
Popular Programmes.

(BY R. J.)

Large and enthusiastic audiences attended the two concerts given in the Arena yesterday by John Philip Sousa and his band—3,000 in the afternoon and over 6,000 in the evening—a remarkable showing considering the freezing temperature in the big auditorium. But although the crowds didn't appear to worry over the discomfort it must be said that the bandsmen and soloists were by no means in good humor and who could blame them? The wonder is that they performed as well as they did.

The Sousa organization is an effective and thoroughly experienced playing unit. Under the magic touch of the one and only John Philip the men gave genuine delight to their hosts of admirers, encores and double encores being much in demand. But speaking of John Philip; how many people in Vancouver know that the word "Sousa" was coined by the famous bandmaster many years ago. John Philip was always a keen business man as well as an excellent musician and a corking good showman. Once upon a time it occurred to him that if he could adopt a name that stood for something real big it would enhance his chances for success in the world. So John Philip, after much study, thought of the phrase, "Son of the United States of America." "That's it!" he said. "I'll make it 'Sousa,'" and so "Sousa" it became. And the fame of John Philip Sousa spread to all parts of the world until today there is not a place where his name is unknown.

A Popular Programme.

In its afternoon programme the band chose for its entrance number the ballet music from Verdi's "Aida" which was rendered with breadth of tone, artistic finesse and delicacy of enunciation specially noticeable in the reeds. The inevitable happened—a rousing encore and "El Capitan" (Sousa). Next followed a saxophone solo by H. Benne Henton who earned warm favor for his clever rendering of his own transcription of the familiar "Scenes That Are Brightest." A double encore was the result and what do you think Sousa gave us? A "Russian Rag" by a sextette of saxophones and, my! how the crowd lapped up that quick! The worst feature of that Russian Rag is that it is nothing more or less than a burlesque on a well-known Rachmaninoff Prelude. Why did you do it, brother Sousa? The band, later, in Godard's "Poetic Scenes" disclosed some very entrancing effects in tone coloring while again in the Giordano "Andre Chenier" fantasia Sousa read the interesting score with musicianly insight and the band played con amore. Selections from "Carmen," Percy Grainger's "Shepherd Hey" (British Folk Song) and the spirited "Soldier's Chorus" (Faust) completed the programme.

Special interest centred in the visiting soloists, Miss Mary Baker, a soprano with an excellent voice and good style rendered expressively "In Flanders Fields" and we must confess to a fondness for Mr. Sousa's musical setting to this searching poem. Miss Florence Hardeman, an accomplished violinist, gave Vieuxtemps' "Polonaise" with beauty of tone, technical fluency and vigor. Both ladies were obliged to respond to well deserved recalls.

Evening Concert.

The feature of the evening programme was the artistic playing of Frank Simon, the solo cornet, who won an ovation for his rendering of "Willow Echoes," a clever composition abounding in technical difficulties and a creation of his own. The band as usual came in for another rousing reception and of course John Philip served up some popular Sousa favorites. Miss Baker and Miss Hardeman repeated their afternoon successes.

In his conducting on the present occasion Sousa, while scarcely as "showy" as in previous years, nevertheless revealed the same artistic stability. His popular star is still in the ascendant and where is the bandmaster who can match him for tickling the fancies of the masses?

Butte Mont
The Anaconda Standard
No Friday Nov. 7th 1919.

Butte Mont
Butte Miner Friday Nov. 7th 1919.

SOUSA AND HIS BAND DELIGHT BIG AUDIENCE

Famous Leader Compelled to
Respond to Many Encores
at Broadway.

Lieut. John Philip Sousa and his band were greeted by a most enthusiastic audience at the Broadway theater last night. Every seat was filled and every number encored as long as the musicians would respond.

Marches which have made the composer famous made up the greater part of the encores, and the applause reached its height when "Stars and Stripes Forever" was played, following the conductor's new march, "Bullets and Bayonets."

A number that proved very popular with the audience followed the interval in which the band left the stage. A mixture, "Showing Off Before Company," a new arrangement by Sousa, gave the musicians of each section of the band an opportunity to display their solo ability. In this number, which was the only one which contributed a touch of levity to the program, the players, filed back singly or in groups and played a few bars, usually centering upon some familiar air. Last of all the conductor marched onto the stage to one of his own marches and finished directing it.

Evening Program.

The program opened with an overture, "Mignon," by Thomas, and was followed by Sousa's march, "El Capitan." Frank Simon, solo cornetist, played "Willow Echoes," his own new composition, and followed with "Beneath Thy Window," by E. De Capin. Sousa's suit, "Impressions at the Movies," in three parts, very cleverly depicted the jazz band in action, the crafty villain and the timid maid, and a quaint dance named "Balance All and Swing Partners." This was followed by Sousa's march, "United States Field Artillery." Miss Mary Baker, soprano, sang "Moonlight and Starlight," by Harriet Gilberie, and "Robin, Robin, Sing Me a Song," which was followed by "The Golden Star," Sousa's new composition dedicated to Mrs. Theodore Roosevelt, and according to the conductor, composed in "memory of the brave who gave their lives that liberty shall not perish." The encore was Sousa's march, "The Volunteers."

The last portion of the program was the valse lente "Kisses," by Zamencnik, Sousa's march, "Bullets and Bayonets," and "Polonaise Brillante," a violin solo by Miss Florence Hardeman, who responded with Drdla's "Souvenir," and "The Bohemians," by Ord Hume, with Sousa's march, "High School Cadets," as an encore. The national anthem closed the program.

Birthday in Butte.

Last evening Mr. Sousa observed his sixty-fifth birthday anniversary and was the guest of honor at a dinner given by C. H. White of the Elison-White company, under whose management he is, and who has just signed the march king to a hundred-thousand-dollar contract. At the dinner were Mr. and Mrs. Sousa, Miss Mary Baker, soprano soloist; Miss Florence Hardeman, violinist;

Frank Simon, cornetist, Harry Askin and J. L. White. C. H. White presided and it was an informal and merry affair.

Leader Sousa and Mrs. Sousa and the 65 musicians composing the greatest band organization in the world, arrived from Missoula at 1 o'clock yesterday afternoon. There was but time for a hasty luncheon before the band had to proceed to the Broadway for the matinee, attended mostly by school children, who had been released from study for the purpose of hearing Sousa's bandsmen.

It was Mr. Sousa's third appearance in Butte and he talked interestingly of the last time when washouts between Butte and Missoula held the band up, compelled them to ford streams where bridges had been washed out and made traveling anything but a joy. They got into Butte at 10 o'clock and found an audience at John Maguire's opera house on West Broadway, where the Leggat hotel now stands.

Sousa entertained the audience while the baggage was being hauled up from the station and then the band gave a concert that lasted until after midnight. None of the audience left when it was known that Sousa and his men would certainly appear some time.

Congratulations From Home.

Mr. Sousa showed the following telegram which he had received on his arrival in Butte.

"Many happy returns. Love, Teddie, Charley, Reed and Priscilla."

He explained the telegram: "Teddie is my favorite dog, an Airedale, born in the purple; Charley, my favorite horse, combination of an Irish jumper and an Arabian; Reed, daughter of my manager, Harry Askin, and I call her 'one of my favorite daughters'—I have two, and Priscilla, my own daughter."

The telegram was sent yesterday from Mr. Sousa's country home at Long Island.

Mr. Sousa is a native of Washington, D. C. He is the only native-born American that was ever leader of the famous Marine band of Washington. He took the position of leader of that aggregation of players, still the favorite of official circles in Washington, in October, 1880, and was with the band until 1892. Then he was inducted by David Blakeley, one of the most prominent organizers and booking agents and managers of his day, to organize the band which for the last 27 years has borne his name.

SOUSA'S BAND STORMS BUTTE

Famous Old Director and Composer and His Wonderful Musical Organization Receive Ovation in This City.

Lieut. John Philip Sousa, dean of band musicians, and his wonderful musical organization played twice to Butte Thursday, appearing at a matinee and at an evening concert at the Broadway theater under the auspices of the American Legion of Butte. As was to be expected, Sousa again, as in years past, took the city by storm, and his imperishable "Stars and Stripes Forever," followed by the national anthem, left ringing in the ears of Butte music lovers an increased admiration and love for this great master.

It was noticeable that in the long program there was not a bar of German music, and a service flag with 27 silver stars, hanging on the drop curtain at the back of the stage, explained one of the reasons for Sousa's popularity in the United States, for Sousa is wholly American and although he has attained to world-wide recognition as a musician, he has never affected European attachments nor patronized his countrymen by catering to foreign capitals, while his compositions have given American band music quality that no music of the world exceeds. He has toured the continents five times, but every place he has played he has been as prominent as an American as he has been as a musician.

Celebrates Birthday.

While playing to Butte, Lieutenant Sousa celebrated his sixty-fifth birthday and during the day he received many congratulatory messages from throughout the United States. "Might as well tell the truth," he said to his interviewer, "everybody knows how old I am."

After the evening concert he was the guest of honor at a banquet at the Thornton hotel tendered him by his friends.

The matinee was attended chiefly by school children for whom the American Legion had made a special rate. Almost every seat of the theater was filled at both performances.

Popular Numbers.

"El Capitan," "The High School Cadet," "Lassus" and the "Stars and Stripes Forever" unmistakably were the most popular numbers here. A very pleasing innovation, which is said to have been Lieut. Sousa's conception was the device employed to return the band to the stage following the intermission. A harp solo followed by the pipers, the flutes, tubas, cornets, slide trombones, and other sections playing concerts interspersed with xylophone, trumpet, oboe, violin and clarinet solos served to charm the audience while musicians returned to their seats.

It is unnecessary to particularize regarding the reception or playing of any certain numbers. There are so few who are not familiar with Sousa's music that a critic may take it for granted that the general public knows just what impression the concert made. The passage of the years seems to take no cognizance of Sousa's long tenure of public favoritism and each time his band is heard the impression is improved.

Butte hopes that Lieut. Sousa will not wait so long to return as he did on this occasion, his last previous appearance having been made at the old McGuire opera house, when to reach it, he and his bandsmen because of floods were forced to walk across the Missoula river on planks laid on logs due to the washing out of a railroad bridge.

Lieutenant Sousa's Visit.

Incidental to the rare musical treat involved in the coming of Lieut. John Philip Sousa and his great band to Butte, was the interesting fact that the famous bandmaster and composer and his organization were brought here under the auspices of Butte's branch of the American Legion.

It was eminently befitting that the veterans should have arranged for the appearance here of Mr. Sousa and his band for surely the great musician all the more endeared himself to his fellow Americans by his patriotic endeavors during the world-wide war.

Mr. Sousa is indeed a national institution, as it were.

His name is synonymous with march music of the snappy, thorough melodious inspiring kind. Yet sight must not be lost of the fact that Mr. Sousa furnished the melodies for some of the most entertaining light operas ever produced in this country.

Perhaps no other band leader on record has been as much imitated, or burlesqued as has Mr. Sousa, which, of course, emphasizes his renown.

Mr. Sousa is a discriminating leader. Being a thorough American he knows almost intuitively what American audiences like. He exercises the utmost care in the selection of his musicians and like all truly great men, he readily acknowledges and places to the front whenever occasions affords, the men who work with him and under his direction.

The real artist, the dramatic or musical star of the first magnitude, never seeks the limelight or center of the stage for his exclusive use, but with proper sense of equity and good judgment shares it.

And Mr. Sousa, of course, is a real artist.

Spokane Wash.
Daily Chronicle
Saturday Nov. 8th 1919.

SOUSA IS SAFE ON MUSIC THRONE

Famous Band Leader
Draws Big Crowd—
Wins High Praise.

Never mind what's happening to old Europe's sorry royalty; there's an American sovereign who still is safe. King Sousa the First, monarch of the marches, mounted his worn red throne again last night, and all his loyal subjects who could crowd into the Auditorium were there to greet him with such applause as the historic old theater has rarely heard.

It was strictly Sousa's night. True, there was a warm welcome for Florence Hardeman, the clever violinist, and the double encore earned by the sweet, clear songs of Mary Baker was not denied. But the big crowd had come to see Sousa himself and hear his own music rendered by his own wonderful band. And whether they were chuckling at the musician's antics when "Showing Off Before Company" or were silenced and brought near tears by the majestic "Golden Star" that honors "the brave who gave their lives that liberty shall not perish," they were ready to call for more, more and more until the "Star Spangled Banner" told them there could be no more.

It was Spokane's Sousa night, and Spokane wants such a Sousa night every time the march king comes within a thousand miles of Riverside.

Spokane Wash
Friday Nov. 7th 1919.

Seattle Wash.
Daily Times
Tuesday Nov. 11th

Portland Oreg.
Morning Oregonian
Saturday Nov. 15th

SPOKANE DAILY CHRONICLE.

SPOKANE WELCOMES "MARCH KING"



John Philip Sousa is shown here as he appeared before the Chronicle camera at the Northern Pacific station this morning upon his arrival from Butte. The march king is appearing with his band this afternoon and evening at the Auditorium.

ENOUGH OF THE SOLEMN MUSIC, PUBLIC SAYS; DEMANDS BRIGHT AND SPARKLING VARIETY INSTEAD

And Sousa, Famous Band
Leader, Here Today,
Pays Heed to the Call.

"Never before in my musical career have I found that people demand the bright and sparkling musical numbers to the exclusion of the solemn and sublime, such as they do at present," said John Philip Sousa, the march king, who leads his famous band at the Auditorium theater this afternoon and evening. He arrived with his band of 65 at 10 o'clock in a special train from Butte.

"The demand for this bright type of music, which I call the 'Sunshine of Music,' is so great that I have excluded all solemn numbers from the program. The only exception is 'The Golden Star,' a piece dedicated to Mrs. Theodore Roosevelt in honor of the boys who died in France.

After-Effect of War.

"The unusual demand for this type of music is no doubt an outgrowth of the war, for released from the strains of wartime trials, the minds seek expression in something gay. I know how the people feel, for six in the Sousa family wore the uniform of their country, and the feeling of joy which comes to me at the termination of a struggle endangering the lives of these dear ones can only be expressed by this music for which the whole United States seems to have gone mad.

"The tour is the most successful I have ever experienced, for the people all over the country seem hungry for the band. There is also a demand for fineness of expression and tone much more exacting than ever before.

"The program to be played this evening will be the same as was used at the Boston Symphony hall several weeks ago.

No German Music.

"During the 20 weeks we have spent

on this trip the band has not played a note of German music. Every time I think of playing a German piece I can see the German poison gases, and I can not conceive any American audience sitting and enjoying selections of this nature."

Tonight's program will be:

Program Tonight.

Overture—"Mignon" (Thomas).
Cornet solo—"Willow Echoes" (Simon), Frank Simon.
Suite—"Impressions at the Movies" (Sousa); (a) "The Jazz Band in Action"; (b) "The Crafty Villain and the Timid Maid"; (c) "Balance All and Swing Partners."
Vocal Solo—"Moonlight and Starlight" (Hallet Gilbete), Miss Mary Baker.
Memorial—"The Golden Star" (Sousa).
A mixture—"Showing Off Before Company" (Sousa).
Valse Lente, "Kisses" (Zamecnik).
March—"Bullets and Bayonets" (Sousa).
Violin solo—"Polonaise Brillante" (Vieuxtemps), Miss Florence Hardeman.
Saterelle, "The Bohemians" (Ord Hume).
"The National Anthem."

SOUSA DELIGHTS HUGE AUDIENCES

Concerts Given by March
King Are Typically Amer-
ican and Typically Sousa.

Typically American and typically Sousa were the band concerts that attracted huge crowds to The Arena yesterday afternoon and last night. The noted American band master, recently a lieutenant in the United States Navy, is one of the best loved of the nation's musical institutions and the enthusiasm his music evoked yesterday is sufficient testimonial to his judgment of the musical preference of his public.

Instead of concessions to the so-called popular taste, the Sousa program makes concessions to the musically fastidious with a number or two from the classics. But the big thing about his programs is the appeal to the lovers of spirited, martial melody. Sousa is still the March King. In a program that presented several of his newer compositions, he did not overlook the favorites, and the encores thrilled the crowd with the irresistible sway of "The Washington Post," "El Capitan," "Stars and Stripes Forever" and others equally popular.

Two Novelties Introduced.

The novelties this time were "Impressions of The Movies" and "Showing Off Before Company," the latter especially recalling "And the Band

Came Back" of other days. This was a clever, humorous arrangement that followed the intermission of last night's program, in which the different sections of the band made casual appearance on the stage and displayed their own individual accomplishments, gradually filling the stage and evolving the bits into a grand climax.

An impressively serious number that contrasted with the spirited tempo of the majority of the selections was "The Gold Star," which Sousa has dedicated to Mrs. Theodore Roosevelt and which is a memorial to the American lads who gave their all in the cause of democracy. For an encore "The Volunteers," which Sousa dedicates to the shipbuilders, proved both novel and interesting. Underlying the musical theme were effects that realistically presented the noise of the steel riveting machine and the hammers of the shipyard.

Soloists Score.

As usual in a Sousa concert, a number of gifted soloists were introduced. Miss Mary Baker, a charming coloratura soprano, won an ovation that lasted through four encores at the afternoon concert and three or four at her appearance last night. Miss Florence Hardeman, violinist, was another who pleased the big audiences. She plays with sympathetic understanding and achieves a warm, rich legato tone as well as brilliant and clean-cut pyrotechnics. Frank Simon, solo cornetist, was also given a fine reception.

The Arena was filled to overflowing last night and the usual open-air audience surrounded the building. The concerts were under the management of Mrs. John Sparre.

The highest-class musical offering was the stirring rendition of the overture from Thomas' "Mignon," a favorite and well-known composition in this city. The most popular bit of music and one which many folks desired to hear was the memorial, "The Golden Star," composed by Sousa and dedicated to Mrs. Theodore Roosevelt in memory of the soldier dead in the big war. It is a requiem, dirgelike, soulful, "taps" message, in delicate coloring.

Frank Simon, Sousa's new cornet soloist, a successor in the band to the celebrated Herbert Clarke, was cornet soloist.

Miss Mary Baker sang and Miss Florence Hardeman, violinist, played solos.

Sixty members of the Musicians' club tendered a lunch yesterday noon in honor of Lieutenant John Philip Sousa, who gave a racy, witty response. He told stories of travels with his band in this and foreign countries, and said that the best "listening audiences" to concerts of Sousa's band were found in Great Britain. The quiet, responsive, "listening" habit, he thought, was due to the prevalence of organ recitals and concerts in Britain.

One member of the club, a former member of Sousa's band, delighted Lieutenant Sousa by showing him

Sousa Sways Audiences as He Sways His Band.

Thousands Enthusiastic Over Variety of Popular Offerings Given at Two Concerts in Auditorium.

BY JOSEPH MACQUEEN.

THE name of Sousa does not stand for mundane things like many dollars, although goodness knows the latter are all well enough in their place. No, it stands for merry, popular band music of the rousing American style that cannot be duplicated elsewhere—that is the predominant note at all Sousa concerts.

In the public auditorium yesterday Sousa and his band gave two concerts, afternoon and night. At the afternoon concert, 2102 attended, according to box office records. For the evening concert the house was sold out two days ago.

When Sousa and his men played, their music was greeted by thunders of applause, and the audiences hailed the musicians as long-lost brothers who had been away from the home circle too long. Sousa's band is not the small-town one of, say 20 tootlers. It is a band of 64 highly trained, disciplined musicians who are able to play, and do play, anything in the band music line.

The band is complete in its instrumentation, and all classes of band instruments are adequately represented. The cornet section is a joy for clear, swelling tones; the woodwind section is mellow and sweet, and the big tubas are like the funnels of ocean steamers in appearance. From the big throats of these tubas come the deep, organ-like fortissimos that make the richness of the band messages. The row of chimes is impressive and the music particularly vibrant.

Sousa's band in 1919 gives just the kind of popular music treat that the common people hear gladly, and I am proud to be with them in their worship of splendid band music, in spite of my great admiration for the compositions of Tschaiakowsky, Schubert, Massenet and several of the moderns.

Sousa, personally, is a non-sensational, quiet, dignified in his style of conducting as ever. He is singularly magnetic, and achieves the most wonderful band results by a gentle inclination of his gloved right hand or left hand. Two hands and arms in action—and a baby tempest awakes. It crashes to volume and almost swears. A crook of Sousa's left gloved hand and the woodwind section hushes and becomes like turtle doves. Another quiet signal and the big band whistles. All the fight has gone out of it.

Sousa's own stirring marches won first place in the matinee music programme. We had and liked the "American Maid" and "Saber and Spurs." The shining diamond of the Sousa collection proved to be the Sousa new "American Wedding March." It has the true atmosphere of wedding bells, the wedding procession up the old church aisle, the shyness of the blushing bride and the delicate perfume of orange blossoms. It is merry joy from first to last. For extra numbers we had these Sousa hits: "Liberty Loan," "Fluffy Ruffles," "El Capitan," "Stars and Stripes Forever," "Washington Post" and others. The Indian rhapsody is worth while.

Miss Mary Baker, soprano, sang sweetly and charmingly a valse from Gounod's "Romeo and Juliet" and "Our Boy's Are Home Again."

Miss Florence Hardeman, violinist, played cleverly a solo from Bazzoni, and for extra numbers "The Swan" (Saint Saens) and "St. Patrick's Day."

H. Benne Henton, saxophone soloist, showed a beautiful, thrush-like tone quality in "Scenes That Are Brightest," and "When You and I Were Young, Maggie."

The big audience gave warm demonstrations of approval. A few sat with you-can't-touch-me looks, and didn't applaud anything. It would take nothing short of an earthquake to move some folks.

At the evening concert about 4600 persons were in attendance. That represents practically all the seats in the auditorium that are worth having, where one can see the stage and hear comfortably all that is going on in singing or playing. Several hundred people were turned away for lack of seats.

Walla Walla, Wash.
Union.
Sunday Nov. 9th 1919.

Portland Ore.
Sunday Nov. 16th
Oregon Journal.

Portland Ore
Sunday Nov. 16th

SOUSA'S CONCERTS FEAST OF MELODY

AMERICAN MARCH KING AND HIS
BAND MAKES WONDERFUL HIT
IN WALLA WALLA.

CONCERT STRONG ON AMERICAN
MUSIC—27 STARS IN
SERVICE FLAG.

One hundred percent American, from the service flag with 27 stars which hung over the stage, to the Star Spangled Banner played as a closing number, the Sousa concerts yesterday were wonderful. Superb in their production, perfectly balanced and interspersed with popular numbers as encores, both afternoon and evening programs met with hearty appreciation from the music-loving people of Walla Walla.

The afternoon program was delayed in starting as the band only arrived in the city a short time before the concert hour, but the band was generous with encores.

Lieutenant Sousa understands perfectly the art of balancing a band and the blending of the instruments was wonderful. The soft harmony of the big Sousaphone was a marked feature of the program. It seemed almost incredible that a player could have such perfect control of so large an instrument. In fact, while all are not soloists (when with Sousa) all are artists and the result is beyond language to describe. It must be heard to be appreciated.

The programs were given as previously published. The encores were largely Sousa's own marches, Semper Fidelis, Sabro and Spurs, U. S. Field Artillery, and Stars and Stripes Forever being among those played at the afternoon program.

The Saxophone Solo, "Scenes That Are Brightest," by Wallace Henton, played by H. Benne Henton, was a beautiful thing and for an encore he played "When You and I Were Young, Maggie." For a second encore Sousa's Saxophone sextet played a "Russian Rag," which made a big hit.

The suite, "American Maid," by Sousa, consisting of "You Do Not Need a Doctor," "The Sleeping Soldiers," and "With Pleasure," showed a phase of Sousa's work as a composer, which is less familiar to the American people than his marches, and which demonstrated again that America can produce wonderful music.

The Valse from Romeo and Juliet, sung by Miss Mary Barker, was beautifully rendered and heartily encored. She responded with "Robin, Robin, Sing Me a Song," which made a wonderful appeal to the audience.

"American" Indian Rhapsody," by Preston Ware Orem, made a wonderful hit with the audience.

Sousa's own "An American Wedding March," (dedicated to the American people) was rendered for the first time in Walla Walla by a full band and it met all expectations. To say that it will become the standard wedding march in America would not be far from the facts.

Miss Florence Hardeman, violin soloist, gave as her afternoon number "La Ronde des Lutins," (The Dance of the Goblins), by Bazzoni, proving well her right to be a soloist in the distinguished organization. For an encore she played "The Swan," by Saint-Saens.

The afternoon program closed with "The Caravan," caprice brilliants, by Ord Hume, followed, of course, by the National anthem.

One of the features of the evening program was the "Memorial," "The Golden Star," dedicated to Mrs. Theodore Roosevelt.

The cornet solo "Willow Echoes," by Frank Simon, was one of the finest ever heard in the city. As an encore he played "From the Land of the Sky Blue Water."

The Suite, "Impressions at the Movies," was a great showing of popular music while "A Mixture," "Showing Off Before Company," was a remarkable piece of comedy music.

Miss Baker gave as her evening solo, "Moonlight and Starlight," responding to encores with "Robin, Robin, Sing Me a Song," and "Our Boys Are Home Again."

Miss Hardeman gave as her violin contribution the "Polonaise Brillante," by Vieuxtemps, and as encores gave "Souvenir" and "St. Patrick's Day," "Liberty Loan March," and "All American March" were among the new Sousa marches used at the evening program.

San Jose Cal.
Evening News.
Wednesday Nov. 19th

SOUSA'S BAND IS WELL RECEIVED HERE

By THEATER-GOER

At the concert of Sousa's world-famous band at the Victory theater last evening it seemed as though the city gathered in a sort of family group with its old friend, John Philip Sousa and his band, and had him play just the pieces which we wanted to hear and the ones which have made him famous. "The Stars and Stripes Forever," "El Capitan March," "U. S. Field Artillery" and half a dozen others are connected since childhood by most of us with Sousa's band, and we received them last evening with eager enthusiasm.

The program was distinctly a popular one, the rendition of the heavy dirges and other weighty music affected by many bands being pleasantly absent. Such was the enthusiasm of the audience that encores could be introduced at will, and Lieutenant Sousa was very generous with them.

Miss Florence Hardeman gave further variety and tang to the program with three well played violin numbers. Her "Polonaise Brillante" (Vieuxtemps) was brilliant, and Paganini's well known "Witches' Dance" and "Souvenir" (Drdla), which served as

recalls, seemed universally pleasing.

Frank Simon made himself popular with his own "Willow Echoes" and played "Beneath Thy Window" (Cappua) as a well-modulated encore.

SOUSA'S BAND CONCERT PACKS BIG AUDITORIUM

Burlesque Numbers Form Novel
Feature of Entertainment Offered
by Great Bandmaster.

SOLOISTS WIN OVATIONS

Concert Keeps Auditors Constantly
Entertained, There Being No
Idle Moments to Annoy.

By J. L. Wallin

John Philip Sousa and his band gave two concerts in Portland Friday and nearly packed the Auditorium at both performances. The large audiences were powerful testimonials of the popularity of the famous march king.

Sousa has transformed his wonderful concert band of a few years ago into a novelty organization, for, with the exception of a few numbers, his programs here were constructed of novelties and burlesques, and it will be difficult to burlesque Sousa in the future. In his latest compositions he takes the wind out of the sails of the circus clowns.

Friday night's program was highly entertaining, but being devoted largely to comedy, no doubt many of the 4500 present who came to hear standard compositions went away disappointed to some degree.

TECHNICAL CHANGES MADE

Since last here Sousa has pared the band down to the very ordinary combination by eliminating his contrabassoon, the sarousaphones and the fluegelhorns. Substituting for these Sousa makes liberal use of the mute to bring out novel effects.

Sousa selects his men with utmost care, and all of them proved themselves artists on their respective instruments, at least as far as was necessary to play the light program. They were given opportunity to display their individual ability in the new suite, "Impressions of the Movies" (Sousa) and "A Mixture" (Sousa), for both works were potpourries of excerpts from popular or oldtime melodies introduced as incidental solos. In "A Mixture" the helicon bass player, the one played in this particular band known as the Sousaphone, because of its immense size, made a hit when he played "In the Deep Cellar" deeper than it has ever been played here before.

Frank Simon, cornet soloist, displayed a beautiful tone and wonderful rapidity of tonguing, especially on the Roman trumpet, introduced as one of the novelties. His principal number, "Willow Echoes," is a delightful composition that cornetists who can overcome the technical difficulties might well add to their repertoire.

SOLOISTS ARE APPLAUDED

Bennie Henton, saxophonist; Joseph Green, xylophone soloist, and the saxophone sextet would have had to respond to encores had the great bandmaster permitted them to do so.

Miss Florence Hardeman, the violinist, and Miss Mary Baker, the soprano soloist, came fully up to the expectations.

One thing that makes Sousa a great favorite is that at his concerts there are no idle moments, no waits between numbers—the program is one continuous entertainment, and it has lots of pep.

As for his program building, perhaps Sousa is right. Perhaps, after all, novelty is what the people want. Perhaps the old master works are too old. We are living in a new era.

The concerts were of the Ellison-White series.

Old Friends Greet Sousa On His Visit Here

ON THE occasion of his last visit in Portland last week, Mr. and Mrs. John Philip Sousa were the guests of honor at a supper party following the concert on Friday evening, for which Mrs. J. B. Montgomery was hostess. The supper was given at the University club and covers were placed for 32 guests, their number including Sousa, Mrs. Sousa, Mr. and Mrs. Robert Howard, Mr. and Mrs. William D. Wheelwright, Colonel and Mrs. Henry Cabell, Mr. and Mrs. William C. Alvord, Mr. and Mrs. William MacMaster, Lieutenant Commander Elder, Mrs. Helen Ladd Corbett, Mrs. Margaret Burrell Biddle, Mr. Askim, Frederick V. Holman, Mr. and Mrs. Thomas Kerr, Miss Genevieve Thompson, Harry Montgomery, Miss Failing, Colonel Cavanaugh, U. S. A., Mr. and Mrs. Lucius Allen Lewis, Mr. and Mrs. W. H. Nunn, General and Mrs. Charles F. Beebe, C. H. White, Mrs. J. R. Ellison and Mrs. Montgomery.

Perhaps the elder members of the social contingent of Portland will recall the first visit of Sousa and his band some years ago. At that time, they played to a crowded house in the Armory, General Charles F. Beebe, having been an old friend of Sousa, was greatly interested in this, his first appearance in the city, and preceding the concert, was host for a dinner in honor of the march king. One of his soloists at that time was Miss Curry Duke of Kentucky, daughter of General Basil Duke, who had served his four years in the Confederate army. Since that time, whenever the eminent bandmaster, who was commissioned a lieutenant in the United States navy during the war, arrives in Portland, the occasion is one for the renewal of old acquaintances and the exchange of reminiscences with old friends.

During the war period Sousa gave his services to the United States navy and was stationed at the United States naval training station at Great Lakes, Ill.

Portland Ore.
Telegram
Saturday Nov. 15th

Seattle Wash.
The Post Intelligencer
Tuesday, Nov. 11th

Vancouver B.C.
Daily World
Wednesday Nov. 12th

Vancouver B.C.
Daily Province
Wednesday Nov. 12th

By Aileen Brong.

There are no wild gesticulations and painful calisthenics when John Philip Sousa leads his band. The great bandmaster quietly raises his baton and there pours forth from the various instruments a flood of sound such as only Sousa seems able to obtain. Whether the offering be a military march or the soft accompaniment of some solo number, a mere motion of the wrist suffices to give the band its cue, a thing well-nigh impossible were there not a perfect concord between conductor and players.

So enthusiastic were the audiences at both the afternoon and the evening concerts that every number on the program was encored, some as many as three times. Sousa's own compositions, particularly his military marches, were the general favorites of the new compositions "The Golden Star," dedicated to Mrs. Theodore Roosevelt in honor of the brave soldier dead, played at the evening performance, was the most enjoyable number. It is a solemn requiem, dignified and reverent, and will undoubtedly rank high among the best of the "March Kings" contributions.

