

Sousa's Band.

Tour Season 1920.

Springfield Daily Republican
Aug 2 1920.

Springfield Union
Aug 2 1920

Portland Me Daily Press
Tuesday Aug 10 1920.

SOUSA ATTRACTS RECORD CROWDS

Estimated That 9000 People Heard
Famous Band Yesterday—River-
side Park Mecca of Thousands

More than 9000 people heard Sousa's 70-piece band yesterday afternoon and evening at Riverside park, and the programs of classical and light music were greeted by generous applause. Numerous encores lengthened both concerts.

Although the crowd taxed the capacity of the bandstand and bleachers, there was little restlessness and noise. All were intent upon hearing the music as, obedient to Sousa's baton, it shrunk to a mere thread of sound or increased to a crescendo of all the instruments.

The work of Miss Marjorie Moody, soprano soloist, was a feature of the program. Miss Moody possesses a voice of great purity and power and her Italian and English songs were greatly appreciated. The soloists, John Dolan, cornet, Lee H. Davis, piccolo, and George J. Carey, xylophone, demonstrated the possibilities of those instruments when played by experts.

Several of the numbers were new. "Who's Who in Navy Blue," "Comrades of the Legion," marches composed by Sousa, and "The American Indian," by Orem, were heard for the first time in Springfield. The suite, "Tales of a Traveler," comprising "The Kaffir on the Karoo," "The Land of the Golden Fleece" and "Grand Promenade at the White House," was a feature at the evening concert. A meditation, "Songs of Grace and Glory" met with much favor in the afternoon.

The crowd that filled Riverside park to capacity testified to the drawing power of Sousa and his famous band. More than 15,000 people thronged the park in the afternoon and evening. The electric cars were so crowded that many rode on the fenders and steps.

Between 3 and 4 o'clock trolley traffic near the park was almost at a standstill because motorists were forced to drive on the street railway tracks from the junction of the river road with the main highway at South street Agawam, down to the park entrance.

The same congested condition prevailed south of the park so that for a mile on each side of the entrance there was a mass of cars. Every available parking space in the park itself and outside was crowded with automobiles.

An extra feature at Riverside park this week will be Helen A. Donnelly, mezzo-contralto, who will sing every evening in the dance pavilion. She has received much favorable comment from musicians and critics because of the fine quality of her voice, her phrasing and fluent technique. She has been soloist at numerous concerts throughout the state and with the Paulist choir, Boston English opera company and the Wanamaker concert in New York city. She was one of the soloists at the concert given by the patriotic societies in this city some months ago.

TWO INSPIRING SOUSA CONCERTS

Big Crowds Attend Both
Programs Offered by the
March King's Players.

John Philip Sousa's birthday doesn't come until November, but yesterday was Sousa Day in these parts, just the same. All roads, both afternoon and evening led to Riverside Park, for the whole world, whether it is willing to acknowledge it or not, loves band music, especially that of the Sousa type.

Not only was the musicians worth hearing, but were worth watching too, from the alert, keen-eyed, up-standing bandmaster himself to the outmost edge of the big ensemble where the granddrather of all the tubas, the big "Sousaphone" growled away in solemn magnificence.

At the afternoon concert the first touch of Sousa by Sousa himself came with the three movement "Pompelian" suite, directed with characteristic vigor and earnestness. Then came the rich, soothing melody of his "Songs of Grace and Glory," written especially for Sunday occasions, a composition with sweet floating strains of "Beulah Land," "Steal Away," "Frau's Les Rameaux" and the chiming "Bethany."

Sousa Marches Most Applauded.

The old-fashioned "Swanee Ribber" entered into the Hosmer "Rhapsody" (new) which began the matinee programs' second part, and the haunting strains of the modern dance-tune also yelet "Swanee" served as the first of several encores. The dainty "Wood Nymph" waltzlet was one of the particularly charming panels in this program. Followed then one of the most popular pieces Sousa has written, the stirring "Stars and Stripes" march, with its imposing front row battery of piccolos, French horns and trombones, "Manhattan Beach" and "Comrades of the The Legion" aroused increasing enthusiasm. Then it was half after five and everybody had to "break away" for dinner.

The cool evening air never found a crowd at Riverside enjoying itself more thoroughly. The program opened with Orem's new "American Indian Rhapsody." In the course of its tom-tom and war-dance atmosphere, the afore-said Sousaphone—played by John, the only native American Indian in the band and a graduate of Carlisle—had a well-defined part. The "Tales of a Traveler" suite, with Kaffir-land, Australian ranch country and White House lawn contrasted musically with singular effectiveness. The galloping horse and accoutrement clatter of cavalry thousands was well simulated in the sparkling "Saber and Spurs" march. The lovely "Gliding Girl" waltz, "El Capitan" of "penetrating glare and De Wolf Hopper memories, "Euddy" and "Who's Who in Navy Blue" followed each other in bewildering sequence. The inimitable Sousa "manipulation of a group of classics" called "A Study in Rhythm," was like nothing else in the range of music. It was true music, too, as all genuine Sousa scoring is. No mean factor in this musical mosaic was the very Carmenesque "Mari" panel with its realistic Castilianism.

Solos by Soprano and Cornet.

The chief soloist was Miss Marjorie Moody, a young American soprano with an extraordinary eloquence in the upper register, and a delightfully effortless method of interpreting either brilliant operatic arias or ballad gems. Miss Moody, a Massachusetts artist, who has toured with the Sousa forces before, sang the Charpentier "Louise" aria with compelling power, and she was equally successful with the "Caro Nome" number from "Rigoletto." But in the "Goose Girl" song, which she was so obliging as to supply for one of several encores in both afternoon and evening programs, she showed the ability to make equal artistry out of the lighter musical forms. Sousa's "Fanny" was also sung with the intelligence of your true interpreter, who first studies her music thoroughly and then "appreciates" the atmosphere as well as the scoring of her songs.

John Dolan played the cornet in a finished manner.

ERNEST NEWTON BAGG.

Great Crowd at Riverside Park

Autos and Trolleys in Traffic
Jam in Rush to Hear
Sousa.

Traffic was almost completely paralyzed at times yesterday afternoon in the vicinity of Riverside Park by the thousands of automobiles filled with people who were going to the Sousa concert besides the regular Sunday afternoon traffic which is always heavy. At times there were miles of automobiles in single file strung out on the river road and south toward Suffield. From the point where the river road joins the main highway, at South Street, Agawam, down to the park the automobiles were so thick that most of them were forced to the street railway tracks and moved along at a snail's pace, thereby tying up the traffic.

All the parking space in the park and outside was crowded with machines and every available space along the roadside for a mile or more.

All afternoon and evening every available trolley car carried capacity loads and the crowd in the park equalled that of a Fourth of July.

South Norwalk
Evening Sentinel
Aug 2 1920

SOUSA'S BAND.

Good houses at both the matinee and evening performances, by Sousa's Band, at the Regent Theatre, on Saturday, gave proof Norwalk still has a number of music lovers.

Many who have heard Sousa before and who remember his coming to this city in 1918, with the Great Lakes Band, during one of the Liberty Loan drives, welcomed his return here on Saturday.

The concert was greatly appreciated to judge by the applause. The program ranged from classical selections to the more popular tunes of the day and all were well received.

SOUSA IS GUEST OF KIWANISANS

Bandmaster Entertains the
Club With a Bright and
Witty Speech.

John Philip Sousa convinced the members of the Kiwanis club yesterday that in addition to being the greatest bandmaster, he also ranks high as an after dinner speaker.

The "march king" was the guest of the local organization at the weekly luncheon yesterday noon and was given a very hearty and cordial welcome.

The club men arose when he entered the diningroom and applauded him most vigorously. When he was introduced by President Arthur D. Welch at the conclusion of the meal, the cheering and applause was repeated with renewed vigor. President Welch paid the great musician some very graceful compliments in his introductory speech and the storm of applause that followed, prompted the bandmaster to caution those present to reserve some of their applause for the conclusion of his remarks.

Mr. Sousa's speech was bright and witty and created roars of laughter. Referring to representatives of the army, navy and marine corps who were present to assist in his welcome, the speaker referred to the fact that he had worn all three uniforms in the service of the United States. He was once a marine. During the Spanish war he was a member of the army and in the last war he had a commission in the navy. He said that he believed he was the only man in the United States of whom this was true.

A feature of Mr. Sousa's little address was a very humorous account of an after dinner speech he made once in the city of Petrograd. He had been touring Russia with his band and when at the capital attended a dinner at a club given in his honor. He said he had no expectation of being asked to speak, for while he had been in the country he had been able to pick up two Russian words. But during the dinner the American consul whispered to him that he was about to be called upon. He protested, but without avail, and was soon introduced. Before that he had told the consul that he would wink at him once in awhile and that when he did so he wished he would start some applause.

The next morning the porter at the hotel, who could speak English, came to him with a Russian newspaper containing a long account of the dinner.

The porter remarked that the dinner must have been a great success, adding that the paper said that his speech was one of the best that had ever been heard in the city. Asking the man what it said he had spoken about and the reply was that he gave a very learned and entertaining discourse on "The Progress of Music in America."

There were many guests at the luncheon, including the committee of citizens appointed to receive the guest of honor. These included Alexander Z. Laughlin of the Chamber of Commerce, Lieut. Col. J. S. Rogers, U. S. Army, W. A. Riedel, Lieut. Commander William H. Hoadley, U. S. Navy, Harry E. Baker, president of the Portland Rotary club and Col. E. C. Milliken. Senator Frederick Hale and Mayor Charles B. Clarke, both members of the club, were also in attendance and assisted in welcoming the guest.

Senator Frederick Hale was asked to speak briefly by President Welch and was received with cheers and applause. The senator made a happy little speech in which he said that if Mr. Sousa was not the greatest musician of his time, as some one had said, he was without doubt the greatest of all bandmasters. Senator Hale expressed his pleasure at being back in Portland once more and being able to meet with the members of the club, all of whom were his friends.

Announcement was made of the plans for the annual field day of the club, which will be held Wednesday at Eagles' Nest.

Members will leave the Portland Athletic club Wednesday morning Aug. 11, at 10. Automobiles will be present in sufficient numbers that will have transportation. It is believed that the attendance will be over 100. Field sports and numerous other events are included, among which will be flights under the direction of E. Jones of Old Orchard.

If it rains Wednesday, the field day will take place Thursday.

EXCELLENT CONCERT WELL RENDERED BY SOUSA'S BAND

More Than 100 Musicians
Under Master Hand Please
Large Audience

SOLOISTS REAL ARTISTS

The music-lovers of North Adams were given a rare treat yesterday afternoon in the concert of Sousa and his band. The concert was wonderful and entranced the entire audience which listened with rapt attention to every number. As John Philip Sousa stepped upon the platform he was given a great ovation. It was a joy to watch the conductor, as he had perfect control over his band of nearly 100 men.

The opening number was a rhapsody, "The American Indian." It was all that the name implies. There were many beautiful themes running through it which showed the ability of the talented musicians. This was a new number and was based on themes recorded and suggested by Thurlow Lieurance.

After the hearty applause of the audience a rousing encore was rendered. It was "El Capitan," one of Sousa's own compositions. It was written in his own characteristic style and was followed by loud applause. The band was then compelled to give another encore, "Biddy," by Zamecnik. This was of a lighter vein, rather catchy and very pretty.

A cornet solo, "Souvenir of Switzerland," by John Dolan, accompanied by the band. This was delightful. He played with ease and with great expression. For an encore he rendered "Maria Maria."

One of the most interesting numbers on the program was a suite, "Tales of a Traveler," by Sousa himself. The first was "The Kaffir on the Karoo." This was very weird and revealed many characteristics of the people of South Africa. One with an imagination could see the dancing of the different tribes.

The second part was "The Land of the Golden Fleece," an Australian melody of a different type. There were a variety of themes running through it, which was characteristic of that land. The closing selection was "Grand Promenade at the White House." It opened with a grand flourish and was typically American, commanding, yet moving with grace and elegance.

The band was generous with encores and the first encore they played for this number was "The Gliding Girl," another of Sousa's own compositions. This was all that the name implies, a wonderful melody, with a swing which delighted the audience. The second encore was "Sabres and Spurs," another characteristic march by Sousa. This was very military, and was very realistic even to the galloping of horses, the clanking of armor, the clicking of spurs, and the time was in rhythm to the galloping of horses.

With the fourth number the second soloist was introduced, Miss Marjorie Moody. She possessed a beautiful soprano voice, and her work was very pleasing. Her encore was "The Goose Girl." It was of a lighter theme, very pretty and highly enjoyable.

Two numbers, which was not on the program were then announced. A harp solo was rendered by Miss Winifred Bambrick, the accomplished harpist of the band. Her solo was delightful and was encored heartily. Her encore was "Believe Me If All Those Endearing Young Charms," with variations. Her playing showed her ability and was very well received.

The other selection played by special request was "Who's Who in Navy Blue," Sousa's newest creation. This is different than any of his others, its characteristics loomed up. The chorus there was a solo of slide trombones.

The first number after intermission was "A Study in Rhythms." It was a new transcription by Sousa and was a group of classics and a little jazz. It opened with the famous melody of "Largo," went into the "Swanee River," and gradually worked up to "The Sextette" from "Lucia." The saxophones did a little solo work, the xylophone was introduced in this stage of the number and then they broke forth with the most vivid interpretation of "Swanee," the popular jazz music. This was a splendid number with plenty of life, and one which put all dancers on their mettle. Many novelties were introduced, even to the mocking bird and the humming of the southern mammy as she lulled her pickaninny to sleep. It ended with a whistling chorus.

As an encore they played "Lassus Trombone," another catchy piece with plenty of jazz. A novelette, "Amorita," a new number, was highly enjoyable. It was distinctly Spanish, was dreamy at times and then in accordance with the Spanish temperament, it would flare up to a climax. The other new selection in that number was "Comrades of the Legion" by Sousa. This is a wonderful composition and is certain to become one of the most popular marches of the day.

For an encore to this number the band struck up "Stars and Stripes Forever," which simply brought down the house. This was undoubtedly one of the greatest favorites of the afternoon. At the close of this selection applause seemed entirely inadequate. To close this number there was a special solo by a quartet of fives, seven slide trombones and seven cornets, which added much to the general effect of the selection. Another encore was "March Manhattan Beach." This was also enthusiastically received.

A xylophone solo was then rendered by George J. Carey. This number was fascinating and the audience marvelled at the exceptional skill with which he played. As an encore he played a little popular jazz music.

The final number was a scene heroic, "Szabadi." This masterful number was very oriental, yet with a great deal of variety. This number ended the concert as it began—with a grand flourish. As a finale they played "The Star-Spangled Banner."

New Bid old
Times

Aug 8 1920

INDIAN IN SOUSA BAND AVENGED INSULT TO FLAG

The story is told that John Coon, the big Indian bass player with Sousa's band, once literally wiped up the earth with a foreigner who dared to desecrate the American flag. The incident occurred on foreign soil, during one of the band's trips abroad.

All the pleading and threats of newspaper men from Illinois to Massachusetts have failed to enveigle John into telling the who and where of the story. Other members of the band say that it is sheer modesty that restrains him. He will admit that the fellow yanked our flag from a pole and trampled on it, and forthwith received such a beating that he solemnly swore never to commit the deed again.

Woe to the fellow who crosses John's path! He is a full blooded American Indian and weighs 240 pounds. He is the nephew of a famous Sioux chief, and has full right to claim to be one of the original Yanks. He attended Carlisle and won distinction at Carlisle as a football player.

John Coon has been with Sousa five years. He plays a gigantic bass horn as a double B flat sousaphone. It carries the name of Sousa because it was modelled after Mr. Sousa's recommendations by C. G. Conn instrument company of Elkhart, Indiana.

Stirs Memories of Twenty Years Ago

Sousa Recalls Spirit of
Spanish War Days

A HAPPY OCCASION

Versatile Organization Under
its Virile Leader Gives
Generous Measure of En-
joyment to Matinee Audi-
ence.

Carried back some 20 odd years—to the days of the two-step and the Spanish war—"young people" tinged with grey and others who were just as young then—revelled once more in the vivid spirit of stirring memories, almost obliterated now by the intervening weight of world events, but revived for a time with all the old, pulse-quickening contagion by the man who might almost be said to have set to music the closing years of the 19th century in America.

It needed only the opening bars of "El Capitan," led by John Phillip Sousa himself in Drury auditorium yesterday afternoon, to touch the hidden springs of a not-too-distant past in an audience that numbered largely men and women who had quietly stolen away from home and business, lured by that irresistible human impulse to recall the happiness of other times. There was no mistaking it. At the first swinging strains of that once familiar air, spontaneous applause broke forth from every part of the hall.

Sousa himself, no longer, to be sure, the dashing figure in gleaming white with black, close-trimmed beard and black-rimmed glasses, but just as erect and rhythmic and well-nigh as graceful as ever in the quiet restraint of his manner, caught the spirit. We suppose it is the same wherever he goes. But at any rate, with a generosity all too rare and therefore all the more thoroughly appreciated, he let the printed program rest, and swung into march after march, old and new. There wasn't time for all the old favorites—the "Washington Post" and "Corcoran Cadets" were among the missing—but with the Manhattan Beach march and "The Stars and Stripes Forever," old times came flooding back in full force.

Probably no band—not even Sousa's—will ever play that last march as Sousa played it on a certain night in the Metropolitan Opera House in New York in 1898. He had just composed it—and with the Maine and her gallant crew lying at the bottom of Havana harbor, war had just been declared with Spain. The next day the papers reported that half the seats in that vast auditorium would have to be repaired as an aftermath of that event, when the stirring refrain crashed out over and over and over again, as thousands of people leaped to their chairs and cheered till the breath was out of them, while the full band rose en masse and marched in serried ranks to the very edge of the big stage under a great American flag. We wonder if John Phillip, now dignified Lieutenant Commander Sousa of the U. S. navy, remembers that night as vividly as we do?

Yesterday's matinee was by no means confined to this re-creation of by-gone days, however. That was only one phase of an afternoon of varied and thorough enjoyment. The versatility of Sousa both as composer and conductor was reflected in the program and the ability of his organization to translate its broad contrasts from modern "jazz" to orchestra classics, played with a beauty and balance of tone and harmony rarely associated with a brass band. Many went to the concert prepared to be disappointed, in the belief that the auditorium was not sufficiently large to permit of proper blending in the playing of a full band. While at times justification for this belief was perceptible to the musically sensitive, this feeling was completely overshadowed by admiration for the skill with which Lieutenant Sousa and his musicians accommodated themselves to the limitations of their surroundings and adapted their playing to the restricted scope of the hall.