The afternoon program received more encores than the one in the evening, but that by no means signifies that it was the more enjoyable of the two. Sousa's new "American Wedding March," dedicated to the American people, was especially interesting, although it will probably be many years before it supplants the time honored one from "Lohengrin" and its companion by Mendelssohn. "Sabers and Spurs" (Sousa) was another prize offering. Among the band's encore numbers which pleased most was the beloved "Stars and Stripes Forever," which was greeted by a furor of applause. The popular "Smiles," another of the encore numbers, with a medley accompaniment including such themes as Mendelssohn's "Spring Song," "Three Black Crows," Tosti's "Goodby," etc., was also heartily received.

Miss Florence Hardman, a brilliant violinist, was enthusiastically received in her playing of "The Dance of the Goblins" (Bazzoni) and responded with two encore numbers, "The Swan" and "St. Patrick's Day." She was a favorite at both the afternoon and evening concerts. Miss Mary Baker, soprano, was also enjoyed in her song numbers. She possesses a clear voice which she uses with ease. H. Benne Henton, saxophone soloist at the afternoon concert, did some brilliant work and responded with three repeat numbers.

The evening concert was greeted by a capacity house. An interesting fact brought out was that band music has a special appeal for men. Usually a musical program finds a majority of women in the audience.

But not only was the reverse true last evening, but the most enthusiastic applause was given by them.

At the evening concert too, the general favorites were Sousa's marches. "Stars and Stripes Forever," "Sabers and Spurs, El Captain," "Bullets and Bayonets," "U. S. Field Artillery," "Manhattan Beach," all brought forth deafening applause. Shriners in the audience were pleased with the new "Al Kader" hymn (Davis) written by one of the members of the band and dedicated to the Portland Shrine, while the "high brows" delighted most in Thomas' overture from "Mignon." Miss Hardman and Miss Baker were both enthusiastically received and Frank Simon, Mr. Sousa's new cornet soloist, won much well deserved applause in his solo numbers.

Yesterday noon Mr. Sousa was entertained at a special luncheon given by the Portland Musicians' club at Multnomah hotel. Ralph W. Hoyt welcomed the guests in a speech containing reminiscences of the old Oregon Marine band. Other speakers were Edward Rice and Hy Eilers. Dom Zan was soloist.

TWO BIG CROWDS APPLAUD SOUSA

Audiences at Arena Enthusiastic Over the Famous Bandmaster.

WRITER MISSES TREAT.

He Doesn't Get in to Hear Music and Foregoes Interviewing Busy Visitor.

By WALTER ANTHONY.

John Philip Sousa, late lieutenant in the United States navy and one of the greatest citizens this country can boast, came to town yesterday with his band and played two concerts at the Arena.

The fact that Sousa is a personality was demonstrated years and years ago when he rendered the Marine band a money-maker. The fact that he is an institution was established when he wrote "The Stars and Stripes Forever," without which a repertoire of our national music can never be complete. It's really the only thing musically American that we have, unless that scherzo called "Dixie" may be accepted as borderless.

Seattle revealed her acceptance of Sousa as an institution yesterday by giving him a pair of audiences as large as the Arena and as enthusiastic as one of Sousa's own marches.

Details Deferred.

Indeed, it was the size of the audience that caused the difficulty that now worries and renders me sad and incompetent. If I could only have seen Lieut. Sousa I am sure he would have helped me out, but even an impertinent newspaper man has his moments of reason and will not impose even a familiar presence on an artist between two big, strenuous jobs. Nevertheless, Sousa could have given me a review of his concert of yesterday afternoon that would have been worth reading. He is a literary man as well as a musician and, indeed, I have my suspicions that he'd rather be known to posterity as author of "Pipetown Sandy" than as composer of marches—such is the magnificent unreasonableness of genius. So, Sousa could have written this review and done it well. He could have told how his new and celebrated "Wedding March" took with his public and whether there was any impish significance in his mind when he filled it full of triplets.

Sousa is a severe critic. That's why he is so excellent a bandmaster. His delicacy of feeling for tone would justify his assumption at any moment of the role of a symphony conductor. So it would have been interesting to have read what he thought of his bandmen's presentment of Hume's "Satarelle" and "The American Indian Rhapsody," but these things must be deferred and indefinitely postponed because of a newspaper man's unwillingness to rush into the presence of an old and dearly loved friend to tell him his troubles.

Can't Pay.

I'll tell 'em to you.

I didn't go to the concert yesterday, though three weeks' anticipations were disappointed. By reason of some singularity of custom, or perversity of management, or mere accident, I couldn't get in.

Nobody is so formidable as a door-tender. I hope the gate-keeper of a certain dread place runs true to form on the distant day of my approach—for you can't get by one. If you ask me why I didn't pay, like any honest man, I answer that the reason is too unpleasant to assign.

But I know the concert was given, for like the boy at the circus I heard it through the flaps in the tent, so to speak, and gloriously rich and warm and inviting it seemed. Next time I'll go in with Sousa via the back doors and hide behind the helicon bass.

SOUSA'S BAND THRILLS 10,000

Famous Old "Washington Post" and Modern War Melodies Bring Deluge of Applause at Arena.

John Philip Sousa and his band scored a triumph yesterday at the Arena. Nearly 10,000 people altogether were present at the two performances and the continued rounds of applause indicated their appreciation of the performance. The vast size of the building made a good setting for such a strong musical aggregation, although it was somewhat of a disadvantage to the vocal soloist.

Among the more modern selections there were interspersed a few old favorites, such as the "Washington Post," which were most enthusiastically encored by the old-timers.

The "Canadian Patrol," a war-time composition, was cheered to the echo, particularly by the galleries. The "Russian Rag," by a sextette of saxophones, was something new and is likely to become popular.

A saxophone solo by H. Benne Henton was very cleverly rendered, as was a trio of piccolos in a bird-like selection. The vocal soloist, Miss Mary Baker, a soprano with a sweet voice and excellent stage presence, sang "The Fields" in a musical setting by Mr. Sousa himself. Miss Florence Hardman, the accomplished violinist, was also listened to with rapt attention. Both ladies were repeated several times, and although owing to the Arena being somewhat chilly they were handicapped, their performances were of a high order.

At the evening performance, the cornet solo by Mr. Frank Simon was the feature. His rendering of "Willow Echoes," a creation of his own, was most effective.

The celebrated band master has certainly got together a wonderful collection of talented artists who appear at their best under his magic leadership. His conducting has lost none of its effectiveness, although possibly not quite as vigorous as of old.

SOUSA'S BAND MAKES HIT IN VANCOUVER

Popular Conductor and Composer's Aggregation Heard in Concert Here.

Sousa and his famous band discoursed popular—and a little substantial—music to two large audiences yesterday in the Arena. The well-known aggregation has lost none of its popularity. This was amply testified by the large numbers who braved the frigid atmosphere of the auditorium and on both occasions remained until the programme was completed.

A performance by Sousa's band is different than any other musical event. To begin with there is a delightful intimacy about it. One almost feels as if one was playing in it before the programme is over. In the intermission when the musicians left the stage for a few minutes they stood around quite informally, a bassoon alongside a French horn or a cornet alongside a piccolo, a wild mixture and at the beat of the assistant conductor's baton commenced to play as the spirit moved them.

Then they ascended the platform and in small sections went to the front of the stage and gave a demonstration of their instruments. This was a happy idea for in listening to a band or orchestra many persons who are not initiated into the sound qualities of the various instruments become curious as to which are producing the varied sounds which reach their ears. Ere long the entire company were back at their desks and Lieut. Sousa had resumed direction.

The programme is much the same as it was twenty years or more ago as regards its general lines. For the most part it was made up of march music or those stirring and tuneful works which give the brass ample scope and set an audience feeling that they would rather be up and stepping to the tune than sitting down.

As for Lieut. Sousa himself he has become considerably rejuvenated in the last twenty years. Those who saw the aged conductor with his well trimmed beard a couple of decades ago would hardly recognize the clean jawed, slightly portly, yet spry young fellow of today who waves the baton with the same old vigor. He has surrounded himself with a company of very capable instrumentalists while his assisting artists, violinist and vocalist are very charming performers also.

The two most notable contributions last night were the selection from "La Boheme" by Puccini and Elgar's "Pomp and Circumstance". The remainder of the programme was taken up with just the sort of music which Lieut. Sousa knows the crowd enjoys, and last night's audience did enjoy it. As a matter of fact the printed programme has little bearing on the performance at one of Sousa's concerts for he is most generous with his encores so much so in fact that the musicians are practically playing continuously from the beginning to the end of the periods.

Sousa was given a reception which was uncommonly warm considering the temperature and he must have felt well satisfied with the way Vancouver turned out to see him and his bandmen.

Bellingham Wash
American Revue
Thursday Nov. 13th

Bellingham Herald
Thursday Nov. 13th

Ashland Ore
Daily Tidings
Monday Nov. 17th

Chico Cal
The Record
Tuesday Nov. 18th

FINE PROGRAM PRESENTED BY SOUSA'S BAND

Popular Organization of Musicians Delights Music Lovers of This City—Armory Full at Both Performances

The music lovers all over America have learned to look with keen anticipations for the tours of Sousa's band and everywhere the wonderful organization of musicians plays under the direction of the great leader, the largest auditoriums are thronged with eager hearers. Bellingham is no exception, for twice yesterday the Armory was filled, in the afternoon with the school children, largely admitted at special rates and in the evening with the thousands who love good music in this city.

One of the numbers on the afternoon program was Sousa's wedding march which he has composed especially for American brides.

The evening program was entirely changed from that of the afternoon and presented a wide range of musical themes. Perhaps the overture, "Mignon" was as beautiful as anything on the long program. Every number of the set program was encored and the responses at the insistence of the enthusiastic audience served to call forth some of the most popular selections.

One of the encores was "My Little Grey Home in the West" ever popular and several martial pieces including "The Stars and Stripes Forever" and "Sabre and Spurs."

New Composition Praised
Sousa's new composition "The Golden Star", dedicated to Mrs. Theodore Roosevelt as a memorial "to all the dead who gave their lives that liberty shall not perish from the earth." This composition many of his hearers thought was one of the finest things Sousa ever produced. It begins with a magnificent funeral march in which there swells with the solemn dignity a note of triumph and then there mingles in the rhythmic roll of the march the "taps" that mark the end of the soldier's day on earth, and later the music swells magnificently triumphant as if to voice the mighty patriotism of a people sweeping on to victory.

The soloists appearing on the program were all of a high order of excellence. Mr. Frank Simons, cornetist, played the solo part of one of his own compositions, "Willow Echoes," in a masterful way. Miss Mary Baker don praises as a vocalist with a wide range of voice that was well exhibited in "Moonlight and Starlight." Miss Florence Hardeman, violinist, pleased the audience so well that she was encored enthusiastically several times. She exhibited a fine and delicate technique.

In the musical mixture after the intermission called "Showing Off Before Company" the band exhibited a series of stunts that were possible with the many musical instruments they played and introduced an element of humor into the program.

The concert closed with the playing of the national anthem while the audience stood at attention.

BIG AUDIENCES HEAR SOUSA'S BAND

Filling the state armory of this city to capacity, Bellingham and Whatcom county music lovers flocked to hear the concert presented by John Philip Sousa and his famous band last evening. In the afternoon the building was filled, but the attendance last evening surpassed that of the afternoon performance. The selections at both performances were of very high class and brought out a most appreciative applause with each number.

Several of Sousa's own compositions were given at the performance and were received with great gusto by the assembly of music lovers, while other selections played by the band were praised and cheered in a most pleasing manner.

It is probable that no selection was more enjoyed than was Sousa's "Stars and Stripes Forever," a march that is internationally famous for the beauty and harmony of tones and instruments for which it was written. Sousa's compositions are rare works of harmony and color and wherever heard bring down great rounds of applause. "The Golden Star," written by Sousa in memory of Theodore Roosevelt and dedicated to Mrs. Roosevelt, was a most wonderful combination of pathos, hope, faith and triumph, the grand rolling closing bars showing almost without effort the great man who, after working and slaving for the good of mankind and of the United States in particular, died thinking not of himself, but his country and its people, encouraging them on to greater efforts and victories.

Especially enjoyable was the work of the soloists, Frank Simons as the solo cornetist, and others as well, while the piccolo work was most unusual and birdlike. Other instruments were wonderfully managed, including the trombones, the clarinets, the saxophones, bass horns, tubas and all manner of instruments and tones. The drummers were artists, too, rolling the thunder and tones of the drums into beautiful music.

Miss Mary Baker, vocalist, pleased her audience with the beauty of tone and the wide range of her voice in three different vocal selections, and Miss Florence Hardeman equally pleased with her work as solo violinist.

Humor was added to the concert when the band members filed to the stage singly and in groups "to show off before the company." Several new and strange instruments were introduced, while the concert closed with the "Star Spangled Banner," the audience and players standing at attention throughout.

Chico Cal.
Daily Enterprise
Tuesday Nov. 18th

DELIGHTFUL PROGRAM PRESENTED BY SOUSA

Chico turned out an masse last night to greet Lieut. John Philip Sousa and his band at the Majestic, and there was no whit of stin in the reception given the great musician.

Sousa presented a program for the most part new, rendering some of his old time favorites as encores. His opening overture, "Mignon," and his closing number, "The Bohemians," reached the greatest heights, while his own composition, "The Golden Star," a digression from the Sousa type, was a perfect blending of harmony and grandeur.

There were a few lighter numbers to relieve the procession of marches, and the soloists proved themselves artists in technique and interpretation.

Sousa's Concert Great Event

President Fuller of the Chautauqua association again produced a signal success in arranging for the great musical concert of Sousa's band which appeared at the Armory yesterday afternoon and demonstrated beyond a doubt that given the entertainment with proper fittings Ashland and the Rogue River valley will respond with the enthusiasm of music lovers the world over. Yesterday's audience was not as good as hoped for, but many conditions were against filling the house to its full capacity, and the fact of a large band playing in an enclosed room no doubt kept many away who otherwise would have been present. Had weather conditions been such that the Chautauqua building could have been used, there is no doubt but that the great band leader with his musicians would have been a drawing card sufficient to have filled that immense auditorium to overflowing.

As it was an enthusiastic audience was amply repaid by the matinee program that was rendered by this famous leader and composer and his equally famous band. The attention was keen from the time the great bandmaster raised his baton for the first time until the last strains of the "Star-Spangled Banner," and each number received hearty encores.

The program was principally composed of compositions by Sousa, which were the general favorites. The new composition, "The Golden Star," dedicated to Mrs. Theodore Roosevelt and composed in memory of the brave who gave their lives that liberty shall not perish, was one of the best received. It was a solemn requiem, dignified and reverent and particularly fitting.

But the selections that brought forth the quickest response, that set the feet a-tapping time were the old-time military marches, "El Capitan," "The Stars and Stripes Forever," "U. S. Field Artillery," and such favorites which will make the name of Sousa live forever.

Miss Mary Baker, the soprano, was also enjoyed in her song numbers. She possesses a clear voice which she uses with ease, and very graciously responded to an encore. Miss Florence Hardeman captivated the audience with her brilliant violin playing, and responded with an encore number. Frank Simon also won much applause with his fine cornet solo numbers.

The quiet dignity of the great bandmaster was one of his most

pleasing attributes. There are no wild gesticulations when Sousa leads his band. Only the quiet raising of his baton, and the mere turning of his wrist or the beating time with a white gloved finger, and the entire chorus of musical instruments respond with perfect accord. While the armory is not the best house in which to hear band music, no one who heard the concert yesterday afternoon were disappointed, and great credit reflects upon Mr. Fuller and the members of the National Guard company in the efforts to procure this great musical attraction.

Sousa's Band Charms Big Audience at Majestic

John Philip Sousa, who did so much for the boys in the Great Lakes naval station and elsewhere, brought his band to Chico last night and gave a crowded audience at the Majestic Theatre an opportunity once again to sample Sousa music. Choosing selections from his own compositions and others which relied for excellence on technique rather than volume of ensemble, from the overture from "Mignon" to the closing National Anthem, Sousa demonstrated once again that a successful band master does not have to be a confectionist to produce band music par excellence. Especially was this noticeable in the memorial dedicated to Mrs. Theodore Roosevelt, entitled "The Golden Star," composed by Sousa in memory of the brave who gave their lives that liberty shall not perish. This composition

is not typically Soutan. It starts out with majestic rhythms of the march of warriors carrying the mighty dead to some great valhalla, reminding one of another composer without in any way suggesting plagiarism. The next movement is the dirge, its sadness being robbed by the welcoming voice of angels. The theme and the texture of the composition as a whole, makes a composition full of wondrous harmonies and combinations of grandeur and delicacy. The memory of "The Golden Star" endures, as it probably will endure long after the typically Sousa compositions are forgotten.

For encores, and they were many, Sousa gave several of his own compositions, mostly selected from his wartime compositions, such as "Our Boys Are Home Again" and "The U. S. Artillery," which were reminiscent of the training camp and the battlefield.

Sousa retains his cornetist, Frank Simon, whose double tonguing in "Willow Echoes" and "The Crafty Villian and the Timid Maid" was noticeably excellent.

Miss Mary Baker, a soprano soloist, appeared to advantage in Gilberte's "Moonlight and Starlight," exhibiting voice control and pleasing note which justly earned a double encore. The first encore provided opportunity for the harpist to give some charming runs on this most celestial of all instruments.

Miss Florence Hardeman was no less acceptable as a violinist, and the entertainment as a whole was one that will ensure a hearty welcome for a return visit.

Bellingham Wash.
Evening Journal
Thursday Nov. 13th 1919

SOUSA CONCERT PROVES TREAT TO HUGE AUDIENCE

Yesterday Bellingham music lovers turned out in large numbers to take advantage of the opportunity to hear the world renowned Sousa's band which made its first appearance in Bellingham. The concert held at the Armory in the afternoon for children was particularly pleasing and several hundred children were present. During the evening the Armory was filled to capacity.

The entrance of Mr. Sousa on the platform was greeted with loud applause and the music began immediately, the first number being the Overture, "Mignon," by Thomas. Following this number, which was loudly applauded, "El Capitan" by Sousa, a martial piece, was played and the time changed from slow to a fast, determined beat. This piece made a decided "hit" with the audience.

Perhaps one of the most interpretive pieces played was that of the Suite "Impression at the Movies," which started out with the mixture of a Jazz band, followed by "The Crafty Villain and the Timid Maid," in which one could imagine the distressing cry of the maid and the harsh gruff voice of the villain. The last part of the number ended with "Balance All Partners and Swing" in which the spirit of "they lived happy ever after" left a pleasing impression.

Mr. Frank Simon, cornet soloist, made a big hit with his solo "Willow Echoes" and his encore "From a Land of the Sky Blue Waters" was especially pretty with its soft, soothing notes.

Miss Mary Baker, as a soprano soloist, was captivating and in the song, "Moonlight and Starlight" by Hallet Gilbert she displayed a wonderful range. She was encored twice and her second piece, "Robin, Robin, Sing Me a Song" was excellent.

Perhaps the most wonderful selection of the evening was one of Sousa's own composition, "The Golden Star," dedicated to Mrs. Theodore Roosevelt and composed in memory of the brave who gave their lives that liberty might not perish. It began with the solemn notes of a funeral march in which there swelled the deep notes of determination to triumph, interrupted by the distant sound of the "taps" and then ended in a magnificent ensemble of rejoicing over the gain of victory.

"Showing off Before Company" delighted the audience. Every member of the band stepped from the platform and gradually each group with its particular instruments took their turn. Several of the pieces rendered in this selection, brought smiles to the faces of the hearers who were given the opportunity to hear the separate instruments.

Miss Florence Hardiman, as violin soloist, was excellent and showed unusual skill rendering "Polonaise Brillante". In her encore she played "Souvenir," accompanied by the soft tones of the harp.

The concert closed with the National Anthem while the audience stood at attention. During the evening several of the encores were selections of Sousa's composition and included the "U. S. Field Artillery," "Sabre and Spurs," the famous "Stars and Stripes Forever," and the song by Miss Baker, "Our Boys Are Home Again."

SOUSA'S BAND DELIGHTS CROWD

Concert by Wonderful Director is Artistic Success Backers Lose Money

The two concerts played here Saturday by John Phillip Sousa and his band were an artistic success, but, sorry to relate, a financial failure. The management of the Globe Theatre deserves great credit for bringing to Albany an attraction of this nature and should have had much better support. The band stopped in but three places in Oregon: Portland, Albany and for a matinee at Ashland.

The total receipts for the two concerts was \$2,306.70. Of this amount the war tax amounted to \$209.70. The guarantee was \$2,500. There were 1,160 paid admissions, 246 at the matinee and 896 at night. The deficit amounts to 16 per cent of the guarantee put up by Albany people and 84 per cent of this amount will be returned to the guarantors. The Globe Theatre company, being the largest guarantor will lose the heaviest, having also sacrificed on their regular show business for that night, and Manager Hill and Hudson put in many hours of hard work in preparing for the event.

Strange to state, the crowd was largely made up of people from other towns. Salem, Corvallis, Shedd, Lebanon and other near-by cities sent large delegations.

One bad feature of the evening was the manner in which people in automobiles drove into the alley at the rear of the armory and enjoyed the concert without paying. One man, said to be worth \$100,000, was guilty of this practise. One woman, who ordered nine matinee tickets in a choice part of the armory, failed to call for them and deprived others of these good seats. The management of the Globe Theatre is almost discouraged at trying to bring good things here for the people and feels like giving up trying.

As to the concerts themselves, they were wonderful. It was worth many times the price to hear the famous leader's band. They are all artists and play with an ease and grace that is a pleasure to behold. Sousa's ability as a leader is readily understood upon hearing his band play. The instrumentation is perfect, the many pieces being selected for the right tone and balance. There were 52 musicians in the band, besides the soloists. There is a smoothness, rhythm, balance a blending of tone that is almost perfect. The harmony and balance of the various instruments was beautiful. And they play with an ease that seems to make difficult pieces entirely simple.

There were many pieces by Sousa, as well as arrangements prepared by himself. Of course, the favorite was his "Stars and Stripes Forever," which was played as an encore, but one of the most enjoyable pieces of the evening concert was a mixture, "Showing off before Company," which was started in the back of the armory after the intermission and brought groups of players to the stage at intervals until all were back. This afforded an opportunity to hear each

section of the band and many soloists to advantage.

Miss Mary Baker, whose records are well known on Victor records delighted her hearers, as did Miss Florence Hardeman, on the violin. Frank Simon was a wonder on the cornet trumpet.

The band is typically American, there being but few foreign faces in the organization. It will be a long time before another such treat comes to Albany, and those who held off probably missed their last chance to hear this wonderful organization under its present leadership.

Denver Col.
Rocky Mountain News
Sunday Dec 7th 1919

50 BOYS SERENADE SOUSA WITH HIS OWN MARCH

Fifty boy musicians, members of the Olinger Highlanders band, met John Phillip Sousa, the famous band conductor, whose band gave a concert at the Auditorium last night, at the Union station last night, serenading him with one of his favorite marches as he came up from the subway at the Union station. He stopped and gave the band a short address of thanks before going to his hotel.

Albany Ore.
Daily Democrat Monday Nov. 17th 1919

Tacoma Wash.
Times
Thursday Nov. 13th

BAND DELIGHTS Sousa Wins Audiences at Concerts.

John Phillip Sousa, March King, and his peerless band delighted thousands in two concerts at the State Armory Thursday afternoon and night. Sousa's stirring marches made the principal appeal as usual, altho the popular and classic numbers were enthusiastically applauded as well. The concerts were typically American in spirit.

Mary Baker, soprano, Florence Hardeman, violinist, H. Benne Henton, sarophone soloist, won, each in turn, a name with music lovers for the excellence of their performance.

Sousa's numbers included "The Golden Star," recent composition dedicated to Mrs. Theodore Roosevelt, and the marches—"Saber and Spurs," "Stars and Stripes Forever," "Bullets and Bayonets" and "Field Artillery."

Himself a Rotarian, Sousa was entertained at luncheon by the Rotary club at noon Thursday. In the evening the Tacoma Musicians' union was host to the famous leader and his band at the Tacoma hotel where a banquet was spread for 98 local musicians besides the visitors.

San Francisco Cal.
Examiner Saturday Nov. 22nd

SOUSA PROVES AMERICANISM

Popular Standard and Perfect Execution Distinguish First Concert Here.

BY REDFERN MASON.
In all the land there is no figure more truly American than John Phillip Sousa. He is a great American bandmaster, and, if there is an element of the showman in his makeup, as

there was in Franz Liszt, and as there is in Ignace Paderewski, that is American, too.

But I never knew how truly American his music is till I heard "Stars and Stripes Forever" played on the parade ground at Beaune, in the Cote d'Or, while ten thousand of us were there feeling deucedly homesick in spite of our khaki.

And last night we heard it again. For Sousa is in San Francisco, and a multitude gathered in the Civic Auditorium to hear him and his band. It has doubtless changed much in composition since the Exposition, but the same spirit is there and the same martinet of the baton, urbane and authoritative, oversees the instrumental phalanx.

American music owes much to Sousa. He has popularized band playing of the highest class. The trom-

bonist who will pass muster with Sousa is fit to play for Nikisch; his French horns made me wish we might kidnap one or two for local use; those piccolos and flutes and clarinets are masters of their craft.

I said Sousa had something of the showman in his composition. We had many proofs of that last night, as for instance, when one group of instruments began with "There are Smiles," and another blended in with "Billy McGee McGaw," with hints of Mendelssohn's "Spring Song" and snatches from Tosti's "Good Bye." It is not the most high class music, of course, nor is it intended to be. It is just delicious fooling and, if the standard is popular, the execution is perfect.

The instrumental cohorts—trombones, clarinets, Sousaphones, French horns, discoursed music after their kind, and lovers of that velvety brass

tone which has made Sousa's name famous had their fill.

Frank Simon gave us proof that the cornet is no longer a vulgarian among instruments and Miss Florence Hardeman, the young violinist, played a movement from a Vieuxtemps Concerto—played it admirably.

There will be two Sousa concerts today and two tomorrow. Each program will be different from all the others.

There is only one Sousa and Selby Oppenheimer is his local agent.

San Francisco Cal.
Chronicle Saturday
Nov. 22nd 1919.

San Francisco Cal.
Call + Post

Friday Nov. 21st 1919.

John Philip Sousa Plays to 5000 in Civic Auditorium

Famed Bandmaster Offers Typical Programme for Big Throng

Two things were made manifest last evening before 5000 auditors in the Civic Auditorium: The permanence of John Philip Sousa as a popular figure in American life, and the evolutionary progress of the brass band in the acquisition of orchestral characteristics. For more than a third of a century—thirty-nine years, to be exact—Sousa has been an exemplar for bandmasters, and today his magnetic effect upon an audience is no whit diminished. His sixty-three years rest lightly upon him, and he is the same embodiment of energy that we have always known. But his band has changed during the years until its instrumental arrangement closely parallels that of the symphony orchestra.

BRASS BAND TRANSFORMED

Tonal colorings such as he produces now would have been impossible with the band of twenty years ago. Where brassy clangor was wont to prevail, there are organ-like tones from the tubas, massive woodwind effects, sylvan echoes from the horns and trombones and approximations of violin quality from muted trumpets. The overture to "Mignon," which opened the programme, was a striking demonstration of this transformation.

One number on the programme, "Showing Off Before Company," has apparently been devised by Sousa to make this point emphatic. Reversing the procedure in Haydn's "farewell" symphony, the players enter after the intermission in instrumental groups, display their virtuosity and gradually work into a complete composition. Attention could not escape the mellowness of trombones and the general softening of tone quality, which has been brought about by instrumental improvements and the careful selection of players.

It was a typical Sousa programme, filled with vim and spontaneity, animated with the stirring Sousa marches and inset with interludes of musical humor in which the comic possibilities of instruments were exhausted. Ten compositions were on the printed list, but the generosity of the director added twelve more.

NEW SOUSA MARCHES

The new Sousa marches heard last evening have the unflagging zest and rhythmic pulsations of youth. In his marches Sousa has expressed with copious or unconscious exactness certain characteristics of American life—the nervous energy, the staccato rapidity of motion and the cheerful optimism that makes light of difficulties.

Two soloists—Mary Baker, coloratura soprano, and Florence Hardeman, violinist—made personal successes. Miss Baker exhibited flexibility of phrasing in Hallett Gilberte's "Moonlight and Starlight." Miss Hardeman has a very dextrous technique and draws a tone of decided sweetness.

This afternoon's programme will be:

- Overture, "The Charlatan".....Sousa
 - Xylophone solo, "William Tell".....Rossini
 - Joseph Green
 - "Carmen" suite.....Bizet
 - Vocal solo, "In Flanders Fields".....Sousa
 - Mary Baker
 - Selection from "Mefistofele".....Boito
 - "Showing Off Before Company".....Sousa
 - "Los Banderillos".....Volpati
 - March, "The Naval Reserve".....Sousa
 - Violin solo, first movement from "F Sharp Minor Concerto".....Vieuxtemps
 - Florence Hardeman
 - "Triumphal March of the Boyars".....Halvorsen
- At the evening concert the following programme will be given:
- Moorish fantasia, "The Court of Granada".....Chapl
 - Saxophone solo, "Scenes That Are Brightest".....Wallace-Henton
 - H. Benne Henton
 - Suite, "American Maid".....Sousa
 - Vocal solo, "Waltz Song" from "Romeo et Juliette".....Gounod
 - "American Indian Rhapsody".....Orem
 - "An American Wedding March".....Sousa
 - Veslette, "The Wood Nymph".....Coates
 - March, "Saber and Spurs".....Sousa
 - Violin solo, "La Ronde des Lutins".....Bazzini
 - Florence Hardeman
 - "The Caravan".....Orr Hume

Sousa's Popularity as Band Leader Due to His True Americanism

By H. A. FRENCH

Why is Sousa?

There are a lot of replies to that question, but only one answer, and that is:

Because he is an American.

Of course, the answer is like the "Yes" or "No" demanded of a witness. It doesn't tell all the story, and, like the categorical reply of the witness, it needs explanation for a full understanding of the facts.

Thirty years ago I stood at the corner of Devonshire and State streets in Boston with a former Washington newspaper correspondent to view a parade from the then famous White Squadron and headed by the United States Marine Band. As the band passed, playing "The Smuggler" march, and led by the man who has just for the second time in his life doffed the uniform of the naval branch of Uncle Sam's fighting force, my friend remarked:

"There goes the greatest bandmaster and the best friend in the world."

I began that day an appreciation of both parts of that statement, and last night as I crossed on the ferry with the man who, in the years that have passed, has grown into an American institution, the words came back to me with renewed significance.

GREAT AMERICAN BOY

Sousa's Americanism is something far broader than an expression of patriotism. He is not the great American bandmaster solely because of his ability to popularize instrumental music. He is able to reach the hearts of the people through an organization of instrumentalists because of the Americanism that is bred in the bone and cultivated in the flesh.

The general public knows Sousa as a great American bandmaster, but what the public does not know is that Sousa is a great bandmaster, in part, because he was a great American boy—not only a student of music, but a great amateur boxer, a great amateur baseball pitcher, and in later life a great amateur marksman.

Back of all his musical genius and his genius for organization is the knowledge of his public that comes from the fact that his development was not one sided.

EARLY FRIENDSHIP

In our early friendship I used often to marvel that here was one great musician who, it seemed to me, would rather talk of boxing and baseball and hunting and politics than of his art, and as a newspaperman who has had to do with more than a fair share of stage celebrities, I had been "fed up" with their sole and singular devotion to "art."