The soloists who appeared with the band here yesterday afforded another pleasurable surprise, and the audience would have willingly heard more from them had time permitted. In his new cornetist, John Dolan, so far as the audience was able to judge yesterday, Mr. Sousa appears to have found a worthy successor to the great Russell who toured with him for so many years. The effects produced by George J. Carey on that seemingly primitive instrument, the xylophone, were nothing short of remarkable. Mr. Carey is rhythmic personified. It radiated from him. Miss Marjorie Moody sang charmingly in a pure,

sweet soprano and he it said that in her encore, "The Goose Girl," she afforded a double measure of enjoyment through her captivating rendition of a song that illustrated an unexpected phase of Sousa's own range as a composer. Miss Winifred Bambrick, the harpist with the band, played some variations on a theme by Pinto by request, and as an encore gave "Believe me if all those endearing young charms."

The program, with the encores, was as follows:

Rhapsody—"The American Indian" (new) Preston Ware Orem (On themes recorded and suggested by Thurlow Lieurance)

Cornet solo—"Souvenir of Switzerland" Liberator

John Dolan

Suite—"Tales of a Traveler" Sousa

(a) "The Kaffir on the Karoo"

"The Kaffir girl pipes shrill and clear,

The cow-horn speeds its sound,

From out the darkness, far and near,

The tribal dancers bound.

In groups of eight and ten and more,

They dance throughout the night;

The brown-hued veiled their ballroom

floor.

The moon their silv'ry light."

("In South Africa.")

(b) "The Land of the Golden

Fleece"

"When Australia smiles with a lover's

wiles in the sun's adorning rays;

Where the harbor's view, like a

jewel blue, enchants the linger-

ing gaze.

And the lass whose eyes have the dew

of the skies O, she shall be his

queen;

And the twain shall sport in a

golden court, "neath a roof of

chequered green."

(Excerpt from Australian poems

of A. G. Stephens.)

(c) "Grand Promenade at the

White House"

"Fame points the course and

glory leads the way."

Vocal solo—Aria from "Louise"

Charpentier

Miss Marjorie Moody

Solo by harpist, "Theme and Vari-

ations" Pinto

Miss Winifred Bambrick

Selection by band, "Who's Who in

Navy Blue" Sousa

(These two numbers were given by

request).

INTERVAL

"A Study in Rhythms" (new) Tran-

scribed by Sousa, being a manip-

ulation of group of classics.

(a) Novelette—"Amorita" (new)

Zamecnik

(b) March—"Comrades of the

Legion" (new) Sousa

Xylophone solo—"Morning, Noon and

Night" Suppe

George J. Carey

Scene Heroic—"Szabadi" Massenet

The band encores included "El Cap-

itan," "Manhattan Beach March,"

"Sabres and Spurs," "The Gliding

Girl," "Stars and Stripes Forever,"

all by Sousa, "Biddy," by Zamecnik,

"Swanee" by Gershwin and "Lassus

Trombone" by Fillmore. Mr. Dolan

cornet soloist, played as an encore

"Maria Mari" by Romberg, Miss

Moody sang "The Goose Girl" by

Sousa and Miss Bambrick, harpist,

followed her request selection with

"Believe me if all those enduring

young charms." Mr. Carey's xylo-

phone encore was not announced.

See 10/21

Berkshire Eagle
Pittsfield Mass
Aug 3 1920

LARGE AUDIENCE HEARS SOUSA'S BAND

Fine Program Includes Many
of the Famous Sousa
Marches

Sousa's band—the very name arouses patriotic thrills and the airs of lively marches by Sousa, "The March King,"—and it was a privilege to hear this famous band at the Majestic theatre last night. An audience which filled every seat in the theatre including the boxes gave Sousa and his band of musicians a cordial welcome and heartily applauded every number. And Sousa with his usual generosity and courtesy responded with many encores and gave two extra numbers which had been requested—one a harp solo by Miss Winnifred Bambrick, and the other Sousa's latest march, "Who's Who in Navy Blue."

The theatre was an attractive setting for the martial music with its decorations of flags and the enthusiasm of the audience resembled that of a patriotic gathering during the war. Mayor Louis C. Merchant introduced John Phillip Sousa, the conductor, and spoke of the interest of the Pittsfield in Sousa's band because of the fact that Clarence J. Russell, cornetist, had been a member for so many years. He also said it was significant that Mr. Russell took his first cornet lesson from the mayor's wife, who before her marriage was Miss Kate Russell, a talented cornetist and teacher. She is the daughter of the late ex-Mayor H. S. Russell. Mr. Sousa has said "that the ideal program is one combining the favorite compositions of all writers in the musical group with the aim of successfully stimulating physical pleasure with intellectual activity through contrasts in rhythm, coloring and sentiment," and his program last night was consistent with this statement. It was a blending of the classic and popular airs, with a goodly number of Sousa's own composition, which the audience seemed to like best of all. "Stars and Stripes Forever" played in a most triumphant manner, was one of the most popular pieces given as an encore and surely the program would not have been complete without it.

The graceful and wonderful leadership of the conductor seemed to inspire the musicians to their best efforts. It was interesting to watch Sousa's movements in leading, by which he brought forth such a variety of effects.

The soloists last night were Miss Marjorie Moody, soprano; John Dolan, cornetist, and George J. Carey, xylophonist, and their numbers gave variety to the program, and brought out the band in the new light of an accompanist. Miss Moody had a voice of much sweetness and charm. She sang an aria from "Louise" and two of Sousa's songs, "Fanny" and "The Goose Girl."

The cornet solos by Mr. Dolan were pleasing. He gave first "Souvenir of Switzerland," and then "Maria Mari," an Italian boating song, the air of which is so familiar. Mr. Carey proved to be a skillful player of the xylophone. The band played a rhapsody, "The American Indian," by Preston Ware Orem; a suite "Tales of a Traveler," a "The Kaffir on the Karoo," "The Land of the Golden Fleece," and "Grand Promenade at the White House," with "The Gliding Girl" and "Sabre and Spurs" as encores to the last group. The pieces in "Tales of a Traveler" were descriptive and the "Grand Promenade at the White House" suggested a scene of pageantry.

The selection called a "Study in Rhythms," was a transcription by Sousa of a series of airs including Handel's "Largo," "Swanee River," Humoresque, Sextet from "Lucia" and Hungarian Rhapsody. The themes were played in various rhythms from the sonorous tones resembling an organ to lively dance time and distributed among the various instruments in a clever manner. Other pieces were Novelette, "Amorita" (Zamecnik); march, "Comrade of the Legion" (Sousa) Scene Heroic, "Szabadi" (Massenet) and march, "Manhattan Beach," (Sousa).

Of the entire program the marches seemed to appeal the best for it is this type of music in which Sousa and his band excel.

Hampshire Gazette
Northampton Mass
Aug 4 1920

SOUSA AND HIS BAND DELIGHT THOUSANDS

Carl Dodds' musical qualifications for manager of Chamber of Commerce became apparent last night when at John M. Greene hall an audience that filled every desirable seat in the big auditorium enjoyed to the full a long and brilliant concert by Sousa and His Band. The response to the initiative and continuous labor of Mr. Dodds was generous to a degree and after deducting the expense of the engagement there will be a substantial balance for the Smith college fund. Mr. Dodds ought to be a happy man and is worthy of all the congratulation that has been offered him to day.

Particular stimulation was given the enterprise yesterday by Sousa's appearance at the luncheon at the Draper hotel, where he was the guest of the Kiwanis club, and gave a popular talk on some of his experiences in musical tours 'round the world. By the time the hour of the concert was reached a fine rapport had been established between audience and leader, which resulted in enthusiastic applause and much liberality of encores.

Sousa's patriotism, while most admirable, seriously interfered with the continued development of His Band. Making bands for the navy is a different matter from perfecting one's own. Sousa's first tour after the war showed a band far different from his own old one. But last night at John M. Greene hall the present organization revealed one of the finest the great band master ever has had. Esprit de corps was there and, as has been said, a fine sympathy between audience and conductor. The program shows the pieces played, but a better part is not printed there. All Sousa's favorite and most popular marches were given as encores and they went with all the snap and go of yore, the audience almost keeping the time and rapturously applauding. Yes, he is the March King, and if he is chary of the classic and given to the descriptive and syncopated, his Stars and Stripes Forever is a classic itself. The soloists acquitted themselves well, the harp and cornet playing being particularly fine. A feature of the audience was the large number of people in it from out of town. The program:

SOUSA'S BAND.

Miss Marjorie Moody, Soprano
Miss Winnifred Bambrick, Harpist
Mr. John Dolan, Cornetist
Rhapsody, "The American Indian" Orem
Cornet Solo, "Souvenir of Switzerland," Liberati
Mr. John Dolan
Suite, "Tales of a Traveler" Sousa
Vocal Solo, Aria from "Louise" Charpentier
Miss Marjorie Moody
Andante Cantabile from String Quartette, Op. II Tchaikowsky
A Mixture, "Showing Off Before Company" Sousa
Novelette, "Amorita" Zamecnik
March, "Comrades of the Legion" Sousa
Harp Solo, Prelude—Theme—Variation. Pinto
Miss Winnifred Bambrick
Scene Heroic, "Szabadi" Massenet

Northampton
Daily Herald
Aug 4 1920

SOUSA'S BAND A BIG SUCCESS

John Phillip Sousa and his famous band scored a big triumph in their concert in the John M. Greene Hall last evening. The concert, which was the best ever heard in Northampton was attended by an audience that nearly filled the large hall to its capacity. For days considerable interest in the coming event was very noticeable and the attendance last evening was a splendid tribute to the greatness of the reputation of Sousa and his band of experts. Lieutenant Commander Sousa was the recipient of tremendous applause after each selection and the encores required by the enthusiasm of the audience necessitated the continuation of the concert long beyond the scheduled time.

The selection of John M. Greene hall as the place for the concert proved to be a splendid move as it afforded the unusual opportunity of housing the large audience and made it possible to enjoy the music from any point in the great building. Long before the concert began automobiles gathered on Elm street and for a time threatened to interfere with the usual traffic. This was avoided however by the clever handling and parking of the machines in advantageous positions.

The rhapsody "The American Indian" was the first selection and proved a fitting opening number. The remaining numbers of the program were of the extraordinary variety, and the audience throughout the entire concert was thrilled by the excellence of the music. True lovers of music were afforded the greatest opportunity that has ever been afforded the greatest opportunity that has ever been offered to Northampton music lovers. The results of Mr. Sousa's work as the world's most famous band leader were clearly seen and appreciated. The excellence of the concert eliminated the possibility of the ordinary listener from becoming bored by the usual procedure of band concerts.

Intermingled with splendid taste in the program were selections by Miss Marjorie Mody, soprano, Miss Winnifred Barbrick, harpist and Mr. John Dolan cornetist. All of these selections were well received and the enthusiasm that greeted the performers at times threatened to usurp the position of popularity that the famous band leader had assumed at the outset. The soloists were repeatedly called back for encores and the applause following each response was tremendous. The concert closed with "Szabadi" and brought to an end a wonderful evening for the local advocates of music.

Springfield Union
Aug 4 1920 3

Sousa Speaks Before Kiwanians

Famous Band Master and
His Soloists Feature
Luncheon.

NORTHAMPTON, Aug. 3.—John Phillip Sousa and his soprano soloist, Miss Marjorie Moody, furnished a most delightful entertainment at the Kiwanis Club luncheon this noon. Members of the Chamber of Commerce were invited guests and they filled the Draper Hotel diningroom.

Miss Moody is a wonderful singer, having a remarkably clear voice. She responded to two encores and it is rare that a singer is received with such rounds of applause.

President H. E. Bicknell of the club introduced the famous band leader. Mr. Sousa is an entertaining after dinner speaker. He seems as much at home telling humorous stories as he is in wielding the baton. His entire talk was taken up with anecdotes and humorous situations. These were in all parts of the world, including Zanzibar and the cities of Northern Africa.

Some of the funniest incidents were during a stay in Petrograd, where he was called upon unexpectedly at a banquet at the Nobility Club, pulling himself together just enough to tell three or four funny stories and then sat down. Next morning the papers said he gave a most illuminating talk on "The Progress of Music in America." He paid a fine tribute to the canny Scotchmen and illustrated the fact that it took a surgical operation to make an Englishman see through a joke.

Middletown press
Aug 4 1920

SOUSA GIVES CITY EXCELLENT CONCERT

Great Band Leader at His Best
at Middlesex Theatre This
Afternoon.

John Phillip Sousa and his band of 70 pieces played to a full house at the Middlesex theatre this afternoon, and furnished one of the greatest musical treats that lovers of music have enjoyed in many a day. Conductor Sousa was never better.

The band arrived in the city early in the morning, so much ahead of the scheduled time that there was no opportunity to carry out the plan for a formal welcome to the great leader at the local railroad station. Tonight the band will play in Meriden and many who were unable to hear him this afternoon are planning to go to the Silver City tonight.

Solo Selections.
In addition to the regular band numbers there were several solo selections rendered during the afternoon's program. In John Dolan, Sousa presented a cornet soloist of rare ability. Miss Marjorie Moody, vocal soloist, sang the "Aria from Louise." She possessed a full, rich, soprano voice and sang without apparent effort. George J. Carey was a past master with the xylophone and with those who like the music of that instrument, his numbers were a big hit.

The complete program follows:
Rhapsody, "The American Indian" (new) Preston Ware Orem.
Cornet Solo, "Souvenir of Switzerland" Liberati
By John Dolan.
Suite Tales of a Traveler Sousa
1—The Kaffir on the Karoo
2—The Land of the Golden Fleece.
3—Grand Promenade At the White House.
Vocal Solo—Aria from "Louise" ..
..... Carpentier
Miss Marjorie Moody.
Grand Scene "Mephistocles" ... Boito
Interval.
A Study in Rhythms (new)—Transcribed by Sousa from a group of Classics.
Novelette "Amorita" (new) Zamecnik
March "Comrades of the Legion" (new) Sousa
Xylophone Solo "Morning Noon and Night" Suppe
George J. Carey.
Scene Heroic "Szabadi" Massenet

4 Meriden Record
Aug 5 1920

Auditorium Packed At Concert Given By Sousa and His Band

A success from every viewpoint, was the concert by Lieutenant Commander John Philip Sousa and his band at the Auditorium last evening. Music lovers turned out in throngs and not only crowded the Auditorium so that standing room was in order long before the concert started, but filled the lawn in front of the Auditorium and were lined along the streets outside.

Sousa's own compositions were presented in a generous manner, but they were not selected to the exclusion of other numbers.

The program opened with a new rhapsody, "The American Indian," by Orem. Following this the band presented as encores "El Capitan," Sousa, and "Biddy." John Dolan, cornetist, played "Souvenir of Switzerland," by Liberati, and followed it with "Maria Mari," by Romberg.

"Tales of a Traveler" is a new one by Sousa and includes "The Kfir on the Karoo," "The Land of Golden Fleece" and "Grand Promenade at the White House." The applause to this wonderful musical picture increased after "The Gliding Girl," but the commander brought down the house with his popular selection "Sabre and Spurs."

Aria from "Louise" by Charpentier and "The Goose Girl" and "Fanny" by Sousa were sung by Miss Marjorie Moody, soprano soloist. The first part of the program was then brought to a close with Andante Cantabile for String Quartet by Tschalkowsky and "Who's Who in Navy Blue?" by Sousa.

As the players returned to the stage after intermission Commander Sousa displayed the work and abilities of each player or choir of players in his "Showing Off Before Company." There was a wide range of selections from the classic to the jazz and the entire production was not without its power to create laughter in the audience. "Swanee" by Gershwin and "Lassus Trombone" by Fillmore were played as encores.

Two new pieces were then presented, "Amorita" by Zamecnik and "Comrades of the Legion" by Sousa. The latter has just been written by Commander Sousa, who already belongs to five posts of the American Legion. In arranging the march, the commander stated that he had as his purpose something which would have no reference to war or fighting. This new selection of his, dedicated to the Legion, was appropriately followed by his popular "The Stars and Stripes Forever."

"Prelude, Theme-Variation" by Pinto was given by Miss Winifred Bambrick, harpist. The band selection of "Szabadi" by Massenet followed and then came the concluding number, "The Star Spangled Banner."

When the members of the band stood up and played the national anthem, the members of the audience were "on their toes" and arose to attention, but there were some, as usual, to spoil the finale. These few moved to the rear doors, or getting to the rear of the hall, donned their hats or caps.

Boston Herald
Aug 9 1920

CROWD AT FENWAY PARK TO HEAR SOUSA'S BAND

4000 Persons Hear Three of Band-master's Latest Compositions

Lt.-Commander John Philip Sousa, with his band, gave a concert at Fenway Park yesterday afternoon, and offered several of his latest compositions for the first time before a Boston audience. The attendance, despite the threatening weather, was nearly 4000, and the famous bandmaster and his musicians received an enthusiastic greeting.

The program of nine numbers, which was lengthened by frequent encores, included Lt.-Commander Sousa's new march, "Comrades of the Legion," which he has dedicated to the American Legion. He is an honorary member of five different posts of the organization. "Who's Who in Navy Blue," which he composed for the 1920-21 class at the U. S. Naval Academy, was another feature, as was "The American Indian" rhapsody.

From Boston the band will go to Portland, Me., where it is scheduled to give a concert today.

Meriden Journal
Aug 5 1920

SOUSA HEARD BY BIG CROWD FINE PROGRAM

Lieutenant Commander John Philip Sousa, America's "March King," reigned supreme in Meriden last evening, with the Auditorium as his throne. And while he ably upheld his title as the "March King," he easily demonstrated that in addition his ability commands a much larger field in music, and that he is not in any way confined to the mere rendition of his famous marches. Sousa has always been a name which might do magic things, and no better or more convincing proof of its power to conjure could be given than the enthusiastic crowds which stormed the Auditorium last evening. Even before the doors were open, a waiting line was forming, and in a very short time, the S. R. O. plea was being given.

Both the orchestra and balcony were filled to capacity, standing room in the rear of the hall was at a premium, while some ardent ones, unfortunately in falling to secure seats, were yet determined and persistent enough to post themselves on the lawn. "The American Indian," a new rhapsody by Orem, opened the program, and the applause which it received was doubled when for an encore the commander presented his famous "El Capitan" and "Biddy." John Dolan, cornetist, gave a fine rendition of Liberati's "Souvenir of Switzerland," and followed this difficult piece with Romberg's beautiful "Maria Mari." "Tales of a Traveler," another new Sousa composition, proved particularly pleasing. This new suite was given in three parts, each striving to picture in music a given episode.