Of course, Sousa's marvelous popular success is not due to the drawing to his concerts of ball players and boxers and companions of the gun clubs, but to the fact that as a ball player, boxer, game hunter and musician, he has a sympathetic knowledge of the great American public and its desires, which is reflected in his programs.

Sousa was, in fact, a champion lightweight boxer and one of the best amateur baseball pitchers of his younger days.

Once in Providence, during a tour of Sousa's band, Bob Fitzsimmons chanced to be giving an exhibition in that city, and between afternoon and evening shows the bandmaster and boxer tried out each other's skill with the gloves. The remarks of the two afterward were characteristic.

BOXER LAUDS SOUSA

"Blyme but the little fellow is all right," was Fitz's remark, while Sousa, who had blocked Bob's leads with his forearm until it was black and blue, mourned:

"No more champions for me; I'll be lucky to be able to raise a baton tonight."

The continued popularity of Sousa's Band is a marvel in the annals of such organizations. His was the first band to make a financial success of concert tours. Until his band was organized the great American band was Gilmore's, and yet the Gilmore Band was never a financial success. Today, after twenty-seven years as an organization, the Sousa Band is a greater financial success than ever. Only last week its returns were \$27,000, more than ever received by a traveling instrumental organization.

To some it might appear that the success of the band is due to the wonderful aggregation of musicians Sousa has gathered under his direction. Yet the Sousa Band of yesterday was as great as the Sousa Band of today. The members have changed—there are men in the band today who were not born when the Sousa Band was organized—but there still is Sousa.

MANAGER'S CONTRACT

I remember when some years after the organization of the band the time approached for a new contract between Sousa and his manager, Blakeley. The old contract had seemed a good contract for the leader when made, but the success of the leadership had grown rapidly, and the results had passed more freely into the pockets of the manager than of the leader.

One day Blakeley came around with a new contract, better than the first, but still a pretty good contract for Blakeley. Sousa looked it over and told Blakeley he would sign if the contract were dated back to the beginning of that year. Blakeley replied with characteristic bluntness:

"I'm no blamed fool, Sousa. I've still got you for a year and a half on the old contract."

"That's all right, Blakeley," was the equally characteristic reply, "but you want to remember one thing as to your being a blamed fool. I don't need you, and you need me. You want to remember that I'm not going to lead a brass band over the country all my life, and there won't be any Sousa's band without Sousa."

That contract was dated back, and Sousa proved a better business man than prophet. It seems probable that he will continue to lead a brass band over the country all his life.

GENEROUS IN SUCCESS

In connection with this incident there came about a statement by Sousa that illustrates a characteristic generosity that is not unusual in artists who have made a public success. In telling of the contract incident Sousa remarked, by way of illustration of his ability to go it alone, that royalties from his marches were bringing him an income of about \$40,000 a year, and cited the fact that the "Washington Post March" had a circulation of something over a million and was still growing.

I remarked that the income from that march must bring him a pretty sum.

"Not a penny," was his surprising reply. "I sold it for \$35."

I remarked that he must feel like kicking himself everytime he thought of that.

"Not a bit of it," was his reply. "The man who bought that march has built two instrument factories from the profits of that march alone, but I have made more than he has. I've made the reputation. I had written good marches before, but he with his handling of that march and some others that were sold on the same terms, gave my marches a vogue with the result that I can now name my own price before putting pen to paper. So it was a pretty good sale."

SECRET OF SUCCESS

What happened during the World's Fair at Chicago in way of popularity as between competing bands illustrates one great secret of Sousa's success. The musical director of the Fair attractions was Theodore Thomas, but under Sousa's contract his band was independent of the Thomas control.

Thomas was so little appreciative of the elements that make for popularity that on Memorial Day the musical program prepared by him contained no single patriotic piece. Thomas' great band attraction was the Imperial Austrian Band, an imported organization of undoubted excellence, but while Sousa's band was drawing packed houses, the Austrian band could hardly attract a corporal's guard.

WHY "MARCH KING"

In explaining the "why" of Sousa it might be well to tell Sousa's own estimate of the reason he became the "March King," as he was known from almost the beginning of his career. He was born in the city of Washington and as a lad witnessed the grand parade of troops returning from the Civil War.

The air of Washington was filled with the sound of marches played by fife and drum and the primitive bands of that day. The march time in music was instilled into his forming musical mind and the desire to write real marches became an obsession.

The public knows the result. Sousa has written operas that have had wonderful success, he has written the lyrics of his own operas, he has written a book that was among the six best sellers, and yet today when his band plays a Sousa march the audience gives its most enthusiastic applause and the first strains of the "Stars and Stripes" never fail to bring forth an ovation.

BACK TO SAN FRANCISCO

Sousa comes back to San Francisco with all the fire and spirit that characterized his first coast appearance. He shows no diminution of vigor and he is planning to make annual visits to San Francisco. He states that the last year has been one of the busiest he ever had in the way of producing new works, and he seems able to go on forever.

Every year seems to add to his stability as an American institution and to the enthusiasm of old friends over each recurring visit is added the appreciation of a new generation of admirers, who count the Sousa concerts as events not to be neglected. Here is a growing multitude who feel with sadness and regret, as they think of the truth of his own remark:

"There won't be any Sousa's Band without Sousa."

San Francisco Cal.
Chronicle
Sunday Nov. 23rd 11

New York
The Sun
Saturday Nov 1st 11

San Jose Cal
Mercury Herald
Wednesday Nov. 19th 11

Los Angeles Cal.
Daily Times
Wednesday Nov. 26th 11

Sousa's Band Ends Engagement With Tonight's Concert

Attendance Testifies to Continued Popularity of Veteran Conductor

Sousa's band attracted large audiences to the Exposition Auditorium yesterday afternoon and evening, the attendance and the enthusiasm of the crowds testifying to the continued popularity of the veteran director. Bands may come and go with varying degrees of attention, but Sousa's band is always certain of a welcome. It has attained the status of an American institution, and Sousa himself, through his personality and his compositions, expresses definite characteristics of American national life. The three-day engagement of the band will close with a matinee this afternoon and a farewell evening concert. The programme for the matinee will be:

- Overture, "Phedre".....Massenet
 - Flute solo: "A Scotch Fantasy".....Deimserman
 - Louis P. Fritze
 - Suite, "Dwellers in the Western World".....Sousa
 - Vocal solo: Card scene from "The Bride Elect".....Sousa
 - Mary Baker
 - Nocturne from "Kamenoi-Ostrov".....Rubinsteln
 - "Showing Off Before Company".....Sousa
 - Idyl, "Arizona Mona".....Hager
 - March, "Solid Men to the Front".....Sousa
 - Violin solo: Finale from F sharp minor concerto.....Vieuxtemps
 - Florence Hardeman
 - Czardas, "Zsambeki".....Gung'l
- For the evening concert the following programme is announced:
- Overture, "The Bartered Bride".....Smetana
 - Cornet solo: "The Student's Sweetheart".....Bellstedt
 - Frank Simon
 - Suite, "The Last Days of Pompeii".....Sousa
 - Vocal solo: "Villanelle".....Dell'Acqua
 - Mary Baker
 - Rhapsody, "The Southern".....Hosmer
 - "Showing Off Before Company".....Sousa
 - "Summer Showers".....Logan
 - March, "The Liberty Loan".....Sousa
 - Violin solo: "Polonaise".....Wienlawski
 - Florence Hardeman
 - Wpsy Caprice, "Szabadi".....Massenet

The Truth About Dr. Muck.

At last the secret is out. Dr. MUCK, the distinguished German conductor of the Boston Symphony Orchestra, returned to the welcoming arms of Berlin, has told the world that his heinous offence against these United States, for which he was subjected to sixteen months of comfortable internment, was the preparation of a score of SEBASTIAN BACH'S "Passion According to Saint MATTHEW" without cuts. This score, he declares, was pronounced by musical experts of the Department of Justice to be a code used in communication with the Berlin Foreign Office, in which, curiously enough, Dr. Muck was employed just before his return to this country.

The story has a singularly familiar flavor. Musicians have on several occasions been arrested for having suspicious musical manuscripts in their possession. Doubtless Messrs. STRANSKY and BODANZKY have musical ciphers, scribbled in pencil, yet for some reason they have escaped the observation of the Administration sleuths.

However, Dr. Muck is back in the right place. He has conveniently forgotten the years of favor which he enjoyed here, and now regards us as a nation of musical barbarians. We have lost MUCK, but we still have Sousa, and, as the urbane doctor remarks, he is good enough for us. It is true that Mr. Sousa conducts a military concert band, not a symphonic orchestra. It is also true that he has composed chiefly marches, such as "The Stars and Stripes Forever," which has a remarkably comforting sound to ears incapable of delighting in "Deutschland über Alles."

It is furthermore a fact that during the war Sousa built up a monster musical organization known as the Great Lakes Training Station Band, which lightened many hours of toil devoted to preparing gallant young Americans for the business of chasing the elusive 'U-boat, a business in which many of them were brilliantly successful.

Yes, SOUSA is quite good enough for us; and as for BACH'S "Saint Matthew Passion," with the aid of conductors never interned nor deported, we shall enjoy many performances of that mighty masterpiece, which breathes no thought of Teutonism, but voices only the spirit of the Protestant faith.

SOUSA AND HIS BAND ENLIVEN THE VICTORY

Large Afternoon and Evening Audiences Listen to Exhilarating Programs.

By CLARENCE URMY.

Lieutenant John Philip Sousa and his famous band gave afternoon and evening concerts yesterday at the Victory.

Vocal, violin and brass instrument solos gave variety to the programs, and the band numbers were of course immense. Last evening's program began with the fascinating "Mignon" overture, included four of Sousa's original compositions, and numbers by such unfamiliar names as Zamecnik and Ord Hume. The band's work was exceptionally interesting, full of unexpected musical happenings, full of exhilarating harmonious effects.

Asuite, "Impressions at the Movies," gave fine chance for jazz effects of highly amusing quality, and in decided contrast, "The Golden Star," a memorial, dedicated to Mrs. Theodore Roosevelt, made a profound impression. A medley entitled "Showing Off Before Company," was particularly well arranged. The band off-stage played "Keep the Home Fires Burning," after which the different instruments were given a chance to have displayed their different musical qualifications. The harp throbbled out "Annie Laurie" with variations, then came selections on wood-wind, brass, and percussion, some extremely interesting and very much worth while. As an illustration of the parts that the different instruments take in the band this number was educational and very cleverly presented. All of these selections are the compositions of "The March Kink," and for recall numbers we were given stunning renditions of his lively marches, "Bullets and Bayonets," "Sabe and Spurs," "El Capitan," U. S. Field Artillery, and the forever popular "Stars and Stripes Forever."

O slow waltz, "Kisses," by Zamecnik proved extra delightful, a saltarrelle, "The Bohemians," by Hume, was gay and bright, and a pompously grand rendition of "The Star Spangled Banner" made a fine ending.

His Florence Hardeman gave three violin numbers in finely finished fashion—"Polonaise" (Vieuxtemps), "Witches' Dance" (Paganini), and "Souvenir" (Drdla). Miss Mary Baker sang a florid selection by Gilberte, entitled "Moonlight and Starlight," revealing good ornamental work, and gave for recall "Robin, Sing Me a Song." Frank Simon pleased greatly with a cornet solo, "Willow Echoes," an original composition, and for recall gave a delicate and beautifully modulated rendition of "O Solo Mio" (Capua).

SOUSA'S BAND.

MARCH NUMBERS STIR HEARERS AT SHRINE.

By Edwin Schallert.

John Philip Sousa still remains enthroned as the March King of America. Five bars of "El Capitan," his classic, proved this yesterday afternoon at Shrine Auditorium, and whatever further demonstration of his right and title was necessary, Lieut.—as he is billed since the war—Sousa gave with every few encores by presenting his "Field Artillery" March, his "Liberty Loan" March, and the greatest of them all, "Stars and Stripes Forever."

There is probably no one on earth who knows more about writing marches than Sousa, and it's hard to name any one who can play them in an equally free-and-easy but brilliant manner. His capacity for producing this type of composition is only equalled by his liberality in the presentation of them, for half of his programme yesterday afternoon and evening was made up of encores, mainly marches. It was just like a McCormack concert, with all the favorite songs hidden under a camouflage list of selections, waiting for the audience to discover and drag them out by their applause.

Mr. Sousa also gave some aptly idealized versions of popular numbers, like "Smiles," which in his arrangement becomes also a succession of grins, giggles and guffaws, when banded about from one instrument to another. "Fluffy Ruffles," the Kerr-Zamecnik hit, "Me-ow," and other encores followed immediately after Sousa's new "An American Wedding March," which stands a possible chance of making old Mendelssohn retire to the rear row.

Of course, Sousa always works in a considerable amount of semi-serious stuff in his concerts, of which the "American Indian Rhapsody," founded on themes suggested by Thurlow Lieurance was especially notable. Instrumental ensemble numbers were to the fore occasionally—like that jazz music for the saxophones, "The Russian Rag," and the double row of piccolos and trumpets

"Stars and Stripes."

Sousa always has the capacity for doing things just a little different at his concerts—and he always strikes the popular sympathies—in which respect he is a sort of musical George Cohan. In directing he is just as delightfully phlegmatic as ever. His arms swing like a pair of lazy pendulums in the passages which sing themselves along, but he can with just as easy grace cut out the countours of a figure in sixteenth notes for his clarionets and flutes.

The soloists were Miss Florence Hardeman, a violinist, who played with a marked degree of brilliancy; Mary Baker, soprano, whose voice lacked of perfection in intonation, while she showed a feeling for the spirit of her number, and H. Benne Henton, saxophonist, and Frank Simon, cornetist, who were effective.

Los Angeles Cal.
Examiner
Wednesday Nov. 26th

SOUSA GIVES A MUSICAL TREAT

Conductor-Composer Introduces
Some Band Novelties and Plays
His New Wedding March

BY FLORENCE LAWRENCE

JOHN PHILIP SOUSA is the happy possessor of that "infinite variety" which "age cannot wither nor custom stale." He is at once a master in the art of conducting his band alike through the conventional phrases of a concert number, or through those more or less "trick" numbers in which one of the big brass choirs advances to the front of the stage and literally pours thrills of lyric charm from the mouthpieces of the instruments.

Sousa made his first visit in several years yesterday to Los Angeles, and the capacity of Shrine Auditorium was tested alike by the audience and the resounding vibrations of the organization. There were new numbers galore on the program, and the conductor-composer introduced several novelties, among them the delightful "Fluffy Ruffles" with its xylophone soloist, his suite "American Maid," and the new "Wedding March" dedicated to all American brides who don't care to start out on that epochal march to the altar with "made in Germany" melodies in their ears. Lieutenant Sousa has put tenderness, lyrics of hope and trust, and just enough of the theme of "courage" to remind even the most sentimental listener of that requisite to a perfect matrimonial career.

The sighing saxophone is well represented on the program, with H. Behne Henton as soloist. A sextet of the instruments in assorted sizes and various de profundo qualities of voice captured the fancy of the audience in the afternoon and proved a featured part of the "Jazz Band in Action" at the evening performance.

Miss Mary Baker is a soprano whose high, clear voice shows the limpid qualities of the adept, as well as power sufficient to make her register brilliantly even with the full band accompaniment. Some of her solos are given with harp accompaniment, which proved most effective. Florence Hardeman is a violinist of much virtuosity, and her two solos for the day were "La Ronde des Lutins" (Bazzini) and a movement from the "Vieuxtemps Concerto," both cordially received. Frank Simon is a cornetist of splendid tone, and other solo bits by the members of the band were all well done.

Recent musical developments have perhaps stolen a little of the Sousa thunder. The trombone quartet and many other groupings which were once distinctly a Sousa novelty have been utilized in various cabaret, vaudeville and "jazz" organizations.

Los Angeles Cal.
Evening Express
Wednesday Nov. 26th

LARGE AUDIENCES GREET FAMOUS SOUSA BAND

By FLORENCE PIERCE REED

Sousa and his band were the popular attractions of yesterday, both afternoon and evening, at Shrine auditorium. Both programs were given with the usual Sousa colorings and atmosphere to large audiences which turned out true to tradition to hear this organization.

While the program covered operatic, popular, jazz and descriptive modern pieces, the programs were marred more or less by the mechanical manner of conducting and playing. The program was played as if it had been rendered thousands of times before and as though players and conductor were miles away from the work they were doing.

However, they seemed to win popular applause and immediately responded with encores most generously, and as a whole the programs were in a vein to appeal to the general audience.

Opera numbers certainly lose much in a band interpretation, for we sense the lack of the strings. The Sousa numbers were received with interest, but there is a sameness of musical construction even in these. The "Sole Mio" woefully lacked the Spanish beat in the accompaniment, and would not be acceptable to Latins.

Miss Mary Baker, soprano, had a lovely voice, flexible and resonant, used artistically, yet slightly off pitch in the aria number. She was vocally more suited to "Carry Me Back to Ole Virginia," which she sang with fine mental discrimination. Frank Simon, cornetist, produced the finest work of the evening in his own composition, "Willow Echoes," and Miss Florence Hardeman is a most accomplished violinist.

MANY REGULAR NUMBERS ARE IN SOUSA PROGRAM

Lieut. John Philip Sousa who with his band of sixty-five pieces and the three soloists who will appear here this afternoon arrived in this city this morning coming from Riverside, where a performance was given last night. They were entertained at lunch by the Chamber of Commerce.

The concert will begin promptly at 2:45 and from indications this morning will be held in the First Methodist church as the weather was too threatening to permit the use of the Greek theater. An excellent and varied program including a number of Sousa's most popular compositions and also a number of new compositions has been prepared by the noted director for this concert.

The three soloists each appear in one number with Miss Mary Baker, soprano, singing Sousa's popular "In Flanders Fields." The entire concert is of a rather light and distinctly popular nature. The program in full follows:

Pomona Cal
The Progress Thursday Nov. 27th

SOUSA CONCERT AT GREEK THEATER 2000 SEATS LEFT

Shortly before noon today it was decided by the committee in charge of the Sousa band concert this afternoon to hold it in the Greek Theater.



SOUSA, WORLD FAMOUS BAND LEADER WHO WILL APPEAR AT THE GREEK THEATER IN POMONA TODAY

since the weather had cleared up sufficiently to make this possible.

Investigation at the Greek Theater by the committee disclosed the fact that the weather is ideal for the event there, being warm and without wind. Two thousand additional seats are now available and will be on sale at the theater, beginning at 1:30 this afternoon. The concert begins at 2:45.

When Sousa and his band appeared in Claremont yesterday afternoon a crowd of 1700 people thronged into the big gymnasium to hear them play. That everyone was delighted is putting it mildly.

Simply to say "Sousa" is of course to state that the band was all that could be desired. The soloist charmed with their beautiful work and H. Benne Henton, the saxophone soloist, made a distinct hit with his extraordinary ability on his instrument.

Chief among the special features of unusual merit.

of the concert were the trombone sextette and the saxophone sextette both of these playing encores of popular music in a wonderful manner. Probably the single number of this kind most enjoyed was the encore "Smiles" played by the whole band which consisted of a conversion of the popular song of that name into a caprice using the theme of the first bars of the song over and over in the different parts. The piccolos took it up, the trombones blared it, and the deep bass horns in their ponderous fashion slowly chanted it, each part changing abruptly into an accompaniment as soon as the short theme was completed. The orchestration of the number was perfect and the rendition of it elicited great applause.

Many of Sousa's marches were played as encores and the band throughout was very generous in responding to the calls of the audience. "El Capitan" and "The Stars and Stripes Forever" were two of his most popular marches which played in response to the insistent demand of his hearers. In the latter number several novelties were introduced with telling effect the most taking one being the piccolo obbligato to the trio.

The soprano soloist, Miss Mary Baker, had a beautifully clear and vibrant voice and sang easily altho she was accompanied by the full band. Her high tones, especially a "C" which she took at the end of one of her selections had a wonderful flute-like quality which made her a great favorite with the huge audience. For an encore she sang with harp accompaniment.

Miss Florence Hardeman, violinist, also delighted the audience with her dexterous and capable handling of her instrument. She played one number also with harp accompaniment which was of especial beauty.

Taken all in all it was agreed by all those who had the good fortune to be present at this event that no such treat has come to Claremont for many a long day, and a number of those who heard the band in Claremont yesterday are planning to come to Pomona today to again have the pleasure of enjoying this program.

INTERVAL

- An American Wedding March (new) (Sousa). Dedicated to the American people. In May, 1918, the American Relief Legion, (Mrs. Oliver Cromwell Field, president,) adopted a resolution requesting John Philip Sousa to write a Wedding March for our American brides, and recommended that it be universally adopted by all Americans, to whom it is respectfully dedicated.
- a. Album Leaf, "Summer Showers" Frederick Knight Logan.
- b. March, "Sabre and Spurs" Sousa
- Violin Solo, Fantasia, "Romeo and Juliet" Alard
Miss Florence Hardeman
- "Tarantella" at Piedigrotta (new) Gallo

PROGRAM

(Subject to Change)

- "Spanish Fantasia" (new) Tavan
- Saxophone Solo, "Scenes that are Brightest." (Wallace-Henton) Mr. H. Benne Henton.
- Poetic Scenes (new) Godard
- Vocal solo, "In Flanders Fields" (new) (Sousa). Words by the late Col. John McCrae.
Miss Mary Baker
- American Indian Rhapsody (new) (Orem). On Themes recorded and suggested by Mr. Thurlow Lieurance.

106 Denver Col.
Even Post Friday Dec 5th 1919.

Denver Post.

San Francisco Cal
Chronicle Monday
Nov. 24th 1919.

SOUSA AND THE POST HOSTS TO BLIND AT CONCERT AT AUDITORIUM ON SATURDAY

The world-famous Sousa and his band of musicians, every one a soloist and an artist par excellence, will give their wonderful concert at the Auditorium Saturday night at 8:15.

And Mr. Sousa and The Post have invited all the inmates of the Blind Home of Denver to be their guests at this concert. A lot of good fellows are going to carry these blind people to and from the concert in their own automobiles and Mr. Sousa promises that the concert Saturday night will be as great and as inspiring as his skill and enthusiasm and his great band possibly can produce, and that it will be a great privilege and pleasure to give these blind people a real holiday musical treat. And, of course, Sousa and his band never disappoint.

It is such a wonderful band and such a magical leader and musicians! It is the great American band, the band of American patriots. It is unbeatable America—it is military America—it is musical America, in action.

The entire Auditorium will be thrown open in order that just as many people as possible may be accommodated and hear the greatest American band.

Los Angeles Cal.
Evening Herald
Nov. 26th Wednesday

Oakland Cal
Enquirer
Friday Nov. 21st

SOUSA CASTS SPELL OVER HIS AUDIENCE

By CARL BRONSON

Sousa and his band lited in and out of Los Angeles yesterday afternoon and night, and large numbers of people who love the rhythmic swing of his conducting stick sat under the spell of his marches and melodic pieces.

It was actually the same Sousa, the same military physique, the same backward swing of the arms in the lighter stepping trios of the marches, and the same forceful dramatic action in the introductions and noisy ensembles, where stress is most appropriate. Sousa is just as much the musician of the masses as ever, and no one has as yet equaled him in the rhythms that can make a soldier step. His new "American Wedding March," written by request, is a composition well worthy of the title and will outlive mere popularity.

Sousa's new suite for band, "The American Maid," is one of those happy musical ideas that afford amusement, and is humorously droll at times and cleverly descriptive. Another fantastic of delightful humor is his "Impressins at the Movies," and the jazz band and the crafty villain and the timid fan are all there.

Miss Florence Hardeman, the violin soloiste, is a real artiste, and was appreciated equally with the band. Miss Mary Baker has a very unevenly developed voice, but manages to put her songs over with considerable success. H. Benne Henton is a remarkable saxophonist and did some sensational solos.

Sousa always leaves a bright impression wherever he comes and goes, and we hope that the reign of the "march king" will go on forever.

SOUSA AND BAND IS HEARD HERE IN LENGTHY PROGRAM

Lieutenant John Phillip Sousa was heard in a delightful program at the Oakland auditorium opera house yesterday afternoon and again last night.

The program presented contained compositions which would never be heard in many localities if the celebrated leader and his men did not make it possible. Several of these numbers were produced by Sousa and his band under the direction of Mrs. Z. W. Potter, this being the first attraction of the all-star course.

SHRINERS' BAND BANQUET SOUSA

Lieutenant Sousa, noted band leader, was banqueted last night at Key Route Inn by Aahmes Shrine band. Otto Riehl presided as toastmaster, and others who spoke were Judge L. S. Church, acting potentate; F. R. Haley, local commander; F. E. Scott, bandmaster, and Fred L. Button. Lieutenant Sousa made an interesting talk.

Oakland Cal
Daily Post Thursday Nov 20th

Sousa and His Bandsmen Play Splendid Concert

No man in the world of music has had so extensively advertised a personality as Lieutenant John Phillip 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 no exaggeration to say that he is known as the greatest bandsman in history and his band is recognized as the leading body of instrumentalists in the world.

are doing much to promote musical interest, for they present programs containing compositions which would never be heard in many localities if the celebrated leader and his men did not make it possible. Several of these numbers were produced by Sousa and his band at the Oakland Auditorium opera house this afternoon and will be heard again this evening under the direction of Miss Z. W. Potter, this being the first attraction of the all-star course.

SOUSA TARRIES HERE ON WAY TO STATE CONCERTS

Famous Bandman Tells Of His Work With Navy Players.

John Philip Sousa, lieutenant, senior grade, U. S. N. R. F.—more familiarly known as the guiding spirit of a great band—was in Denver Friday morning long enough to "snatch a bite" and change trains for Greeley and Fort Collins, where ne is scheduled to play Friday.

There was no mistaking the aristocrat of bandmasters as he stepped from the train which brought him to Denver from Pueblo. Shorn of the chin whiskers with which he was formerly identified, there was nothing about his appearance to suggest the sixty-odd years that rest on the squared military shoulders adorned with two gold bars.

He is the Sousa of former years, endeared more than ever to the music lovers of America because of the sacrifice he made two years ago, when, after years spent in assembling and training a great band, he deserted it for the navy.

"But it was worth it," said Mr. Sousa. "It was a great work we had to do at the Great Lakes training station, and, after all, the old band is ship-shape again. Of the seventy-two members there are only fifteen new faces.

"At the lakes I organized the first band battalion that ever has been formed in any army or navy. From 1,000 splendid fellows, who had played an oboe in the college orchestra or the bass drum in a small town band, we formed a band battalion of 650 men from which the bands of the navy were supplied."

The two years of the war were for Sousa his most prolific. "There was in the martial spirit of the times an inspiration I couldn't escape, and some of my most popular compositions were done in those years. I think God intended me for a composer and circumstances made me a band leader."

He will play in the Auditorium Saturday night.

The Denver Post will have as its guests at the concert the inmates of the Home for the Blind.

Sousa's Artists Bid S. F. Farewell

Music Lovers Hear Last Recital by Band

A day of Indian summer mildness kept many away from the fourth concert by Sousa's Band yesterday afternoon in the Civic Auditorium, with the result that the attendance was not as large as at the two Saturday concerts. The farewell concert in the evening was heard by an assemblage of music-lovers that more adequately expressed the popularity of the famous director. The wonted generosity in extra numbers was in evidence at both events, the programmes being doubled in length.

Mary Baker, soprano, and Florence Hardeman, violinist, repeated the individual successes scored on previous occasions. Both artists labored under the disadvantage of a band accompaniment which is always too heavy in climaxes. Miss Baker's voice is clear and resonant, flexible and well shaded in color, although these details were sometimes lost in the ensemble. Miss Hardeman has a virtuosic technique and a tone of pleasing quality.

San Francisco Cal
CHRONICLE, MONDAY,

NOVEMBER 24, 1919

Sousa's Artists Bid S. F. Farewell

Music Lovers Hear Last Recital by Band

A day of Indian summer mildness kept many away from the fourth concert by Sousa's Band yesterday afternoon in the Civic Auditorium, with the result that the attendance was not as large as at the two Saturday concerts. The farewell concert in the evening was heard by an assemblage of music-lovers that more adequately expressed the popularity of the famous director. The wonted generosity in extra numbers was in evidence at both events, the programmes being doubled in length.

Mary Baker, soprano, and Florence Hardeman, violinist, repeated the individual successes scored on previous occasions. Both artists labored under the disadvantage of a band accompaniment which is always too heavy in climaxes. Miss Baker's voice is clear and resonant, flexible and well shaded in color, although these details were sometimes lost in the ensemble. Miss Hardeman has a virtuosic technique and a tone of pleasing quality.

Salt Lake Utah
Herald Wednesday
Dec 3rd

Long Beach Cal.
Daily Telegram Friday Nov 28th

107

SOUSA AND HIS BAND ENTHRALL LOCAL AUDIENCE

Foremost March Composer Presents New Pieces Which Win Favor

Richer because of the echoes of the past now mingled with the pieces inspired by the war, John Philip Sousa is more than ever an American institution. With the same simple charm of leadership, free from affection, yet filled with the fire of his art, Sousa and his band have reopened in the hearts of Salt Lake's music lovers the old love and admiration which can never die. First before the school children in a special matinee, and last night before the public at the Tabernacle, Sousa re-established himself as by far the leading bandmaster and band piece composer.

At no time did the audience feel far away last night. Each piece brought its encore. Each encore recalled a memory. "King Cotton March," "Beneath the Window," "Stars and Stripes Forever" and "Manhattan Beach March" brought long bursts of applause, strains that bring floods of memories of a decade or more ago. These pieces, mingling with "The Golden Star," "Bullets and Bayonets," accentuated all that has gone between the older and the newer band pieces.

"The Golden Star" was a disappointment. It seems too boisterous, too clangy, too something or other—certain that it does not fit with the explanation offered, "Dedicated to Mrs. Theodore Roosevelt. Composed in memory of the brave who gave their lives that Liberty shall not perish." The piece has one redeeming feature. The cornets and trombones play "Taps" beautifully. Far better if the number had been omitted.

The artists who compose Sousa's band are part of the national institution. Their co-ordination is perfect. Under the peculiarly personal leadership of Sousa the band plays with ease and grace, an irresistible swing that lives and relives in the memory.

In a new feature entitled "Showing Off Before Company," each group of instruments come to the front and perform. The stunt is well worth while, and demonstrated the worth of each set of instruments which compose the band.

Miss Mary Baker, soprano soloist; Miss Florence Hardeman, violinist, and Frank Simon, cornet soloist, render several beautiful selections. As an encore Miss Hardeman played "Souvenir," as it has seldom been heard in Salt Lake.

The complete program and encores include: Overture "Mignon"; cornet solo, "Willow Echoes," Mr. Simon; "King Cotton March"; "Beneath the Window"; "Suite, Impressions of the Movies"; "T. S. Field Artillery"; vocal solo, "Moonlight and Starlight," Miss Baker; solo encore "Robin, Robin, Sing Me a Song"; Valse Lente, "Kisses"; march, "Bullets and Bayonets"; "Saber and Spurs"; "Ragging the Scales"; "Stars and Stripes Forever"; violin solo, "Polonaise Brillante," Miss Hardeman; encore, "Souvenir"; satarella, "The Bohemians"; "The Star-Spangled Banner," assisted by the Tabernacle choir, completed the treat.—S. K. S.

LIEUT. JOHN PHILIP SOUSA IS STILL MARCH KING

ALL THE OLD SOUSA CLASSICS COME LILTING FORTH IN RE- SPONSE TO POPULAR DEMAND VOICED BY ENCORES.

It was a Sousa program after all, despite the fear that it would not be, and that the "March King" was lost under the "Lieutenant," and the stirring, inspiring, thrilling march notes once thundered by the brass, echoed by the wood winds, and sighed by the saxophone, were no more.

But the marches were there, hidden in the gold and silver, wood and wire instruments, and all just waiting for the audience to call them forth. Out they came, a-thundering in response to the encores, "El Capitan," "Stars and Stripes Forever," "Liberty Loan," "Sabres and Spurs," the new Sousa wedding march, and all the rest of them until feet were set to tramping to the demand of the march king and his inspiration voiced by his instruments and his men.

Even Sousa himself "came back," grown gray and shorn of much of his facial hirsute adornment which on former appearances here figured so prominently in one of his favorite tricks in directing. But the slow, easy swing of the arms is still there, the gentle admonition of the hands to "go easy," in slang parlance, and the sudden awakening to quicker action and command for preponderance of brass, in the even more stirring numbers.

But back of the eye-glasses burns still the old fire, and between the lines of that program which promised nothing of the old, and all of

the new, rested the marches with the swing and lilt and fire, for the program as printed was simply a foundation, an excuse, for the trotting forth of the numbers and the kind of music that have made Sousa famous.

The great big audience that filled the auditorium with the largest and most enthusiastic assemblage that has gathered there for lo, these many moons, was fully satisfied, and relaxed its rather critical don't-particularly-care-for-your-program attitude and was a smiling, happy, sure-of-itself and its old friend Sousa before the evening was well on its introductory way.

Thru the request of a member of the Music Study club, "The Indian Rhapsody" was substituted for the fifth number on the program, "The Golden Legend." This is a beautiful number adapted by Orem from "Indian Melodies," by Leurance, and given in the program of Indian music recently rendered by the club.

Miss Mary Baker, vocal soloist, has a high, clear soprano voice which registered more effectively to harp accompaniment than with the full band, altho with either she is a convincing and satisfying singer; Florence Hardeman, violinist, did brilliant work and responded to three encores, her last an adaptation of "St. Patrick's Day in the Morning," with variations. H. Henne Henton, saxophonist, increased the popularity of that favorite instrument; Frank Simon, cornetist, is fully up to the standard required by such a world-famed aggregation of musicians, and as for the remainder of the band, they are known collectively as Sousa's, which is sufficient praise, reputation and fame to cover them with glory for all time.

Santa Barbara,
Morning Press
Saturday Nov. 29th

Long Beach, Cal.
Press, Friday Nov. 28th 1919.

SOUSA IS FOUND 'MARCH KING' OF OLD

Lieut. John Philip Sousa and his band came to the Potter theatre last night and pleased one of the largest audiences that ever turned out for an event in that house.

The Sousa band was presented to Santa Barbarans by Mrs. C. E. Herbert, who is well known for the many excellent attractions she books here during the fall and winter months.

It was the same old John Philip Sousa, the "march king," that Santa Barbarans saw last night. His stirring numbers by the band were thoroughly enjoyed and encore after encore had to be given to satisfy the musical craving of the big audience.

Miss Florence Hardeman, violinist, easily scored the biggest hit of the soloists. Her numbers were delightfully rendered. Miss Mary Baker, soprano, and Frank Simon, cornetist, played delightfully.

All together the concert by the noted band master who made such a grand record with raw material during the war, was one of the most enjoyable events given at the Potter theatre in many weeks.

SOUSA BAND WINS PLAUDITS BIG AUDIENCE

Brilliant Concert Is Closing Event of Thanksgiving Day.

Lieut. John Philip Sousa, with the same military air admired a decade ago, led his band in a program of unusual interest before an enthusiastic audience which filled every seat in the Auditorium last night. After all, there is only one Sousa, and his charm never grows old. His dramatic readings of his own compositions are never attained by other conductors.

In the spectacular numbers, when the brass choirs thrilled with great volumes of melody, when the saxophone sextet was heard with its peculiar reedy tones, or the full band crashed forth in a rhythmic march, the audience responded with round after round of applause, until a

Sousa composition was given as an encore.

"Tales of a Traveler," a new suite by Sousa, is a strong composition, full of harmonic surprises. By request his "Showing Off Before Company," was given and in this every soloist in the band was heard, and it proved an entertaining number.

Joseph Green, zylophone soloist, played excerpts from "Jewels of the Madonna"—Wolf-Ferreri, in a wonderfully fascinating manner.

Mary Baker, soprano, was well received, her two encores, "Sing Me a Song Robin" and "When the Boys Come Home Again," were especially charming. Florence Hardeman, violinist, played Sarasate's "Spanish Dance No. 2," with brilliant technique, and strong handling of this difficult composition. She responded to two encores.

From start to finish the program was interesting and well performed.

Mr. William Conrad Mills, is to be complimented on the success of the first two concerts of the Philharmonic course which he is managing this season.

Mr. Mills had a pleasant visit with Lieut. Sousa, both being formerly from Washington, D. C., where Mr. Mills was tenor soloist in the First Congregational church, and Dr. J. W. Bischoff, the blind composer and vocal teacher was organist.

A number particularly appreciated by musicians was the American Indian Rhapsody from Thurlow Leurance, given at the request of the Woman's Music Study club which is devoting its attention to American music and has made a study of this composition.

Sacramento Cal
Star - Monday
Dec 1st 1919

Ogden Utah
Standard Tuesday Dec 2nd 1919

Ogden Utah
Examiner Tuesday
Dec. 2nd 1919

Sousa Marches Receive Much Applause

By WALTER FRATES.

That John Philip Sousa is the "March King" and no other sort of musician was demonstrated Saturday night at the Clunie theater by the audience who heard the great American composer and his band.

Classic and "jazz" selections received a luke warm reception, but the marches such as "The Stars and Stripes Forever," "Sabres and Spurs," "Bullets and Bayonets," and "United States Field Artillery" were given a rousing reception. Sousa is the musical interpreter of the United States military forces. In no other military marches, with the probable exception of "Madelon," the great French war-song, is there found such spiritual fervor and resistless force as in Sousa's military pieces. In them he has expressed the spirit of the American armies from the Revolution to the World War—the spirit of the raw farm lads who fired on the British at Bunker Hill, and again on the sea in 1812, of the brothers who fought brothers at Gettysburg, the Rough Riders at San Juan, and the Marines at Chateau Thierry.

Among his new compositions is "The Golden Star," which is dedicated to Mrs. Theodore Roosevelt and written in memory of those who lost their lives in the World War. It is a superb funeral march with a magnificent vision, and may it be said of Sousa's artistry that there was little applause after it was played. Miss Florence Hardeman, violinist, had as her number Vieuxtemps' "Polonaise Brillante" and Drdla's "Souvenir." Her work shows some technical skill, but she fails to get much spirit or feeling into her music. It was the same with Mary Baker, soprano, and Frank Simon, cornetist. No doubt continual repetition of the selections on the tour had something to do with it.

SOUSA'S BAND GIVEN WARM WELCOME AT THE TABERNACLE

(By Godfrey Matthews)

Without doubt a very much larger building than the Ogden tabernacle was needed last night for the audience waiting and ready to hear Sousa and his band. As it was, however, the building was crowded to more than its capacity and hearers sat crowded in seats for which they paid a good figure, forgot their physical discomfort and enthusiastically listened to a program of popular music which delighted them in the extreme. Every piece on the program was encored once, and Miss Florence Hardemann, the violin soloist, was encored twice, so keenly were her renditions enjoyed by the people.

Opening with the overture "Mignon," Lieutenant Sousa splendidly introduced his great aggregation to the audience, and, as though one piece of classical music were enough to last for a long time, immediately went into a series of selections, largely his own compositions in which the wonderful blending of many instruments, and the usage of many curious effects, such as whistles, and rattles and sand paper was heard to great effect.

A selection in three parts entitled "Impressions at the Movies," and subdivided into a "A Jazz Band in Action," "The Crafty Villain and the Timid Maid," and "Balance and Swing Partners," was very thoroughly enjoyed and loudly applauded, although for our own part, the titles signified nothing, but the melody pleased greatly.

Miss Mary Baker, soloist to the aggregation, sang "Moonlight and Starlight" by Hallett Gilbert and manifested the possession of a delicate lyrical soprano voice which won her an encore to which she responded with the solo, "Robin, Robin, Sing Me a Song."

Dedicated to Mrs. Theodore Roosevelt and composed in honor of the American soldiers, sailors and marines who laid their lives down as a sacrifice for human liberty in the great war, the composition, "The Golden Star" by Sousa was well rendered. As an encore the lively "Sabres and Spurs," by the same composer, was given.

An excerpt from Rossini's "Stabat Mater" was next rendered by the tabernacle choir and the band under the baton of Joseph M. Ballantyne. The solo part was sung by Mrs. Myrtle Higley, who came to the rescue at the last moment. It was evidently understood that Miss Baker would sing the solo part, but that lady, not having understood this requirement, the well known Ogden soloist shouldered the burden, and did well in a real emergency. The work of the choir was a surpassingly fine achievement on which every member and the conductor are to be heartily congratulated.

To introduce the band to the audience after the interval a novel musical "stunt" was performed. The players gathered one by one, and two by two, and by three and three in a composition entitled "Showing Off Before Company," which was richly humorous and greatly enjoyed and which served the purpose of acquainting the audience more intimately with the many different pieces that go to make up such a band as Sousa's is.

"Kisses," by Zamecnik, and a march, "Bullets and Bayonets" by Sousa, were renditions greatly enjoyed.

Frank Simon, cornet soloist, played a composition from his own pen, entitled "Willow Echoes," showing wonderful control, and beauty of tone, and responding with an encore, Carrie Jacobs Bond's "Just A-wearyin' for You."

Nothing could excel, however, the solo work of Miss Florence Hardemann, the violinist, who in "Vieuxtemps" showed a mastery of technique and a delicacy of interpretation which sent the audience into ecstatic and appreciative applause. Before Miss Hardemann was allowed to make her adieux, she had to respond with two encores.

"The Bohemians," by Ore Hume, and "The Star Spangled Banner" by the band concluded a program long to be remembered in Ogden, and concerning which the only criticism one heard was that lightly popular music held too great a place in its length of one hour and a half.

SOUSA'S OWN WORKS.

Particularly did Ogden's audience appreciate those selections written by Sousa and which he personally interpreted, for while there was acclaim at the conclusion of the overture from "Mignon," with which the program started, the intensesness was far more noticeable after the encore, "The Stars and Stripes Forever." Frank Simon, cornet soloist, played one of his own compositions, "Willow Echoes," giving an encore. Sousa's suite, "Impressions at the Movies," with its interpretations of the "Jazz Band in Action," of the "Crafty Villain and the Timid Maid" and "Balance All and Swing Partners" was another of the Sousa numbers so thoroughly applauded.

Miss Mary Baker, soprano soloist with the band, sang "Moonlight and Starlight," by Hallett Gilbert and responded to vigorous applause by giving an encore number, "Robin, Robin, Sing Me a Song."

MEMORIAL SELECTION.

Sousa's latest composition, "The Golden Star," a memorial dedicated to Mrs. Theodore Roosevelt and composed in memory of the brave who gave their lives that liberty shall not perish, is a typical Sousa selection, bringing in the mass of instruments so usual in martial airs with the memorial tones that are identified usually with memorial sentiments and feelings. In contrast, the encore of "Sabres and Spurs," a military air, was also pleasing, showing the variation of the leader's thoughts along martial lines.

Mrs. Myrtle Ballinger Higley of Ogden sang the solo parts of the "Inflammatus" from "Stabat Mater," by Rossini, Miss Baker having been unable to rehearse with the choir and declining to appear. The choir and band was led by Prof. Joseph Ballantyne in this number and the audience showed most hearty approval of the splendid work done by the Ogden director, soloist and chorus.

VIOLINIST WITH BAND.

In the second section of the program, the first number was a mixture, "Showing Off Before Germany," a new Sousa selection which was followed by two lighter numbers, Valse Lente, "Kisses," by Zamecnik and a march, "Bullets and Bayonets," by Sousa. Miss Florence Hardeman, violinist with the band, gave the "Polonaise Brillante," by Vieuxtemps. This was followed by "The Bohemians," by Ore Hume, given by the band with "The Star Spangled Banner" as the concluding number.

Miss Mary L. Jones, through whose efforts the band was brought to Ogden, received hearty congratulations from many after the concert. She expressed regret that there had been some confusion in seating the large audience, but said this was due to the fact that several ushers had not appeared to assist in this task.

Ogden Utah
Examiner Tuesday
Dec 2nd 1919

LARGE AUDIENCE AT CONCERT GIVEN BY GREAT SOUSA BAND

Ogden Music Lovers Hear Excellent Joint Program Given With Ogden Tabernacle Choir

Lieut. John Philip Sousa and his band appeared at the Ogden tabernacle last evening in joint concert with the Ogden tabernacle choir, giving a program that brought volumes of applause from the audience that packed the great auditorium to overflowing. To those who had heard bands under Lieut. Sousa's direction there was that wonderful repetition which never grows old of music given with American feeling, for John Philip Sousa has given to America a distinct type of American music. To the music lovers, there was the remarkable harmony, that splendid expression that Sousa always secures from his bands.

Hutchinson Kas.
News Wednesday
Dec 17th

THEY HAD CHILLY TIME.

Sousa's Band Was Marooned Five Hours in Zero Weather Without Fire.

Nearly every member of the Sousa band was suffering from a severe cold yesterday. It didn't affect their playing, but Miss Baker, the soprano singer, was unable to sing because of it, and Mrs. Sousa, the famous director's wife, kept to her room at the Bisonte most of the day with a splitting headache.

"We all caught cold by being caught in the blizzard last week," said Mr. Sousa. "Our Pullmans were detached from the train and left standing on a siding to be attached to another train. That train failed to come and for five hours we stood there in temperature below zero with no heat in our cars."

Kansas City Mo.
City Post Dec. 15th 1919

SOUSA SCORES IN NEW INTERPRETATION OF 'RAG'

Master Band Director Gives His Audience a Pleasant Surprise in "Ragging the Scale," Something New and Different, at Convention Hall.

As is his custom, Lieut. John Phillip Sousa, the master band director, gave his audience in Convention hall Sunday afternoon something new and something different. This was in addition to such a musical substance as an American Indian Rhapsody, a harp and violin solo, "The Swan" that was a sheen of beautiful tone and all of his range of military marches from "Sold Men to the Front," to "Stars and Stripes Forever."

Something New in Ragtime.

Something new was his arrangement of "Smiles" and something different was his playing of ragtime.

"Smiles" followed a wedding march dedicated to the American people. Lieutenant Sousa took the theme and played with it from instrument to instrument, from woodwinds to brasses, now making it the smile of an elf, now the laugh of the buffoon, rolling out from the big brasses.

The smile of a maiden rippled from the flute and the smile of a boy from the fife. It was a new and interested overlay and underplay, and Mr. Sousa interspersed the variegated smiles with a running current of tune, now deep, now light, which kept the "smiles" on the surface.

Tamed "Wild" Ragtime.

"Can You Tame Wild Women" is not a piece that often appears in a concert such as Lieutenant Sousa's. But the American rag, spoken in so many voices and each with its good placement, almost justified its being as Lieutenant Sousa's men directed it.

The Russian rag, that part of it which was rag, seemed more American than Russian and more rag than music, but with that excellent saxophonist, H.

Benne Henton, keeping up the swagger of it with his shoulders as well as his instrument, the audience was completely carried away.

There were other "rags," played in a way which gave the ma kind of new outfit and a fresh start in life. One of these was "Fluffy Ruffles."

Ragged the Scale.

It also must be mentioned in connection with Sousa's "something different," his "ragging the scale," an accomplishment not so simple as might be imagined. Our simple Do, Re, Me ran together and parted and climber on top of each other in a way that was most fascinating in view of the simple character of the theme.

The program opened with a colorful Moorish fantasia, "The Count of Granada," followed by a swinging encore, the well known "El Capitan."

Mr. H. Benne Henton's saxophone solo, "Scenes That Are Brightest," moved like dancing sunlight across the pattern of the theme and was followed by "When You and I Were Young, Maggie," played with all the sweet feeling of that old fashioned favorite.

Hear Sousa's Band. 150 Blind People

One hundred and fifty blind of the two Kansas Citys gave a great vote of thanks to The Post immediately following the Sousa concert in Convention hall Sunday afternoon.

These blind people were the guests of The Post at the Sousa concert, and they declared that it was the finest treat that had ever been afforded them.

The location of the seats was one of the chief delights to the sightless ones, for the seats were right down in the main section of the arena floor, which meant that there were no stairs for the blind people to climb.

The concert of Sousa was one of the best he has ever given in Kansas City, and the 150 who could see reveled in the show wrom the first number to the last. And no one in the vast audience cheered more heartily than did these same blind folk.

Mrs. J. H. Hale, president of the Kansas City Association for the Blind, reported that sufficient automobiles were contributed by generous people so all the blind peopl had a motor car ride to and from the big hall. The 75 students from the Kansas State School for the Blind came in their own busser.

Topeka Kansas
State Journal
Tuesday Dec 16th

SOUSA'S BAND CONCERT

While the crowd that assembled in the auditorium to hear Sousa's band Monday night was not so large as a concert by the famous organization justified, the lack of numbers was made up by the vigorous applause with which each number was greeted. The audience was genuinely appreciative.

Probably owing to the fact that this is Sousa's first trip of the season with a company composed largely of new players, it is doubtful if the concert came quite up to the standard of the band's last visit to Topeka five years ago. There were many new faces in the personnel. But nevertheless, the music was good and so much appreciated that encores were the rule.

The feature of the evening was the overture "Mignon." A mixture, "Showing Off Before Company," was one of the leader's own compositions and was a real novelty. It opened with a Dutch band serenading in the ante-room, followed by the entrance of thirteen clarinet players and the balance of the instruments, each in their turn. The bass and bassoon made a hit with their playing in this selection.

Owing to the illness of Miss Mary Baker, soprano soloist, a flute solo was substituted. Miss Florence Hardeman, violinist, and Frank Simon, cornetist, did excellent solo work. "Bullets and Bayonets" and the "Golden Star" were two of Sousa's new compositions, the latter dedicated to Mrs. Theodore Roosevelt, and composed in memory of the men who gave their lives in the great war. A suite of four selections, including "Impressions at the Movies," "The Jazz Band in Action," "The Crafty Villain and the Timid Maid," and "Balance All and Swing Partners," were full of "pep" and humor and left the audience in a strangely pleasant frame of mind.

W. M. M.

Kansas City Mo.
Journal Dec 15th Monday

SOUSA REMAINS PRE-EMINENT AS MUSIC MASTER

March King Leads Brilliant Organization Through 2 Inspiring Programmes at Convention Hall.

Large audiences yesterday afternoon and last night at Convention hall reveled in a veritable Sousa feast, the famous bandmaster and his unrivaled organization presenting two programmes fairly luxuriant with the music which John Phillip Sousa has indissolubly linked with his name during the past quarter of a century or more.

The peerless leader's personal appearance is somewhat changed since his last visit, a closely cropped gray mustache being all that remains of the Van Dyke which has been familiar for so long. But the first strains of the band yesterday afternoon in Chapi's Moorish fantasia, "The Count of Granada," would have revealed Sousa's identity to a Martian.

No bandmaster in the history of the country has ever approached Sousa in the effectiveness of the organization of which he was the head and while the war disturbed the artistic equilibrium of the great body of artists in the band, those who now compose it, numbering as they do many who have been with him for years, may well claim all the elements of pre-eminent supremacy as a musical organization of its distinctive character.

ENCORES IMPROVE PROGRAMME.

Sousa is prodigally generous in the matter of encores and it is only the truth to say that some of his encores were more effective than some of the set numbers of the programme. The brilliantly whimsical setting of "Smiles" is a definite case in point. What Sousa did not do to and with that inspiring melody cannot be done. He made it more than what it really is, for he made it "smiles" that were very far from tears, "smiles" that were on the other side of laughter and "smiles" that were just around the corner from a sob, if it may be so expressed.

It was of course to be expected that "Stars and Stripes Forever," the "Washington Post" march and other Sousa revelations not on the scheduled programme would arouse the audience to demonstrative enthusiasm, as they did. Possibly the feature of the regular numbers was Sousa's "American Wedding March," dedicated to the American people and composed for American brides at the request of the American Relief Legion. This is not of course expected to take the place of the "Lohengrin" or Mendelssohn wedding march, but it is a brilliant and dashing composition in the march king's finest vein.

"SABRE AND SPURS" FAVORITE.

"Sabre and Spurs" is another of those "bing-bang" Sousa military marches, reminiscent in the nature of things and full of martial virility. It was one of the favorites of the afternoon.

Preston Ware Orem's American Indian rhapsody, on themes recorded and suggested by Thurlow Lieurance of the Kansas state university musical department, proved extraordinarily interesting. Eric Coates's sprightly "Wood Nymph" was read with astonishing delicacy for a band so replete with wood-winds and brasses and capable of producing such Wagnerian crashes of melody as they did on appropriate occasion.

COLD HANDICAPS SOPRANO.

Miss Mary Baker, soprano, was prevented from singing by a severe cold. Miss Florence Hardeman, violinist, fairly captivated the audience with a brilliant reading of Banson's "Dance of the Goblins" and two intriguing encores. H. Benne Henton, saxophone soloist, contributed a most pleasing number, his encore, "When You and I Were Young, Maggie," being especially delightful. Mr. Johnson, xylophonist, effectively substituted for Miss Baker.

At the evening programme the feature number was Mr. Sousa's magnificent memorial march, "The Golden Star," dedicated to Mrs. Theodore Roosevelt, but memorializing all the American heroes who gave their lives in the war.

A particularly helpful innovation of the Sousa concerts is the practice of placarding the encores, contributing much to the understanding and appreciation of the audiences.

Ardmore Okla.
Daily Ardmorette.
Monday Dec 22nd 1919

JOHN PHILLIP SOUSA GIVES PLEASING CONCERT

John Phillip Sousa and his magnificent band of sixty talented musicians together with Miss Florence Hardeman violinist, Miss Mary Baker, coloratura soprano, and Mr. Frank Simon, cornetist, visited Ardmore yesterday and gave a concert at the Princess theatre last night that was thoroughly enjoyed by the audience, that filled the house from pit to dome.

It was a typical Sousa concert, and was listened to with rapt attention from the opening overture to the closing strains of the national anthem.

Praise for any particular number would be superflous, they were all good and were warmly applauded.

Mr. Sousa responded to every demand with one of his own marches that have made him recognized as the march king.

The band left here this morning for north Texas points where they will fill a number of engagements on their tour of the southwest before returning to the east where their season closes.

Included in the personelle were some of the most famous musicians of the world, the concert was everything expected of it, and more, and the vast audience were reluctant to leave after the closing number.

Wichita Kansas.
Eagle Thursday
Dec 18th 1919.

SOUSA SCORES HEAVILY WITH MUSIC LOVERS

Diversified Program Shows
"March King" Has Lost
None of His Cunning

DINED BY LIONS CLUB

Two enthusiastic audiences greeted march king, Lieut. John Philip Sousa and his band at the Forum, Wednesday. It was the same famous director and composer who appeared in Wichita many years ago, but his program, organization and music was new. The "Stars and Stripes Forever," without which no Sousa program could be complete, was of course a part of both programs. The remainder of each program showed the new trend of music since the war.

The great band of artists played in a slightly new and different style. Patriotic themes were even more apparent than before. The light, popular music of after the war had a very prominent place on the program. It was very plainly seen why the audience greeted these popular selections with storms of applause.

New compositions of Sousa made up the greater part of both programs, but the old marches seemingly cannot be replaced in popularity. The "Stars and Stripes Forever," was the signal for an ovation at both concerts.

Varied Selections

The band was at its best in the evening performance in one of Sousa's newest works, "Showing Off Before Company." Classic selections were played, but the extremely popular ones, as "Hail, Hail," and "I'll Say She Does," introduced by the various soloists as they filed in, were received with acclaim. "Ja Da," composed by two of Sousa's former jackies from the Great Lakes station, also proved a big favorite.

Sousa's great memorial, "The Golden Star," dedicated to Mrs. Theodore Roosevelt and composed in honor of the boys who died for their country, brought out rare harmonies and a processional of virile tones, in which "Taps," the last call to the dead, was interwoven.

The soloists who support the band were unusually good, although a bad cold prevented the appearance of Miss Mary Baker, soprano. Miss Florence Hardeman, the young violinist, seems to be a remarkably talented artist. She gave a number and encore which were features of the program. Louis P. Fritze, flutist, substituted for Miss Baker and proved capable.

Sousa Entertained

Arriving in Wichita at 2:30, Wednesday afternoon, Lieutenant John Philip Sousa was taken to the Hotel Lassen where he was the guest of the Lions Club and representatives of the Cooperative, Rotary Club, Advertising Club, Board of Commerce, Knights of Columbus, the City Commission and L. W. Clapp, city manager.

The bandmaster was introduced by the city manager, who remarked on the absence of Ed Vail, jeweler, at the luncheon. Mr. Sousa was brought to Wichita for the opening performance in the old wooden auditorium at St. Francis avenue and First street, many years ago, by Mr. Vail. Mr. Sousa, in the course of a few well chosen remarks, complimented Wichita on its growth and apparent wealth.

He said the public to seek relief in music since the termination of war "depends on jazz." "I have eliminated a great portion of my classic selections to supplement popular pieces in my programs," he said. "The public wants peppy music, and I have noticed an especial craving since the war."

Mr. Sousa will leave Wichita at 7 o'clock, Thursday morning, for Enid, where he is to conduct concerts.

Pleasantly Surprised.

Some people had feared that the combined efforts of sixty instruments would be too loud for the size of the theater; they were pleasantly surprised to find that this was not true. Others had feared that the world's greatest band would play "over the heads" of a people who rarely get to hear symphony orchestras and grand opera and such things; they too were pleasantly surprised.

Still another surprise came when it was found that instead of relying on the wild waving of long hair and baton, the leader nearly bald and totally devoid of theatrical mannerisms let his music and his musicians speak for themselves.

Given an Ovation.

Every number on the program got a strong hand; every number had to be encored. The saxophones and the various soloists scored heavily; the entire personnel, playing together got an ovation.

Perhaps some day somebody will devise a means of getting some coal, and when that happy day comes perhaps we can have some more real evenings with entertainers like Sousa and his band.

CROWDED TO HEAR SOUSA

BANDMASTER APPLAUDED BY THOUSANDS AT CONVENTION HALL.

Old Marches Are Still the Favorites
—"Smiles" From Camp Life—
Young American Violinist Scores.

There was a great deal about the war in the concert by Sousa's band yesterday afternoon in Convention Hall—particularly about the American soldier and sailor who drilled and sang and slept and ate his way through training camp. He bobbed up in every encore, this militant young soldier, with snappy salutes, ready for action, brave, cheerful, human.

In one of the pieces played as encore, Lieutenant Sousa told more about his impressions of the life at the Great Lakes training station, than could have been put in a book. It is a piece in which the camp tune "Smiles" hovers all the time above bits of music descriptive of camp life. Like a shining thread in a tapestry of many colors, the tune runs, always dominant, never entirely lost in the mixture, and finally wrapping all the dullness, the brightness, the badness and the goodness in a mantle of courage. While there is nothing either extraordinary or great about the music, the concept is a fine one, attesting to the bandmaster's faith in the generation he has been drilling for the past two years.

"STARS AND STRIPES" HIS FAVORITE.

In the "Stars and Stripes," too, there was a new militancy in the form of a cannonading accompaniment. Mr. Sousa wrote the piece in a moment of intense homesickness, when he was just starting home from Europe many years ago, and he has always liked it the best of all his compositions. For that reason, he adds pomp and circumstance to its performance by permitting his three fifers to come to the front of the stage for the second movement, and all the cornets and trombones to join them for the third. The audience of six thousand thundered its appreciation.

The great band leader earned his welcome. He brought out many of the old favorites, "El Capitan," "The Washington Post," a piece for which he received only \$35 when it had just been written, back in the eighties; "King Cotton" and one or two less familiar numbers.

BRASSES ARE MODIFIED.

His band of fifty musicians is still a well drilled organization, even though it does not place quite so much emphasis as it used to on clean clipped phrases. If a little of the old "zip" and sparkle is gone, there is a more aggressive patriotism to take its place. Above the stage a service flag showed twenty-seven stars, proving that more than half the players are veterans. As compared with Mr. Sousa's earlier organization, there seemed to be fewer heavy brasses but an ample choir of reeds and woodwinds. As a band, it has lost none of its versatility. Although "The American Maid Suite" is a mere box of tricks, they are clever tricks and the fun and banter of the first movement was pointedly set forth.

Miss Mary Baker, soprano, was unable to sing on account of a cold, and this deprived the audience of hearing Mr. Sousa's setting of "In Flanders Fields." The xylophone solo that was substituted failed to convey the charm of the intermezzo from "Jewels of the Madonna." Another curious offering was a saxophone sextette version of "That Russian Rag," feloniously appropriated from Rachmaninoff's popular prelude, although Mr. Sousa had nothing to do with the origin of the piece.

LIEURANCE'S INDIAN MUSIC.

Preston Ware Orem's "American Indian Rhapsody" on melodies by Thurlow Lieurance, Kansas composer, was an outstanding number. The Indian themes provide dramatic material for a composition that is entirely modern in treatment, full of rich imagery and suggestions of savage life, without any literal use of primitive forms.

Of all the young violinists Mr. Sousa has brought out, Miss Florence Hardeman, an American girl who appeared yesterday, is undoubtedly possessed of the most conspicuous talent. She has technique to match her fire and taste to match her technique. Following "The Dance of the Gobelins," by Banzoni, the audience twice demanded encores.

It must be admitted that the more one hears of the new Sousa marches, the more one wants to hear of the old ones. They are the compositions a man writes but once in a lifetime, and they have a very secure and important place in the history of American music.

M. K. P.

HUMOR IN THE NIGHT PROGRAM.

But There Was Plenty of Martial Music, Old and New.

Those for whom the music of Sousa's tremendous band at Great Lakes formed almost the only inspiration at that famous and monotonous Saturday drill probably felt most the martial side of the "march king's" program last night; the virility of the marches and the memories of days in service. The others probably saw the conductor as a musical humorist, original and likeable.

The thoughtful were gratified at the wholly dignified memorial the composer has raised to "the brave who gave their lives that liberty shall not perish." "The Golden Star" is a processional of more than usually virile chords and harmonies, slightly marred by the introduction of the glockenspiel at an inopportune time. It is fittingly dedicated to Mrs. Theodore Roosevelt.

"Impressions of the Movies" is a suite along free lines with its most interesting number in the middle, "The Crafty Villain and the Timid Maid" almost talk for the audience. Her screams, and the villain's guttural threats give almost every instrument in the band a chance to display its humorous possibilities. The "villain" theme is most sly and slinking. "Showing Off Before Company," called a "mixture" on the program, introduces the various sections of the band in turn, and assigns to each, either the traditional showpiece for that instrument or a deliberate burlesque on some phase of life. Johnny and his tin horn, and the Salvation Army playing "Ja-da" were favorites.

Florence Hardeman's wholesome tone and presence were more to be commended than the Vieuxtemps polonaise she played. Her technic is Russian in its thoroughness. Louis P. Fritze, flutist, substituted for Miss Mary Baker, soprano, with a Scottish fantasia of Theobald Boehm's. The piece is difficult, but Mr. Fritze is a very capable player. "Willow Echoes," Frank Simon's own composition, is a thing of variations and cadenzas—the ordinary cornet showpiece well played.

The audience, two-thirds as large as the matinee crowd, wheedled nearly all the old-timers among the Sousa march family out of the director in the form of encores.

LIGHTS WENT OUT IN BLAZE OF GLORY

Sousa and His Band Made Cheyenne Audiences Forget All About Untimely End of Local Theatrical Season

Cheyenne's theatrical season came to a sudden and untimely close last night, but it cannot be said that the end was a gloomy one. Instead the white lights went out amid a blaze of glory.

For Sousa and his band were here, and Sousa and his band were able to make both the matinee and the evening crowds at the Princess forget all about the blizzard and the lack of coal and the prospect of a comparatively cheerless Christmas.