First came "The Kafir on the Karoo," and shrill, weird tones of the reed instruments, with the dull thudding of the tom-toms, certainly called forth a mental picture of the South African veldt. "The Land of the Golden Fleece," of a different type of music, still succeeded in producing the desired music picture of idyllic life in an Australian dream land. And then to visualize the "Grand Promenade at the White House" came a typical stirring Sousa march, bringing to a close a most novel and pleasing number. For encores "The Gliding Girl" and the old favorite, "Sabre and Spurs," were given. A change from the music of the band ensemble was the superb rendition of the aria from "Louise," by Miss Marjorie Moody. Miss Moody, who possesses a remarkably sweet and clear soprano voice, sings easily and without affectation, and at once won the heart of her audience. For encores she sang Sousa's own, "The Goose Girl" and "Fanny." The first half of the program closed with the Andante Cantabile from String Quartet, Op. 11, Tschalkowsky, the encore being "Who's Who in Navy Blue."

Following a brief interval, there came what the commander styles "A Mixture: Showing Off Before Company." And here as the various musicians filed onto the stage, did their little act like school-boys speaking a piece, the audience was given not only some excellent music, but some very good comedy. "Dardanella," rendered with a "pep" that would have shamed the jazziest "jazz" orchestra, closed this number, "Swanee" and "Lassus Trombone" being played as encores. "Amorita," by Zamecnik, was well received, and was followed by "Comrades of the Legion," Sousa's latest march, and as an encore, by perhaps his most popular selection, "Stars and Stripes Forever." A harp solo, "Prelude, Theme, Variation," by Pinto, was given by Miss Winifred Bambrick, and was followed by the Scene Heroic from "Szabadi," by Massenet, played by the entire organization, as the last regular number on the program. While the "Star Spangled Banner," played as only Sousa can play it, brought the memorable evening to a fitting close, and sent the audience home to wait for the "March King's" next visit to the city.

MERIDEN LOOKS GOOD TO SOUSA

Lieutenant John Philip Sousa is a hard man to find. At least that is the conclusion of a reporter who this morning trailed him over the city and finally brought him to bay at the railroad station, a few minutes before he and his organization left for Willimantic.

Early in the forenoon the lieutenant left the Winthrop hotel and started out to give the city the "once-over." "Oh yes," he said in answer to a question, when the reporter had at last found him, "I have visited Meriden often and I find it to be a very wide-awake city." To the best of his recollection, he believes he was here last in 1913, immediately following his big tour of the world. He considers New England to be ideal territory for touring with his organization, and says that the people in this section of the country take an exceptional interest in music. This, he believes, is due to the fact that so many famous musical organizations, especially bands, have had their start in this territory.

As he expressed it, the finished musician is usually the product of small-town training, just as, he pointed out, the big league ball player, is, in the majority of cases, the result of some previous training on a small town nine or in a college. "Music," he said, "has its growth in the village choir or in the village band."

The arrival of his train cut short a conversation that was decidedly enjoyable, and the march king hurried away, with a cheery wave of his hand, to continue upon a tour that will take in practically all the principal cities in the east and middle-west.

BIG RECEPTION FOR SOUSA AT VICTOR STORE

John Philip Sousa, whose wonderful band music delighted Meriden last evening, was cordially greeted by scores of Meridenites yesterday afternoon when a reception was held in his honor at the J. A. V. Thomas store on State street. Lieutenant Commander Sousa seemed much pleased by the enthusiastic welcome which he received, and conversed affably with his many local admirers. He autographed a large number of Victor records of his musical masterpieces, and discussed numerous incidents of his long career. Dr. David Smith, commander of the local post of the American Legion, was present with his staff, and Commander Sousa recalled with interest his own connection with the naval branch of the service. He remarked that he is himself a member of no less than four legion posts, in different parts of the country. All of those who met Commander Sousa felt well repaid in having come in contact with a remarkable personality, perhaps the foremost musical celebrity of his time.

Boston Globe
Aug 9 1920

SOUSA'S BAND HEARD BY 4000 PERSONS

Lieut. Commander John Philip Sousa and his famous band gave their opening concert of the season in this city at Fenway Park yesterday afternoon. The band drew an audience of nearly 4000 persons.

The program was along the lines of a regular Sousa concert with a few added attractions, among which were some of the leader's most recent compositions. In each instance the audience loudly applauded the numbers, especially the xylophone solo by George J. Carey, the vocal solos given by Miss Marjorie Moody and the cornet solo so well presented by John Dolan.

Sousa himself was the center of much attention and received much applause as the band played his composition, "The Stars and Stripes Forever." The cheering lasted nearly five minutes, after which the leader stood at attention and saluted the audience in true Naval fashion.

Meriden Journal
Aug 5 1920
Editorial

A TRIBUTE TO SOUSA.

Among those few who have mastered the art of defying time is John Philip Sousa. The large Meriden audience which heard him last night marvelled at the undiminished verve and vigor displayed by the man who has ranked as one of America's foremost bandmasters and composers during the greater part of a life of more than three score years.

Sousa's name is magic in the world of music, and rightly so. His versatility is remarkable. His compositions range from light themes, airy and transparent, to thundering marches picturing the dashing swing of cavalry in action, or the Hep! Hep! of marching infantry. No musician commands greater affection and popularity, because none other has succeeded so well in catching and presenting the feeling of a great people.

Meriden was privileged to have heard Sousa again, after a long interval of years, and the hearty reception accorded the commander last night was not only a personal tribute to him but evidence of the true enjoyment of his works.

Willimantic Chronicle
Aug 5 1920

SOUSA'S BAND GAVE FINE CONCERT TODAY

More Than Eight Hundred Persons
Gathered at Loomer Opera House
to Hear Famous Organization.

An audience numbering eight hundred attended the concert given by Sousa's Band this afternoon at Loomer Opera House and were well repaid for their attendance. The program was made up of fine numbers including three solos. The soloists were George J. Cary, xylophone; John Dolan, cornetist and Miss Marjorie Moody, soprano. Lieutenant Commander John Philip Sousa directed the band which was made up of sixty musicians, the pick of the country. The music was all that could be desired, every number being heartily applauded.

The band arrived in Willimantic in a special coach attached to the 11:25 a. m. express from Meriden where a concert was given last night. A special train of two coaches left shortly after 4 o'clock this afternoon with the band for Waterbury where a concert will be given tonight.

Fall River
Globe
Aug 7 1920.

FINE CONCERT BY SOUSA'S BAND

A good-sized audience enjoyed the musical treat furnished by John Philip Sousa and his band of 70 artists at the Academy of Music yesterday afternoon. The noted bandmaster had as assisting artists, Miss Marjorie Moody, soprano; John Dolan, cornetist; George J. Carey xylophone. The selected program was of the usual Sousa high order, arranged to afford the band opportunity to demonstrate artistry and versatility. Solo and ensemble numbers were executed in that inimitable style that has always been characteristic of the Sousa concerts and every minute of it was enjoyed to the utmost as was evidenced by the rounds of applause that greeted each number.

Waterbury American
Aug 6 1920.

THE ONLY SOUSA AND HIS FAMOUS BAND

Big Audience Hears Fine Con-
cert Last Night.

UNUSUAL PROGRAM GIVEN

Great Bandmaster Generous
With Encore Numbers In-
cluding Marches.

There is only one John Philip Sousa, and only one John Philip Sousa's Band, as everyone knows; and everybody, with his best girl, or his wife and children—yes, even the family dog in some cases where the auto was called into requisition to take the bunch to the American Brass Company's park—was on hand last evening to hear the wonderful music, unless prevented by some absolutely unavoidable reason. One usually thinks of band music rather as a riot of glowing color, so to speak, rather than an artistic combination which includes the more delicate tints and artistic contrasts and combinations, like orchestral music, but Sousa's band furnishes a series of tone pictures which includes both sorts; so that whether one's taste is for the classical, or for the "cakes and ale" of the common folk, it is sure to be satisfied with a Sousa program; and it is safe to say that no one went away from last night's concert with any feeling other than that of entire satisfaction.

It was an interesting sight to see the big grand stand with its large audience supplemented by the audience which came in its own cars and parked near the band platform. Small boys with souvenir programs seemed to be ubiquitous, and a good many bought them and read, with interest, of the famous band leader's career and of the compositions which have made him merit the title of the world's "March King." Everybody knows Sousa marches, whether soldier or civilian, and feels their inspiring effect. Mr. Sousa was very generous with his encore numbers, giving opportunity to hear not only some of his newest compositions but also the old, familiar favorites. The opening number, "The American Indian," founded on the songs of the red men, was very beautiful in its weird melody. John Dolan, whose cornet solo, "Souvenir of Switzerland," was the second number, proved himself a thorough master of his instrument, and received well-merited applause, and played, as an encore number, "Maria-Mari," perhaps more popularly familiar as "Oh, Marie." The suite, "Tales of a Traveler," one of Sousa's new compositions, beginning with "The Kaffir on the Karoo," which brings pictures of the native Africans in an hour of merriment and imitates their crude musical instruments, going on to "The Land of the Golden Fleece," Australia, with its contrasting beauty and peacefulness, and closing with the "Grand Promenade at the White House," was very effectively played and greatly enjoyed by all.

Miss Marjorie Moody, the soprano soloist, sang the famous aria, from Charpentier's "Louise," responding to an encore, with "The Goose-Girl." Both compositions were well suited to her voice, which is marked by both sweetness and purity of tone and strength to an unusual degree. The lovely Andante Cantabile from Tchaikovsky's String Quartet, No. 11, closed the first half of the program, considerably lengthened by the encore numbers, which included "El Capitan," "Biddy," "Sabres and Spurs," "Who's Who in Navy Blue?," "Manhattan Beach" and "The Stars and Stripes Forever," some of these being played later in the evening. The other soloist of the evening, Miss Winifred Bambrick, was a very accomplished harpist, and her selection, a prelude, theme and variations by Pinto, was beautifully played and brought out rounds of enthusiastic applause.

A very clever and amusing novelty number, "Showing Off Before Company," which opened the second half of the program, showed the versatility of the famous leader. It began with bugle calls, which, as the players were all off the platform, the audience hardly recognized as part of the program; then the harpist played a familiar melody, after which the different groups of players appeared, each group doing clever stunts of "showing off," from the men with the huge trumpets, the cornetists, and the trombonists to the flutists, the xylophonists and the other players of the lighter instruments, with the drummers doing stunts in the background. Each group, on finishing its number, took regular place, till every one was back on the stage and the leader him-

self appeared, and amid a wild storm of applause conducted his most famous march, and the strains of "Hail! Hail! The Gang's All Here!" proclaimed that all were in their places again. A double number, "Amorita," a new novelette by Zamecnik and the new Sousa march, "Comrades of the Legion," with the harp solos and Massenet's "Scene Heroic," "Szabadi," concluded the program, and every one went home, tired, but happy.

Sousa complimented Waterbury on the park, and its excellent adaptability for entertainment purposes, and Messrs Templeton and Becton were congratulated on securing for the delight of Waterbury music lovers so splendid a concert. Sousa has made many friends who will hope for another visit from him and his famous band in the not too distant future.

New Bedford
Sunday Standard
Aug 8 1920.

SOUSA CONCERT FINE AS EVER

March King and His Famous
Band Give Two Splendid
Programs at New Bedford
Theatre

Mere mention of Sousa and his band brings a quickening response in both old and young, yet that vibrant musical force which has brought Sousa this fame must be heard before the secret of his popularity can be appreciated. Such an opportunity was given New Bedford people yesterday, and the audiences that filled the New Bedford theatre at both the afternoon and evening performance were carried away with that musical power which has won him worldwide fame for more than a generation.

This was the first time that the band had been in New Bedford for many years, and those who have attended the programs of the past were agreed that the work yesterday was better than on any previous occasion.

The Sousa band this year consists of Lieut.-Commander John Philip Sousa and 70 musicians of whom John Dolan, Miss Marjorie Moody, Miss Winifred Bambrick and George J. Carey are the artists who take special parts in the programs. Every appearance of Sousa was greeted with an outburst of applause from the audience. All of the numbers were encores.

The opening number in the afternoon was an overture, "The Bartered Bride," Smetana. This number belongs to the comic opera, "Die verkaufte Braut." The second theme displayed most fully the harmony and musical ability of the entire band.

Last Days of Pompeii.

More effective still was the other principal number of the afternoon program, "Last Days of Pompeii," arranged from the story of Bulwer Lytton by Sousa. The number opens as portraying the house of Burbo and Stratonice, with the atmosphere of the gaming and drinking crowd. This is followed with the thunders and crashes of the bursting volcano, which is rendered most realistically. The number closes in "the quiet darkness that once more fell upon the earth; in the silence of the general sleep Nydia rose gently; Oh, sacred sea! I hear thy voice invitingly—Rest—Rest—Rest."

Mr. Dolan is a genius on the cornet, and is one of the leading artists of the present time. He selected for his solo in the afternoon "Fantasia Brillante" by Arban. His encore was "Maria Mari" (Rose Marie) by Romberg.

Miss Moody is a vocalist who is coming to the fore, and her singing endeared her to the audiences. Her voice is of fine quality, thoroughly trained. It was displayed to advantage in Verdi's "Caro Nome." Her encore, "Fanny," by Sousa, was well received.

The request for special numbers resulted in a variation from the regular program in the afternoon, and the two solos of Miss Bambrick, harpist, proved her to be a most pleasing artist. Unfortunately two of her harp strings broke, but she quickly replaced them and continued her solo.

Good Xylophone Number.

Mr. Carey, xylophone soloist, played "Morning, Noon and Night." He responded to the encore with a "jazz" number, and the lively tune pleased the listeners.

The other soloists with the band are Ellis McDiarmid, flute; Lee L. Davis, piccolo; Joseph Norrito, clarinet; Charles Gusikok, trombone; Leonard Dana, euphonium; and John Kuhn, Sousa-phone. Mr. Kuhn is an artist on his large instrument, producing an organ-like tone of excellent execution. Mr. Gebhard, first oboe, is a player of distinction, the instrument being particularly delicate to play as he was heard in the classical selections yesterday.

For encores both afternoon and evening the "March King" rendered some of his latest spirited march compositions, which put the necessary amount of "pep" in the program. Among the encores were "El Capitan," "The Gliding Girl," "The United States Field Artillery," and "Manhattan Beach," all of which were written by Sousa.

Waterbury
Republican
Aug 6 1920.

SOUSA'S BAND GOOD AS EVER

"March King." Tho Beardless,
Still Reigns

There are bands, famous and infamous, but there is only one whose name is always brought to mind whenever "band" is mentioned and that band played in Waterbury last night. When Sousa's band played "Swanee," according to a son of Dixie who was at the American Brass park, "de Angel Gabriel himself must hab lent a' ear."

The program rendered last night, as at all Sousa's concerts, was varied enough to suit all tastes. Thru his style of rendition, the classical numbers met with approval from the "low brow" music lovers while the popular pieces were lifted out of the ordinary.

In the "Tales of a Traveler," composed by Sousa himself, the music of the band transported the hearers to Africa, Australia and back to America. Under the spell of its music, the hearers could actually feel the wildness and savagery of the African jungles, and then of a sudden they were on the level shore of Australia, peaceful and calm, with the sunlight flashing on the waters of the harbor. Even the one might never have heard the beat of African tom-toms, he could easily recognize it when the band drew a musical picture for him of the savages gliding from the jungles and joining in a swaying, barbaric war dance.

Switzerland was visited in the cornet solo "Souvenir of Switzerland" by John Dolan. The modeling of the Swiss mountaineers was suggested as was the immensity and grandeur of the mountains of snow and ice. As an encore Dolan played "Maria Mari," more popularly known to the barber shop quartettes as "Oh Marie."

As usual Sousa was generous with encores, most of which were celebrated marches of his own composition, including "El Capitan," "Sabres and Spurs," "Who's Who in Navy Blue," "Manhattan Beach," and last but not least "The Stars and Stripes Forever." "Sabres and Spurs," a late composition of Sousa's drew an extra round of applause, representing as it did so perfectly, a cavalry charge.

Recalled the Drid Fields

Nothing, however, could equal the storm of enthusiasm which greeted the old, but still inspiring "Stars and Stripes Forever." The pep with which the "March King" conducted this, and the perfect coordination of the players fairly lifted the audience out of their seats, and recalled the late wearers of O. D., the snap and precision of numberless evening parades held just as the sun was going down on many a drill field in the early days of the war.

A fantastic mixture, "Showing off before Company," just after the intermission, made a decided hit. In this number the various sets of musicians, each in turn, performed a special musical stunt, and at the close, the "March King" himself appeared while the entire band played "The Stars and Stripes Forever," as his contribution to the "stunts."

During the intermission Commander Sousa explained to Senator Templeton and some friends, why he originally raised his celebrated beard and why he afterwards dispensed with it. Years ago while playing a violin in Philadelphia, he said, he was recommended for the position of orchestra conductor, but was turned down because of his youthful appearance. Much mortified, he vowed that the defect would never trouble him again, and he immediately started raising a beard.

A few years ago, when he commenced training the United States naval bands, he said, he was struck by the youthful appearance and vigor of the seamen as they marched by him in contrast to himself and another naval officer who also sported a beard. He dared the other to cut off his beard, guaranteeing to have his own cut also. The other naval officer would not part with his, but Sousa had his own shorn clean, so that even his own family did not know him.

The March King also recounted how the story had started that his real name was "So." A newspaper man, he said, in Philadelphia started it, claiming that Sousa was a Greek boy who came to America while a youth; that his name "So" was printed on a ticket on his coat, with U. S. A. added, so that he would reach his destination. Consequently, according to the newspaper man, his first employer called him "Sousa."

Messrs. Templeton and Becton were complimented by Commander Sousa and many prominent Waterburyans on the adaptability of the park for entertainments of this kind. Music lovers of the city also expressed gratification at the ability of the management to get for Waterbury such an artistic success.

Fall River
Evening News
Aug 7 1920

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SOUSA'S BAND IS WARMLY WELCOMED

FAMOUS ORGANIZATION HEARD
IN A FINE PROGRAM AT THE
ACADEMY.

Lieut. Com. John Philip Sousa, U. S. N. R. F., and his peerless band came to the Academy of Music Friday afternoon, and presented a concert program that was received with the keenest appreciation by a good sized audience. It is some years since the band was heard here, its last previous appearance being in the Morgan street Casino, where the acoustic conditions were so bad and the audience so comparatively small, that Sousa at the time registered a resolution that he would cut Fall River from his itinerary in the future. But instead he has cut off his famous beard, and experiencing a change of heart, decided to give this city one more chance, with results on Friday afternoon that must have been highly gratifying, for a larger audience could hardly have been expected on a sultry August day, while its eager enthusiasm was enough to thrill even a less responsive heart than that of the good-natured band master.