The march king put on a program of martial airs, classical selections, popular selections, and his own compositions, and mixed up old and new pieces in one big ensemble.

Kansas City Mo.
Times Monday Dec 15th

Cheyenne Wyoming
State Tribune Monday
Dec. 8th 1919.

Hutchinson Kansas
News, Tuesday Dec 16th 1919.

SOUSA IS OUR GUEST

The Famous Band Director Here
Today with His Great
Band.

John Philip Sousa, the world's most famous band director and march king, was Hutchinson's guest today.

The Sousa band, on its first tour since the war, spent the day here. This afternoon a wonderful concert was given at Convention Hall. It was particularly unique because every seat in the big building, excepting a few hundred in the second balcony, was free, being given to the school students of Reno county who were the guests of the Chamber of Commerce today.

3,000 Students as Guests.

Every city, town and rural high school in the county, also the business college, Catholic academy and other institutions, and the sixth grade pupils of all Hutchinson schools were present, over 3,000 of them in all.

At the close of the matinee program by the band, the big chorus of young folks sang patriotic songs, led by the band, with Sousa, himself, conducting.

A Concert Tonight.

The band will give a concert program tonight in Convention Hall, as one of the regular numbers of the Municipal Artist series course, promoted by the Spring Festival committee. The band spends the night here, going to Wichita tomorrow morning. They arrived this morning from Topeka.

Guest at Dinner.

Mr. Sousa was guest of honor this noon at a dinner given by the Chamber of Commerce. E. E. Farney, director of the Hutchinson Municipal band presided as chairman and introduced Mr. Sousa, who spoke briefly and wittily. He is a most entertaining speaker, and delighted the crowd that filled the Chamber of Commerce hall, with darky stories, and some of his experiences.

Others who were guests at the luncheon this noon were Miss Florence Hardeman, violin soloist, Miss Mary Baker, soprano soloist, Stewart Wille, piano artist, and Roland Witte, manager of the band, Mrs. Sousa is here with her husband, but was ill and unable to attend the luncheon.

Sousa a Witty Speaker.

A large number, perhaps 100, had to be turned away at the luncheon provided had all been taken.

Mr. Sousa spoke this noon on the very site on which his band played their first concert in Hutchinson 28 years ago, in the old opera house which stood then where the Roraugh-Wiley building now stands.

"I well remember Hutchinson, for two reasons," the famous band director remarked this morning, at the Bisonte, in a chat with a News reporter. "One is your wide streets and long blocks. And the other is the drouth. I suppose you do drink water. I never was able to find anything else here."

He Enjoys His Joke.

And Sousa laughed heartily. He enjoys his little joke.

"And another thing I always remember about Kansas. I used to think that everybody here went without socks. I'd heard somewhere of your sockless statesmen. And I wondered when I was a boy, whether the people out here in Bleeding Kansas were really all bleeding," he added.

It was in 1891 that Sousa first came to Kansas with his band. He was at that time director of the United States Marine band, and he made it famous.

"The first concert we gave was at Plainfield, New Jersey," he remarked. "And we played there the other day on the present tour. My band, the Sousa band, was organized in 1892. I have one man, just one, who is still with my band who was with me then, the first clarinet soloist and concertmaster."

27 on Service Flag.

Sousa's famous band was broken up by the war. He himself volunteered and became director of the band at the Great Lakes training school. Twenty seven members of his band went into the army and navy.

"I am proud of our service flag, with its twenty-seven stars," said Sousa. "Some of the boys had a hard time, too, and were wounded. But they all came home alive. I guess it's hard to kill a musician."

Mr. Sousa is still in the service, on the inactive list, ranking as a lieutenant in the naval service. His home, when he is at home, is at Port Washington, Long Island.

Has Ole Bull's Violin.

Miss Hardeman, the violin soloist with him, is a Kentucky girl, and Sousa declares she is the best woman violinist he knows. She plays on a violin once owned by Ole Bull, the great blind violinist, and she holds it as very precious. This is her third tour with Sousa.

Miss Mary Baker, the soprano soloist, is a Brooklyn, N. Y. society girl. She developed a severe cold last week from exposure while the band was caught in a blizzard in Nebraska, and has been unable to sing for several days, and could not sing this afternoon.

Stewart Wille, the pianist, who is with the party, and Miss Hardeman will make a concert tour together, after the close of the present band tour.

MRS. SOUSA DECLINED TO BE INTERVIEWED TODAY

She Accompanied Husband Here
on Concert Tour—But Says She
Lets Him Do Talking.

"How does it seem to be the wife of so great an artist? Oh, that would be telling some of my secrets," said Mrs. John Phillip Sousa, wife of the great band director, today, when a News reporter asked her that question.

"I never do any of the talking to the reporters," she continued. "My husband gets all of the interviewing, and that is enough. Besides, I don't have anything to talk about worth while. I have often heard a great deal about the book, 'Wives of Great Men,' but I have never read it. However, I intend to some day, and then perhaps I shall have something to say on the matter."

The reporter felt rather reluctant about letting Mrs. Sousa off so easily, without even getting the viewpoint of the wife of the famous artist, but nevertheless, the said reporter could not help but feel that Mrs. Sousa acted in a very sweet, modest way about not caring to express herself on anything. "But, if I was the wife of so noted a composer and director, I would let the whole world know it," was the opinion of the reporter.

Mrs. Sousa, no doubt, could tell some very interesting and wonderful things about Sousa as a husband, instead of as just a world-famed musician, but it will have to remain a mystery, since she declined to tell her "secrets."

The Victrolas Are Many, There's But One John Philip Sousa, And He Won Hutchinson's Heart

"Well, if Gabriel comes to Hutchinson, tomorrow, as so many folks say he will, he'll just naturally have to pipe-up some, after that."

John Phillip Sousa has been availed with compliment and encomium during his long and metrical career, but he had to come to Hutchinson to receive the greatest compliment ever bestowed—that of a Hutchinsonian who left Convention Hall last night with the marvelous strains of "The Stars and Stripes, Forever" echoing thru his brain, uplifting his heart in this praiseful phrase.

And that is no belittlement of the compliment paid the veteran band master by Hutchinson's own Sousa-Eli Farney—who introduced the veteran who has piped his way round the world and into its heart when he declared him to the assembled multitude at the C. of C. luncheon yesterday, "the best known and best loved man in America, today." One was a bit anxious lest Farney's enthusiasm betray him into nominating John Phillip for president—and that would be a shame, for most anybody that had his geography on straight at birth can be president while there's only one Sousa—tho there be many Victrolas.

It's a bit of a chore for a mere man whose musical education extends not beyond the "do-ugh" class—you may not "get" this dough thing until you recall the war tax they sting you for when you send the wife to hear Al McGluck, Jack McCormick and other celebrated Irish warblers, or get the bill for the regular monthly installment on the cabinet grand victrola—it's a bit of a chore, we repeat, for such a one to attempt a criticism of John Phillip's art to soothe the "hard boiled" breast. But John Phillip's music is not for criticism—it's for enjoyment!

Bookoo Enjoyment

Did they enjoy it? Ask anyone of the twenty-five hundred Reno county and Hutchinson school folk, guests of the Chamber of Commerce at the matinee yesterday afternoon; they who sang as they never sang before under the inspiration of that wonderful harmony that winged from the golden throats of cornet, trombone, gourd-vine bass and the other munitions of melody in response to the delarte undulations of John Phillip's magic wand of direction.

Did they enjoy it? Ask that young girl who spoke from the depths of an honest if ungrammatical heart when she half whispered, half-sighed, "Oh, ain't it just simply grand?"

Teacher will criticize her sharply for her lapse from American, as it is taught, but John Phillip will remember her in kindness for her honest tribute.

School Folk Sing

The school folk, senior and junior high school students of Reno county and Hutchinson sang Sousa's own "Stars and Stripes Forever," and "The Long Long Trail," "Onward Christian Soldiers" and "The Star Spangled Banner." It was an occasion long to be cherished in memory—an event in the history of Hutchinson.

A capacity house greeted the melody makers at Convention Hall last night, and Sousa's appearance was the signal for an ovation. The big audience gave the "high brow" renditions such as "Mignon," "Willow Echoes," "Valse

Lente" and Mr. Frank Simon's wonderful cornet solo enthusiastic and earnest applause. But it lacked the spontaneity and enthusiasm that greeted the march numbers played as encores. "The Stars and Stripes, Forever," "Boots and Sabres," "Bullets and Bayonets" and "U. S. Field Artillery" won great salvos of approval. But the climax of the audience's appreciation greeted the "showing off before company," when as soloists, as duos, as trios, as sextettes, as every thing except quart-ettes, the melody makers and their melody air-craft appeared and presented a jazz of vaudeville and specialties that was an entire event in itself.

The Jazz Interlude

A Salvation Army band playing "Ja-Da" won a big hand. A trombone quartette dripped "Lassus" all over the big hall and the trap-drummer xylophoned "We'll Say She Do" boisterously and was as boisterously applauded.

But the climax of the jazz section came when a tall slender brother came before the footlights carrying something that looked as if it had been salvaged from the municipal wood yard. While the audience waited with bated interest, he slowly added bits of plumbing, and speedometers and magnetoes to it until he had a creation that looked like nothing so much as a cross between a Turkish hookah and a Captain Kidd flintlock pistol. He went to all this trouble just to play, "Nobody Knows How Dry I Am." We'll say he looked it—so did the thing-a-ma-jig he played on, but unfortunately, there were none of the members of the Supreme Court in the audience, so the spirituelle brother will just have to stay dry—unless he discovers an oasis or a brother Elk with a heart.

A Tribute to Hero Dead

Sousa's latest, "The Golden Star," a memorial dedicated to Mrs. Theodore Roosevelt, in honor of the brave who died in the cause of freedom across seas the audience received with a tribute that not only complimented the musicians for their rendition of its stately measures, but as well voiced Hutchinson's veneration for the heroic dead.

Miss Hardeman Won Favor

Miss Florence Hardeman, violinist, won the audience with "Polonaise Brillante." She won it so entirely that they called her back for "Souvenir," and yet again for "St. Patrick's Day." A real musical critic would go into raptures describing Miss Hardeman's super-bowing, technique and all that sort of thing, but all we can say is that Miss Hardeman is s-o-m-e violinist. She is likewise easy on the eyes and her bowing in response to the plaudits of the multitude, was most willowy, gracious and suave.

The evening's favorite?

Stars and Stripes Favorite

"The Stars and Stripes, Forever," of course. It would be treason both to Uncle Sam and to John Phillip for any audience to vote otherwise. The Stars and Stripes made John Phillip famous wherever brass bands flourish and wherever they sell victrolas on the installment plan. Jazz may come and jazz may go but the Stars and Stripes go on Forever—even tho it looked, a time ago, as if John P. would have to revise it to the Stars and Strikes, Forever.

Santa Barbara Cal. Saturday
Daily News & Independent Nov. 29th

Sousa's Band Gets Big Hand At Potter

The Sousa concert was a big success. Everyone turned out although they kept arriving in the middle of pieces for at least the first three selections. Sousa was at his best and the opening number, "Mignon," was lovely. The audience was decidedly appreciative and were rewarded with "El Capitán."

One of the delightful solos was "Willow Echoes," played by Frank Simon, the cornetist. Mr. Simon showed wonderful control of his instrument and was encored.

Miss Mary Baker, the soloist, sang with no effort and with velvet tones and birdlike trills but did not always reach the top of the ladder.

The number on the program most appreciated by musicians was the majestic funeral march, dedicated to Mrs. Theodore Roosevelt in memorial composed in memory of the brave who gave their lives that liberty shall not

Tulsa Oklahoma.
Daily World, Saturday
Dec. 20th 1919.

Salt Lake City
Telegram Dec 24,
Wednesday.

Lawrence Kansas.
Daily Journal World
Dec 16th

America's Most Popular Band Master Captured Tuls Friday

By LILIAN CRAWFORD PERKINS

John Philip Sousa, America's most popular bandmaster, the man who has done more for music than any other musician, was given a Tulsa ovation Friday afternoon and last night.

At night a packed house greeted him at Convention hall. In the afternoon he entertained young America, for every school in town was represented in the audience. By eminent right of his patriotism, John Philip Sousa is a naval lieutenant. He has displayed this in his music. It is martial in time and much of it bears military titles. Sousa is a genius as a director and under his leadership the musicians readily respond in perfect unison. The dynamic effects, the masterly way in which each one plays, produces such music as no other band ever renders. To hear Sousa's band is to understand why he has been a leader for more than 25 years.

The popularity of his music was attested last night when just a few notes of a prelude of some popular Sousa march would be played, the audience gave vociferous applause, all of which the master musician and his band received with pleasure and they responded time and time again. The heavier numbers were given in a highly musicianly manner and the pendulum swung from "Manhattan Beach" and "Stars and Stripes Forever" to the modern jazz as in "Jada" and "I Say She Does."

Then the swing was even greater, and we were taken back to away down south before the war between the states, and "Carry Me Back to Ol' Virginny," "Old Kentucky Home" and "Dixie," were given and in modern vocabulary, were Sousa's "The Golden Star," dedicated to Mrs. Roosevelt "in memory of the brave that gave their lives that liberty shall not perish," the beautiful violin encore, "Souvenir," and the sweet ballad, "Rose of My Heart."

Lieutenant Sousa no longer wears coal black hair and a short cropped beard. His hair is snow-white now and he is smooth faced. His form is still as erect and as commanding as ever and he and his bandmen wore the navy uniform. Sousa remains the same invincible leader of American band music and one cannot help but wonder who will take his place in after years and do as much for America as he has accomplished. It was well to have the school children hear him and allow the picture of the leader and his band, his wonderful music and its genuine Americanism sink forever in their minds—something they will never forget. The features of the evening were the vocal numbers by Miss Baker, the violin numbers by Miss Hardemann, the splendid saxophone sextet and the dissection, so to speak, of the band, as they played in parts; the reeds, the piccolos, the cornets, the saxophones and so on, each rendering great numbers.

Sousa's Band Heard Here in Public Concert

John Philip Sousa, whose marches added elasticity to the step of many a tired soldier, sailor or marine during the war and whose swinging compositions have become almost as familiar as the old household melodies, appeared at the Tabernacle last night with his famous band in a diversified and ingeniously arranged program. Following out his idea of program arrangement, which aims by the very diversity of the rhythm of the selections to catch the physical man and then appeal to his emotions, Sousa presented compositions ranging from "jazz" to the classics and from lilting melodies to his sonorous "Golden Star" memorial composition.

Perhaps the number which caught the fancy of the audience more than any other was the one called "Showing Off Before Company," in which every member of the band had the opportunity to do some individual work. No artist was forgotten, from the man with the deep growling basso to the man who played the squeaking piccolo.

Sousa's unique composition, "Impressions of the Movies," in which a whimsical interpretation is given of what is seen at the movie palace, was delightfully rendered. In this number the band shows how "jazz" is played in the best musical families, and then tells in melody the sad story of "The Crafty Villain and the Timid Maid." The number ends with a riotous dance number.

DEAD RECALLED.

"The Golden Star," a memorial composition written by Sousa in honor of the men who fell in battle and dedicated to Mrs. Theodore Roosevelt, is a slow moving, ponderous piece, with deep, solemn beauty. It was feelingly rendered by Sousa's artists.

Miss Mary Baker, soprano, one of the soloists with Sousa, sang Gilberte's "Moonlight and Starlight" with intelligence and insight, demonstrating that she is a nartist with a sweet and powerful voice. As an encore she sang "Robin, Robin, Sing Me a Song."

Vieuxtemps "Polonaise Brillante" was rendered with such deftness of touch by Miss Florence Hardeman that she captivated the audience. She responded with Drdla's "Souvenir."

Frank Simon, Sousa's cornet soloist, rendered his own new fanciful composition, "Willow Echoes," which is full of haunting melody. As an encore he gave the ever popular Neapolitan love melody, "Beneath Thy Window."

SOUSA PIECES HEARD.

The band rendered numbers by Thomas, Zamecnik and Ord Hume, in addition to eight compositions by Sousa, which included all of his most popular marches.

As the climax for the performance the "Star-Spangled Banner" was sung by the Tabernacle choir and audience. It was played on the Tabernacle organ and by the band.

An afternoon concert was given by the band exclusively for school children of the city. The kiddies packed the house and gave the famous leader one of the most rousing welcomes he has had on his transcontinental tour.

SOUSA'S BAND ADDS \$300 TO K. N. G. FUND

CHECK WAS TURNED OVER
TO LOCAL RED CROSS
TODAY

GOOD AUDIENCE HEARS THE "OLD BAND" PLAY

Band's Service Flag of Twenty-seven Stars Was Displayed
Above Musicians

Composer's Famous Old Marches
Played as Encores Made Big
Hit With Audience

John Philip Sousa and his band—a military organization playing military music for soldiers—netted \$300 for the fund for families of Lawrence National Guardsmen at the benefit concert in Robinson gymnasium yesterday afternoon. Dean H. L. Butler of the fine arts school turned over a check for that amount to T. J. Sweeney of the Home Service section of the Lawrence Red Cross today. It is expected, there will be a small amount additional for the fund after all bills of the concert have been paid.

The concert yesterday had an enthusiastic audience which nearly filled Robinson auditorium. They were there to hear Sousa's old band—sixty musicians above whom was displayed a service flag with twenty-seven stars, showing where a large part of the band was in the late war. Starting promptly on the minute set, the band played straight through the program with much less than the usual interval between numbers. At the conclusion of each piece the great band leader would bow and smile—and the band would be away on the next number.

Old Marches Favorites

For encores, the old Sousa marches were played. They were the favorites of all the program with the audience which clearly liked them over the newer Sousa pieces. And chief among these was "The Stars and Stripes Forever," which the composer gave special recognition by marshaling his fifes, cornets and trombones in a line at the front of the stage for the finals. Among the new compositions of the bandmaster, "The Golden Star," a memorial piece, is note worthy. It is based on a solemn theme in which the notes of "taps" are interwoven at the close.

The soloists with the band were Frank Simons, cornetist, Louis Brooksy, flute, and Miss Florence Hardeman violin. Miss Mary Baker, soprano, had a cold and was unable to appear. Miss Hardeman was called back for a second encore, so much was the audience attracted to her playing.

Denver, Col.
Post Sunday Dec. 17th 1919.

JOHN PHILIP SOUSA AND HIS BAND GIVEN GREAT OVATION IN DENVER

Nearly Nine Thousand Persons at the Auditorium Applaud Every Number to the Echo—Wee Bit Of Rag Adds Zest to Popular Concert.

John Philip Sousa, famed band leader, minus the equally famous Sousa whiskers, but lacking none of the genius with which he has swayed millions, led his band in a concert which thoroly charmed an audience of close to 9,000 persons at the Auditorium Saturday night.

The concert marked Sousa's first appearance in Denver for a number of years.

From the moment he stepped upon the platform for the overture, until he swung his baton for the opening strains of the Star Spangled Banner, Sousa was accorded one ovation after another.

The soloists, Miss Mary Baker, soprano, Miss Florence Hardeman, violinist, and Frank Simon, cornetist, also

were warmly received, each responding to several encores.

The band program was a pleasing mixture, with just a wee bit of rag time sprinkled in with the classical numbers and military marches for which Sousa is so justly renowned.

The magnetism exercised by Sousa over players and audience alike was still very much in evidence and the affair was, without question, one of the most successful of the Oberfelder series to date.

POST ENTERTAINS BLIND AT SOUSA BAND CONCERT

More than sixty blind persons, inmates of the Home for the Adult Blind and employes at the Colorado Industrial Workshop for the Blind, were guests of The Post at a concert given by the famous John Philip Sousa band in the Auditorium Saturday night.

The Denver Omnibus and Cab company generously donated one of its big sight-seeing trucks to transport twenty of the sightless men

and women from the home at West Thirteenth avenue and Bannock street to the Auditorium, and when the concert was over the truck was waiting in front of the big municipal building to take them back home.

Private machines were donated to take the employes of the workshop to and from the concert.

Salt Lake City.
Evening News
Wednesday Dec. 3rd 11

Sousa Plays to Twelve Thousand People In Two Concerts

Sousa has come and gone, leaving the most fragrant of musical memories behind him. It is generally considered that his present band is the most satisfactory he ever conducted, and to assume that the 3,500 people who had the pleasure of listening to him last evening, in the Tabernacle, are ready to agree with this opinion, is not drawing a long bow. It is safe to say that it was the best band concert in the way of popular artistic performance ever given in this city, although the concert given here six years ago, by Lieut. Sousa when the prelude to Lohengrin was played by band for the first time in this city, comes a pretty close second. Within the last five years, a higher degree of perfection in instrument construction has been achieved than ever before, while the advance by American arrangers of instrumentation in comprehending the possibilities of harmony development has been hardly short of the phenomenal. An equal advance in individual performance, and a more thorough understanding of how to produce those effects most satisfying to the musical soul, have kept equal pace; and the results of this combination are very manifest in the high status of concert band performance of the current day; and not only in band performance, but also in that of orchestra and organ.

All this was well illustrated last evening, in a program appealing to all classes of patrons and the lieutenant and his fine corps of artists left for Grand Junction, Colo., this morning, with the gratifying consciousness of having let in a flood of light upon the local mind as to the accomplishments of military band performance, in reaching the higher ranges of the art divine.

Perfect balance, most effective grouping of the various classes of instruments, with the number and range of these instruments in their respective classes, graduated to secure the most complete harmonization, excellent tune and tone, thorough sympathy and unison of tonal sentiment among the men, an accurate understanding of just what was required of them, with notable familiarity with their parts and intelligent conception of the spirit of the composers—as was very manifest in the phrasing were very evident. At the same time, the genius of the conductor was indicated in accent, modulation nuances, the varying dynamics, and the bringing out of individual and groups of instruments in adequate interpretation of the scores. It was noticeable that Lieut. Sousa concertized the marches for stage performance, somewhat different from that of the street, a change that was certainly pleasing and much better suited for indoors. The conductor also made it a point to present immediately to the audience in some of the numbers, groups of instruments of the same class at the stage front, so that their peculiarities could be the more readily understood. Some of these efforts, particularly that of the tubas, were highly entertaining, one feature worthy of special mention also, being the playing of "Drink to Me Only With Thine Eyes" by the French horn quartet, and Mr. Simon's effort on the Coach horn. These features were introduced in a semi-harmonious manner, called "showing off before company;" it may not have been high art but it was highly enjoyable. The most pretentious and effective feature of the evening, from an artistic standpoint and for ability in musical composition was "The Golden Star," Sousa's own, personal tribute to the late Col. Theodore Roosevelt, as well as to "the memory of the brave who gave their lives that Liberty shall not perish." This composition is not only

a work of art, it is an enduring classic, considered by good critics the supreme effort of Lieut. Sousa in the higher levels of musical composition. "The Golden Star" is a work that of itself alone would secure for the composer a doctor's degree, and it is pleasant to note here that the lieutenant already has that degree, which might justly have been given him long ago. The loftiness in conception of the theme, the breadth of scholarship in its development, the vigor, pathos, depth of feeling, beautiful graduating harmonies and crescendos, and general treatment characterize the composition. "The Golden Star" will become a favorite "star" in American composition.

The "Valse Lente," "Kisses," was a lovely berceuse of instrumentation that evidenced the ability of Mr. Sousa to reconstruct and build up harmony parts in an unadorned score that was very satisfying. Mr. Sousa has with him two lady artists of high attainments, in Miss Mary Baker, soprano, Miss Florence Hardeman violinist, and Frank Simon cornetist who succeeds Herbert Clark, all of whom were deservedly well received. The evening closed with the national anthem played by band and organ with Tracy Y. Cannon at the console, and with the Tabernacle choir assisting. There were many expressions of regret that the choir and band could not be heard in some concert number but lack of time for rehearsal prevented.

A Wonderful Matinee

Seven thousand Salt Lake public school children and 1,000 adults greeted Sousa and his band yesterday afternoon, in the Tabernacle, a sight, the like of which had never been seen in this city before. The combined count up of the two audiences was close to 12,000 people. And they were an orderly crowd too, with no evidence of restlessness, only respectful attention; quite different from what happened in Canton Ohio, not long ago, when Sousa had to cut the concert short because of such disorder among the children that it was impossible to continue. It was stated by a number of teachers present to look after their classes, that none of these children had to be urged to attend. They just came forward of their own motion with the admission fee, and certainly enjoyed the treat. A picture was taken of the youthful audience by Sainsbury, at the request of E. O. Kimball of the local management.

The program was increased by numerous encores, a feature that also characterized the evening concert, the afternoon encores being such as appealed to the youthful mind, as "Mother Goose Melodies" and bright, snappy selections. The accompanying artists, Miss Baker, soprano and Miss Hardeman, violinist, gave unmistakable evidence of attainment of a high order, the high, clear bird like notes of the singer being specially noticeable. As a violinist, Mr. Sousa considers Miss Hardeman without a superior in this country. It was a very pleasant afternoon, closing with the national anthem which the children sang with spirit. The streets were packed solid with "kiddies" for 20 minutes when they left for their homes. It took three men and a boy to carry the nickles, dimes and quarters from the tabernacle to the bank after the count up was made of the great audience.

Fresno Cal. Tuesday
Morning Republican Nov. 25th 13

R — REVIEWS — R

John Philip Sousa and His Band Command Admiration With Old Favorites and New

Pressing the keys of his art, John Philip Sousa last night played alike upon his fifty odd bandsmen and his audience at the White theater. The March king has woven a web of magic around the American public. Once again he brought us within the range of his baton and subdued us to it.

The band is properly one instrument, though with many strings. The master hand realizes this, and last night individualized his players to his patrons by bringing them out, as a novelty, singly and in groups, toward the end of his program. But this was a mere idiosyncrasy. Like one monster organ, the brasses, the clarinet family, the drums, synchronized into the majestic tread of the march or melted into the charm of the waltz. From the opening hour, when the curtain went up on the ensemble and we heard the first notes of the "Mignon" overture, to the conquered moment when "The Star Spangled Banner" closed our evening's absorption, we were held with one, rather than many chains of music.

The evident heightening and relief of the program merely emphasized this mastery. The third number was a comic suite, intended to burlesque the thrills of a motion picture show, with studied symbolism. We were given a charming soprano solo, "Moonlight and Starlight," by Miss Mary Baker, encoored, and a violin solo, the Vieuxtemps "Polonaise Brillante," in which Miss Florence Hardeman was given enthusiastic reception, and responded with the "Witches' Dance" and Drdla "Souvenir." After the intermission, from behind, the band reintroduced itself with "Keep the Home Fires Burning," and group by group reappeared on the stage, harp, woodwinds, bass, brasses, and so on, each with its bow and little piece. But this was just the

laugh of the Olympians. Sousa and his band were the evening.

And yet, one must mention the artistry of Mr. Frank Simon's "Willow Echoes." This cornetist gave his own composition, with band accompaniment as only an artist who had seen through aspiration into inspiration can command his own workmanship. In its descriptive elements it is perfect. The cool clearness of the cornet voiced the coolness of the wood and stream, the flitting birds, the dewy pulse of morning and the silent happiness of the fading twilight.

Properly, the climax of the evening was John Philip Sousa's memorial composition, "The Golden Star," dedicated to Mrs. Theodore Roosevelt, the mother of four soldiers, one martyred. It is majestic in its conception, almost concealing its grief in its stateliness of tonal outlook. His other new composition, "Bullets and Bayonets" is a typical Sousa production, stirring with the melody of the clash of forces rather than of the drawing room or boudoir. The "Mignon" was concession to musical memories, the Satarelle, "The Bohemians" a suggestion for new acquaintance. And the Zamecnik waltz "Kisses," was an inspiration of the program maker.

Sousa, I misdoubt not, is a man who loves his friends, for he remembered them all, in his encores. For some, he had "El Capitan" and "U. S. Field Artillery March," and the "Stars and Stripes Forever," and the prophetic "Manhattan Beach." And for others he had Simon play "O Sole Mio," that wonderful Di Capua serenade, with a more plaintive rendering and a somewhat different and very pleasing movement.

—RANDAL.

Topeka, Kansas
Daily Capital Tuesday Dec 16th

LAST NIGHT'S CONCERT

Sousa and his band have not lost their hold upon the appreciation of Topeka music lovers. That was demonstrated last night at the auditorium when a fair-sized audience, more disposed to shiver than applaud, demanded encore after encore. The temperature of the hall caused the audience to sit thru the performance in overcoats and gloves, but the chill had no effect on the sincere warmth of the applause.

The program offered by the "march king" last night was decidedly a "band" program. Other years Sousa has often invaded symphonic and operatic scores, and proved his band could well challenge some symphony orchestras in the matter of delicate tonal effects, shading and lyric expression.

But last night with the exception notably of the "Mignon" overture, perennially charming and well interpreted, and "The Golden Star," a new Sousa composition, no invasion of the orchestral field was made.

"The Golden Star" is perhaps Sousa's most pretentious composition. It might be described as a musical ode to the men who gave up their lives in the great war. It is a tone poem of considerable dignity and eloquence, marked with pretty elegaic passages by the wood-winds and contrasting periods of fine sonority.

These two numbers were well received, as were two violin solos by Miss Florence Hardeman, Vieuxtemps' "Polonaise Brillante" and Drdla's "Souvenir," the former played with fine energy and breadth of tone. Two cornet numbers by Frank Simon were also well applauded. A humorous suite, "Impressions of the Movies," also a new Sousa number, was a well done bit of musical comicality.

But it was the rendition of the "marches," new hits as well as old, that showed what the crowd came to hear. Before the end of the long concert all the old favorites, such as "El Capitan" and "Stars and Stripes Forever," had been given hearing as encores. In the history of American music, Sousa has added a permanent chapter by his distinctive marches. If the lofty-browed object to this statement, let them "pass in review" to the tune of "Stars and Stripes Forever," and they, too, will add tribute to Sousa's achievement in this, his own field.

D. R. H.

Lawrence, Kansas. 11th
Gazette Dec 16. Monday.

Visalia Cal.
Daily Times Tuesday Nov 25th

San Antonio Texas
Express Saturday Dec 27th

SOUSA AUDIENCE WENT WILD

Great Enthusiasm Displayed at Concert Program Given.

The Sousa band concert which was given yesterday afternoon in Robinson gymnasium, cleared close to \$3000, which is to go to the support of the families of the Kansas National Guard of Lawrence, who have been serving at the Pittsburg coal mines. The concert was one of the best of its kind that has ever been given in Lawrence and although the audience was not a record breaker, the outbursts of applause were greater than many large audiences have given artists at the University.

The soloists on the program were encored time and again and every number on the program was supplemented by one or more encores. One notable feature of the concert was the rapid succession of one selection after another, the audience hardly being able to distinguish where the encore for one piece left off and the next number began.

The artists played with a zip and vim characteristic of Sousa, who is all enthusiasm himself. A large number of the selections were war pieces and Sousa's new march composition, "The Golden Star," which is dedicated to Mrs. Theodore Roosevelt, and which was composed in memory of the brave men who gave their lives during the war, was full of the awe and grandeur of war that poets write about. The slow measured time and the great volume of the rolling notes is such that it is inspiring. Other numbers composed by the leader were "Impressions at the Movies," march "Bullets and Bayonets," and instead of his "A Mixture, Showing Off Before Company," which was on the printed program, the band played the American Indian rhapsody by Preston Ware, by request.

Miss Mary Baker, soloists, was unable to sing because of a bad cold, but her place was ably filled by Mr. Lewis Butres with a flute solo, playing Theodore Bane's selection.

Miss Florence Hardman won the house with her violin solos, being recalled three times and ending her number with a little Irish selection, "St Patrick's Day." Mr. Frank Simons, cornet soloists, was presented with a large bouquet of red roses following his solo, "Willow Echoes," composed by Simon.

The service flag of the band was hung at the back and other the stage and it contained twenty-seven stars. This is the first time that the band has played a benefit concert for the Kansas National Guard.

Tuesday, November 25, 1919

PREMIER MUSICAL EVENT DELIGHTS

Sousa's Band came to Visalia yesterday, played a great concert to a notable audience in the municipal auditorium in the afternoon, then the half-hundred musicians, headed by the world-famous director, John Philip Sousa, climbed into auto stages and were whisked away to Fresno for another concert last night.

There is only one Sousa, and those who heard the great bandmaster only a quarter of a century ago—when he had already acquired fame and world-wide recognition—saw in the man yesterday the same musical personality, with scarcely a trace of change in his directing, and there never will be any change in his enthusiasm for his art so long as he is permitted by Fate to give to the listening world the pleasure and the inspiration of hearing him play, through the great organization of artists surrounding him—and may he long be spared thus to delight the many thousands who are each season entranced with the rendition of his music, peculiar to John Philip Sousa.

For a layman, even an ordinary musician, or a mere music-lover, to attempt, within the space of the available few minutes (or even in hours or weeks) to describe Sousa's Band and to tell how Sousa played is an assumption of which the writer has no idea of being guilty; and were one capable of describing, in appropriately artistic terms and with utter faithfulness to the topic, and did so, he would not furnish to the reader the slightest idea of the music and the thrills to be experienced by hearing the wonderful march king even start a selection. No, indeed, nobody would appreciate such a description, if it were supplied—excepting those who heard and understood the concert under consideration—and they may describe it in their own sweet way.

It was a grand musical entertainment, well worth all the cost and effort it entailed, reflecting great credit upon the Visalia Music Club, whose efforts made it possible here and affording unadulterated joy to many hundreds of persons from this city, county and valley; and it well repaid for all losses of time from business and other pursuits during that balmy late autumnal afternoon.

FAMOUS SOUSA TO BE LUNCHEON GUEST OF BUSINESS MEN OF BUSINESS MEN

EMINENT MUSICIAN AND BAND DUE HERE THIS MORNING FROM AUSTIN.

Lieut. John Philip Sousa, U. S. N., celebrated composer and conductor of Sousa's Band, will be the honor guest of San Antonio business men and army officials at luncheon today in the pink room of the Gunter Hotel. He and his band will arrive this morning from Austin and will be heard in concert at Beethoven Hall at 2:30 this afternoon and again tonight.

Attending the luncheon today will be Lieut. Sousa, Maj. Gen. Joseph T. Dickman, Nat. M. Washer, Mayor Sam C. Bell, Col. W. A. Holbrook, J. H. Halle, W. L. Stiles, Dr. Fred Terrell, Dick O. Terrell, Dr. W. S. Hamilton, W. B. Tuttle, W. M. Morgan, John B. Carrington, R. L. Ball, A. J. Castanola, Emil Hillje, Morris Stern, Harry L. Miller, Percy Tyrrell, David Griffin, E. M. Rowley, T. Bledsoe, R. C. Jones, E. A. Kelly, J. H. Kirkpatrick, A. F. Beyer, Harry Hertzberg, F. L. Hillyer, Albert Steves and others.

Sousa's Band is making a transcontinental tour of the United States. It has been five years since he was in San Antonio. The organization is composed of 65 musicians and is coming to San Antonio under the local management of Miss M. Augusta Rowley. Lucius Prayor of Kansas City is traveling manager of the band.

Feature members of the famous band are Miss Mary Baker, soprano, and Miss Florence Hardeman, violinist, both of whom will be heard at the two concerts. H. Bennie Henton, saxophone, is known as the man with the "perfect ear." He is said to be able to "catch" the slightest discord when the musicians are "striking" the right key. Mr. Henton will play at the matinee only.

Sousa's Band is known on every continent. It has made two tours of the world and four of Europe, besides more than 20 transcontinental tours of the United States.

The Beethoven Hall stage will be decorated with American flags, a number of large ones having been provided for the occasion by courtesy of military authorities.

Lieut. Sousa's composition set to "Flanders Fields" will be sung by Miss Mary Baker by special request of a number of admirers of the eminent musician.

Following is the program for the matinee:
Overture, "Phedre" Massenet
Saxophone solo, "Laverne" (new) Henton
H. Bennie Henton.
Suite, "The American Maid," (a) "You Do Not Need a Doctor," (b) "The Sleeping Soldiers" (c) "With Pleasure" Sousa
Vocal solo, "Villanelle" Del Aquia
Miss Mary Baker.
Rhapsody, "The American Indian" (new) Preston Ware Orem
(On themes recorded and suggested by Thurlow Lieurance.)

Interval.
Ballet music from "Aida," Verdi
Valse, "The Wood Nymphs" (new) Eric Coates
March, "Saber and Spurs" (new) Sousa
Violin solo, "Gypsy Tales" Sarasate
Miss Florence Hardeman.
Dance of the comedians, from "The Bartered Bride" Smetana
The National Anthem.

Cleburne Texas
Enterprise Tuesday Dec 23rd 1919.

Baumont Texas.
Enterprise Tuesday Dec 30th 1919.

WONDERFUL JOHN PHILIP SOUSA AND HIS BAND OF 65 ARRIVED FROM DALLAS FOR CONCERTS

The Sousa band is here!

John Philip Sousa and his band of 65 nation-wide famous musicians arrived at 1:50 via the interurban from Dallas bringing with them their varied and interesting musical instruments and 45 trunks.

The program for afternoon and evening are different and equally interesting, the one for the children being a bit more youthful in tone, the evening numbers being more adapted to the mature musical tastes. The programs are selected to please the audiences in the south, one number being dedicated to southern omen. Each program will end with the playing of the national anthem.

Superintendent Emmett Brown states that the ticket sales were going very well today but it is hoped that the entire auditorium will be filled to insure the success of the big musical event.

It will probably be the last opportunity of many people to see John Philip Sousa, the greatest band master in the world.

It will be of interest to many to know that when America entered the war, Sousa volunteered his services and was made a lieutenant. He could not go overseas but at the Great Lakes Training Station he made the greatest band the world has ever known, an organization of 1,000 men into the naval band.

Mr. Miller of the Interurban came in today with the Sousa Band and it was learned that through the courtesy of the interurban in granting a special interurban baggage car the baggage came through right on time for the matinee.

This courtesy made the Cleburne

matinee a surety and was a very fine thing for the road to do for Cleburne.

Lucius Pryor with Sousa, said on his arrival at the High School: "We had record crowds everywhere we have been in the state and at Denison people sat two at a desk, paying \$5.00 a seat for the privilege of hearing Sousa."

Mrs. Sousa is with her husband on tour this season and all the way down Mr. Sousa was laughing and happy and his band is playing with great success at every place.

They present an attractive appearance in their natty dark blue suits with velvet trimmings.

Mr. Sousa appearing like his men with just the lieutenant's insignia as a difference. A fine crowd is assembling in your splendid High School auditorium and we anticipate again breaking the record on attendance in your city."

Oklahoma City,
Daily Oklahoma,
Sunday Dec 21st
1919.

SOUSA'S BAND

Sousa's band was a treat to Oklahoma City music lovers last night. Each a separate star, the program was easily the best that has appeared at the Overholser theater in a long time. Both lovers of classical music and persons who prefer the lighter airs found something to interest them. During the intermission, while Sousa was off the stage, a little jazz was thrown in to lighten the effect on those whose taste does not run to the heavier productions. The program was well balanced throughout. Encore after encore was given and the band played its way into a permanent place in the hearts of the audience.

Little bits of old-time songs, an occasional fling at the ultra-modern, reminiscences of army days, and grand opera combined to make the performance worthy of the reputation of Sousa.

All seats were taken and several persons stood throughout the evening. Such numbers will fill the house at each performance.

The audience is responsible for the only discordant note of the evening. Despite the fact that perhaps 100 former service men set an example of respect to the flag by standing rigidly at attention throughout the playing of the national anthem as the closing number scores of persons busied themselves putting on wraps, some even started for the door. There were present friends and relatives of soldiers who lie beneath little crosses 5,000 miles away. It was either ignorance or thoughtlessness on the part of many, but to those who have seen their buddies die by thousands it appeared more like sacrilege.

SOUSA AND BAND DRAW BIG CROWD

Hundreds Were Denied Admission to Hear Great Musical Organization.

It was estimated that fully 300 people were denied admission to the Kyle theatre to hear John Phillip Sousa and his incomparable band last night because the seating and standing room space of the theatre was taxed to its capacity before the great musical treat was started. Every seat, the areaway in the rear of the auditorium and in the balcony were occupied and many people sat upon the stairways leading to the balcony when the program was opened with the overture "Mignon" by Thomas.

Cordial Reception.

The great company of musicians was given a cordial reception by the great audience. Waves of applause swept the theatre as the band played some familiar piece or touched a responsive chord with the magnificent rendering of some new compositions by the "March King." The enthusiasm which swept the audience when the stirring strains of "Stars and Stripes Forever" went crashing through the building almost drowned out the music. The piece was played as an encore and the audience fairly shook the building with approving plaudits when the cornet and trombone sections lined up along the footlights and fairly flooded the building with the familiar strains from the trio.

Examples of Music.

The first selection by the great band director was his "Tales of a Traveler," in which he gives three examples of music. The first portrays the African style of melody and was peculiarly appealing its swing and fascinating melody. The second effected the Australian type and here the great bandmaster displayed his genius in depicting the airs and style of music in the "Land of the Golden Fleece." The third selection of the trio was a genuine American march called "New Year's Reception at the White." Here there was vigor and force and the very essence of freedom and breadth, as well as the simple directness of the march effect.

Novel Introduction.

A very interesting feature of the evening's delightful entertainment was the introduction of the various sections of the band following the intermission. The reed section, the magnificent cornet section, the flute and piccolo players, the four enormous bass horns, the French horn players, the comical oboe player, the ever-popular saxophone troupe, the solo trumpeter, the trombones and so on through the entire organization, came on stage and played selections before taking their seats, and when the great master followed last the band went promptly into "The Golden Star," a memorial recently composed by Sousa in honor of the American dead in the great war. The piece is dedicated to Mrs. Theodore Roosevelt. It is a rarely beautiful composition, breathing the spirit of reverence, respect and grandeur, yet withal, a bold, forceful and spirited composition true to the high purpose and dauntless spirit of America.

"Bullets and Bayonets," a typical Sousa march which has not before been heard followed the slow tempo of the memorial and struck fire and grim purpose and daring with the very force of its harmony.

Soloists Make Hit.
Miss Mary Baker made a happy hit with the audience in her first selection, Hallett Gilbert's "Moonlight and Starlight." Miss Baker has a very beautiful soprano voice. She sings freely and easily and the bell-like quality of her voice was very attractive. The audience broke into enthusiastic applause when she came back for an encore and sang "Carry Me Back to Ole Virginny." She was called back the second time and sang "The Boys Are Home."

Miss Florence Hardeman also performed a rather remarkable feat in making the large audience like her violin playing. She chose happily in selecting Vieuxtemps "Polonaise Brilliants" and her playing was so forceful and understandable that the audience grew enthusiastic over the execution of so artistic and difficult composition. Recalled by the thunders of applause she hit a popular vein by playing Drdla's "Souvenir" and was forced to respond the third time with a quaintly fascinating Irish selection called "St. Patrick's Day" in which she was given opportunity to display some feats of violin playing.

Clever Cornetist.

The cornet solo playing by Mr. Frank Simon also elicited the hearty praise of the audience. His well-rounded and perfect notes were excelled only by his triple tongue work and his marvelous execution of difficult cadenzas and feats peculiar to the cornet player.

Altogether the evening's entertainment was a rare treat for everybody. One need not be a lover of music or trained in its playing to understand Sousa. He speaks the primitive language; his marches appeal to the true American as no other composer has ever been able to reach them. His band is a magnificent organization. It produces the effect of a great pipe organ, a perfectly trained orchestra, the soft and enchanting harmony of a stringed band. There is always the perfection, the exquisite harmony, the essence and heart of music in all that Sousa does. His instrumentation has never been excelled and no master has ever been able to approach him in ability to conduct musicians in one great and harmonious achievement.

Cleburne Texas.
Enterprise Wednesday
Dec 24th 1919.

GREATEST BAND IN THE WORLD IS HEARD HERE

Those who heard Sousa's magnificent band at the high school auditorium Tuesday afternoon and evening are unanimous in pronouncing it the best band they have ever heard, and some of them have heard all the great bands.

It is seldom a town the size of Cleburne has the opportunity to hear such excellent music, and this rare treat was made possible through the activity and interest of Emmett Brown, school superintendent and the progressive school board.

The band came here under a large guarantee, and it is not known at this time whether the undertaking was a financial success or not.

Houston Texas.
Post Monday
Dec. 29th 1919.

Austin Texas.
American. 1919.
Saturday Dec 27th

Cleburne Texas.
Morning Review Wednesday Dec 24th

TWO SPLENDID CONCERTS ARE GIVEN AT HIGH SCHOOL BY SOUSA'S FAMOUS BAND

SOUSA CAPTIVATES HOUSTON AUDIENCE; AUDITORIUM PACKED

Accompanying Artists Win Much Favor at Night Concert

"Bands may come and go, but Sousa's band will go on forever in the minds and hearts of the American people."

Judging by the exceedingly cordial demonstrations accorded Lieutenant John Philip Sousa and his famous band at two concerts at the city auditorium Sunday afternoon and night, that sentiment has found root in the minds of the music-loving people of Houston.

At both concerts Lieutenant Sousa showed the perfect control and wonderful organization of his bandmen. Whether it was one of the famous marches that carried one back many years, with all its military swing, or a difficult selection from one of the famous operas, there was that beautiful tonal interpretation, the harmonious blending of all the vast number of instruments that reflected the training of years. At times the audience would be so quiet that one could hear a pin drop and the next minute there would be an outburst of deafening applause.

Lieutenant Sousa was accorded a hearty greeting at each appearance and his generosity in responding to so many encores aroused much favorable comment. While the regular program contained much that was new, yet in the encores that were responded to, the old-time marches that made the name of Sousa famous in years gone by were played with all the power and energy of the band and their popularity found a ready response by an appreciative audience.

Sousa has lost none of the old characteristics that have always been with him as a band leader. Those peculiar gestures are still used, although perhaps without the fervor of former years.

Accompanying the band on its present tour are three soloists, Miss Mary Baker, soprano; Miss Florence Hardeman, violinist and H. Benne Henton, one of the most finished saxophone artists in this country. His solo, "Laverne" at the afternoon concert, was a masterpiece. It is not only one of the most popular pieces for a saxophone, but was so delightfully given that the audience was thoroughly charmed.

Miss Baker has a pleasing soprano voice and was heard to good advantage at both concerts in "Carry Me Back to Old Virginia" and "In Flanders Fields." The latter number was sung by request at the night concert. She responded to several encores.

Miss Hardeman, violinist, instantly won her way into the hearts of her audiences by her exquisite playing. "Gypsy Tales," by Sarasate, at the first concert and "Polonaise Brillante," by Vieuxtemps, given at the night concert, were given with a style and dash that captivated the audiences. Miss Hardeman was obliged to respond to two encores Sunday night.

The concert Sunday night featured a mixture entitled "Showing Off Before Company," by Sousa, which introduced many novelties in band music. Starting with the harp, each section of instruments appeared separately until at the finale with the entire band on the stage the blending of each section into one harmonious whole, captivated the audience. This number introduced the fanfare trumpet, bassoon, fife, saxophones, zyllophone and other instruments.

A rhapsody, "The Southern," by L. Hosmer, dedicated to the ladies of the South, was delightfully rendered, while the memorial number, "The Golden Star," dedicated to Mrs. Theodore Roosevelt, proved Sousa's ability as a composer. "Willow Echoes," a cornet solo by Frank Simon, reflected his mastery of that instrument.

Both concerts were highly successful from every standpoint, the auditorium being filled to capacity Sunday afternoon and nearly so at the night concert, which were given under the local direction of Mrs. Edna W. Saunders.

SOUSA'S BAND PLAYS IN AUSTIN FRIDAY TO LARGE AUDIENCES

1,500 People Hear Famous Musicians in Texas Capital at Night Performance.

POPULAR AND CLASSICAL SELECTIONS ON PROGRAM

Musicians Win Audience From Overture to Playing of the National Anthem.

Fifteen hundred Austin people listened to Lieut. John Philip Sousa's famous band play at the Texas House of Representatives Friday night under the auspices of the Austin Amateur Choral club.

The crowd at night was much larger than at the matinee in the afternoon, when the audience was far below expectations in size.

The program was made up of both classical and popular music, and included several solo selections.

From the overture, "Mignon," to the national anthem which concluded the program, this famous aggregation of musicians held the audience under a spell, which at times suspended the loud applause for several seconds after the conclusion of the playing.

The violin and vocal soloists were compelled to return repeatedly for encores.

The cornet soloist also was liberally encored.

The southern audience gave unmistakable signs of its appreciation for the rhapsody, "The Southern," dedicated to the ladies of the south.

"Showing Off Before Company," a mixture of popular and classical melodies, gave opportunity for the audience to hear each instrumental part of the band perform separately and from the flutes to the big bass horns they all gave ample evidence of the reputation the band has gained throughout the nation.

The impressive silence which followed the playing of the memorial, "The Golden Star," composed by Sousa in honor of the American dead and dedicated to Mrs. Theodore Roosevelt, indicated better than applause the way the listeners were affected, and the applause did not come till the end of the following march, "Bullets and Bayonets," also a composition of Sousa.

Durant Okla.
Weekly News.
Dec. 26th 1919.

SOUSA'S BAND AT THE LIBERTY
Music lovers and those who don't pretend to know much about it, to a very large number, enjoyed music rendered by the famous John Philip Sousa Band at the Liberty Theatre Monday afternoon. It would be difficult to say anything about good band music that has not already been said of the renditions of this great organization of musicians, and its concert here fully sustained the reputation which its leader has been many years in acquiring. It was a musical feast enjoyed by all present, and will long be remembered by those fortunate enough to secure admission.

Supt. Emmett Brown and the city school management scored a big success Tuesday in bringing John Philip Sousa and his great band of sixty-five musicians to Cleburne. Happily we have the new high school auditorium in which to stage this great musical treat, and it was greatly enjoyed by every man, woman and child that attended. There were two performances—a matinee and a heavier program at night—both being largely attended.

This attraction was brought here under the management of Horner-Witte and was one of the best ever given here. Mr. Sousa has been referred to as the "March King" and he is all of that and more. His band plays all kinds of music but the audience is thrilled with the rendition of such marches as "King Cotton," "Washington Post," "Sabre and Spurs," "The Stars and Stripes Forever," etc.

His band is the most wonderful band organization in the world. Besides, the usual band instruments there are a golden harp and several other instruments not usually found in bands, and there is an artist in each position. There are also Miss Florence Hardeman, violinist, Miss Mary Baker, coloratura soprano, Mr. H. Benne Henton, saxophone and a number of others who are artists extraordinary from a musical standpoint.

The audience in the afternoon was composed for the most part of school children and great volumes of applause following the numbers was proof that they greatly enjoyed the program.

The night performance was attended almost exclusively by adults and from the first number the band won its place in the hearts of the audience and all regretted that the program closed.

Supt. Brown stated last night that it took a stiff guarantee to bring this band here, and that the ticket agents had not been checked up it was not yet known how they would come out financially. It is hoped that the amount taken in was sufficient to meet all expenses.

Dallas Texas.
Evening Journal Friday Dec 26th

AFTERNOON AND NIGHT CONCERTS OF SOUSA'S BAND OFFER CONTRAST; NIGHT PROGRAM IS BIG SUCCESS

How the cold Coliseum can effect even the world's greatest band of its kind and even the reception afforded to that band by the Dallas public was well exemplified Christmas afternoon when Sousa's Band played the first of two programs in Dallas. And the contrast was even more marked at the night concert, the Coliseum having warmed perceptibly, the audience being much larger, and the playing of the band and the enthusiasm of the audience correspondingly better and warmer.

In fact, those who attended only the afternoon concert missed a really wonderful musical entertainment in not hearing the night program. It was the great Sousa at his best; his wonderful band playing with supreme excellence and enthusiasm; the audience of 3,000 to 4,000 demanding encore after encore and applauding most of all Sousa's own selections, which were usually offered as the encores.

Sousa Is Modest.

Sousa not only is a great band leader, albeit a most modest and unaffected one, but he is the master composer of popular march music—as was shown when the band started "King Cotton March," composed a score years ago, evoking great applause that came both with the recognition of the selection and the enduring popularity of it. It was a "Sousa Night" in truth, and Sousa not only was affable and appreciative, but most generous with his encores—practically doubling the length of the program, for every selection but one was followed by an encore, and twice at least there were two encores, the first time when Miss Mary Baker, soprano, whose program offering was Gilberte's "Moonlight and Starlight," responded first with "Carry Me Back to Old Virginia," and then with Sousa's "Our Boys Are Home Again." Miss Baker has a most pleasing voice as well as a gracious personality and the melody and the feeling she put into her work won instant admiration.

Miss Florence Hardeman, violinist, gave first Vieuxtemps' "Polonaise Brillante" and then responded with two encores, Brda's "Souvenir" and then "St. Patrick's Day," a rollicking, interpretative selection that was full of Irish.

Frank Simon's cornet solo, "Willow Echoes," his own composition, won instant and great applause, for the mellow tones of his cornet had a charm of their own, not unlike that of a baritone voice of great power. His encore, "Little Gray Home in the West," brought applause, for the selection and for the musician.

The other encores were Sousa's "El Capitan March," his "United States Field Artillery March," his "King Cotton March" and his "Stars and Stripes Forever."

One of the most novel and pleasing features of the program was Sousa's "mixture," as the program frankly dubbed it, "Showing Off Before Company." In it not only did each player in the big band have his opportunity to appear, but the audience had an unusual opportunity to see the different components of the orchestra, from an instrumental standpoint.

The afternoon program brought applause and several encores were given, but apparently the cold, barren Coliseum had distinctly chilled both band and audience. "Stars and Stripes Forever" was the success of that program.

Houston Texas.
Post Monday Dec 29th

Dallas Texas.
Morning News, Friday.
Dec 26th 1919

Dallas Texas.
Dispatch Friday Dec 26th 1919.

SOUSA CAPTIVATES HOUSTON AUDIENCE; AUDITORIUM PACKED

Accompanying Artists Win Much Favor at Night Concert

"Bands may come and go, but Sousa's band will go on forever in the minds and hearts of the American people."

Judging by the exceedingly cordial demonstrations accorded Lieutenant John Phillip Sousa and his famous band at two concerts at the city auditorium Sunday afternoon and night, that sentiment has found root in the minds of the music-loving people of Houston.

At both concerts Lieutenant Sousa showed the perfect control and wonderful organization of his bandmen. Whether it was one of the famous marches that carried one back many years, with all its military swing, or a difficult selection from one of the famous operas, there was that beautiful tonal interpretation, the harmonious blending of all the vast number of instruments that reflected the training of years. At times the audience would be so quiet that one could hear a pin drop and the next minute there would be an outburst of deafening applause.

Lieutenant Sousa was accorded a hearty greeting at each appearance and his generosity in responding to so many encores aroused much favorable comment. While the regular program contained much that was new, yet in the encores that were responded to, the old-time marches that made the name of Sousa famous in years gone by were played with all the power and energy of the band and their popularity found a ready response by an appreciative audience.

Sousa has lost none of the old characteristics that have always been with him as a band leader. Those peculiar gestures are still used, although perhaps without the fervor of former years.

Accompanying the band on its present tour are three soloists. Miss Mary Baker, soprano; Miss Florence Hardeman, violinist and H. Benne Henton, one of the most finished saxophone artists in this country. His solo, "Laverne," at the afternoon concert, was a masterpiece. It is not only one of the most popular pieces for a saxophone, but was so delightfully given that the audience was thoroughly charmed.

Miss Baker has a pleasing soprano voice and was heard to good advantage at both concerts in "Carry Me Back to Old Virginia" and "In Flanders Fields." The latter number was sung by request at the night concert. She responded to several encores.

Miss Hardeman, violinist, instantly won her way into the hearts of her audiences by her exquisite playing. "Gypsy Tales," by Sarasate, at the first concert and "Polonaise Brillante," by Viouxtemps, given at the night concert, were given with a style and dash that captivated the audiences. Miss Hardeman was obliged to respond to two encores Sunday night.

The concert Sunday night featured a mixture entitled "Showing Off Before Company," by Sousa, which introduced many novelties in band music. Starting with the harp, each section of instruments appeared separately until at the finale with the entire band on the stage the blending of each section into one harmonious whole, captivated the audience. This number introduced the fanfare trumpet, bassoon, fife, saxophones, zyllophone and other instruments.

A rhapsody, "The Southern," by L. Hosmer, dedicated to the ladies of the South, was delightfully rendered, while the memorial number, "The Golden Star," dedicated to Mrs. Theodore Roosevelt, proved Sousa's ability as a composer. "Willow Echoes," a cornet solo by Frank Simon, reflected his mastery of that instrument.

Both concerts were highly successful from every standpoint, the auditorium being filled to capacity Sunday afternoon and nearly so at the night concert, which were given under the local direction of Mrs. Edna W. Saunders.

SOUSA AND ARTISTS PLEASE AUDIENCES

TWO CHRISTMAS DAY PERFORMANCES AT COLISEUM WELL ATTENDED.

Four thousand Dallas lovers of music were transported from the White House at Washington to the wilds of Kafir land last night at the Coliseum by John Phillip Sousa and his band of soloist musicians. Attendance at the matinee was nearly as large as that at night.

The ever popular "Stars and Stripes Forever," Sousa's own, than which there is no grander march, distinctly American, was given at both performances as an encore. It was made more than ordinarily impressive by a novel assembling of the artists before the footlights, three piccolos, then eight cornets and a section of slide trombones.

Miss Mary Baker, soprano, and Miss Florence Hardeman, violinist, were featured both afternoon and night, and H. Benne Henton, saxophone, was leading band soloist at the matinee and Frank Simon, cornetist, at night. Mr. Henton's scheduled matinee presentation was his new composition, "Laverne," followed by "When You and I Were Young, Maggie," by Mr. Henton, and "Russian Rag," by a saxophone sextet. Saxophone rendered "Wild Women" for both audiences, and "Johnnie's in Town" in the afternoon.

Miss Baker sang Del Acqua's "Villanelle" at the matinee and responded with Sousa's "Fanny." Miss Hardeman's offering in the afternoon was "Gypsy Tales," by Sarasate. She returned with "The Swan," by Saint-Saens. Both women are finished artists. Both voice and violin filled the far spaces of the big hall clearly.

Sousa's "United States Field Artillery," warlike march, was a popular encore at both concerts vying with "King Cotton," a favorite in the Southland. Sousa presented "Saber and Spurs," one of his new compositions, in the afternoon.

Show Off Before Company.

A pleasing feature of the evening performance was "Showing Off Before Company," affording the entire personnel of the band an opportunity to receive merited applause. The assembling of a contra-bassoon, or sarrusophone, kept the audience in breathless suspense, wondering whether it was a fishing rod or a periscope. But there was real music in it. Half a dozen saxophone soloists brought forth an audible smile with "How Dry I Am."

Frank Simon's "Willow Echoes," his own creation, elicited a demand for an encore, and he responded with "The Little Gray Home in the West."

The first number of Sousa's suite, "Tales of a Traveler," entitled "The Kafir on the Karoo," visualizes in music a weird picture of tribal dances, noises of the tropic jungles, battle calls and the clash of spears. There is small need to journey to Washington to witness the beauties of a "New Year's Reception at the White House" after listening to the bright tones of that air typifying America.

"Carry Me Back to Old Virginia," and "Our Boys Are Home Again," were given by Miss Baker as gratuities. A portion, at least, of Miss Baker's reception by the audience was due to her powerful personality.

Unheard of depths of tone were clearly reached by the enormous double B basses. Mr. Simon's contribution to the "Family Affair" was a trumpet solo, with band accompaniment, "El Capitan" and "Washington Post March," the stirring strains of which have not lost popular favor for twenty years, were offered. They are of Sousa's oldest and best.

The evening audience was regaled by Miss Hardeman with "Polonaise Brillante," by Viouxtemps. Responding to insistent applause, she offered "Souvenir," by Drdia, with Italian harp accompaniment, and "St. Patrick's Day."

In a rendition of "Turkey in the Straw," Sousa and his band resurrected all the Thanksgiving birds of blessed memory. The accompaniment, with a fine drawn note here and there, an occasional burst of melody, is like the birds suddenly disturbed in their woodland concert. Now a breath of harmony, a flock of harp strings, as of "fairies' frolic wing," then a crash of gorgeous sound, majestic in volume and theme, as in "The Golden Star," by Sousa, dedicated to Mrs. Theodore Roosevelt, and composed in memory of the brave who gave their lives that liberty shall not perish.

SOUSA'S NAME IS REGISTERED AMONG CELEBRATED VISITORS.

"John Phillip Sousa" is the fourth name entered in the Adolphus Hotel register de luxe, containing the names of celebrated guests. Beneath his signature the famous composer and band leader inscribed yesterday the opening bars of "The Star-Spangled Banner."

The first three signatures in the book are those of Charles Zueblin, Boston, Mass.; former United States Senator Joseph Weldon Bailey, Gainesville, and Nelson Phillips, Chief Justice of the State Supreme Court, Dallas.

Contortions Not Necessary In Leading Band, Says Sousa

Lieutenant John Phillip Sousa looks 45, but is past 60. He is affable, approachable, pleasant to talk to and gets excited only when speaking proudly of the band.

"When men play together 27 years," said he, "they come to know their music, their instruments and their conductor pretty well. The rough work of perfect-

ing a piece is done in the rehearsal hall.

"Contortions and gyrations on the part of the leader are unnecessary, when the musicians know what each gesture of the baton, the hand, or even one finger, means. Besides, antics in a conductor, detract from the music.

"The band is like a great organ. The organ must be in good shape and the conductor must understand the stops, the manuals, the pedals and must know how to play the instrument.

"During the war, I served in the navy, as did 26 members of the Sousa Band. Our service flag, pinned to the back curtain, signifies that 27 of us saw service in the war and that we are back together again.

"I was granted leave for two weeks each year of the war. I spent them at Willow Grove, with a reunion of the band, and there we gave concerts before thousands. In this way, we did not lose touch with each other, altogether.

"Practically each bandsman is a soloist. Henton, the saxophonist, and Frank Simon, the cornettist, are artists on their instruments.

"Helmick, the bass drummer, has been dubbed 'the Paganini of the drums,' while Frank Snow and Joseph Greene, kettle drummers, make up the greatest group of drummers now before the pub-

lic. "The double bass horns are called 'Sousaphones.' The biggest man among the players is Red Cloud, a full blooded Sioux Indian. Many a man might envy him his lung power and his musicianship.

"Why do I respond so readily to applause for encores?"

"Maybe it's lack of 'maidenly modesty,' but I think the people are sincere in asking for more. I deeply appreciate the generous reception given the familiar Sousa

marches. They are among my dearest musical children. Now I am presenting to the public my musical 'grandchildren,' and I am happy to believe that they are pretty well liked, too."

Miss Florence Hardeman, violinist, and Miss Mary Baker, soprano, came in for much applause. Miss Baker was suffering from a severe cold, which necessitated the substituting of "Rose of My Heart" (Lohr) for the announced matinee number. She sang the waltz from Romeo and Juliet at night.

John Phillip Sousa's parting word was to the effect that, "We find the Coliseum comfortably warm and the audience even warmer. We are always glad to come to Texas, particularly to Dallas."

Fort Collins Colo.
Courier, Friday Dec 5th 1919.

Sousa and His Band Make Great Hit Here

With a wave of his baton before an audience which packed the auditorium of the college this afternoon, John Phillip Sousa gave the initial signal for the best treat in band music which the people of Fort Collins have ever had the pleasure of listening to.