Despite the change in his facial appearance and a slight added corpulency, Sousa is the same magnetic conductor as heretofore. Calm, imperturbable, and self-contained, he directs his musicians with the perfect poise and skill that have been his, for these many years. As usual, he achieves results that leave nothing to be desired. Generous in responding to encores, he stretched the regular program, according to custom, to twice its length. The program as printed was as follows:

Rhapsody, "The American Indian" (new) Preston Ware Oren (On themes recorded and suggested by Thurlow Lieurance)
Cornet Solo, "Souvenir of Switzerland" Liberator
"Suite of a Traveler" Sousa
"The Kaffir on the Karoo"
"Grand Promenade at the White House"
"Fame points the course, and glory leads the way."
Vocal Solo, Aria from "Louise" Charpentier
Miss Marjorie Moody
Grand Scene, "Mephistopheles" Boito
"A Study in Rhythms" (new) Transcribed by Sousa being a manipulation of a group of classics.
Novellette, "Amorita" (new) Zamecnik
March, "Comrades of the Legion" (new) Sousa
Harp solo, Fantasia, Prelude, Theme Variation, Pinto Miss Winifred Bambrick
Scene Heroic, "Szabadi" Massenet

The audience was glad of the opportunity to hear some of the march king's new creations. It is a question whether these later compositions, although full of snap and melody, had quite the thrill of the old-time and more familiar Sousa marches, but they were generously applauded nevertheless. Among them was "Who's Who in Navy Blue," given as an extra number. Of course, the concert would not be complete without "The Stars and Stripes Forever," and when that encore selection was announced near the close of the program, the applause was vociferous, increasing to a veritable ovation at the conclusion of the piece. Sousa obligingly responded with his "Manhattan Beach March." One of the most pleasing numbers was "Swanee" with its whistling chorus and other effects.

Seldom has a finer cornet soloist been heard in Fall River than John Dolan, whose playing was rapturously received. Being recalled he rendered "Maud Mari" most acceptably. Another hit was scored by Miss Winifred Bambrick, the young harpist, who executed a difficult composition with much sweetness and skill. College men in the audience were greatly delighted with "Fair Harvard," her encore selection. It was a well satisfied audience in every respect that left the Academy at the conclusion of "The Star Spangled Banner," played by the band.

SOUSA'S BAND BEST EVER ASSEMBLED

Draws Big Audience to Its Feet

In Concert at Academy.

Dolan and Miss Bambricks

Wonders.

John Philip Sousa, in his 29th year as a concert bandmaster, offered to a large audience at the Academy of Music yesterday afternoon an excellent program with what is probably the best band organization he has ever assembled. Old favorites — "El Capitan" and "Stars and Stripes" of immortal memory, mingled with new and classic numbers; and the audience fairly stamped its delight when "Manhattan Beach" was announced for an encore.

Lieut. Com. Sousa, for he is that as a result of his war service, has ever been the most popular of American bandmen and the most welcome concert musician in the country. Musically, he has always kept his finger on the public pulse. Today, as in 1892 when he first began to tour the country, he knows what his audience wants; he also knows what it needs, and he keeps the two skillfully mingled. With more than 50 musicians in his organization and a larger number of soloists than ever before, he is touring America again to set one notch higher the reputation he has long enjoyed as our first concert bandmaster.

Yesterday's program was neat, and though of necessity it leaned upon the Old World for its classic contributions, it was essentially an American one. To a marked degree incidentally, it was a Sousa program; many of the important numbers were the new and the old from his own compositions.

The initial offering was a rhapsody, "The American Indian," by Preston Ware Orem, who based his composition on native Indian themes recorded and amplified by Thurlow Lieurance, whose work in that field has for years been exhaustive and valuable. Here, at the start of the entertainment, was perhaps the best opportunity to study the orchestral capacities of band music. The absence of stringed instruments ordinarily places a band performance in a restricted field, but the touch of genius, which nobody will deny Sousa possesses, replaces the missing elements by means of wood-winds. American Indian music was essentially flute music, and the piccolo, flute and clarinet sections were most called upon for the thematic effects. A mistaken impression affecting much contemporary work that Indian themes require drums or other cadenced backgrounds was dissipated by the Lieurance-Orem composition, and just the merest complement of drum accompaniment was employed.

"El Capitan" Greeted With Roar.

Searching new fields to explore in music, Sousa never forgets "auld lang syne." When the burst of applause for the Indian rhapsody was concluded, he bowed deeply to the audience, lifted his white-gloved hands in a characteristic gesture, and with a sudden motion swept the big band into the swinging measures of "El Capitan." A roar of approval greeted this favorite of all time, and it was played as only a Sousa-led band could play it, — roar of brass and rattle of timpano to punctuate the rhythmic swing.

Dolan Astonishes.

John Dolan, a solo cornetist of the first rank, astonished and moved the audience with his first offering, Liberati's "Souvenir of Switzerland," a typical Tyrolean air involving all the use of throat and falsetto ranges common to vocalists. Seldom has a Fall River gathering heard an equal to Mr. Dolan. Reckoning the cornet as the most beautiful of wind instruments in the hands of a master and the most tormenting when played by a novice, it was still possible to wonder at the beauty of tone and the surpassing appeal of Mr. Dolan's playing. His effects with the instrument muted bore an analogy to a superfine human voice. When it seemed that all the variations on the theme possible to a cornet had been executed, the soloist amplified it a step further with a truly astonishing chromatic variation.

For encore the cornetist offered Romberg's nearly classic, "Maria Mari," more often sung nowadays under the vaudeville title of "Rose Marie."

An elaborate and picturesque suite of Sousa's own composition, "The Traveler," formed a long number in which every faculty of the organization was called into action. From start to end the interest was sustained by sudden turns in the prog-

ress of the tone-story, and by the introduction of appealing movements.

The first section of the Traveler suite was "The Kaffir on the Karoo". African music has had many exponents among composers, but few have adequately represented the strange melodic powers of the southern native musicians.

The second section of the suite was "The Land of the Golden Fleece" in which the traveler moves onward to the continent in our antipodes.

The final section of the suite was the "Grand Promenade at the White House", expressing the sentiment of "Fame points this course, and glory leads the way." Here came a swift transition from the deft, ingenious harmonies of the Pacific in which piano effects and large movements were attributes, to a spirit-moving, foot-tapping militairisque, typically Sousa, typically American. It was in more ways than one a fitting finale for the suite, which, on the whole, was a huge success with a huge appeal.

Singer Has Splendid Voice.

Miss Marjorie Moody, vocal soloist, sang a most difficult and involved number in Charpentier's "Louise", in which a splendid voice was made the most of by a technically proficient singer. Miss Moody's singing was well appreciated, but the full measure of its quality seems to have been lost because the accompaniment was somewhat too heavy.

Boito's "Mephistopheles" arranged into a scenic phantasy concluded the first part of the program, the band reaching the climax of its performance in the number. It was here more than anywhere else in the program that the listener appreciated the admirable balance of the organization and the well-calculated arrangement of the heavy sections.

For encores in the first part of the program Sousa offered others among his works that have achieved international success, notably "Sabre and Spurs," and "Who's Who in Navy Blue," the big naval marching song which he wrote for the Great Lakes Naval band during the war, and which he first publicly produced with the largest band in the world's history. Later he came through with "Stars and Stripes Forever" and "Manhattan Beach," much to the joy of the audience. Miss Moody sang as encore Sousa's once universally popular "Fanny." Elsewhere he introduced Gershwin's tremendous "Sinbad" hit, "Swanee," and for a finale, the national anthem. In the last, as in "Stars and Stripes," he brought the cornet and trombone sections out to the footlights where they faced the pit and set the chandeliers flaring.

Parody on Classics.

"A Study in Rhythms," in which Sousa had manipulated a group of classics in parodied, synchopated and amplified transcriptions, proved an intricate but entertaining number. More of a "stunt" than a genuine musical contribution, it admitted nevertheless some splendid renderings of the original themes of Handel's "Largo," the sextet from "Lucia de Lammermoor" and the friska motif from Liszt's second "Rhapsodie Hongroise."

Two numbers, "Amorita," a new novelette by J. S. Zamenik, and "Comrades of the Legion," Sousa's tribute to the American Legion, made up one of the typically band offerings, while Massenet's heroic parade, "Szabadi," the concluding piece, was among the most finished and noteworthy things of the entire program.

Miss Winifred Bambrick, harpist, played Pinto's "Fantasie," first the prelude and then the theme-variation, in exceedingly fine manner. This very difficult and little appreciated instrument was in the hands of an artist. For encore Miss Bambrick played "Believe Me If All Those Endearing Young Charms," while the assembly made the discovery that it must have been written for the harp originally, because no other instrument has produced it so well.

It is some seasons since Sousa and his band have been heard here. Through an unfortunate arrangement his last previous visit was to the Casino, where neither the acoustics nor the furnace were in accord with his efforts, and where a chilled audience failed to rise to the occasion. Mr. Sousa's indignation was said to have been a classic affair; at least, his then manager parted company with him shortly after.

Yesterday Mr. Sousa was genial and well pleased. In conversation he expressed his gratification at the interest being shown throughout the country this year in his band, and more generally in the progress of American music. He notes a great revival of interest in music and a steady growth toward a distinct and true American school of composition. Although riding and trap-shooting are his hobbies, the development of a fundamental American music is his obsession.

Already a member of the Académie Française for distinguished services to music abroad, he hopes to see our people become the music lovers and sound judges of the best that so many European peoples are today.

LARGE AUDIENCE GREET'S AMERICA'S FAMOUS LEADER

American "March King" Is
Well Received on Visit to
This City

When John Philip Sousa brought down his baton for the first few notes of the Stars and Stripes Forever yesterday afternoon, a roar of applause went up from the large audience at the New Bedford Theater, gathered to hear America's "march king". Excepting possibly the Star Spangled Banner and Dixie there is no tune more widely known in America than this march written years ago by the director. It has been played around the world, and seems truly to typify America.

The program was well sprinkled with marches, all the old favorites, El Capitan, Manhattan Beach and so on. Sousa has made such a reputation with his marches that people are likely to overlook his other composition. A dainty waltz "Fanny" and a heavy suite, "Last Days of Pompeii", on the program, prove his versatility.

"The Last Days of Pompeii", a suite depicting the destruction of the ancient Roman town by earthquake, was one of Mr. Sousa's early compositions. He wrote it 25 years ago, after visiting Pompeii. Critics have classed it as one of the most realistic numbers ever written by an American composer.

It opens with a scene in a room where rioters are carousing. The lumbering tones of the big cases and the careless arpeggios of the reeds are sound pictures of the boisterous, shouting, drunken men. Even the clinking of the wine glasses can be heard.

Suddenly in the night the earthquake shakes the town. The scene of horror and despair that falls upon the inhabitants is translated into thunder of bases, crashing of cymbals, wailing of reeds, and blasting of the horns. The fall of Pompeii is literally reproduced in sound.

Sousa is fond of novelties. On every program he includes one of them. Yesterday afternoon he played a number entitled "A Study in Rhythms", a group of classics transcribed and manipulated by himself. It included the Sextett from Lucia. The trombone solo at the beginning of the Sextett was beautifully played. An odd variation of the selection followed on the saxophones.

The soloists on the program were especially liked. John Dolan, one of America's best cornetists, played a difficult fantasia by Arban, and responded to an encore. By request, Miss Winifred Bambrick gave an Italian harp selection. Her technique was excellent, and the number gave variety to a program otherwise predominated by brass. George J. Carey played the complete Morning, Noon and Night overture on the xylophone, then answered the demand for an encore by jazzing up a popular melody. The vocal solo, "Caro Nome", by Miss Marjorie Moody, was not so good as the standard set in former years by Sousa' soloists. Her encore, a simple melodious waltz written by Sousa, was better received than her first number, which was little more than a technical exercise.

Featured on the evening's performance was a suite called "Tales of a Traveller." It relates the experience of John Philip Sousa when he circumnavigated the globe in 1915.

Mr. Sousa is not so spry as he used to be. He has disposed of the famous beard, which gives him a younger appearance and his step seems to be as lively as ever, but when he mounts the platform he makes a funny little jiggle with one foot, a movement that is only reminiscent of the elastic spring with which he used to leap upon the platform and set the band going.

The easy, graceful way in which he swings the baton always makes it a pleasure to watch Sousa direct. After watching the gymnastics of some of the foreign directors, one turns with relief to the sane manner of the American premier. The quality of Mr. Sousa's music may be judged by the excellent results he gets within a theater. A brass band is not fitted for indoor playing ordinarily but his band is toned down to produce an effect almost like that of a symphony orchestra.

The concert with some changes in the program was repeated again in the evening.

Owing to the lack of hotel accommodations in the city, the band was unable to get quarters here, and had to charter a special train to Boston last night.

BIG CROWDS AT CONCERTS

Sousa and His Band Delight
Thousands in City Hall.

Sousa's band is supreme in that particular realm it has made its own and nothing could prove this more conclusively than the scene in the City hall yesterday when, with the mercury running so high it was weariness to the flesh to compute it, thousands of people sat in breathless attention for nearly three hours, both in the afternoon and evening, to hear the superb program presented.

Lieut. Commander John Philip Sousa and his musicians are masters of their profession. Every member of this organization is an expert, each in his own line, and under their conductor they play with such delectable rhythm such sweeps of phrases, and such thrilling power, that their audiences forget everything but the music. The surging waves of tone, the great climaxes that are worked up with such tempestuous skill, and the thunderous rolls of sound that echo and re-echo with much grandeur of effect.

It is the sort of music that "gets" one, young or old, man or woman. It is so human, so throbbing with life, that even the most anaemic have to bring forth a red corpuscle or two of good red blood to make proper response.

At the concerts yesterday there were two great houses. Enthusiasm ran almost to the same altitude as the thermometer and in consequence the programs were augmented to such proportions by recalls and encores that they were three or four times their original length. The audience just could not be satisfied and Mr. Sousa is the personification of generosity and played his swinging marches with a beat and tempo that were positively fascinating.

Of his own compositions perhaps none was more impressive than the suite, "Last Days of Pompeii," for not only did it have all the requisite pomp and ceremony but there was much delicate picturization also. Mr. Sousa delighted, too, in his dexterous manipulation of the group of classics under "A Study in Rhythms," while "Who's Who in Navy Blue" had to be done again and again for the pleasure of the assemblage.

All the soloists were interesting but none more so than George J. Carey in his xylophone solo. That Mr. Carey knows the xylophone from A to Z is putting it mildly. He does with it what he pleases and "Morning, Noon and Night" was a tour de force that stood out markedly as one of the greatest features of the concerts. His technique is remarkable and that it is possible for one to gain such wonderful effects is as surprising as it is absorbing.

John Dolan, the cornetist, gave a fine performance of Arban's "Fantasia Brillante." His tone is well-founded and breath control admirable so that his work was most pleasing.

Miss Marjorie Moody, soprano, and Miss Winifred Hamerick, harpist, contributed agreeably to the concerts and both were recalled.

Eastern Portland me
Aug 10-1920.

THOUSANDS ENJOY CONCERT BY SOUSA BAND

Lieut. Commander John Philip Sousa, the great American March King, took two vast audiences by storm yesterday. For a number of seasons no such crowds have gathered at the City Hall as for the matinee and evening of Monday. And the audiences swayed in their seats and smiled unconsciously through both of the very generous programs. Every seat was taken in the evening and only a very few vacant in the afternoon. Many stood and crowds gathered outside the City Hall to listen.

"Unquestionably the great band master is a man of the masses. He knows the pulse of the people, and therein lies the secret of his success." Such were the words of one of the instrumental soloists of the organization, a man of unusual musical training and ability himself.

Nothing so well proves Sousa's skillful appeal as "A Study in Rhythms." This is a manipulation of old American plantation songs, march songs and very surprisingly, of operatic selections to a bit of the American jazz time. The Sextette from Lucia de Lammoor is woven into the rhythm of the study in an unusually clever way. Another exceptional piece of Sousa's work is a humoresque on the American Swanee which was played as an encore. In it were startlingly realistic imitations of bird calls, the cry of the cock and the pheasant and the flapping of their wings, the song of the nightingale and the peculiar notes of the mocking bird. One of the finest and most appealing parts of the afternoon program was Sousa's Suite, "The Last Days of Pompeii." As the great band manipulated its instruments, and the leader with a slow, steady creeping movement of the left hand seemed to draw the decadence of sound forward, Vesuvius, herself in all her ominous and flaming glory appeared. The roar and hiss of the flames and the whistle of the wind suddenly surpassed other sounds, until plaintive notes tell the sad story of the blind Lydia. Then the volcano rumbles into life and an undertone tells of Lydia, through it all, leading her lover to safety, and then drops softly to the tragic story of her self-sacrifice and of her death as the waters close over her head. This suite is a marvelous piece of composition.

Through the entire program both afternoon and evening, Lieut. Sousa was exceedingly generous in giving encores from his famous march repertoire. El Captain and Maria Mari are two of the most well known and both are full of mystery of the Alhambra. Although Sousa has written scores of marches, each is peculiarly different and each motive is distinct.

"Sabre and Spurs," "The Stars and Stripes Forever," "Lassus Trombone," and "Manhattan Beach," are among his other famous pieces which his band yesterday played. It is characteristic with him to conduct with his baton at his side in these marches. It is a gesture as famous as the leader himself.

A part of the program which deserves more than ordinary mention is the work of Mr. John Dolan, the cornet soloist. His notes are appealing and in some way strangely veiled, giving an effect of richness. The highest tones are true and resonant and when he played the last note of the Fantasia Brillante, a concert b flat, the audience burst into appreciative applause. As an encore he gave Maria Mari, a beautiful selection. His evening performance of the Souvenir of Switzerland seemed to bring out more emotional quality in his skill with the cornet.

The singing of Miss Marjorie Moody, a Boston young woman who has studied in America and who has a coloratura soprano voice something like that of the famous Madame Blauvelt was full of surprises to both the afternoon and evening audiences. She is a new singer, practically, although she does much concert work in the winter, but she has a voice of note, pure in the upper register and clear, although less powerful in the lower part. Her singing of the Aria from Louise in the evening was an even greater success than the solo "Caro Nome," in the afternoon.

To crown these numbers Mr. Sousa had two other musicians of note, Mr. George J. Carey, one of the world's most famous xylophone soloists, and Miss Winifred Bambrick, Sousa's own harpist. The great leader is noted for securing the cream of his profession. Nothing proved this reputation more than the playing of the last two artists. Miss Bambrick played by request in the afternoon and gave a harp solo, a Prelude Theme and Variation, by Pinto. Mr. Sousa also was requested for "The Thunderer," a piece which would be a quaker to dance.

Nevertheless all went on with their playing which in no way suffered.

Mr. Sousa spoke at the luncheon of the Kiwanis Club at noon yesterday and held his listeners in a truly remarkable state of attention.

He wore the Victoria Cross presented to him by Edward VII, the Palms of the French Academy, and the decoration of the Sixth Army Corps. When seen by the Argus representative after the concert he was entertaining and apparently still fresh in spite of the fact that the heat had not treated him kindly.

He has now a long three and a half months tour ahead. Today he will conduct at Lewiston. From there to Bangor, then to Portsmouth, N. H., parts of Massachusetts, New York, New Jersey, Pennsylvania, Virginia, Ohio, Wisconsin Minnesota, Indiana, Nebraska, Iowa. He will be at Willow Grove, Pennsylvania, for four weeks. The tour will end at Buffalo, November 19.

A full blooded Sioux Indian, John Koon, plays the base tuba, and only a few of the band are foreigners. There were fifty-six members of the band here yesterday. Two trucks piled high with twenty-five trunks bore the instruments to the City Hall.

Among those in the audience yesterday afternoon were members of Governor Milliken's party, the Jefferson Stock Company, the Kiwanis and Rotary Club and thousands of tourists.

In spite of the great heat of yesterday, the crowds remained until the end, and when the Star Spangled Banner rang out at 11 o'clock last evening the City Hall was as full as before.

After the intermission of the evening concert, the piece de luxe of the evening was "A Mixture, Showing Off Before Company." The band played behind the scenes for a while and then one by one and in groups, the musicians entered and played until the great band was completely gathered on the stage.

Sousa has one great interest beside his band, and that is trap shooting. Many times his name has appeared at the top of a sport column during a match. He is gifted with a fine sense of humor and an unassuming, though commanding bearing. This is probably the last time that Portland will ever have him here and yesterday's great success will long be remembered.

Portland Evig Express
Aug 9-1920.

KIWANIS CLUB GIVES SOUSA BIG RECEPTION

Members Roar While Band King Tells Stories

The members of the Portland Kiwanis Club turned out en masse this noon to greet John Philip Sousa, it being necessary to seat many of the members in rooms adjoining the main hall. The greeting to the distinguished guest was spontaneous and when he was introduced by President Arthur D. Welch, the building rocked with applause. The meeting today was held that the members could show their appreciation of the march king and former navy and army man.

There were present a large number of guests which included, Alexander T. Laughlin of the Chamber of Commerce, Lieut. Col. J. S. Ruggles, U. S. A., W. A. Riedel, Lieut. Commander William H. Hoadley, U. S. N., Harry E. Baker, president of the Portland Rotary Club, and Col. E. C. Milliken.

Senator Frederick Hale and Mayor Charles B. Clarke, both members of the club, were also in attendance and assisted in welcoming the guest.

Sousa gave a short talk in which he told of his experiences at various functions and banquets and the many amusing incidents that had happened in some of the countries, particularly those in Europe. He proved himself an entertaining speaker, his stories having much humor. He had his audience in a state of mirth throughout his talk proving himself to be fully as capable as an entertainer and humorist as a bandmaster and musician.

Senator Hale spoke briefly and declared that it was delightful to be present at the meeting, particularly for the reason that such a distinguished guest was being entertained. Sousa did not refer to his military record abroad, where he so gallantly distinguished himself during the war. He has seen service in the three military branches, army, navy and marines, and declared that his service was one in which he takes great pride.

There will be no meeting tomorrow noon, but it was announced that all of the arrangements for the annual outing to be held at the Eagles Nest are completed. Members will leave the Portland Athletic Club Wednesday morning, August 11, at 10. Automobiles will be present in sufficient numbers that all will have transportation. It is believed that the attendance will be over 150. Field sports and numerous other events are included, among which will be air flights under the direction of Harry Jones of Old Orchard.

SOUSA MATINEE WAS IMMENSELY ENJOYED

Town Hall Never Held a More Enthusiastic Audience—Brunswick Never Enjoyed More Stirring Music.

John Philip Sousa and his band came to Brunswick Tuesday and gave a matinee concert that will always be remembered by those present as one of the pleasantest afternoons of their lives. The great March King was at his best and his generosity in granting encores gave his audience not only the program of classical music advertised but a great number of Sousa's own compositions, mostly his famous marches. Musicians are oftentimes temperamental, but if this is the case with Sousa's performers, the signs were right and the emotions were properly tempered for the finest work possible on this afternoon.

There were visitors present in the audience from all the surrounding summer places and many from Bath. There was an audience which loves band music, and which went away praising the great leader for all the harmony he has given the world. "King Cotton," "The U. S. Artillery March," "The Stars and Stripes Forever," "Saddle and Spurs," "Who's Who in Navy Blue," those and others of his compositions brought forth round after round of applause. And Sousa, himself—whose skill as a conductor is shown in his every motion—grows better, if possible, every time he appears.

The audience had a great treat Tuesday afternoon in hearing Miss Winifred Bambrick, harpist. Her solo and encore added very much to the afternoon's program. She does not play for the matinee usually, so that Brunswick was particularly favored.

Miss Marjorie Moody, soprano, John Dolan, cornetist, and George J. Carey, were other soloists. Mr. Carey arousing especial enthusiasm by his splendid work on the xylophone.

The Saturday club is certainly to be congratulated for having brought Sousa and his band to the town and the success which it proved to be will encourage them to use their influence to bring other attractions here which usually visit only the large cities.

Lewiston Poly Sun
Aug 11 1920.

L. & A. ROTARY CLUB ENTERTAINED SOUSA

Met at Brunswick and Is Brought Here by Auto

Complimentary Dinner Served at 6—Many Ladies and Guests —Sousa Spoke

John Phillip Sousa was entertained by the Lewiston and Auburn Rotary club at a complimentary dinner in the assembly room of the Central Maine Power Co's Lewiston building, Main street at 6 o'clock last evening. The ladies and many guests attended. Following the dinner Mr. Sousa, gave an interesting talk on his experiences.

A committee consisting of Rev. A. T. Stray of Auburn, president of the Rotary club, Prof. A. N. Pettengill in charge of the local arrangements for the concert and O. D. Bliss, went to Brunswick in Mr. Bliss' Packard, and at the close of the concert there, brought Mr. Sousa to Lewiston, arriving here at 5:50. They went directly to the office building of the Central Maine Power Co., where nearly 150 Rotarians, ladies and invited guests were waiting to receive the famous bandmaster and composer.

Dinner was served in the assembly room on the top floor where ample accommodations had been provided. The tables were attractively set; cut flowers being used in the decorations. Grant catered.

President Stray presided. The guests some 40 or 50 in number were introduced and the usual Rotary songs were sung. A song dedicated to Mr. Sousa, sung by Dr. Lafond, E. E. Parker, E. K. Bly and Dana S. Williams was one of the features.

Mr. Sousa was the only speaker, and he gave a very interesting talk on his experiences touring the world, as the director of Sousa's band. Especially in India and Russia where the English language is little understood, he found himself in some odd and amusing situations.

SOUSA CONCERT GREATEST EVER

City Hall Packed to Doors with Music-Lovers Last Night

Artists of Highest Perfection— Sousa's Own Works Still Liked Best of All

City hall was packed to the brim with all the music loving population of Lewiston and Auburn—that could get in—and cars filled to overflowing brought crowds of people from the towns to hear the Sousa concert last evening. It was one of the most pleasing band concerts ever given in this city and had City Hall been twice as large it still would have been crowded, judging from the disappointed crowds outside.

Everybody knows that Sousa has a great musical organization. Each member of it would be an artist alone worth hearing; together they are superb. But reputation alone would not call out such a crowd were he not the favored musical idol of the greater part of the American people. His marches are hummed and whistled and played all over the world.

He always brings with him at his concerts a number of worth while solo artists. Many an ambitious young musician gained his first reputation with Sousa's band. Miss Marjorie Moody, the soprano soloist, this season, has a voice of great sweetness and wonderful carrying power. Her encores were both Sousa songs, "The Goose Girl," and "Fanny."

That the audience liked John Dolan, the cornetist, was evidenced from the encore they gave him and their disappointment at not hearing a third selection. The harpist was Miss Winifred Bambrick, who played exquisitely.

Nearly all the encores were Sousa compositions played as only "Sousa and His Band" could play them. There were the old favorites that have thrilled the heart of America and the world for so many years, as well as those of later years, more finished, perhaps, but not more captivating.

One of the beautiful Sousa compositions on the program was the suite, "Tales of a Traveler." The first theme is "The Kaffir on the Karoo." It doesn't sound like Sousa, so strange and weird the listener pictures the Kaffir dancers in the purple gloom of the night, dancing, with the veldt for their ball room floor. The second theme, "The Land of the Golden Pleece," is an Australian picture, beautiful with its haunting cadences. The last picture, "Grand Promenade at the White House," is typically Soursarian.

One of the novelties that pleased the audience was the first number on the second part, "A Mixture, 'Showing Off Before Company'" by Sousa which began with the full band behind the stage, then the harpist sketched "O, Believe me and if all those endearing young charms—" on stage, the players came on by divisions, the cornetists, oboists, flutists, etc., each with its medley—a harmonious part of the whole, both old and new numbers ending with a Sousa finale.

No one wanted the concert to stop and those who had to leave early for the trains that wouldn't wait did so with apparent reluctance.

In Russia he was called upon to make an address, and responded gracefully, knowing well that his words could not be understood. However, he spoke briefly along general lines noting especially his travels in the South. When he had finished there was great applause and the next morning the Russian newspapers printed a great story, together with his picture, on his talk on "American Music." That proved conclusively that the Russians had understood nothing that he had said in his address.

The new office building of the Central Maine Power Co., was inspected and a rising vote of thanks extended to General Manager Fred D. Gordon and the Central Maine Power Co.

Rotarians and their guests then proceeded in a body to City Hall to attend the concert.

CITY HALL TOO SMALL FOR SOUSA AUDIENCE

Band Never Played Better—Program
Full of Sousa Surprises—Delighted
with Lewiston's Reception

If you were anywhere in the vicinity of Lewiston City Hall Tuesday night you knew at once that something unusual was on. All around automobiles were parked wherever there was parking room. A large crowd was assembled on the City Park and even the streets and alleys surrounding were full of life. Then from the brilliantly lighted hall came the clear triumphant, upswelling strains of a many-voiced band in a military march and you knew that it was Sousa's Band come to town. There is no other in the world that plays like it.

But of course you didn't listen to Sousa's band concert from the park—not unless you had to. Unless you were one of the thousand or so late-comers who were turned away from the doors. The size of the audience Tuesday evening was limited only by the size of the hall. Extra seats were put in way back to the doors and along the sides of the hall, and on the stage what little room the band did not occupy. As much standing room was sold as the law regarding blocking of aisles, exits, etc., allows and still many persons were refused admittance. Of course, Sousa doesn't come very often but it impressed on Lewiston people the need of a commodious auditorium to receive him when he does come and for any other public events as well.

Lewiston's reception to Lieut. Sousa was that of an old friend and a distinguished guest. It was expressed to him in his introduction by Mayor Lemaire and by the spontaneous wave of applause that swept thru the hall when he came upon the stage. He is the same Sousa of our youth. We miss the black vandyke. He is not quite so lithely slender. But we miss nothing of the vigor and grace of movement nor of the magnetism that captivated us on his first visits. In his quiet commandery of his men he is even more impressive than of yore. He bowed a smiling acknowledgment of the ovation, in his usual brisk, right-down-to-business way, he raised his baton and the instruments of the band spoke, in ones and twos, singly, in groups and ensemble. From then on it was, except for the briefest intermission, a continuous performance. Encore and another encore followed each programmed number with scarcely a pause, and all with the perfect smoothness and precision and zip of a perfectly-trained and long accustomed organization.

It was a masterpiece of program-making, a kaleidoscopic variety effectively worked up. It sparkled with colorful descriptive pieces, snatches of popular melody and occasional classic gems; it surprised with the novelties Sousa is always springing on his audiences and inspired with patriotic ardor. Nearly all were new but for encores he gave the old Sousa marches which have a place all their own in musical memory. When the band played the "Stars and Stripes Forever" with the brasses at the front, it fairly lifted you off your feet, and the "High School Cadets" march, pulsing with youth, took you back some twenty-five years and made you feel like a boy again. This encore was played by special request of the Lewiston Journal. It is one of those earliest marches, which, with the "Washington Post" will live to inspire generations.

Sousa's late marches—those by which he helped to win the war. There were "Sabre and Spurs," with the clank and clink sounding thru its spirited measures, "Who's Who in Navy Blue," where the trombones came to the front, and "The Comrades of the Legion," just written by Lieut. Com. Sousa, who is a member of five legions himself, and strong in its appeal to all Legion men present.

Nothing could be more satisfactory than Sousa's band for the new American Indian Rhapsody for it was most apt in imitation of the strange barbaric instruments of those primitive Americans and thru it all one frequently heard the sweet, plaintive notes of the flute, so much used by the Indian to voice his loves and sorrows. There was also one of those Sousa suites, which are veritable pictures in music, "Tales of a Traveler," in which, perhaps, "The Kaffir on the Karoo" stood out most vividly with its African color and fantastic imagery, suggested by the beating of tom-tom, the deep booming of the sousaphone, the shrilling of pipes and the xylophone beating out the steps of the tribal dancers. Not even the enchanting melody of "The Land of the Golden Fleece" and "The Grand Promenade at the White House" equalled it.

Tschaikowsky's "Andante Cantabile" was the gem of the program. It was originally written for a string quartet and it was wonderful what cello tones were achieved with saxophone and horn and violin tones with the aid of the piccolo. The woodwinds did the major part of the work in this number, and, under Sousa's magic baton they played with all the delicate shading, the rich, mellow undertones and refinement of a symphony orchestra. To older attendants of the concert it was strongly reminiscent of the days of George Lowell Tracy.

The Novelette, "Amorita" a new composition by Zamecnik was a fascinating thing, of the typical romantic Spanish style, its rhythm accentuated by the castanets and the xylophone.

Sousa's Band has in its personnel of sixty men several remarkable soloists. There was a wonderful saxophone player (the best we have ever heard), a young trombone soloist, who is an artist with his instrument, a trick tambourine player and a xylophonist who can play all around the usual vaudeville variety. And they all had a showing in Sousa's amusing novelty, "Showing Off Before Company," which is one of the cleverest he has ever originated. It was introduced, or rather it introduced itself, right after intermission, when the different groups of instrumentalists, often headed by their soloist, came to the front and gave their little "turn," before resuming their seats.

It was introduced by the little harpist, who was joined in the old song, "Believe Me, If All Those Endearing Young Charms," by an oboe trio. Then came the silver voiced clarinets in a graceful ballet. The unwieldy bass horns, including the big sousaphone, borne by the biggest man of the aggregation, moved forward, like the elephants in the circus and boomed out a basso profundo song, with a surprising mellowness of tone. The sousaphonist, by the way is a full blooded Indian, a college graduate, regarded by Sousa as one of the greatest tuba players in the world. They were followed by the flutes and piccolos by way of contrast. Then the trombones showed what they could do and the French horns played or you might say sang, "Drink to Me Only With Thine Eyes," with a beautiful richness of tone. Everybody got into the spirit of "Hail, Hail, the Gang's All Here," as "sung" by the baritones and cornets, joining in, one at a time, until they got a full chorus.

The saxophone solo was beautifully played and in the chorus the soloist was joined by saxophones of all sizes. The bassoon trio was so funny that even the other members of the band laughed at it and that is saying something when one considers that they have heard it once or twice a day for the last month. It was left for the xylophone to lead in the familiar "Dardanella."

There were, besides, three regular solos. John Dolan, young, handsome and the master of his instrument, played the cornet with the greatest ease and clarity. His selection was reminiscent of the flowery mountain-sides and Alpine calls of Switzerland. His encore was a witching Italian street melody, "Maria Mari."

Miss Marjorie Moody was entirely satisfactory as vocal soloist. Her clear, full soprano was not dwarfed by the volume of the band and its purity and elasticity were at good advantage in her operatic aria from "Louise." For encores she sang two captivating little songs, composed by Sousa—"The Goose Girl," piquant and teasing, and "Fanny," old-fashioned and demure.

Lieut. Sousa was evidently in his happiest mood. He played encore after encore, with lavish prodigality, for which he received the gratitude of the audience. There was "El Capitan," whose romantic spirit of mock heroics has never departed. There was the whimsical "Biddy" and the luring, lulling measures of "The Gilding Girl." The program wound up with the splendid "Scene Heroic" from Massenet's "Sza-bad," which strengthened the impression of color and bigness and pulsing life which Sousa's band always inspires.

One of the Lewiston Journal force enjoyed a brief chat with Mr. Sousa before the performance. Previous visits of the band to Lewiston were recalled. Events of mutual interest were touched upon. At the mention of the late Col. Theodore Roosevelt, Sousa's face lighted with a sympathetic smile, for he was one of the Colonel's most ardent admirers.

He could not say too much in appreciation of his cordial reception to Lewiston, the fraternal attentions of the Rotary club and others, and of the management of the entire concert, which, he declared, has not been excelled anywhere. He was most appreciative of the help of the newspapers and of the work of the local managers of the concert, mentioning, in particular, the quiet, orderly way in which the great crowd was handled. The ushers by the way, were chiefly band men and young musical students. All of these things strengthen the very pleasant impression Mr. Sousa retains of Lewiston and of Maine, whose beauties he enthusiastically praised. Mr. Sousa said he thought it was a privilege to be able to come to Maine in summer.

Portsmouth Herald
Aug 13 1920.

SOUSA'S BAND PLAYS BEFORE FINE AUDIENCE

Sousa's famous band thrilled and delighted a large audience at the Colonial theatre Thursday afternoon and nothing but words of praise could be heard for the splendid concert program rendered under the leadership of the famous director, John Philip Sousa, whose fame as a conductor and a composer has been world-wide for over a generation.

As the eminent band master appeared on the stage and took his place in front as the curtain rose he was greeted with enthusiastic applause. Every number on the program was rendered in a manner which only this famous band can render it, and the large audience listened with rapt attention and at the close of each applause abounded. The work of the soloists was a special feature of the program. Miss Marjorie Moody as soprano soloist had a voice of rare sweetness and power. For an encore she sang, "Fanny," one of Sousa's compositions.