Like picturing the Grand Canon of the Ariona, you don't describe Sousa's band—you feel it. He fills the niche in band music occupied by David Warfield in the world of stagecraft. What Robert Ingersoll was in the realm of the spoken word, Sousa is in world of music. Former service men lived over again this afternoon regimental reviews with the regimental band blaring out one of Sousa's marches. When his famous march, the "U. S. Artillery," was played feet accustomed to marching tapped away on the floor and the people of the city lived over again the parades and demonstrations held during the past two years, when Sousa's famous marches have brought applause and tears from long lanes of people all over the United States. As leader of the famous band of the Great Lakes Naval Training station, Sousa was probably the most potent force in navy recruiting in the country.

The program this afternoon was well arranged. Frank Simon, cornet soloist, pleased the audience with his new "Willow Marches," and Miss Mary Baker, soprano, was well received with "Moonlight and Starlight." Miss Florence Hardeman received an encore after her violin solo, "Polonaise Brillante."

Sousa received an ovation as he stepped on the platform, and opened the concert with an overture, "Mignon." The blending of the instruments thruout the entire concert was perfect and as we said before—a Sousa concert is like a beautiful summer night—you don't describe it—you feel it.

The Fort Collins Commercial club is to be congratulated for bringing Sousa and his aggregation of band men to this city.

115 Dallas Texas Friday
Daily Times Dec 26th 1919.

MAGNIFICENT PERFORMANCES BY SOUSA'S BAND CHRISTMAS DAY HEARD BY LARGE CROWDS

The very essence of everything in music, from grand opera through popular songs and military marches to jazz, was presented to crowds that well filled the Fair Park Coliseum Christmas afternoon and night in the persons of John Philip Sousa and his world-famous band and several accomplished soloists. From start to finish, both concerts were complete successes and rendered with absolute perfection. No finer band music has ever been heard in this section of the country, and probably nowhere else in the world, than that furnished by Sousa's truly great organization. The magnificence of the performances can not be judged by any single number or group of numbers and the way in which the large audiences clamored for encores showed conclusively that everyone was thrilled with every number.

Sousa as a conductor can not be surpassed. His graceful direction, unostentatious and unassuming, together with his marked sense of rhythm, at all times, made him the idol of all who had heard and read so much of him, and those who had already heard his renowned musicians were only too glad of the chance to hear them again. The instrumentation of every number was perfectly balanced and the tones of each instrument were of purest quality. It would be hard to find enough superlatives to describe the wonderful harmony and blending of which the big organization proved itself capable. In its accompaniments to the soloists, vocal and instrumental, the band was faultless, always keeping well subdued and never overbalancing them at any time. Every instrument was accurately in tune throughout the concert, much to the supreme satisfaction of all who attended.

At the Night Concert.

At the night concert the band was at its best. The soloists were Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; and Frank Simon, cornetist. Miss Baker has a clear and brilliant coloratura voice, capable of great power in the high register and the art of taking cadenzas and staccato passages without a flaw. This she demonstrated in Juliet's "Waltz Song" from Gounod's operatic setting of "Romeo and Juliet," in which her personal charm, her excellent technique, together with the sweetness and the delicate shadings and expression which she put into her work, made her at once a popular favorite. She was called back for encores and responded with "Carry Me Back to Ol' Virginny" and one of Sousa's late songs "Our Boys Are Home Again." At the afternoon concert she sang Del Asqua's "Villanelle," with "Fanny" as an encore.

Mr. Simon had the house at his feet, from the moment he stepped to the footlights until the last note of his second encore, with his marvelous work on the cornet. His first number was "Willow Echoes," one of his own compositions, a technical number filled with difficult fingering and double and triple-tongue passages which he executed without any hesitancy and without a blemish. His tones were pure and vibrant and he ended the selection with a full and brilliant climax on a high note. The audience demanded more, so he played "Little Gray Home in the West," repeating the theme the second time using a mute, to which a flute played an exquisite obbligato.

Miss Hardeman played Vieuxtemps' sprightly "Polonaise Brillante" with perfect precision and accuracy in fingering without any apparent effort even in the most difficult technical passages. Her bow work was entirely novel and the effects she gained highly pleasing. But one number did not suffice, so Miss Hardeman responded to voluminous applause by playing the ever popular "Souvenir" and Vieuxtemps' Irish jig, "St. Patrick's Day." Of the three, "Souvenir" was undoubtedly the best, because of the intense feeling and expression which she injected into it.

"Mignon" Overture Scores Big.

Concerning the band music, too much can not be said in its praise. The first number was the overture to Thomas' beautiful opera, "Mignon." In this selection the audience was first introduced to the beauty and perfection of technique, shading and tone color which the band demonstrated at all times. Opening with a idyl for woodwinds, a short solo for harp followed, running into the exquisite aria of Mignon's "Knowest Thou the Land," for horns and then into the famous catchy polonaise "I Am Titania," and ending in a great climax for the brasses, whose tones were exceedingly soft and mellow. As an encore, the band offered Sousa's time-honored march, "El Captain," which stirred up a tumult of applause when the opening measure was recognized.

Next followed "The Tales of a Traveler," a suite composed by Sousa, which was divided into three parts. "The Kaffir on the Karoo," a weird African melody of decided rhythm, in which a tom-tom accompaniment on the kettle drums lent an effective background. "The Land of the Golden Fleece," a light and tuneful Australian waltz, whose melody was carried at different times on different instruments, and "New Year's Reception at the White House," a descriptive number depicting the pomp, hubbub and commotion coincident with the annual affair at the American capitol as the guests and dancers talk and swirl to and fro.

Hosmer's "The Southerner," was given next, dedicated to the women of the South, a medley of old Southern airs, including Dixie, which brought forth spontaneous applause.

Musical Novelty Given.

Then followed one of the most novel and entertaining "stunts" that a band ever undertook. "Showing Off Before Company," an idea of Sousa's to give every artist in the band the chance to show what he could do. The various choirs of the band came forward in turn to "do their bit," and produced several times a laughable effect. The contra-bassoon player assembled his "clown of the band" over the footlights and moaned away on it to the merriment of the crowd. The harpist played "Annie Laurie" as a delicate solo, while the French horns rendered "Drink to Me Only With Thine Eyes." The trumpet also came in for a solo, as did the saxophone, xylophone and the new "Sousaphone," a big bass horn. Every kind of music, including jazz, was in order in this comical potpourri.

The Golden Star.

"The Golden Star," composed and dedicated by Sousa to Mrs. Theodore Roosevelt in memory of the death of Quentin Roosevelt in France, was impressively and artistically done. It opened with a minor chord for the brasses, foreshadowing a tragedy, following this up with a funeral dirge and march, running into "Taps" on the cornets, and repeating the funeral march theme on the brasses. The melody was given to the woodwinds and answered by the cornets. The composition ended with the melody carried by the oboes, suggestive of the reception of the hero's soul into heaven by a celestial choir. The soft tones at the end were very effective.

"Bullets and Bayonets," a new Sousa march, was sprightly and full of rhythm. Then, as an encore, came the splendid favorite, "The Stars and Stripes," directed as only Sousa can direct it and played as he intends it to be played and as no other band but his own can play it. A veritable riot of applause demonstrated the popularity of the march and the excellent playing of it. As a second encore Sousa's "Manhattan Beach March" was given.

The concert was brought to a close with the rendition of Massenet's caprice, "Szabadi," and everybody went away happy—except those who failed to hear the march king and his master musicians. The stay-at-homes missed one of the few treats of a lifetime.

Houston Texas.
Press Monday
Dec 29th 1919

Sousa's Band Wins Praise of Thousands

Capacity audiences welcomed John Philip Sousa and his band at both concerts Sunday at the Auditorium.

Marches that have made Sousa famous, new airs, strains of grand opera and many novelties in band music were combined to make concerts that will linger long in the minds of music loving Houstonians. Many of Sousa's own compositions were played.

The concerts were given under the local direction of Mrs. Edna W. Saunders.

Greeley Colorado
Tribune Republican
Saturday Dec 6th

SOUSA PLAYS TO CROWDED HOUSE

Sousa and his band played to a crowded house at the Sterling Friday evening. Everyone present agreed that it was the greatest musical treat brought to Greeley in several years. Miss Mary Baker and Miss Florence Hardeman, vocal and violin soloists, respectively, delighted the audience with their unquestioned talents.

Perhaps the most popular number was entitled, "A Mixture, Showing Off Before Company," one of Sousa's latest arrangements. This number was given after the intermission and started while all members of the organization with the exception of the harpist were off stage. The players of the various instruments came on the stage in groups, played a short part of the composition especially written for them, and then took their proper places in the stage arrangement. M. Benne Menton played a saxophone solo written by him, called "Lanette." This number was played at the request of a number of Greeley people who had heard this number by him on the Victrola. Mr. Menton is undoubtedly the world's greatest saxophone artist. The number ended when Sousa himself came on the stage and directed the march, "Sabre and Spurs."

As encores for the various numbers the audience was given the opportunity of hearing a number of the marches which Sousa made famous, such as "Stars and Stripes Forever," "U. S. Field Artillery," and others of his later numbers.

Mr. Frank Simon showed wonderful tone and execution in a cornet solo, "Willow Echoes." This number is one of the new compositions of Mr. Simon, who is classed by musical critics as second only to Herbert Clark.

Sousa's band was brought to Greeley by the Tribune-Republican.

Austin Texas.
American

Enid Okla.
Daily News
Friday Dec 19th

SOUSA ENTERTAINS LARGE AUDIENCE

Famous March King and His Band Give Excellent Concert at Tabernacle

Fifteen hundred people heard Lieut. John Phillip Sousa, the world famous band master and his band of sixty-five pieces in concert at the tabernacle Thursday afternoon and evening.

Practically all the civilized world is familiar with Lieut. Sousa and his band and know that he is the composer of operas, words and music, and has composed over 100 marches, several of which he played in the program yesterday. Besides a band of sixty-five pieces, he was assisted by Miss Mary Baker, soprano, Miss Florence Hardeman, violinist and Mr. Frank Simons, cornetist. The violinist, Miss Hardeman, was particularly talented, and was a pleasing addition to such a corps of musicians.

Several new selections, "A Rhapsody, The American Indian," was particularly pleasing in the matinee program and as an encore "The Washington Post" one of Sousa's compositions made a profound impression on the audience. Caprice "Szabadi"—Massenet was truly wonderful band selection, and appeared to score the biggest "hit" with the Enid audience. A mixture entitled "Showing Off Before Company" was a novel number and displayed so well, the co-operation of the band as a whole, and that each participant was a master on his individual instrument. This was another one of Sousa's compositions, and was exceptionally gratifying to the hearers.

The opportunity for this musical treat was given Enid music lovers by the Lake View Assembly of Phillips University. The band left on the early morning train for Tulsa where they will give a concert this afternoon and evening.

Fort Worth, Texas.
Record, Thursday Dec 25th 1919

Sousa's Concerts Delight Two Large Audiences

A Sousa concert is something to remember for a lifetime. There is such joyousness and irresistible charm about one of Sousa's programs that lingers long in the memory with never fading delight. The great conductor has lost none of his agility either in step or with his baton in spite of his many years of service, and the audiences of Wednesday matinee and evening performances at the Chamber of Commerce gave generous testimony to their appreciation of every number.

While few of Sousa's compositions were on the programs, the leader was so generous with encores that an opportunity was given to hear many others, among which were the following marches, "King Cotton," "El Capitan," "Stars and Stripes Forever," "U. S. Field Artillery," and "When You and I Were Young Maggie," "Smiles," "Me-ow," "The Russian Rag," "Wild Women," and "Fluffy Ruffles."

The Saxophone solo by H. Benne Henton was a most acceptable number warmly applauded, which brought a novel encore played on six brass instruments, saxophones, flageolets and bass tubas.

Owing to the illness of Miss Mary Baker, who was soprano soloist for the concert, her place on the program was taken by Joseph Reed, Xylophone artist, who gave most delightful numbers on his popular instrument.

Three new numbers, "The American Indian," a rhapsody by Preston Ware Orem, Valsette, "The Wood Nymphs" by Eric Coates and "Saber and Spurs March," by Sousa found especial favor with the audience, the "Wood Nymphs"

being perhaps the best work of the orchestra, as both men and instruments were getting warmed up toward the end of the program.

Miss Florence Hardeman, violinist of superior ability, made her instrument fairly talk in the fanciful, expressive story of "Gypsy Tales," by Sarasate, playing as an encore, "The Swan," by Saint-Saens. In both numbers, which were entirely different in character, Miss Hardeman proved herself a thorough artist.

Each program closed with the National Anthem and round after round of applause for the famous conductor and his splendid band.

Memphis Tenn. Press.
Friday Jan 2nd 1920.

Austin Texas Dec 27th 1919
The Statesman Saturday 119

MUSIC MASTER'S IN TOWN



JOHN PHILLIP SOUSA.

Solemn music is no longer popular in the United States, for the world war has instilled into the hearts of the people the wish for gay music. John Phillip Sousa, the celebrated band leader, declared today.

Sousa and his band arrived in Memphis today to give concerts at the Goodwyn institute this after-

noon and tonight. He was scheduled to address the Chamber of Commerce forum at noon.

Each Goodwyn program will contain nine numbers. Miss Mary Baker, soprano; Miss Florence Hardeman, violinist. H. Bonne Henton and Frank Simon will appear as soloists.

"About 97 per cent of the people are demanding gay music or music that makes the heart beat fast and the step quicken," Sousa said today. "The war left a sad place in the hearts of many of the people, so they do not desire to listen to dirgeful strains."

Sousa's program for his Memphis concerts contains but one solemn number, which is given in memory of the soldier dead.

JOHN PHILIP SOUSA STIRS BIG CROWD WITH GRAND MUSIC

Classical and Popular Selections Form Well Balanced Program at State Capitol.

The great Lieut. John Phillip Sousa and his band have come and gone, but the memory of their music lingers. Marvelously beautiful and rhythmic, whether light and airy, or deep and melancholy, the music rose and fell in perfect accord, soul-stirring, each instrument blending and harmonizing till it was lost in the general waves of music, thrilling, glorious, grand.

Large audiences both afternoon and evening showed their appreciation of this famous aggregation of musicians, whose coming long had been heralded. Sousa and his band were given a worthy reception, the audience enjoying every number, solo and concert, to the highest degree. From the overture to the National anthem, the musicians held the audience spellbound, and at the conclusion of each piece a momentary silence of appreciation, of awe at the wonderful music passed like a sigh over the people.

The violin and vocal soloists were encored repeatedly, as also was the saxophone and cornet soloists. Their offerings were brilliant and sparkling; their renditions superb.

In the matinee program were a number of light, fanciful and popular selections, which greatly delighted the audience, while the evening program contained some delicious selections that carried the house by storm.

Especially happy was the reception given the rhapsody, "The Southern," dedicated to the women of the South, and the soloist's Southern song brought tears to the ears of her hearers.

"Showing Off Before Company," a new Sousa composition, was a clever and delightful mixture and gave the audience a chance to hear each instrument, and the different parts of the band play separately, to "show off," as it were.

The tribute of a deep silence was paid by the audience at the conclusion of the memorial selection, "The Golden Star," composed and dedicated by Sousa to Mrs. Theodore Roosevelt in memory of the brave boys, who gave their lives for liberty. It was an impressive tribute to a most impressive composition, wonderfully played, and it was not until the next number, most appropriately, a march, "Bullets and Bayonets," was ended that the audience showed its feeling in a depth of applause that came as a relief to the pent-up feelings of the assembly.

Sousa's own compositions, all new, were given their meed of praise by the audience, who seemed to like these numbers the best of all. And at the conclusion of the wonderful musical hour came the National anthem, full-throated from the hundred instruments, an anthem, so played that its glory and grandeur was given full cognizance, that brought a swell of pride to the breasts of every American present—pride in this land of the free, and the wonderful anthem that stirs the blood of patriots.

The program follows:

- Matinee.**
- Overture, "Phedre".....Massnet
 - Saxophone solo, "Laverne"....Henton
 - H. Benne Henton.
 - Suite, "The American Maid"....Sousa
 - a. "You Do Not Need a Doctor."
 - b. "The Sleeping Soldiers."
 - c. "With Pleasure."
 - Vocal solo, "Villanelle"....Del Acqua
 - Miss Mary Baker.
 - Rhapsody, "The American Indian"..
 - Preston Ware Orem.
 - (Intermission.)
 - Ballet music from "Aida".....Verdi
 - (a) Valsette, "The Wood Nymphs" (new).....Eric Coates
 - (b) March, "Saber and Spurs" (new).....Sousa
 - Violin solo, "Gypsy Tales"....Sarasate
 - Miss Florence Hardeman.
 - Dance of the Comedians from "The Bartered Bride".....Smetana
 - The National Anthem.
- Evening Program.**
- Overture, "Mignon".....Thomas
 - Cornet solo, "Willow Echoes" (new).....Simon
 - Frank Simon.
 - Suite, "Tales of a Traveler"....Sousa
 - a. Africa, "The Kaffir on the Karoo"
 - b. Australia, "The Land of the Golden Fleece"
 - c. America, "New Year's Reception at the White House"
 - Vocal solo, "Moonlight and Starlight".....Hallet Gilberte
 - Miss Mary Baker.
 - Rhapsody, "The Southern".....Lucius Hosmer
 - (Dedicated to the ladies of the South.)
 - (Intermission.)
 - A Mixture, "Showing Off Before Company" (new).....Sousa
 - a. Memorial, "The Golden Star" (new).....Sousa
 - (Dedicated to Mrs. Theodore Roosevelt. Composed in memory of the brave who gave their lives that Liberty shall not perish.)
 - March, "Bullets and Bayonets" (new).....Sousa
 - Violin solo, "Polonaise Brilliants"....
 - Miss Florence Hardeman.
 - Caprice "Szabadi".....Massenet
 - The National Anthem.

Norfolk Va.
Virginian Pilot.
Friday Jan 9th 1920

SOUSA DELIGHTED LARGE AUDIENCES

March King, With A Regular Sousa Program, Palyed To Capacity Houses

John Phillip Sousa, with only a mustache to remind one of his former facial hirsute, but with all his old grace with the baton and with a regular Sousa program for his band, came back to Norfolk yesterday for the first time in several years and delighted two capacity audiences at the Colonial. With him as soloists were Miss Mary Baker, soprano, Miss Florence Hardeman, violiniste, H. Benne Henton, saxophone and Frank Simon, cornet.

The band with which Mr. Sousa, or to be more correct, former Lieutenant Sousa, of the United States navy, has surrounded himself, is a very fine aggregation of musicians and they invariably won the hearty applause of their hearers at both of yesterday's concerts. The work of the several soloists also was very good and their numbers, with generous encores, were greatly enjoyed.

The program at both concerts were well varied, and to the delight of the audiences there was a plentiful interpolation of the March King's own compositions.

San Antonio Texas
Express Sunday
Dec. 28th 1919.

San Antonio Tex
Light Sunday
Dec. 28th 1919.

SOUSA FAVORITES CARRY OFF HONORS

AUDIENCES LIKE BEST OLD-TIME
MARCHES—VIOLINISTE
EXCELLENT.

Lieut. John Philip Sousa, famous conductor, and his band, appeared at Beethoven Hall Saturday afternoon and evening before enthusiastic audiences, a well-filled house greeting both performances. The audiences waxed particularly appreciative of the old-time familiar Sousa marches, "King Cotton," "Washington Post," "El Capitan," "Stars and Stripes Forever," with "United States Field Artillery," "Solid Men to the Front," "Saber and Spurs," "Bullets and Bayonets" given in the well-known fullness of Sousa's measure.

The name of Sousa has long been a household word in America, representing all that is lively and popular in music. A generation ago the music of John Philip Sousa filled countless hours from coast to coast with lightness and brightness. Good, wholesome music it was, luring thousands out of doors for it was the music of the parks and the swing and rhythm of it, under the blue skies, got into the hearts and feet of the people, young and old of several years ago. If those who jazz through life today fancy there was anything sluggish about that popular music of 20 or more years ago, a hearing of the famous marches by the famous leader, played in the tumultuously rapid style of the famous band, would set them completely right upon the subject.

The band offered innumerable numbers at both performances, the overture to Massenet's dramatic "Phedre," opening the afternoon concert, the less profound but enjoyably musical "Mignon" of Thomas being the introductory overture in the evening. A great number of band novelties were played and indiscriminately applauded. A notably entertaining number was Sousa's "Showing Off Before Company" in which the different sections of the band gave separate performances. Opening with a solo by the harpist, the clarinet section came second and was followed by a performance by the Helicon basses which afforded much amusement. In their turn the piccolos, trombones, trumpets, cornets, euphoniums and saxophones passed in review. Very charming was the offering of the four French horns, playing "Drink to Me Only With Thine Eyes." The percussion instruments performed their amusing stunts, as did the bassoon. Following an exhibition of the xylophone, the full band played in true Sousa virility.

The soloists of the band are well chosen. Miss Florence Hardeman, violinist, carrying off high honors. Miss Hardeman played Vieuxtemps' "Polonaise Brillante" and Drudda's "Souvenir" with harp accompaniment, and at the afternoon performance gave Sarasate's "Gypsy Tales," and "The Swan," again with harp accompaniment. Miss Hardeman has a true, vibrant and musical tone and her performance technically and interpretatively, was of unusual artistic satisfaction.

Miss Mary Baker, soprano, sang "In Flander's Fields" with musical setting by Sousa. She was at her best in "Carry Me Back To Old Virginny," her singing of the waltz song from Gounod's "Romeo and Juliet" for the matinee performance lacking the required brilliance. Miss Baker was warmly received by both audiences and recalled for extra numbers.

Frank Simon as cornet soloist gave a skilled demonstration of the technicalities of his instrument and H. Benne Henton made the unusually unmusical saxophone a delightful instrument by his artistic manipulation.

The band at no time better revealed its musicianly qualities than in its excellent work, in accompanying these artists.

The organization visited San Antonio under the local auspices of Miss M. Augusta Rowley.

HUNDREDS ARE DELIGHTED BY SOUSA'S BAND

Saturday Matinee and Night
Programs Doubled With
Encores.

PLAYS OLD FAVORITES

Classics, "Rags" and New
American Airs Are Given
Music Lovers.

Classics and "rags" with the old loved Sousa marches crammed more than two hours full of delight for the hundreds who gathered at Beethoven Hall Saturday afternoon and again at night to hear Sousa's Band, led by Lieut. John Philip Sousa himself.

Shorn of the beard which for a quarter of a century seemed as much a part of the Sousa concert as the familiar baton, Lieutenant Sousa did not look like himself. But he conducted the band with all the spirit of olden days, and his audience was uproariously pleased with everything offered.

Lieutenant Sousa's programs offer valuable suggestions to the powers that frame concert programs. For whatever the number might be, however deep and thoughtful, the encores were without exception the melodies loved by the masses. The success of this scheme was amply demonstrated at the Sousa band concerts Saturday, and so contagious was the joy in hearing them that the artists were applauded when the first bars of the old loved airs were heard.

While the popular Sousa marches were much in evidence, Lieutenant Sousa seemed to recognize that there are other well-liked composers, and granted them a place on the program, in many encores generously given.

Programs Confined to Allies.

He did not forget that he had worn the American military uniform during the war, and not an enemy name appeared on the programs of either afternoon or night. The beautiful ballet music of Verdi's "Aida" was entrancing with its grace and spirit, and the compositions of other Italian and French masters were given with all the tonal fullness that a well-balanced band is capable of.

But Lieutenant Sousa leaned toward the work of his fellow citizens in America and the audience heard probably for the first time some of the melodious themes penned by American composers. The word "new" was sprinkled up and down the program sheets conspicuously, not only after the Sousa numbers, but others as well.

An outstanding number of the matinee performance was Preston Ware Orem's rhapsody "The American Indian" on themes recorded and suggested by Thurlow Lieurance. The rich fullness of sound in the colorful number was barbaric at times, but running like a grey thread through the whole was the plaintive wail of the race which seemed to sense its doom, like a wild animal trapped.

Variety was given the programs by solo numbers, with band accompaniment. Miss Mary Baker, soprano, and Miss Florence Hardeman, violinist, charming the audiences at both concerts with H. Benne Henton, in a saxophone solo for novelty at the matinee, and Frank Simon, cornetist, in the evening concert.

Miss Baker has a clear and very pretty soprano, not particularly brilliant, but wholly pleasing, and a voice that sings to the heart. Songs of that sort are admirably suited to it, and in an encore, "Carry Me Back to Old Virginny," at both concerts, it approached greatness, with a liquid fullness not always heard in such a lyric soprano. Miss Baker has the added advantage of being quite attractive to the eye, as well, with an Irish type of beauty.

There was a dramatic fire to the playing of Miss Hardeman that captivated her audience and the swift sureness of her bowing found excellent expression in such numbers as Vieuxtemps' "St. Patrick's Day." Her versatility and sure technique were amply demonstrated in the ever lovely "Swan Song" of Saint-Saens, given as an encore at the matinee. The flowing smoothness of the tones charmed as her hands caressed the melody from the strings.

But primarily the audience went to hear Sousa and see Sousa, and delight in the almost casual ease of his conducting, as he seemed to fairly pluck sound from the left and wave it back to a muted murmur with the baton in his right, the airs rippling across the instruments. And the Sousa marches were undoubtedly the favored encores, for the audience fairly stamped its enthusiasm, sometimes breaking into the introductory notes, as recognized favorites were heard, such as the "Stars and Stripes Forever," "King Cotton" and others.

As Many More in Encores.

Following are the programs for the two performances, but equally as many numbers were given in encores:

1. Overture, "Phedre".....Massenet
2. Saxophone solo, "Laverne" (new)
..... Henton
3. Suite, "The American Maid".....
..... Sousa
(a) "You Do Not Need a Doctor."
(b) "The Sleeping Soldiers."
(c) "With Pleasure."
4. Vocal solo, "Villanelle".....Del Acque
Miss Mary Baker.
5. Rhapsody, "The American Indian" (new).....Preston Ware Orem
(On themes recorded and suggested by Mr. Thurlow Lieurance.)
6. Ballet music from "Aida".....Verdi
7. (a) Valsette, "The Wood Nymphs" (new).....Eric Coates
(b) March, "Saber and Spurs" (new).....Sousa
8. Violin solo, "Gypsy Tales".....Sarasate
Miss Florence Hardeman.
9. Dance of the Comedians from "The Bartered Bride".....Smetana
The National Anthem.

The program listed was that of the matinee, while following is the evening program:

1. Overture, "Mignon".....Thomas
2. Cornet solo, "Willow Echoes" (new).....Simon
Mr. Frank Simon.
3. Suite, "Tales of a Traveler".....Sousa
(a) Africa, "The Kaffir on the Karoo."
(b) Australia, "The Land of the Golden Fleece."
(c) America, "New Year's Reception at the White House."
4. Vocal solo, "Moonlight and Starlight".....Hallet Gilberte
Miss Mary Baker.
5. Rhapsody, "The Southern".....Lucius Hosmer
(Dedicated to the ladies of the South.)
6. A mixture, "Showing Off Before Company" (new).....Sousa
7. (a) Memorial, "The Golden Star" (new).....Sousa
(Dedicated to Mrs. Theodore Roosevelt. Composed in memory of the brave who gave their lives that liberty shall not perish.)
(b) March, "Bullets and Bayonets" (new).....Sousa
8. Violin solo, "Polonaise Brillante".....Vieuxtemps
Miss Florence Hardeman.
9. Caprice, "Szabadi".....Massenet
The National Anthem.

Bellstedt's "Smiles" Delights.

Of the many encores, Lieutenant Sousa modestly took only a few, though his audience would have relished a Sousa march for every one.

While many new compositions, some of them the works of new composers, were heard, few were more delightful than a humoresque on "Smiles" by Bellstedt, in which the sympathetic ear heard the home-sickness of the American boy in his first months of army life, saw his American grit, and even heard him laugh, so cleverly was the composition fitted together. There were other numbers of a similar character, clever bits of musical patchwork that were eminently pleasing to a holiday audience.

The band appeared under the local management of Miss M. Augusta Rowley.

Lake Charles La
American Press.
Dec 31st 1919.

SOUSA DRAWS A RECORD AUDIENCE

Arcade Was Packed to Hear
Country's Most Famous
Band.

Music lovers of Lake Charles and the neighboring towns enjoyed a rare treat yesterday when they availed themselves of the opportunity of hearing Sousa's world famed band, which played to capacity houses at both matinee and evening performances.

Lieutenant John Philip Sousa has extended his fame from America to other continents, and Sousa's band is now the most popular musical organization in the world. He has the happy faculty of making the classics popular and enjoyable to the ordinary listener and he lifts the so-called popular piece out of the ordinary.

Sousa's band is not merely original; it is unique. In the best of music there is a safety and an indefinable "something" of easy delight that a string orchestra seldom presents or stirs up. It is its peculiar wealth of this indefinable "something" that makes Sousa's band so rare and so delightful.

Lieut. Sousa is himself a master musician, holding the entire band at the tips of his almost magic fingers. His quiet dignity as a conductor, his easy and quick response to the appreciation of his audience won the approbation of all who heard him at his two performances. It is, besides, a matter of double interest to be able to hear the composer in his own music and fortunately both programs contained a liberal number of Sousa's compositions. In his encores, too, he rendered several of his older and more popular marches, notably the ever popular "El Capitan."

Miss Mary Baker, the soprano soloist, possesses a rare voice. She sang with ease to the accompaniment of the entire band. Her wide range and clear tones brought round after round of applause. Her rendering of "In Old Virginny" was particularly beautiful at the evening performance.

Miss Florence Hardeman's wonderful work as a violinist, won the audience. In both Sarasate's "Gypsy Tales," and Vieuxtemps' "Polonaise Brillante," she showed her mastery of the most bewitching of all instruments. Her encore at the evening performance from Drudda, with the harp accompaniment, touched the gamut of human emotions.

Mr. H. Benne Henton, saxophonist, should also be awarded his laurels. His mastery of the saxophone is truly remarkable, as, too, was the work of Mr. Frank Simon, cornet soloist.

"Showing Off Before Company" was the prize of the evening. In it the great leader displayed individually the wonderful talent of his band. From the fifes and piccolos with their shrill solos, down to the massive Sousa-phone, each group of instruments demonstrated how aptly they formed a part in the great composite whole.

Among the numbers deserving particular attention are Sousa's "The American Suite;" the ballet music from "Aida;" the overture from "Mignon," Thomas; and the beautiful memorial, "The Golden Star," composed by Sousa and dedicated to Mrs. Roosevelt. Mention should also be made of the xylophone solo from "William Tell" which was given by special request.

Never have the people of Lake Charles and vicinity been treated to such a wonderful afternoon and evening's entertainment and the Association of Commerce should be justly proud of having been instrumental in bringing the incomparable Sousa to Lake Charles.

Houston Texas,
Chronicle Monday Dec 29th

Nashville Tenn.
Banner Sunday Jan 4th 1920

SOUSA'S BAND PLEASES HUGE AUDIENCE HERE

Auditorium Is Packed for
Reappearance of Great
Leader; Soloists Win Ap-
plause for Numbers.

Sousa, the beloved of a nation and famous throughout the world as one of the foremost bandmasters of the age, came to Houston again yesterday after an absence of 10 years and swept his audience into wild applause just as he always does wherever he appears before an American audience. The band gave a matinee and evening performance here.

Sousa compositions, old and new, dominated the program, many of them by request. In several of the compositions, the band attained magnificent orchestral effects. Among the numbers especially noticeable for their interpretation being the two Massenet compositions, the "Phedre" overture and the capricious "Szabadi," the ballet music from Verdi's "Aida," the "Dance of the Comedians" from Smetana's "Bartered Bride," and Sousa's own "The Golden Star," dedicated to Mrs. Theodore Roosevelt and composed in memory of the brave who gave their lives that Liberty shall not perish.