The "Stars and Stripes Forever," one of the masterpieces of the famous band master, "El Capitan," "The Field Artillery," "Manhattan Beach," "Sabre and Spurs," "Who's Who in Navy Blue," the last two being new compositions, were among the marches written by the famous march king rendered at the concert. The march recently composed by Bandmaster Frank Zangari of the Portsmouth naval band, and dedicated to Captain Sypher, U. S. N., was also rendered.

The concert closed with the "Star Spangled Banner" played by the entire band.

Sousa's Band was organized in 1892 and since its organization is said to have taken part in more expositions than any other musical organization in the world and has been heard by millions of people. This band of 65 pieces began its tour of the country this month.

Mr. Sousa is now on the retired list of the navy as lieutenant commander. He enrolled as a lieutenant in May, 1917, a month after this country entered the war. He immediately took charge of the musical forces in training at the U. S. Naval Station, Great Lakes, Ill., and the name and fame of the band battalion and regimental bands of Great Lakes has become international.

SOUSA'S BAND IN CONCERT

Famous Organization
Plays to Crowded
House

As long as America has a Sousa band the Stars and Stripes are safe. Aside from its splendid technical finish as a musical organization, there is about it an indefinable something which makes it pulsate with the finest and cleanest American ideals. If every Bolshevik were made to attend a week's course of concerts played by this famous band, the chances are that at the end of the week he would have caught the contagion and become a loyal citizen of these United States. You cannot think mean thoughts when you hear good music, and you cannot see Red Russia when you hear the "Stars and Stripes Forever" or "Who's Who in Navy Blue."

Lieutenant-Commander John Philip Sousa is now beginning his twenty-eighth season. Everyone knows that Sousa offered his services to his country when it entered the World war and was in charge of the musical forces in training at the Great Lakes Naval Training Station, during the conflict. The famous bandmaster and composer was given a great ovation as he entered the stage of the Colonial Theatre on Thursday afternoon. The theatre was packed to the doors.

The program well illustrated the ideals laid down by Sousa, "combining the favorite compositions of all writers in the musical group, with the aim of successfully stimulating physical pleasure with intellectual activity through contrasts in rhythm, coloring and sentiment."

Every number, from the opening overture to the "Star Spangled Banner" finale, was played with that wonderful precision, that superb contrast of light and shade, that fine team work which only a skilled director can produce from so large a body of musicians.

That old favorite "Last Days of Pompeii," by Sousa, with all the delicate pianissimo and smashing crescendo, was beautifully rendered. The "Study in Rhythms," a new composition, was a combination of classical and popular numbers woven together with all the individuality that is Sousa's.

The soloists were exceptionally fine and were heartily encored. John Dolan proved himself a worthy successor of Herbert Clarke, who was identified with Sousa for so many years. He showed a mastery of technique and produced most exquisite tones. Miss Marjorie Moody, the soprano soloist, possesses a clear, sweet voice of agreeable timbre which was heard to great advantage in the Verdi Aria. The xylophone solo by George J. Carey was another gem of the afternoon.

Always generous with encores, Lieutenant Sousa again and again answered the applause of his audience with favorite numbers, and at the close of the program, as a compliment to a local musician, played the march composed by Bandmaster Zangari of the Naval Band and dedicated to Captain Sypher. Then followed the "Star Spangled Banner," and a musical treat such as is seldom given the people of Portsmouth came to an end. Long live John Philip Sousa.

Sousa And His Band In Two Big Concerts

Large Audiences In Auditorium Afternoon and Night Spellbound Beneath Magic Music and Masterly Rendition of Talented Players Under Firm Guidance of the March King—Dolan, Moody and Bambrick Achieve Enviably Distinction as Soloists—Old Marches Please Audiences Best.

Sousa and his incomparable band gave two wonderful concerts in the Auditorium on Wednesday afternoon and night. A big audience in the afternoon and a crowded house at night greeted the famous March King and his brilliant ensemble of musicians who presented programs of wide reaching appeal in a masterly manner, with clean cut and irresistible appeal. It was a program replete with music that is Sousa, the music that stirs the soul and wakes the enthusiasm of the most ennuied.

For the programs there had been arranged a very skillful blending of the classical and popular music. The numbers were varied and gave a most complete vehicle for the band to portray all its rich and varied resources. Overtures, a suite, The Last Days of Pompeii by Sousa, A Study in Rhythms also by Sousa, a brilliant Symphonic Poem, Mabeppa, were the featured numbers of the afternoon program.

By a change in the program Miss Winifred Bambrick, the harpist, presented two numbers in place of a band number, Rhapsody, The Northern by Hosmer, By this change the audience was enabled to hear all the solo artists, an arrangement which pleased all.

While the program for the concert at night was different in the numbers presented it followed closely along the lines of the afternoon entertainment, the Sousa marches forming a large part of the encore numbers.

With all the wealth of musical numbers presented, played in the most convincing manner with the appeal that always goes with such masterpieces it was the Sousa marches that roused the most intense enthusiasm, the old favorites of other days, written by Sousa in the morning of his world wide fame, that created long furors of applause and kept the famous director busy bowing his appreciation from the conductor's stand.

King Cotton, The Stars and Stripes Forever, and El Capitan were the stirring marches of other days that still hold the closest attention and warmest appreciation of the audiences. The new marches were good, for another composer they would rank as masterpieces. They were brilliantly played with all the dash and fire that the March King always inspires in his men but not quite up in swing and splendid marching rhythm with older compositions. And yet the touch of the old master permeated them and it was only in direct comparison that they failed to stand the test of taste, that tells, the popular verdict that makes and sets the seal of its favor on all musical composition by means of the strength, spontaneity and continuity of its manifestations.

John Dolan, cornet soloists, gave a splendid exposition of the cornet's skill and art, playing for his programmed number Fantasia Brillante by Arban. In purity of tone, manipulation of his instrument and skilled musicianship he showed to the utmost advantage. His triple tonguing was exquisite, the velvet tones were a delight. The top notes were reached easily and were pure as mountain snow. For an encore he gave a delightful Italian number, Maria Mari.

An overture, The Bartered Bride, by Smetana, was the opening number by the band. It has a light and delicate theme which was given careful treatment and closed with a brilliant coda. For an encore number the band played El Capitan, and as the first strains of this famous march burst forth the audience burst forth into ever increasing and spontaneous applause. This was the first taste of the Sousa music and it was given a splendid reception. For the second encore, the band making a practice of giving two encores, Biddy by Zamecnik, was the offering. Its bright, sparkling melody was much appreciated.

After the cornet solos the band presented a suite, Last Days of Pompeii, by Sousa, in three parts. In the first scene the life and gayety of the doomed city are shown, the light, flowing melody of the dance and the festival. In the second number the music is in

lessness are the key notes which portray the cheerless life of Nydia, the blind girl. And then comes the finale picturing in musical interpretation the first faint tremblings of the earth, the increasing shock and vibrations of the earth caused by the volcano. And through it is mingled the clear, ringing triumphal tones which portray the passing of a group of men and women bearing torches, composed of members of the congregation of the Nazarenes.

For an encore the band gave the Sousa march entitled, U. S. Field Artillery, one of the new Sousa marches. The second encore was the Sousa march King Cotton and again the audience thrilled beneath the magic and stirring rhythm of the March King's famous composition. This was the second number to be greeted in its opening strains by spontaneous applause.

Miss Marjorie Moody, a soprano of exquisite voice, charming manner and studied musicianship, sang for her programmed number Caro Nome by Verdi. She has a voice of wide range yet delicate. Her interpretation was skillful and her rendition had much to commend it. She was convincing, and her runs and thrills were perfectly executed and beautiful for their bird like clarity and charm. Her voice, however, does not appear to be strong enough to enable her to show at her best as a band soloist. For her encore number she did a delicate little waltz song by Sousa entitled Fanny. And in the light and entrancing notes of this delightful musical gem the little artist won her audience completely.

By request the fifth programmed number was changed and instead of a band number, Rhapsody by Hosmer, Miss Winifred Bambrick, the harpist, presented her solo, Prelude-Theme-Variation by Pinto which was given in a very finished and pleasing manner. The band then gave two more of the famous Sousa compositions, The Gliding Girl, the best of the new Sousa compositions played here and Sabre and Spurs, a new march, that makes one think of the Stars and Stripes Forever. Both marches were well received.

After an interval the concert was resumed, the first number being by the band. The number was entitled A Study in Rhythms, beings a manipulation of a group of classics as transcribed by Sousa. For an encore a brilliant pot pourri of old American melodies arranged by Geeshwin under the title of Swanee was presented. It was a decided hit and the band was given an ovation at the close of the number.

In the next number two beautiful selections were given, the first Valse, The Wood Nymphs, by Eric Coates, being a very delightful and pleasing melody. It was followed by the new Sousa march, Who's Who in Navy Blue. Two more Sousa numbers were given as encores, Stars and Stripes Forever and Manhattan Beach, both of which were received in the most cordial manner.

George J. Carey proved himself an artist of rare skill on the xylophone presenting for his first number, Morning, Noon and Night, his interpretation being worthy of the highest commendation. For an encore he presented the ever popular Dardenella. The concert closed with a band number, the symphonic poem, Mezeppa.

The program for the night concert followed closely that of the afternoon and each and every number being received with the plaudits of an admiring audience.

And yet after all is said it still adds nothing more to the plain statement that Sousa and his incomparable band played for two concerts in the Auditorium. Sousa stands alone. There is none other like him.

People who came to Bangor on Wednesday reported a very heavy thunder shower Tuesday night at Old Town and north. At Olamon a man said he believed it was the worst storm of the kind he had ever witnessed, the lightning being terrifying in intensity, and there was a deluge of rain.

EXCELLENT CONCERTS

Sousa's Band Delights Afternoon and Evening Audiences at Keith's Theatre

Two delighted and appreciative audiences enjoyed the concerts given yesterday afternoon and evening at Keith's theatre by John Philip Sousa's celebrated band under the auspices of Battery B of the 102d Field Artillery. The wide renown of the organization combined with the pre-assurance that its offerings would be of the highest possible grade served to attract capacity houses and to give the treasury of Battery B a substantial boost.

Lieut. Commander Sousa was assisted by Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist, and Mr. John Dolan, cornetist, all of whom helped materially to make the concerts the enjoyable affairs they were. The evening program, exclusive of extras, was as follows:

Rhapsody, "The American Indian" (new)Gram
(On themes recorded and suggested by Thurlow Lieurance)
Cornet solo, "Souvenir of Switzerland"Liberati
Suite, "Tales of a Traveler" (new), Sousa

(a) "The Kaffir on the Karoo"
(b) "The Land of the Golden Fleece,"
(c) "Grand Promenade at the White House"
"Fame points the course, and glory leads the way."
Vocal Solo, "Aria from 'Louise,'" Charpentier

Miss Marjorie Moody
Andante Cantabile from String Quartet Op. 11Tchaikowsky

Interval
A Mixture, "Showing Off Before Company"Sousa
(a) Novelette, "Amorita" (new) Zamecnik

(b) March, "Comrades of the Legion," Sousa
Harp solo, "Prelude-theme-variation"Pinto

Miss Winifred Bambrick
Scene Heroic, "Szabadi"Massenet

At the evening concert Lieut. Commander Sousa was very gracefully introduced by Mayor Perry D. Thompson who referred to his celebrity as a conductor and the especial good fortune of Lowell people to have an organization like Battery B to bring the famous band here. Other formalities surrounding the evening concert included the presentation of an appropriate souvenir to Benjamin Pickett manager of Keith's theatre, who had graciously donated the use of his house for the concerts.

Sousa presented a trifle more mature appearance than upon his previous visit here but he was the same graceful conductor without the slightest indication of grandiose flourish, his every move having significance to the members of his band. To watch Sousa is to watch an artist.

The strident, blatant tones of the ordinary band were pleasantly absent from the organization which appeared here yesterday. Full-toned when occasion demanded, but never harsh, its efforts could not fail to give pleasure.

Of the evening numbers, it would be difficult to choose any particular group for special commendation. It was a happily varied program, one that appealed to all kinds of musical taste. The opening rhapsody, "The American Indian," was based on themes suggested by Thurlow Lieurance, and brought out an unusual quality of tone, majestic at times and forming a most appreciative overture.

"Tales of a Traveler," a new suite by Sousa, stirred the imagination to a high pitch with its suggestions of far-off countries while the "Andante Cantabile" of Tchaikowsky, was given with excellent feeling.

"Showing Off Before Company," a medley of airs, gave various individual members of the organization an opportunity to appear in solo numbers, while the novelette by Zamecnik, "Amorita," and Sousa's own march, "Comrades of the Legion" made decided appeal. The concluding program number was Massenet's "Szabadi" and as extras Sousa gave his celebrated "Stars and Stripes," "El Capitan," and others of the better known numbers.

The soloists of the evening, Miss Moody, Miss Bambrick and Mr. Dolan all gave evidence of high artistic skill and were cordially received in their various numbers.

It was an evening of rare enjoyment for those musically inclined and too much credit cannot be given to the members of Battery B for their energetic efforts in bringing the famous band to Lowell. In the afternoon the battery had as its guests visitors from the workshop for the blind in Dutton street and it is doubtful if anybody in the audience enjoyed the treat more than they.

CONCERT PROGRAMS BY SOUSA'S BAND

Celebrated Organization Greeted by Packed Houses—Under Auspices of Lowell's Battery B.

A trifle more mature-looking than when he last appeared in Lowell, but spirited, alert and debonnaire as ever, Lieut. Commander John Philip Sousa led his famous band through two concert programs yesterday at Keith's Theatre.

The occasion was notable in more ways than one. In the first place it served to demonstrate that the Battery B, 102nd field artillery, 26th division, under Capt. MacBrayne, is already a live-wire organization that may be counted upon to carry a project to success. All the details of the two concerts were managed by the battery with excellent results. There were few seats vacant in the afternoon, while in the evening the house was sold out. The battery is certainly to be thanked for giving the public an opportunity to hear the band, and to be congratulated on the generous response of the public, which should benefit its treasury materially and increase the prospect of a trip to Washington on inauguration day. The evening concert, too, gave opportunity for a very graceful introduction of Lieut. Commander Sousa by Mayor Thompson, who later acknowledged the battery's appreciation of Manager Pickett's donation of the use of the theatre by presenting him an appropriate souvenir of the occasion.

As for the band, it was as efficient as any heard under Sousa's graceful baton. The brass was bright in tone, but never merely strident, and the reeds, on which so much depends in a concert band, especially in selections transcribed from orchestra scores, were smooth and mellow in quality. The rhapsody, "The American Indian," with which the concert opened, employed the peculiar scale used in Indian melody and introduced themes recorded by Thurlow Lieurance, who has made a study of aboriginal music.

John Dolan, the solo cornetist, gave Liberati's "Souvenir of Switzerland" with a fine intonation and facile skill that the composer himself might have envied, and for an extra number in more songful style played expressively "Maria Mari."

Sousa's new suite, "Tales of a Traveler," took the audience on a musical journey to South Africa with snatches of Kaffir music in song and dance that reminded one of Kipling's "Fuzzy Wuzzy" in his lighter moments. Then it passed to a tone picture of Australia, "The Land of the Golden Fleece" and culminated with the return home of the travelers in a "Grand Promenade at the White House" which gave opportunity for a march of the true Sousa quality.

Miss Marjorie Moody, soprano, who has ere this won her audience here, gave most effectively the aria "Depuis le Jour" from Charpentier's "Louise," singing it with artistic restraint and simple expression, with notably beautiful tones in the higher register. The accompaniment by the band was remarkably good. For encore numbers she gave two capital popular songs by Sousa, "The Goose Girl" and "Fanny."

The band's performance of the exquisite "Andante Cantabile" of Tchaikowsky was beautifully shaded and showed the really musical quality of the players in a composition originally written for a string quartet.

"Showing Off Before Company," a Sousa humoresque, which he modestly designates "A Mixture," served to introduce serially all the soloists and sections of the band from the harp and the gigantic bass horns to the flutes and piccolos. Many of its incidents, notably the strains by the basses and the bassoons and the saxophones, were ludicrous in their humor, but through it all appeared the virtuosity of the musicians in a remarkable degree.

A novelette "Amorita" by Zamecnik, proved a graceful number and this was followed by one of the conductor's latest marches "Comrades of the Legion."

Miss Winifred Bambrick, harpist, gave most brilliantly a Prelude, Theme and Variation by Pinto and showed easy mastery of the difficult instrument. An encore number was added. Her playing in many of the band numbers added color to the effect.

Massenet's stirring Scene Heroic, "Szabadi" made a brilliant closing number for the band.

So the printed program ran, but it was only half of the entertainment, for with the March King present to direct, the audience wanted to hear the old favorites such as "El Capitan" and "The Stars and Stripes," and Sousa gave them generously, with all the familiar stunts of trombones, or trumpets, or piccolos to the fore. Moreover he introduced many new marches that set your pulses tingling and your feet tapping, the best among them in the opinion of the reviewer being the "U. S. Field Artillery," and "Sabre and Spurs," which had the old-time Sousa swing, the latter number being notable for a capital effect of cavalry on the march. Another march that brought the trombones to the front row and the audience to applause was "Who's Who in Navy Blue?" All these and others the conductor directed with the familiar gestures, the half-closed left hand, the swinging drop of the arms, seemingly careless, rarely emphatic, but always indicating to the band just what effect he desired. It was a march festival on an August night and as such it was appreciated and enjoyed.

Capt. MacBrayne, at the suggestion of a friend, invited the work people from the Workshop of the Blind to the afternoon performance and practically all of them attended and were manifestly delighted with the music. It was a kindly act and one which might be imitated by many.

Fitchburg Mass
Sentinel
Aug 16 1920

SOUSA AND BAND SNAPPY AS EVER

March King and Splendid Organization Drew Large and Enthusiastic Audiences at Whalom.

Lieut. Commander John Philip Sousa, the march king, and his band held forth at Whalom theater, Saturday afternoon and evening, much to the gratification of two large audiences of music lovers. Years have passed since Sousa has been heard in this vicinity and it is doubtful if ever before he had given two concerts here on the same day, so the admirers of the peerless leader and his superb musical organization have sufficient cause to feel indebted to Supt. W. W. Sargent of the Fitchburg & Leominster Street Railway Co. for booking the band.

Sousa and his band have always been in a class by themselves. They have gone forward rather than remained stationary and those privileged to attend the concerts had the unusual pleasure of hearing two carefully selected programs rendered in a flawless manner. The band contains over 60 musicians with the brass and reed instruments so evenly balanced that the organization is able to do full justice to every selection.

Although the attendance was unusually large there is no doubt but many more would have been present at night if the heavy storm of the late afternoon had not appeared. The threatening weather must have had some effect on attendance but it had none on the musicians or the concert except that the dampness proved too much for the strings of the harp and cut short a delightful solo being rendered by Miss Winifred Bambrick.

The audiences were enthusiastic and showed their appreciation and enjoyment by incessant and hearty applause. Sousa recognized the applause by the customary encores and as usual added to the warmth of his reception by presenting many of his favorite march successes as encore numbers. The old familiar "Stars and Stripes Forever," "El Capitan," "Manhattan Beach" and others of years ago sounded even better than ever while some of his newer marches, "Sabre and Spurs," "U. S. field artillery," "Who's who in navy blue," and "Comrades of the Legion" had all of the earmarks that helped to make the older numbers so delightful and popular.

The band was assisted by Miss Majorie Moody, soprano; Miss Winifred Bambrick, harpist; John Dolan, cornetist and George J. Carey, xylophonist and each was heard during the engagement.

Sousa's magnetic control of his organization was never better demonstrated and it was a treat to listen to the musicians as they followed his interpretation. The programs were selected to satisfy all demands of music lovers and despite the nature of the selections the band rendered them so intelligently, and so skillfully that every number was a treat. The afternoon program furnished an unusual amount of Southern melodies as two numbers introduced the same selections.

There were nine numbers in each concert but that program was doubled by the encores demanded and received after every selection. The soloists made a decidedly favorable impression. The evening program was entirely different from the matinee except that practically the same encores were given.

A novelty was introduced in the evening at the opening of the second part when "Showing off before company" was played. This was a mixture that enabled each group of instruments to be heard by itself and in addition to its novelty, won approval through the cleverness of the players.

Sousa's Band Gave Fine Concert At Empire Theatre

Many Novelties On Program Which Presented Mainly Modern Compositions; Miss Moody Warmly Welcomed

Lieut. Commander John Philip Sousa and his band of 68 musicians delighted a large audience of music lovers at the Empire theatre last evening, the only vacant seats being in the section marked 2 each.

It was a Sousa concert, full of striking contrasts in selections while almost devoid of compositions by the classical composers, Tschalkowsky and Massenet being the only ones recognized by the program maker.

The program was opened with rhapsody, "The American Indian," in which were a number of weird melodies, a fine introduction to an arrangement that gave pleasure in every number.

The other band numbers were "Tales of a traveler" by Sousa, an excerpt from Tschalkowsky's 11th work for a string quartet. Following were a Sousa arrangement entitled "Showing off before company," "Amorita," by Zamecnik, and "Szabadi" by Massenet.

"Showing off" was a novelty. It was a reversal of the old time quarrel of a leader and his orchestra. It opened with the band off stage after which Miss Bambrick, harpist, came out and played the "Harp that once tho' Tara's hall." In regular succession followed the oboe section and all the other batteries of instruments, the bassoon trio supplying the comedy. The tuba and bombardon quartet attracted attention, particularly when the player with the gigantic horn played a solo.

Sousa's new march "Comrades of the Legion" was warmly received as were his other marches which were played as encores.

The soloists were John Dolan, cornet, Miss Majorie Moody of Lynn, soprano, and Miss Winifred Bambrick, harp. The work of these artists gave pleasure, particularly Miss Moody, many of whose friends of years were in the audience. She sang an aria from "Louise" by Charpentier, "The goose girl" and "Fanny" by Sousa.

Old Interview With John Philip Sousa

Interesting Story About Great Musician

DENIED IN MERIDEN

When Band Leader Gave True Facts Concerning His Birth And Family

The visit of John Philip Sousa's band to Meriden yesterday recalls his visit to this city about 20 years ago, when a concert was given in the old Jaques theater, in the rear of the Wilcox block. At that time he had just returned from his first successful tour of Europe, and he and his organization was greeted by a very large and enthusiastic audience.

The writer of this article recalls a very interesting interview with the great musician at that time.

Newspapers in all parts of the country had published shortly before his visit to Meriden, what purported to be a true story as to where the band leader got the name Sousa. According to the published story Mr. Sousa came to the United States from Italy, a poor immigrant lad, bringing with him a wooden chest or trunk upon which his name was painted as follows: "John Philipso, U. S. A."

According to the story, young Philipso secured a position in a band in New York, made good, and at last became leader of the band. Then he began to write music, and having written some pieces, which took well, his progress was rapid.

One evening he and a friend were talking of the advisability of Mr. Philipso taking a stage name. It was decided that he ought to do so, and then came the question of what that name should be.

The Stage Name.

At last the friend, seeing the old wooden trunk, exclaimed: "I have it. Just cut off the final 'so' off your name and add the 'U. S. A.', making it Sousa. John Philip Sousa." The suggestion of the friend was adopted, and the band leaders became known to the whole world under the new stage name.

This made a very interesting story, and as it had been very widely published for a fact, the interviewer asked if it were true. He replied:

"No. My name is Sousa, my father's name was Sousa and that has been the family name for centuries. I was born in Washington my father was born in Baltimore and my grandfather was born in Baltimore. My great-grandfather came to this country from Portugal and settled here.

"Thus you see I was never an immigrant, and the family is a Portuguese one rather than an Italian one. I have seen this story in various newspapers, and have been much amused by it, but you may contradict it in your paper if you wish, and tell the true story."

The writer did publish Mr. Sousa's denial of the very pretty little story, and needless to say the correction got as wide publicity in the newspapers of the country as had the first story.

SOUSA MUSICIANS GIVE WONDERFUL CONCERTS

EIG AUDITORIUM AUDIENCES
THRILLED BY MASTERFUL
MUSICIANSHIP

The big auditorium was more than half filled for the afternoon and packed to the doors for the evening performance Wednesday when Lieut. Commander John Philip Sousa and his magnificent band of 70 musicians gave two wonderful concerts, the program being varied to suit all tastes and the fact that all tastes were suited was clearly demonstrated by the thunderous applause which echoed and reechoed through the auditorium in appreciation of the work of the famous march king and his wonderful ensemble of artists.

Predominant throughout the programs were the works of Sousa and several of his older marches were rendered in a manner that thrills one to the innermost depths, for there are no marches like Sousa's and no one can play them like Sousa's band. Several of his newer marches were also introduced and although these had the real Sousa swing to them, they could not compare with the genuine march rhythm of the older compositions.

Honors in solo work were shared by John Dolan, cornetist; Marjorie Moody, soprano; Winnifred Bambrick, harpist; and George J. Carey, xylophone artist. Mr. Dolan played for his afternoon number, the wonderful Fantasia Brillante by Arban, which gave this talented artist the wide scope necessary to show off his supreme mastery of the cornet. His rendition of this difficult solo was a delight to the audience, his tones ringing clear as a bell, his triple tonguing being exquisite and the highest notes reached with an ease that showed him to be an artist of enviable talent. For an encore, Mr. Dolan played a delightful Italian number, Maria Marle. In the evening, Mr. Dolan again stirred the audience with his wonderful rendition of the famous cornet solo, Souvenir of Switzerland by Liberati, and gave for an encore the same Italian number he played at the afternoon concert.

Miss Moody sang for her afternoon solo, Caro Nome by Verdi, and in the evening, the Aria from Louise by Charpentier, in a very exquisite manner. For encores, Miss Moody sang two of Sousa's delightful songs, entitled, The Goose Girl, and Fanny. Miss Moody's voice has a very wide range and while her voice is not very powerful, she gave her solos in a manner that immediately won the hearts of the audience and all her numbers were greeted with thunderous applause.

Miss Bambrick, although not scheduled to appear on the afternoon program, gave a solo by popular request in place of the scheduled band number, Northern Rhapsody by Hosmer, her number being the Prelude-Theme-Variation by Pinto. For an encore, she gave a very delicate interpretation of the old favorite, Believe Me If All Those Endearing Young Charms. Miss Bambrick also accompanied the band in several pieces and showed herself to be an artist of rare talent.

Charles Carey, the xylophone artist, who appeared on the afternoon's program, gave a very spirited rendition of the famous overture, Morning, Noon and Night. For an encore, Mr. Carey gave an interpretation of the popular tune, Dardanella, which made a big hit with the audience. Mr. Carey is an artist of rare skill and his solos were given the highest commendation.

Of all the band numbers, the one which made the biggest hit with the audience was the old familiar Sousa march, The Stars and Stripes Forever, which was played for an encore. During the last strain of the number, four piccolos, seven trombones and eight cornets were arranged along the front of the stage and played the march with a vim that makes the chills run up and down one's spine. The applause which greeted this number shook the building and Sousa responded with another of his older compositions, Manhattan Beach, which was also rendered in a very spirited manner.

The feature of the afternoon's band program was the rendition of the number entitled, A Study in Rhythms, being a manipulation of a group of classics transcribed by Sousa. This number began, after the introduction, with numerous variations of the old tune, The Old Folks at Home; the number then swung into the familiar Sextet from Lucia, and a very stirring rendition of this splendid classic was given with solo work by cornet and trombone; following this piece, the number swung into the last strains of the 2nd Hungarian Rhapsody and then ended with a grand flourish. It was a work of art and showed Sousa at his best as both composer and bandmaster.

Other numbers on the afternoon's program were the overture, The Bartered Bride, by Smetana; the suite, The Last Days of Pompeii, by Sousa; the symphonic poem, Mazeppa, by Liszt; a valsette by Coates entitled Wood Nymphs; and Sousa's new march, Who's Who in Navy Blue. Sousa was very generous with encores, generally responding with these after each program.

ton, El Capitan, and several of his newer compositions such as Sabre and Spurs and the Gliding Girl. An elaborate arrangement of the popular tune, Swanee, was also played as an encore.

The feature of the evening's program was the number entitled, Showing Off Before Company by Sousa. This number started with all of the band removed from the stage and the first music that greeted the ear was a fife and drum solo. Then various sections of the band such as the oboes, clarinets, cornets, trombones, euphoniums, etc., appeared and each section played a separate selection. The appearance of a saxophone sextet in this number made a big hit with the audience, the sextet playing a popular dance tune.

Other numbers on the evening's program were the rhapsody, The American Indian by Orem; the suite, Tales of A Traveler by Sousa; Andante Cantabile from String Quartet, opp. 11, by Tschalkowsky; Amorita by Zamecnik; Sousa's new march, Comrades of the Legion; and the Scene Heroic, Szabadi by Massenet. The encores were practically the same as those of the afternoon, the rendition of the Stars and Stripes Forever evoking thunderous applause from the audience. Both afternoon and evening programs closed with the Star Spangled Banner.

WILLOW GROVE PARK

TWENTY-FIFTH SEASON



Sousa and His Band
JOHN PHILIP SOUSA, CONDUCTOR

WEEK BEGINNING AUGUST FIFTEENTH
NINETEEN HUNDRED TWENTY

Philadelphia Press
Aug 16 1920.

SOUSA DRAWS MUSIC LOVERS IN SPITE OF CLOUDED SKIES

Crowd at Willow Grove Estimated at Between 40,000 and 50,000
Hear New Compositions, Including "Comrades of the Legion" and Others.

The popularity of John Philip Sousa and his band was strongly emphasized at the initial concerts of the four weeks' engagement begun at Willow Grove Park yesterday, for lowering, clouded skies during the afternoon, with threats of rain had little visible effect on thousands of music lovers who filled the big stadium at the park. They were there to hear Sousa and his soloists and the Sousa music, and prevalent weather conditions had no effect on their enthusiasm. It is estimated that between 40,000 and 50,000 people heard the four concerts of the afternoon and last night.

Wonderful receptions were given the famous composer and his musicians at each concert. While the works of a number of other noted writers of music were featured in the regular program announcements in conjunction with newer writings of Sousa, virtually all the encore numbers—and they were numerous—were the favored marches of the famous bandmaster.

Sousa doesn't look a day older than when he last played at Willow Grove a year ago. He hasn't lost any of that virility and impressive, forcible control of his musicians which has made him so noted a figure as a director. During his stay in Willow Grove he will devote his mornings, as is the custom with him, to horseback jaunts over the suburban roadways, and short motor rides, and the remainder of the time will be given over to the composition of new music.

Sousa's two newest marches, "Who's Who in Navy Blue" and "Comrades of the Legion," both given first-time interpretations in the initial concerts, won immediate approval. Both are typically

Sousa-esque in construction, and have that individuality which at once stamp them as Sousa productions. Another new Sousa number was a transcription of "A Study in Themes," Slater's "Piccolo Pic," and Zamecnik's novelette, "Amorita," and both admirably suited for presentation by the brasses, were additional "new" numbers. In compilation of his four concert programs, Sousa gave preference to the Myddleton fantasia, "Breezes From the South," the dance of the comedians from Smetana's "Bartered Bride," Hume's tone poem, "The Dawn of Peace," Massenet's caprice, "Szabadi," Hosmer's rhapsody, "The Northern," Saint Saens' "French Military in Algiers," and the Kreissler-Jacobi collocation, "Apple Blossoms."

Soloists with the Sousa organization given opportunity for individual effort at the four concerts were Miss Marjorie Moody, soprano; Miss Betty Gray, contralto; John Dolan, cornetist; George J. Carey, xylophone, and J. Gurewich, saxophone. Both Miss Moody and Miss Gray have won many friends among patrons of Willow Grove in prior engagements, and were engaged by Mr. Sousa to accent concerts of the present engagement.

Miss Gray, at two concerts, sang Methven's "When You Look In the Heart of a Rose" and Meyerbeer's "Page's Song" from "The Huguenots," and Miss Moody selected as her numbers Charpentier's "Louise," and the aria from Verdi's "Traviata." With a number of instrumentalists, in addition to those who figured in the initial concerts, the present engagement of the band promises to be the most interesting of the many engagements filled by Sousa at Willow Grove Park.

SOUSA GETS WELCOME AT WILLOW GROVE

Despite threatening weather, 5000 persons welcomed John Philip Sousa's band to Willow Grove Park yesterday for its first concert of the season.

In the program were newer numbers by Sousa, as well as compositions by others, and all were accorded hearty applause. Most of the encore numbers were older Sousa marches, and they were received best. "Who's Who in Navy Blue?" and "Comrades of the Legion," Sousa's newest marches, given yesterday for the first time, won immediate approval. Another recent Sousa number was a transcription of a "Study in Themes," Slater's "Piccolo Pic," and Zamecnik's novelette, "Amorita," were other "new" numbers.

In compilation of his four concert programs Sousa gave preference to the Myddleton fantasia, "Breezes From the South"; the dance of the comedians from Smetana's "Bartered Bride"; Hume's tone poem, "The Dawn of Peace"; Massenet's caprice, "Szabadi"; Hosmer's rhapsody, "The Northern"; Saint-Saens' "French Military in Algiers," and the Kreissler-Jacobi collocation, "Apple Blossoms."

Soloists were Miss Marjorie Moody, soprano; Miss Betty Gray, contralto; John Dolan, cornetist; George J. Carey, xylophone, and J. Gurewich, saxophone.

Public Spirit
Hattero & Jenkins Town pa.
Aug 21 1920.

SOUSA PROGRAMS AT WILLOW GROVE PARK

Sixty Musicians, Many of Them Soloists, in the Band this Year

At Willow Grove Park, the second week of the four-week engagement of Lieutenant Commander John Philip Sousa and his band will be inaugurated with the concerts of this Sunday; and for the week there will be new soloists to co-operate in the presentment of concert programs in which the compositions of the March King will play a prominent part, conduct of the second of the series of Sousa Day programs, thus assuring a continuance of the splendid music which marked the first week of the engagement, and which attracted audiences of many thousands of people to the park.

Mr. Sousa never directed a stronger or more perfectly balanced organization than the band which, is now filling the engagement at Willow Grove. More than sixty musicians are enrolled this year, an increase of ten men over the strength of the 1919 organization, and the accession to the strength of the band is apparent, and is effective in the presentment of the programs.

Miss Betty Gray, contralto soloist whose artistry has delighted thousands during the first Sousa week, concludes her engagement with the concerts of this Sunday. Miss Leonora Ferrari, soprano, for the week is an artist whom, Mr. Sousa predicts, will maintain the high standard demanded by patrons of Willow Grove. Miss Moody, whose charm, musical artistry and pleasing personality have all contributed to her success, continues as one of the leading soloists with the band, and both she and Miss Ferrari will be heard in concerts each afternoon and night.

John P. Schuler, trombone soloist, John Dolan, cornetist; Charles Gussikoff, trombone soloist; Lee H. Davis, piccoloist; Richard Stross, cornetist; George J. Carey, xylophone soloist and Ellis McDiarmid, flute soloist will be heard frequently.

New compositions by Sousa, and given under his directing, have equalled the successes of many of those marches written in past years but still extremely popular. "A Study in Rhythm," one of his most recent compositions in which several classics have been transcribed along modernized lines; and his two new marches, "Who's Who in Navy Blue" and "Comrades of the Legion" are pre-eminent in the program of this engagement; although the famous composer and bandmaster is presenting much of the newer music of other composers.

The popularity of John Philip Sousa and his band was strongly emphasized at the initial concerts of the four weeks' engagement begun at Willow Grove Park last Sunday, when one of the largest crowds of the season

Philadelphia Public Ledger
Aug 16 1920

Philadelphia Record
Aug 16 1920.

SOUSA AT WILLOW GROVE

Fifty Thousand Greet March King and Hear His New Work.

Popularity of John Philip Sousa, bandmaster and composer of marches, and his band was strongly emphasized at the initial concerts of the four weeks' engagement instituted at Willow Grove Park yesterday, for lowering, clouded skies during the afternoon, with threats of rain, had little visible effect on thousands of music lovers who filled the big music stadium at the park. They were there to hear Sousa and his soloists and Sousa music, and weather had no effect on their enthusiasm. It is estimated that between 40,000 and 50,000 people heard the four concerts given.

Wonderful receptions were given the famous composer and his musicians at each concert. While the works of a number of other noted writers of music were featured in the regular program, in conjunction with a number of the newer writings of Sousa, virtually all the numerous encore numbers were the favored marches of Sousa himself. And the mere announcement of every Sousa composition as an encore was the signal for bursts of approval by the big audiences.

Personally, Sousa doesn't look a day older than when he last played at Willow Grove, a year ago. He hasn't lost any of that virility and impressive forcible control of his musicians which has made him so noted a figure as a director. His interest in music, in horseback riding and in trap shooting are still supreme. During his stay in Willow Grove he will devote his mornings, as is custom with him, to horseback jaunts over the suburban roadways.