The veteran conductor was given an ovation at both concerts and his well known popular marches were vigorously applauded on the opening measures. He was specially generous with encores and played several request numbers, among them the "Washington Post" march, "The Stars and Stripes Forever," "Solid Men to the Front" and "U. S. Field Artillery."

Four Soloists Appear.

Four soloists appeared on the program, all of them artists in their line. Miss Florence Hardeman, a vivacious and technically well trained violinist, played "Gypsy Tales" by Sarasate at the matinee and as an extra number gave "The Swan" by Saint Saens. At night she played "Polonaise Brillante" by Vieuxtemps and as an extra number the "Souvenir" of Drdla, the latter with harp accompaniment.

Benne Henton, the saxophone soloist of the matinee program, left immediately after the concert for a run down to La Porte where he said he had spent two and a half of the happiest years of his life. He went as the guest of A. N. McKay of La Porte. Mr. Henton's solo of the afternoon, "La Verne," was dedicated to Mrs. McKay, who was before her marriage Miss La Verne Morris. Mr. Henton returned in time for the evening concert. As an extra number for the matinee he played "When You and I Were Young, Maggie."

Miss Mary Baker, the contralto soloist, evidently was suffering from a cold in the afternoon when the "Villanelle" of Del Acqua proved trying to her voice but her extra number, "Carry Me Back to Old Virginny," was taken with greater ease and she had recovered to a greater extent in the evening when she sang "In Flanders Fields," by request, to the setting composed by Mr. Sousa.

Frank Simon's cornet solo, "Willow Echoes," composed by himself, brought a demand for an extra number.

Has Immense Audiences.

In discussing the size of the audience, which filled the Auditorium for the matinee and nearly filled it for the evening program, Lucius Pryor, director of the tour, said he felt immensely pleased with the interest in the band, both in Houston and other Texas cities where they appeared. In Dallas Mr. Pryor said the audience had to be "packed into the auditorium with a shoe horn" and that at San Antonio it played to a capacity house. From Houston the band went to Orange, planning to play next at Beaumont and to go on to Texarkana for its last Texas concert on this tour.

When it is remembered that tickets for the Sousa concerts sold in all other Texas cities for more than in Houston, local music lovers may congratulate themselves on having the opportunity to hear so popular an attraction at prices within the range of the modest purse. Mrs. Edna W. Saunders, the local manager, said that in fixing the rates she wished for every one to have a chance to hear Sousa and his band. Since Sousa is so popular with the people at large it would be a real disappointment to many families not to be present. A large number of family parties were observed and there was a noticeable sprinkling of children in the audience.

Commenting on the program the audience seemed to be partial to Lucius Hosmer's rhapsody, "The Southern," dedicated to the ladies of the South, and to Sousa's humorous arrangement, "Showing Off Before Company," which gave every member of the band a chance to show just what his instrument was capable of doing. This began with an off-stage ensemble, followed by the arrangement of the music, a harp solo, and individual or group appearances introducing all the instruments in the band.

SOUSA RENDERS CONCERTS HERE

Greatest of American Bands
Heard by Two Representa-
tive Audiences.

MARCHES ARE THRILLERS

Two Programs Are Worthy of
Splendid Organization Which
Rendered Them at Ryman
Auditorium.

SHRINERS SPONSOR EVENT

Sousa and his band, masters of the march, gave two concerts yesterday afternoon and evening at the Ryman auditorium before representative Nashville audiences, under the auspices of Al Menah Temple of Shriners.

The two programs were worthy of the splendid organization which rendered them. Nowhere in the world, possibly nowhere in America certainly, is there a band that can surpass Sousa's. Balanced as only a musical organization of sixty members can be balanced by a master conductor of musicians, it was not possible to pick a flaw in their masterful renditions.

Other numbers than marches rounded out the program, but it was the marches which the audiences reined most. "Washington Post" was strikingly rendered as an encore, and drew hearty applause. "U. S. Field Artillery March" was crashed out so that you could almost see the caissons go rolling along. And that greatest of all marches of all time, "The Stars and Stripes Forever," was played as only Sousa can play it; and in the shadows, while the cornets and the trombones blazed out in thrilling harmony, there was almost painted in their colorful notes the long columns of squads, the platoon fronts of knaki, and the glint of the guns as the men go by.

ASSISTING ARTISTS.

Miss Mary Baker rendered two vocal solos on the regular program, "Moonlight and Starlight," and "In Flanders Fields," and graciously responded to a number of encores. Her "Carry Me Back to Old Virginny" was most appreciated.

Violin solos by Miss Florence Hardeman also added to the attractiveness of the offerings. Miss Hardeman's technique was superb and her stage presence most attractive. "American Indian Rhapsodies," as rendered by the band on the matinee program, was one of the best of all the numbers played here. In the color of its notes, at times almost wild in their savage harmony, were painted pictures of Indian lore that even the musical novice could see.

Nashville had heard Sousa before, and will expect him and his band back again for more performances.

The afternoon and night programs rendered yesterday, with many encores in addition, were as follows:

MATINEE.

Lieut. John Philip Sousa, conductor.
Miss Mary Baker, soprano.
Miss Florence Hardeman, violinist.
Mr. H. Benne Henton, saxophone.
Moorish Fantasia, "The Court of Granada" Chapi
Saxophone solo, "Scenes that are Brightest" Wallace-Henton
Mr. H. Benne Henton.
Suite, "American Maid" Sousa
(a) "You Do Not Need a Doctor."
(b) "The Sleeping Soldiers."
(c) "With Pleasure."
Vocal solo, "In Flanders Fields" Sousa
(Words by Col. John McCrea.)
Miss Mary Baker.
"American Indian Rhapsody,"
(new) Preston Ware Orem
(On themes recorded and suggested by Mr. Thurlow Lieurance.)
"An American Wedding March,"
(new) Sousa
(Dedicated to the American people.)
In May, 1918, the American Relief Legion, Mrs. Oliver Cromwell Field, president, adopted a resolution requesting John Philip Sousa to write a wedding march for our American brides, and recommended that it be universally adopted by all Americans, to whom it is respectfully dedicated.
(a) Vaisette, "The Wood Nymph" (new) Eric Coates
(b) March, "Sabre and Spurs" Sousa
Violin solo, "La Ronde des Lutins" Bazzoni
(The Dance of the Goblins)
Miss Florence Hardeman.
Caprice Brillante, "The Caravan" (new) Ord Hume
The National Anthem.

EVENING.

Overture, "Mignon" Thomas
Cornet Solo, "Willow Echoes" (new)
..... Simon
Mr. Frank Simon.
Suite, "Impressions at the Movies" Sousa
(a) "The Jazz Band in Action."
(b) "The Crafty Villain and the Timid Maid."
(c) "Balance All and Swing Partners."
Vocal Solo, "Moonlight and Starlight" Hallett Gilberte
Miss Mary Baker.
Memorial, "The Golden Star," (new)
..... Sousa
(Dedicated to Mrs. Theodore Roosevelt. Composed in memory of the brave who gave their lives that Liberty shall not perish.)
A Mixture, "Showing off Before Company" (new) Sousa
(a) Valse Lente, "Kisses" (new).
..... Sousa
Violin solo, "Poisonaise Brillante" Vieuxtemps
Miss Florence Hardeman.
Satareille, "The Bohemians" (new) Ord Hume
The National Anthem.

NW Nashville Tenn.
American Sunday Jan 4th 1920.

Memphis Tenn.
Commercial Appeal
Saturday Jan 3rd 1920

Raleigh N.C.
News and Observer.
Wednesday Jan 7th 1920

Sousa's Marvelous Band Delights Audiences Here

By ALVIN S. WIGGERS.

Two concerts by the celebrated band under its renowned leader, drew two good audiences to the Ryman Auditorium Saturday. It has been six years since the versatile band-master last visited this city. Without his familiar beard he seems almost disguised.

He has the most vigorous beat of any conductor before the public, using both arms as of yore, and his magic spirit is imparted to the feet of the listeners, who can scarcely keep them still.

Away back during the administration of Presidents Garfield and Hayes, Sousa was at the head of the Marine Band in Washington, his native city, and about twenty years ago achieved international fame through the "High School Cadets" and "Washington Post" marches. One remembers being awaked every morning a few squares from the palace in Berlin by the Kaiser's armies goose-stepping past to the strains of "Stars and Stripes Forever."

Versatile and Busy.

In the midst of constant world touring Sousa managed to write several novels, some verse, many comic operas, a score of successful marches.

The programs offered the proverbially "music-hungry" public yesterday were interesting and varied, notwithstanding the fact that they were light enough not to disturb even the most fastidious. When the dulcet wood-winds were twittering the faintest whisper of melody, or all the blare of trumpets and crash of cymbals and kettledrums were let loose simultaneously, there were no musical problems to solve, no themes to follow and unravel. It was a treat for the music-lover who hears only with his heels and not his brain, and asserts that he can "listen to music all night."

Old-time Musical Treats.

During the halcyon Centennial Exposition days of '97 we were treated to all-Wagner evenings and operatic programs by Bellstedt, Innes and Victor Herbert, and was it not Sousa himself who played here a few years ago Richard Strauss' tone poem, "Till Eulenspiegel?"

However, when it comes to Sousa, it is not so much what he gives as it is the way in which he inspires his players by the merest motion of his white-gloved finger tip. The crescendo attained in his once-familiar "Manhattan Beach March" was well calculated, while the theatric array of seventeen players lined up on the footlights gave a thrill to the "Stars and Stripes Forever." His alliterative marches, "Sabre and Spur" and "Bullets and Bayonets," are patterned after the older ones and have quite their verve and dash.

Wedding March Pretty.

"The Golden Star" march was in a subdued minor. His new wedding march is pretty and is meant to displace the well-known marches by Mendelssohn and Wagner, loved by three generations of brides. It assails the high gods of Olympus; but a wedding march cannot be written to order any more than a new language can.

The overture to Thomas' "Mignon" was brilliantly performed. It seems to be the one virtue that all visiting organizations like to play for us.

The "American Indian Rhapsody" by Preston Ware Oren is a beautiful work, full of color and variety. It was well received.

H. Benne Henton gave a fine solo from Wallace's "Maritana" on the saxophone in the afternoon, and Frank Simon played his own beautiful "Willow Echoes" on the cornet at night.

Real Artists on Program.

Miss Mary Baker displayed a soprano voice of lovely sympathetic quality in Massenet's "Elegie," "In Flanders Fields," and "Carry Me Back to Old Virginny."

In Miss Florence Hardeman, Sousa has found a real artist. Her violin playing shows great temperament, and she has a facile technic. Her "Polonaise Brillante" of Vieuxtemps, "Swan," by Saint-Saens, and "Gypsy Airs," by Sarasate, furnished some of the most serious moments at both concerts. The harp accompaniment to Drdla's "Serenade" was very pleasing.

During the intermission a number of Shriners under the generalship of the genial Charles Zehnder dispensed "Smiles" and other beautiful ballads from the balcony.

Sousa and His Band Are Happily Received

Two splendid audiences greeted John Philip Sousa and his noted band yesterday and last night at the Goodwyn Institute. Those who have heard him before were pleased to find that his excursion into military service made him more interesting than ever, especially since it seems that his repertoire breathes more of the military spirit, and military music is always appealing enough.

With the exception of a ballet number from "Aida," and the beautiful overture from "Mignon," the programmes were confined to military and descriptive numbers. Veterans of the late war found it somewhat interesting at last to see the matchless bandmaster directing the stirring strains of his own "Stars and Stripes Forever," march to which thousands have stepped in proud review before generals, presidents and kings. To these were added "Sabers and Spurs," another march, and "Bullets and Bayonets," both by Sousa. Two suites,

"The American Maid" and "Tales of a Traveler," together with "The Golden Star," a memorial dedication to Mrs. Theodore Roosevelt, completed the Sousa numbers.

Fortunately, Sousa has such a business-like way of wielding his baton, so unlike the vigorous passes of Creator, that the audience was able to listen without being obliged to spend much time seeing.

The programme was delightfully rounded out with the appearance of Miss Mary Baker, soprano, Miss Florence Hardeman, violinist, H. Benne Henton, saxophonist, and Frank Simon, cornetist. At the afternoon concert Miss Baker passed over the regular number and by request sang the touching poem, "In Flanders Fields," by Col. McRae, set to music. She pleased the evening audience with "Carry Me Back to Old Virginny," and "The Boys Are Home Again."

Miss Hardeman was splendidly received. The "Polonaise Brillante," is probably the most noted of Vieuxtemps works, and Miss Hardeman played it splendidly, but his "St. Patrick's Day," was no less delightful to all lovers of the violin. Drdla's ever welcome "Souvenir," was played as an encore.

The evening audience readily caught the happy spirit of a mixture by Sousa, "Showing Off Before Company." This was really a mixture in which the band came upon the stage in sections, first the cornetists, then the reed section, the bass section, the saxophones, the flutes, and finally the entire band.

The "Star Spangled Banner," brought both audiences to their feet at the close of the programmes.

Sousa and his band appeared under the auspices of the Memphis Musical Bureau, Mrs. Jason Kalker, manager.

SOUSA IS HUMORIST.

Bandmaster Has Gifts Other Than Musical.

John Philip Sousa, naval bandmaster, addressed a special meeting of the Chamber of Commerce forum Friday afternoon. Although his subject was not announced he delivered a very humorous speech and elicited applause and laughter at frequent intervals.

Jack Gates, vice president of the Chamber of Commerce, presided in the absence of President FitzHugh. The speaker was introduced by Hardwig Peres.

"Whenever I make a speech I am reminded of the time when I was in Petrograd before the war," said Sousa. "I attended a dinner at one of the clubs of the nobility and was given a seat of honor."

"I only knew two words in Russian and of course did not expect to make a talk before those distinguished gentlemen. The American consul, Smith, was there. He informed me after we had been served about eight courses that the chairman was about to call for a talk from me."

"I told Smith that I knew nothing of Russian and was not even prepared with an address. He insisted that I say something. We arranged that when I winked my eye he would applaud and thus the Russians would also be given a cue as to when to applaud. Fortunately my hosts knew no English."

"I confined my talk to telling some jokes and funny stories. At the end of each one Smith would smile and applaud. The others followed suit and my task was over in a few minutes."

"The next day the porter at my hotel brought me a paper and read an account of the meeting. The paper carried a long front-page story on my dissertation on the development of music in America, delivered at the dinner on the previous day."

Raleigh N.C.
Times Wednesday.
Jan. 7th 1920.

JOHN PHILIP SOUSA APPEARS WITH BAND IN CONCERT HERE

John Philip Sousa, America's master band conductor, made his first appearance in RALEIGH Tuesday night. The 2,500 or so persons who heard the concert at the city auditorium were delighted with the program, the players and the conductor.

The program of band music was varied by the numbers of three soloists, Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; and Frank Simon, cornetist. Miss Hardeman's violin numbers were especially pleasing.

Sousa's band compositions are known throughout the country and it was like meeting old friends to hear many of these rendered Tuesday night under the direction of Sousa himself. Variety was lent by the introduction of several numbers by foreign composers, perhaps not altogether as pleasing as his own American compositions.

While of little moment musically the audience found the second half of the program interesting when each of the sixty members of the organization came forth from the recesses of the dressing rooms armed with freak musical instruments to show what they could do in the way of vaudeville attractions. The number was called "Showing Off Before Company."

Capacity Audiences Here Greet Return of John Philip Sousa And His Famous Organization

"March King of World" and His Artists Charm Music Lovers at Two Concerts Rendered Wednesday at Coliseum, State Fair Grounds.

(By WILLIAM WALKER TODD)

The music lovers of Shreveport and the surrounding country turned out en masse yesterday to greet, after an absence of 14 years, the most popular and beloved figure of the American musical world, Lieutenant John Philip Sousa, the "march king of the world," who with his magnificent body of artists delighted two large audiences in matinee and evening concerts at the State Fair Coliseum.

That Sousa has reduced to a fine art the science of constructing a musical program that will appeal to every diversity of taste was evidenced by the enthusiastic appreciation with which every number of the two programs was received. Ranging all the way from the marvelous "Phedre" overture of Massenet to the opposite extreme of the "Russian Rag" as humorously given by a saxophone sextette, Sousa had a tid-bit to suit every musical palate.

Those who have heard him in former years find him still the same redoubtable and inspiring leader, in fact if anything a rejuvenated Sousa, so to speak, with an even deeper understanding of the more serious works and an added fire and snap in the lighter compositions, and in command of probably the most finished body of players over which he has ever waved the baton.

The mellowness of tone of the woodwind section and the purity of the brasses were particularly noticeable, and one found it hard at times to realize that one was not listening to a symphony orchestra with a full complement of strings, so well blended were the two sections and so pure and distinct the varying nuances of tone color.

Particularly artistic work was evidenced in the "Phedre" overture by Massenet, the interesting novelty of "The American Indian" by Preston Ware Orem, the Thomas "Mignon" overture, with its brilliant polonaise, and Sousa's own suite "Tales of a Traveler."

Of course the old familiar and ever popular Sousa marches were expected, given generously and received with frantic acclamation, such ever enduring favorites as "Manhattan Beach," "Stars and Stripes Forever," "El Capitan," "Washington Post" and many others, dear to the hearts of all, coming in for their full share of applause, in addition to which a number of new typical Sousa compositions were contained in the two programs. Certainly if Strauss is known as the "waltz king" of Europe, Sousa will go down to all posterity as the "march king" of the entire world, for he always has something worth while to say and his facility of composition appears inexhaustible.

In addition to the band numbers, Lieutenant Sousa presented a quartet of most excellent soloists, Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; Mr. H. Benne, saxophone soloists, and Mr. Frank Simon, cornetist. Miss Baker, the soprano, in her afternoon number, "Villanelle," by Del Acqua, displayed a voice of charming quality and considerable power combined with a fine sense of

proportion and deep feeling. Despite the fact that she appeared to be laboring under the handicap of a slight cold, Miss Baker did herself great credit and was enthusiastically encored singing a dainty little song, "Fantasy" a Sousa composition. At the evening concert Miss Baker appeared to still better advantage and gave, by special request, Sousa's own musical setting of the well known poem, "In Flanders Fields," a beautiful composition of great dramatic power, which displayed the versatile composer in a more serious field of writing.

Miss Hardeman, the violinist, proved herself a most charming artist, possessed of abundant temperament, an exquisite singing tone of wonderful quality, and an immense technic. In the Larasate "Gipsy Tales" she fairly took the audience by storm and was compelled to give as an encore the Saint-Saens "Sibon," in which she had ample opportunity to display her excellent powers in contabile work. It was a pity, however, that Miss Hardeman felt impelled to follow the somewhat dubious custom, affected by mediocre players, of omitting from the "Gipsy Tales" the beautiful "Lento" immediately following the introduction, and in the opinion of many, the most genuinely inspired portion of the composition. In the Vientemps "Polonaise" at the evening concert, Miss Hardman was equally successful, play-

ing with great abandon and brilliancy. A number of "cuts" were also made in this number, which were, however, fully justified by the extreme length of the composition, which is rarely ever played in its entirety.

Mr. H. Benu Henton, the Saxophone soloist, gave great delight with one of his own compositions, "Laverne," a delightful little intermezzo, in which he had an opportunity to show his mastery of his instrument and to give full scope to his beautiful tone. He was compelled to respond to an encore, playing the old favorite "Maggie" in a way that brought tears to the eyes of a large portion of the audience.

Mr. Frank Simon, cornetist, was heard at the evening concert in one of his own compositions, "Willow Echoes," a theme and variations, which provided an interesting musical vehicle for the display of some astonishing feats of virtuosity, which were executed with apparently the utmost ease. He was also given a hearty reception, and had to respond to insistent recalls.

To the ladies of the Central Christian church, under whose auspices Sousa and his artists appeared, is due great credit for their splendid executive efforts which resulted in a complete artistic and financial success, and to them the music lovers of Shreveport and the surrounding country, are indebted for a rare treat. The large crowds were most excellently provided for and handled, and despite the large number of people present there was no unnecessary confusion or delay.

The mildness of the temperature obviated the necessity of much heat in the Coliseum, but ample provision had been made in case there should have been a sudden fall in temperature.

That the people of Shreveport will soon have the opportunity of enjoying another such artistic treat, and that Sousa will not wait another fourteen years before again visiting the Queen City of the South, was the earnestly expressed wish of all who were present at the two concerts.

SOUSA'S BAND GIVES MUSICAL TREAT TO CITY

Fine Program Played-- Soloists Make Big Hit

A treat, such as has not been offered to a North Dakota audience of music lovers for some time, presented itself last night when John Philip Sousa, "The March King," and his band of 65 musicians appeared in concert at the auditorium. Every member of this organization was absolute master of his instrument at all times.

That harshness and the grating sounds which are characteristic of most bands, was not to be heard last night. Some of the numbers played could be enjoyed in the home parlor, they were played with such taste and softness.

Gave Many Encores

The program as arranged was complete in itself, but Sousa has a reputation of giving his audience, wherever he goes, his best. Every number was encored once, and some of them received more than one encore.

The program was opened with the overture, "Mignon," by Thomas, followed by a cornet solo, "Willow Echoes," played by Frank Simon. Mr. Simon had control of his cornet at all times, being equally as much at home playing either high or low notes, reaching both extremes without any apparent effort. His tones were full and round. For an encore Mr. Simon played "Little Grey Home in the West," by Bond.

The third number was a suite in three parts, "Impressions at the Movies," opening with "The Jazz Band in Action" in which was arranged a very likeable cornet duet, then playing "The Crafty Villian and the Timid Maid," winding up with "Balance All and Swing Partners," made one think immediately of witnessing a picture and vaudeville show, all scenes being emphasized by the music. This number was encored and the "United States Artillery," march by Sousa, was played.

Soprano Solo

"Moonlight and Starlight" followed, sung by Mary Baker, soprano. She received two encores and sang "Robin, Robin, Sing Me a Song," written by Boys are Home Again," written by Sousa.

Closing the first part of the program, the band played a memorial, "The Golden Star," composed by Sousa and dedicated to Mrs. Theodore Roosevelt. This was followed by "Sable and Spurs," a very fascinating march, another of Sousa's favorites.

During the intermission following this last number, the audience was taken completely by surprise. The entire band left the stage, going behind the scenes. Here they played "Keep the Home Fires Burning," which was a prelude to a mixture, "Showing Off Before Company," by the entire company. Each section of the band gave a little "vaudeville" performance. The clarinet players came on the stage first, giving an entirely pleasing number.

Play Section Solos

After doing their part, they took their seats and then came the big basses. While the basses played, the clarinets accompanied, then the bass players were seated and the flutes and piccolos came out. They played to an accompaniment of clarinets and basses, and so, until every section of the band had played "section solos." A valse lente, "Kisses" and a march, "Bullets and Bayonets" was next played, followed by the ever favorite, Sousa's "Stars and Stripes Forever."

Miss Florence Hardeman played violin selections, "Polonaise Brillante," "Souvenir" and "St. Patrick's Day."

Miss Hardeman is a wonderful musician and is master of all positions. She took big with the audience.

The program was closed with the playing of "The Bohemians" and the National Anthem.

Lieut. Sousa and his organization, played to a packed house. There was not a vacant seat in the building. The applause was evidence of everybody's satisfaction.

SOUSA APPEARS HERE THURSDAY

Noted Artists to Appear Here in Concert With Great Band Master.

Lieut. John Philip Sousa, with his 65 band men, will be in Grand Forks tomorrow evening in a band concert which will be held in the city auditorium. Characterized as the most stupendous musical fete that North Dakota has ever chartered, the concert appearance of the director of the great naval band of the Great Lakes has attracted the attention of music enthusiasts from the city and all over the state, and a worthy reception for the noted bandmaster is expected.

Besides the 65 regular band members which comprise the concert company, Mr. Sousa has in his company three distinguished artists who will give solo numbers. Miss Mary Baker, soprano; Miss Florence Hardeman, violinist, and Frank Simon, cornetist, will accompany the band and appear during the program tomorrow evening.

A number of the concert numbers are of Sousa's own composition, among these being "Impressions at the Movies," a suite in three parts: "The Golden Star," a memorial dedicated to Mrs. Theodore Roosevelt, a mixture "Showing Off Before Company," and a group of valse and march selections. An exceptionally fine program of the leading band compositions will be presented tomorrow night.

Newport News, Va.
Record, Saturday,
Jan 10th, 1920.

SOUSA CONCERT OF RARE CHARM

March King Delights Large
Audience With Well
Balanced Program

BY C. F. LYTLE

Only on rare occasions does the Academy of Music house attractions so truly in keeping with the dignified name it bears as that which last night delighted the most enthusiastic and numerous audience it has held this season. Half hour before the March King's concert began even standing room was at a premium, and as the last notes of the glorious harmonies which wove their wondrous strain through the brains and into the hearts of his 1,000 or more enthralled hearers died softly away, it was a sigh of heartfelt contentment that the vast crowd reluctantly withdrew, happy in the realization that to them had come an emotional awakening that would be theirs long after the memory of the night had faded and gone. For a Sousa concert brings the thrill that lasts a lifetime.

The little Lieutenant's ability as a program builder was admirably shown last night, for there was variety and balance enough to satisfy the most critical and bring keen enjoyment to the least tutored. Every number merits special consideration. The opening selection, the "Mignon Overture" of Ambrose Thomas, beginning first with its sweetly solemn melodies for the wood wind choir, grew in tone, in color, and in volume through a series of homophonic passages until every instrument in the great aggregation contributed its share in the sweeping finale which almost carried its hearers off their feet.

Frank Simon proved in his solo number, "Willow Echoes," his own composition, that he is the logical successor of Herbert Clarke, so long associated with the band that he has become a figure almost as well known as the "March King" himself. Simon showed himself the master of all the cornetist's art; but to single out any one member of the famous "sixty" for praise would be unfair to the other fifty-nine, for each player is a consummate artist worthy of special recognition. The potpourri "Showing Off Before Company," which followed the intermission, was ample demonstration of that fact.

Members of each section of the band appearing in turn, showed off in a way that convinced the most skeptical that none but an amaster gained a place in Sousa's organization.

Each might be singled out for praise: the harpist with his simple yet touching paraphrase on "Annie Laurie," the clarinet section with their spirited, though delicate, arrangement of Strauss's "Pizzicato Polka," the trio for flute and piccolos, and the mellow quartet arrangement of "Drink to Me Only With Thine Eyes" for the horns. And the crowd almost cheered when the saxophone sextet began its syncopated harmonies. Frank Simon piqued the interest and curiosity of the audience by making his appearance as a soloist on the sackbut, an instrument so obsolete that to music students the opportunity to hear it in concert made this number alone well worth "the price of admission." The bassoon, always the clown of the orchestra, was in the hands of a player not without keen sense of humor, and when the euphoniums and cornets finished their unique instrumental round "Hail, Hail, the Gang's All Here" and the full corps broke into "Sempre Fidelis" as the world's greatest bandmaster came forward to take his turn at "showing off," not one of the audience remained unshown.

Florence Hardeman captivated the audience with her violin numbers, and when the final sweep of her bow closed the brilliant Viuextemps' "Polonaise," her hearers knew that they had listened to a masterly rendition of a number in which every device which contributes to a great artist's charm had been displayed, and were loath to let her depart. Her encore numbers, Drdla's delicate and capricious "Souvenir" and Viuextemps' arrangement of the old Irish reel "St. Patrick's Day," which incidentally he describes as a "bouquet Americane," gave further evidence of her technique and power.

Mary Baker, the soprano of the organization, sang acceptably Massenet's "Elegie," substituted for the regular program number, "Carry Me Back to Old Virginny," and "Our Boys Are Home Again," the March King's own composition, in which his characteristic swing and verve are much in evidence. She sang, however, with apparent nervousness and little spirit, and though her voice is one of exceptional power, it was marred by a vibrato, which the more critical found annoying.

But the encores were the things that got the crowd. It was in these that the March King proved his right to the title. "El Capitan" followed the overture; "Sabres and Spurs" and "The Volunteers" in which the percussion players worked overtime, vied with the established favorites, "Fairness of the Fair," "The Field Artillery" and "The Stars and Stripes Forever," now almost a national anthem, for popularity, and the dignified, stately strains of the "Golden Star" showed that, in spite of the frequently contended theory that every march is but a re-arrangement of twelve well-established themes, Sousa has in his own sphere something distinctly his own, which makes every number fresh, new, and inspiring.

Newport News endorsed last night the opinion of the nation. Sousa's Band proved itself, indeed, the greatest on earth.

Newport News Va.
Daily Press.
Saturday Jan 10th,
1920.

THE SOUSA BAND IS YET INCOMPARABLE

Great Leader and His Fin-
ished Musicians Delight
Large Audiences.

John Phillip Sousa was already a great favorite with the music lovers and the general public as well of Newport News long before a world war was ever thought of but the fact that he is now more popular here than ever before was fully attested yesterday when tremendous crowds attended the concert given by his band both matinee and evening in the Academy of Music. In the afternoon the theatre was comfortably filled and last night the "Standing Room Only" sign was hung out, the commodious play house being entirely filled with those who wished to pay homage to the country's greatest band-leader.

It is probable that the reception accorded Sousa and his band yesterday was greater than any Newport News ever before gave to a band leader, thereby signifying that local folk appreciate what the great leader did for his country while the war was in progress and also establishing that Newport News people do love good music.

Since every part of the program delighted local people, it would be difficult to say just what portion of the really splendidly arranged program best appealed to the two audiences here. However, no review of the band's appearance would be complete unless mention is made of the Saxophone Sextette in the two splendid numbers rendered, the "Russian Rag" being especially pleasing.

When Miss Mary Baker sang she was given a tremendous round of applause and responding to an encore she sang with appealing charm, "In Old Virginny" which absolutely captivated every man, woman and child in the house.

The work of the violinist, Miss Florence Hardeman, appealed to Newport News people and she was called back to the stage again and again after her numbers had been completed.

Every person in the make-up of the large band is a real artist and one theatre-goer leaving the play house yesterday declared that the people of this city are fortunate in securing an attraction of such a high order.

Bands may come and bands may go, but Newport News will never tire of Sousa and his splendid musicians and should they come to this city again in one week's time, two more tremendous crowds would be present for both appearances.

Norfolk Va.
Ledger-Dispatch
Friday Jan 9th, 1920

SAME GREAT BAND FOLLOWS BEAT OF SOUSA

Two crowded houses, jammed to the doors, heard Sousa's band at the Colonial, both matinee and night. It is the same great band that has followed the beat of Sousa's baton in years past. The men are drilled until they peel forth the music like a mammoth organ.

It makes no difference what they play, whether it is a massenet overture, a Sousa march, or some weird arrangement to jazz and ragtime, or a composer's best beloved piece, like the much-abused Rachmaninoff prelude—they hand it out in royal style.

Sousa stands in front and actually leads the band in the more ambitious numbers, but he steps aside for the soloists and when the saxophone sextet or the trombone battery blares forth. They take center.

The famous bandmaster has lost some hair off the top of his head and a whole lot off his face but he could never disguise his mannerisms and his left jab and right hook, combined and singly, are as effective as ever. Some say Sousa is not obliged to lead his band. They would play as well without him, but that is a jest. He has them well drilled, it is true, but he has his own interpretations and readings and they are as correct as they are pleasing. The soloists, H. Benne Henton, saxophone; Miss Mary Baker, soprano; Miss Florence Hardeman, violinist and Frank Simon, cornetist, were worthy of the band, the bandmaster and the occasion.

In fact the playing of Miss Hardeman was quite the hit of the evening. She gave Viuextemps' Polonaise in magnificent style and followed that up with the theme and variations known as "Saint Patrick's Day," which Saint-Saens uses in his "Henry VIII" ballet music. She was enthusiastically applauded. The new Sousa marches were good but did not seem to achieve the popular favor of "The Stars and Stripes Forever," "El Capitan" and the old "Cotton King," all of which were received with fervor.