Sousa's two newest marches, "Who's Who in Navy Blue" and "Comrades of the Legion," both given first-time interpretations in the initial concerts, won immediate approval. Both are typically Sousa-esque in construction and have that individuality which at once stamp them as Sousa productions. Another new Sousa number was a transcription of "A Study in Themes," Slater's "Piccolo Pic," and Zamecnik's novelette, "Amorita," both admirably suited for presentation by the brasses, were additional new numbers. In compilation of his four concert programs, Sousa gave preference to the Myddleton fantasia, "Breezes from the South"; the dance of the comedians from Smetana's "Bartered Bride"; Hume's tone poem, "The Dawn of Peace"; Massenet's caprice, "Szabadi"; Hosmer's rhapsody, "The Northern"; Saint-Saens' "French Military in Algiers" and the Kreissler-Jacobi collocation, "Apple Blossoms."

Soloists with the Sousa organization are Miss Marjorie Moody, soprano; Miss Betty Gray, contralto; John Dolan, cornetist; George J. Carey, xylophonist, and J. Gurewich, saxophonist. Both Miss Moody and Miss Gray have won friends among patrons of Willow Grove in prior engagements. Miss Gray, at two concerts, sang Methven's "When You Look in the Heart of a Rose" and Meyerbeer's "Page's Song," from "The Huguenots," and Miss Moody selected as her numbers Charpentier's "Louise," and the aria from Verdi's "Traviata," both artists winning marked approval. With a number of artist-instrumentalists, in addition to those who figured in the initial concerts, the present engagement of the band promises to be the most interesting of the many filled by Sousa at Willow Grove Park.

SOUSA AT WILLOW GROVE

Famous Director and Band Entertain Big Crowds at Popular Resort

Lieutenant John Philip Sousa, who with his famous band is entertaining summer patrons at Willow Grove Park, has one medal that never shines in the spot light of the concert stage, but nevertheless, the collector of medals insist that the modest insignia of the National Trapshooters' League is one of his proudest possessions. Lieutenant Sousa, who is a crack shot, and as famous among sportsmen as he is admired among music lovers, is president of the league.

In the conductor's room "back of the stage" at Willow Grove Park the noted band leader talked yesterday of his outdoor adventures, not only with clay pigeons, but the more exciting pursuit of game on his 2000 acre preserve in North Carolina.

"Down South we have plenty of good shooting, and, of course, we have plenty of experiences that stimulate or amuse," he said. "We have use for a guide and he is a fellow who knows all the trails and the most likely places in which to find game. One of the most faithful is a darky who sometimes amuses you and sometimes is most exasperating. One day when we were coming from a duck hunt he pointed out a marsh rabbit. Every darky is very keen about marsh rabbit meat, and to give Mose a treat I laid the rabbit low. He was loud in his praise of my wonderful shooting. Then suddenly there appeared a brace of blue wing teal coming down the wind. They were going fast, and before reaching the boat they dived—one to the right and the other to the left. I shot first to the right and then to the left for a fine double as I ever made in my life. I turned to Mose with expectation of at least a word of commendation. Then I suggested that I had made a double. 'Yes, ash,' was Mose's response, 'but that sure was a

MUSICAL FEATURES AT WILLOW GROVE

Sousa and His Band Open Second Week Today with New Soloists.

The second week of the engagement of Lieutenant Commander John Philip Sousa and his band, at Willow Grove Park, starts with the concerts today.

New soloists will co-operate in the presentment of concert programs during the week, and with a predominance of Sousa music, conduct of the second All-Sousa Days, and varied other features

Miss Marjorie Moody



Young lyric soprano, who will be heard as soloist with Sousa's Band this week.

of interest, patrons of Willow Grove are assured a continuance of the splendid music which emphasized the first week of the engagement.

A new soloist will be Miss Leonora Ferrari, soprano, and an artist whom, Lieutenant Sousa predicts, will maintain the absolutely high musical standard demanded by patrons of Willow Grove.

Miss Moody, whose artistry, charm and pleasing personality, have placed her high in the esteem of music lovers who frequent Willow Grove, continues as one of the leading individual soloists with the band, and both she and Miss Ferrari will be heard in concerts each afternoon and night.

Another new instrumentalist who will be heard during the coming week will be John P. Schuler, trombone soloist. Programs for the week have been prepared to afford wide opportunity to the other soloists—John Dolan and Richard Stross, cornetists; Charles Gussikoff, trombone soloist; Lee H. Davis, piccoloist; George J. Carey, xylophone soloist, and Ellis McDiarmid, flute soloist.

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Philadelphia Inquirer
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Philadelphia Inquirer
Sunday Aug 22 1920.

Philadelphia Sunday press
August 22 1920.

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Sunday press
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SOUSA AND BAND HAVING REAL SUCCESS

Organization of Sixty Musicians
Heard in Programs of Much
Merit and Diversity.

SOLOISTS FOR THIS WEEK

Audience Keen for the New
Marches Dedicated to Le-
gion and to Navy.

The second week of the engagement of Lieutenant Commander John Philip Sousa and his band, at Willow Grove Park begins with the concerts of today. New soloists will co-operate in the presentment of concert programs during the week, and with a predominance of Sousa music, conduct of the second All-Sousa Days, and varied other features of interest, patrons of Willow Grove are assured a continuance of the splendid music which emphasized the first week of the engagement.

Patrons during the week just ended have been a unit in declaring that Lieutenant Commander Sousa never directed a stronger or more perfectly balanced organization than the band which is now playing at Willow Grove. There's



MARJORIE MOODY.

a reason—when it is known that more than 60 musicians are enrolled this season. This is an increase of 10 men over the normal strength of the band, and this accession is apparent, and is effectively evident in the presentment of many of the programs, particularly those in which the virile snappy Sousa marches, with their military flavor, are included—and that means pretty nearly every program.

Betty Gray, contralto soloist, whose artistry has delighted thousands during the first Sousa week, concludes her engagement with the concerts of today. Selecting, as she has done, favorite songs for her principal offerings, Miss Gray has won many new friends by her intelligent, effective treatment of these songs. Succeeding Miss Gray as part of the Sousa personnel will be Leonora Ferrari, soprano, an artist who, Sousa predicts, will maintain the high musical standard demanded by patrons of Willow Grove. Miss Moody, whose artistry, charm and pleasing personality have placed her high in the esteem of music-lovers, continues as one of the leading individual soloists with the band, and both she and Miss Ferrari will be heard in concerts each afternoon and night.

An instrumentalist who will be heard during the week is John P. Schuler, trombone soloist. Programs for the week have been prepared to afford wide opportunity to the other soloists—John Dolan and Richard Stross, cornetists; Charles Gassikoff, trombonist; Lee H. Davis, piccoloist; George J. Carey, xylophonist, and Ellis McDiarmid, flautist.

The second of the Sousa Days is listed for Thursday. Four concerts of All-Sousa music will be given. New compositions by the March King and given under his personal direction during the first week of the engagement, have equaled the successes of many of the marches written in years gone by. One of his most recent compositions, "A Study in Rhythms," in which several classics have been transcribed along modernized lines, and his two newest marches, "Who's Who in Navy Blue?" and "Comrades of the Legion," are notable instances of the immediate popularity accorded Sousa-written music.

LIEUT. JOHN PHILIP SOUSA ENJOYS CLUB LIFE AT NOBLE

Daily Horseback Ride is Favorite Diversion, but Famous March
Composer Enjoys Chats with Members or Round of
Golf—Daughter Pays Visit.

Until mid-September, Lieutenant John Philip Sousa is at the Huntingdon Valley Country Club at Noble, along the Old York Road. The famous composer of march music devotes each morning to horseback riding to points in the northern suburban section—but prefers an hour behind the traps or a chat with the clubmen or a round of golf. On last Sunday his daughter, Miss Edith Sousa, was his guest, returning late in the day to the Sousa Summer home in Port Washington, Long Island.

Philadelphia public Ledger
Sunday Aug 22 1920.

Sousa's New Marches

People are so accustomed to hearing Sousa and his band at Willow Grove as a part of the summer season of free concerts, that there is scant recognition of the fact that he is unquestionably the most popular conductor in the world. In Europe and in other foreign lands he has had tremendous success and wherever he appears in the United States there are vast audiences. Just before he began his season at Willow Grove, a week ago, he visited some New England cities and in every instance receipts were of the record-breaking sort. In Boston at Fenway Ball Park there was an attendance of 11,000 persons and the concert was the most successful open-air event ever given in that city. There was a large attendance of members of the American Legion and of course Sousa played his new march, "Comrades of the Legion," which was received with enthusiasm. That march and his other new composition, "Who's Who in Navy Blue" have been successful at Willow Grove during the last week. On his Boston program was a work by a Philadelphian, Preston Ware Orem, who is an authority on Indian music. Mr. Orem's composition is a rhapsody made up of Indian melodies.

Philadelphia public Ledger
Sunday Aug 29 1920

SOUSA'S FAVORITE

"Which of your marches do you regard as the best?" was asked Lieutenant John Philip Sousa one evening last week as he was walking toward his limousine following a concert of his band at Willow Grove.

The answer came promptly "The Stars and Stripes Forever." It is the richest in melody and the best in orchestration. "I have other favorites, too, and I feel that 'Comrades of the Legion' is worthy, but 'The Stars and Stripes Forever' I believe is first choice. In this I am backed, I think, by thousands of my hearers, who seem to be most enthusiastic when the band plays that composition.

"Musical creation varies with every composer. Sometimes he does brilliantly, at other times his work is mediocre. I think the best work is done when one undertakes different styles of composition. Lately I have been busied with suites and with more formal compositions. Indeed, within the last few years, my time has been so much occupied that some of the things I did years ago were neglected. As far back as 1885 I undertook to write what might be termed 'humoresques'—variations on some simple theme, and in a gladsome mood, 'A Little Peach in an Orchard Grew' was one of my earliest. The pub-

SEASON AT WILLOW GROVE NEARS END

Sousa's Music and Picnic of
Trolley Men Features of the
Week's Program.

The third week of the engagement of Lieutenant Commander John Philip Sousa and his band and soloists, starting with today's concerts, marks also the beginning of the final week but one of the twenty-fifth season at Willow Grove Park.

In consequence, the next fortnight at the famous music and amusement center will be significant to Philadelphia, not alone from the entertainment viewpoint, but because but fifteen days remain in which to take advantage of the opportunity to hear a concert directed by the "March King," or in which to spend a day or an evening in the out-of-doors, amid pleasing and attractive surroundings.

With the big two-day picnic of the Co-operative Welfare Association of the Philadelphia Rapid Transit Company scheduled for the coming week—an event which will attract thousands of families from Philadelphia and the northern suburban section in two monster picnics—an added importance is given the next few days at Willow Grove. The picnic is the second annual affair of its kind, and will be held on next Tuesday and Wednesday, August 31 and September 1.

Plans as outlined call for the conduct of sporting, athletic and swimming programs and contests, dancing contests both evenings, and special programs directed by Lieutenant Commander Sousa. The 1919 picnic, serving a splendid purpose in cementing good-fellowship among employees of the P. R. T., and a closer spirit of co-operation between employer and employee, will be duplicated on an even larger and more comprehensive scale this year, in the events planned for next Tuesday and Wednesday.

For the coming week, Miss Mary Baker, artist soprano, will be one of the principal soloists with the Sousa organization, replacing Miss Margaret Moody, who concludes her engagement this Sunday. Miss Leonora Ferrari continues as another soprano soloist, and with Miss Baker will co-operate in concert programs each afternoon and night. The big array of instrumental soloists who have figured so effectively in the concerts of the first two weeks will continue in the programs of the coming week.

Among specific music features of the week will be the third of the series of Sousa Days, on next Thursday, September 2, when four concerts will again be given, with every number a Sousa composition. As in former seasons, these special concerts, devoted entirely to the music written by Sousa, have attracted wide attention, have drawn audiences of thousands of critics and music lovers, and strikingly demonstrated the intense popularity of Lieutenant Commander Sousa and his music.

Plans are already being developed for the entertainment of the normally large Labor Day season crowds; for there are thousands and thousands of Philadelphians who, each year, include with their observance of this holiday period a visit to Willow Grove, either for opportunity to hear a concert or for entertainment purposes on the score or more of amusement devices.

SOUSA AT WILLOW GROVE

P. R. T. Welfare Association to Give
Two-day Picnic

The third week of the engagement of Lieutenant Commander John Philip Sousa and his band at Willow Grove Park begins today. This also marks the final week but one of the 1920 season at the park.

The two-day picnic of the Co-operative Welfare Association of the Philadelphia Rapid Transit Company will be held on Tuesday and Wednesday. Plans call for sports, athletic and swimming programmes and dancing. Plans already are being developed for the entertainment of the normally large Labor Day season crowds. There are thousands of Philadelphians who will include with their observance of this holiday period a visit to Willow Grove.

Philadelphia Inquirer
Sunday Aug 29 1920

14 Public Spirit
Hartford & Jenkintown pa
Saturday Aug 28 1920.

Rochester N.Y. Times Union
August 24 1920.

NEXT WEEK A BIG ONE AT WILLOW GROVE

Sousa Concerts, Welfare Association,
Soloists, Etc. Expected to Draw
Throngs to Park.

Fifteen days remaining in the 1920 season. Two weeks more of music by Lieutenant Commander John Philip Sousa and His Band and soloists. Two days to be devoted to the annual picnic of the Co-Operative Welfare Association of the Philadelphia Rapid Transit Company.

Next Tuesday and Wednesday—the dates fixed for the big picnic of the employees of the P. R. T. thousands of the men, with their families, will meet in reunion at the park—emphasizing the strength of the Co-Operative Welfare movement which has meant so much in the furtherance of the hearty spirit of co-operation between officials and men, a spirit which is reflected in the conduct of the rapid transit problem in Philadelphia. Plans for the picnic include programs of outdoor sports, swimming contests, baseball games, dancing contests both evenings, and special programs directed by Lieutenant Commander Sousa. This will be the second annual picnic of the men, and all indications point to a repetition of the splendid success attained by the first annual picnic, held in 1919.

During the coming week, the third of the Sousa engagement, Miss Mary Baker, artist soprano, will be at the park, replacing Miss Margaret Moody, who has sung with splendid success at the concerts of the first two weeks. Miss Leonora Ferrari, soprano, continues; and these artists will be heard at concerts each afternoon. The big array of instrumental soloists who have figured so effectively in the concerts already given, will also be continued during the remaining days of the engagement. Among the specific musical features of the third week, will be the conduct of the third Sousa Day programs, on next Thursday, September 2, when four concerts will be given in which every composition will be by the famous composer and bandmaster himself. As in former seasons, these special concerts devoted to the compositions of Sousa, have strikingly demonstrated the intense popularity of Lieutenant Commander Sousa and of his music, and have attracted hundreds of music lovers who have been open in the expressions of appreciation of the excellent concert programs which have been presented.

With other special events during the coming week; the start of the Labor Day holiday period on next Saturday; and the certainty that the park season is nearing its end, it is again emphasized that the coming two weeks at Willow Grove will be important weeks—important from the musical viewpoint, important from the entertainment viewpoint. Throngs of the coming week are certain to be augmented by another condition and that is the resumption of the school-period early in September, when thousands of students return to their studies; and by the visitation to the park of many people who have returned from mountain or seaside. With normal weather conditions, attendance records at Willow Grove will unquestionably be exceeded during the final days of the 1920 season.

SOUSA'S NEW MARCH

The advent of a new march by John Phillip Sousa is of more than passing interest. Ten years have elapsed since his last previous achievement in the role of march king. Mr. Sousa's new "Comrades of the Legion" is a genuine inspiration.

"Comrades of the Legion" is a real military march. It starts with a swinging melody which leads into a fanfare and then comes the stirring rhythm that denotes the tramp, tramp, tramp, of marching men. The note of triumph is distinct throughout the composition. It is published by the Sam Fox Publishing Co., of Cleveland and New York.

Gray-Blue Eyes Are Keenest At Traps; Troeh, Noted Gunner, Says Tests Prove It



The picture shows a closeup of Frank Troeh's gray-blue eyes, his famous \$19 gun which has fired more than 100,000 rounds, and then his smile face, the one he wears after a day's work in breaking clay birds.

Cleveland, Ohio, Aug. 24—The gray-blue eye is the best adapted to trap shooting, according to Frank M. Troeh of Vancouver, Wash., and member of the 1920 Olympic team, who is competing in the Grand American Handicap Tournament now in progress here.

"Tests have proven that blue-eyed shooters can break the most clay birds day in and day out," says Troeh. "Blue eyes are keener and faster in following the clays as they sail out from the traps," he says.

Some Exceptions.

This doesn't mean that all the best shooters have sunny eyes, but it is generally true. Troeh's eyes are a light blue. However, only one other besides Troeh has the favored eye. He is Mark Arlie. Jay Clark, captain of the squad, Force McNeir, Frank Wright and Horace Bondsir all have dark or hazel-brown eyes.

Trap shooting is mainly a matter of judgment and practise—just as driving an automobile through the thick of the traffic on crowded streets or the throwing of a baseball to a base.

Guns Don't Count.

The gun doesn't make much difference to an experienced shooter. Last year George Lorimer of Troy, O., after a layoff of 15 years from the trap game, came back and won the Grand American with a gun he had never

used before.

John Dean Henry of Elkhart, Ind., won the clay bird classic in 1918 with a borrowed gun. His score was 97 hits out of a possible 100.

Troeh uses a \$19 gun that he has used since 1912. It isn't any different so far as he knows from guns others have. He has shot over 100,000 rounds with it and is still getting splendid results. At Antwerp he broke 94 out of a possible 100 birds, placing second, while Mark Arlie of Champagne, Ill., took first honors by getting 95 birds.

Not Temperamental.

Trap shooters are not temperamental like golfing stars or other leaders in sport. Either you hit or

you miss and the galleries are forgotten as you holler "pull" and take the necessary lead on the whirling pigeon. There are no tricks in this game.

The cracks do not try to outguess the traps or to form a mental picture of the angle of lead. It is a matter of practise and natural skill. Troeh's best record is 324 straight without a miss.

Europeans Slow.

He says that Americans are far better shots than any he met in either England or Belgium. They consider 40 targets a good afternoon's work while Americans think nothing of taking 200 or 300 shots in a single matinee. The entire Olympic team is competing in Cleveland.



FRANK
TROEH

Clarksburg W. Va
Exponent
Sept 8 1920.

Philadelphia
Public Ledger
Wed Sept 8 1920.

FRIEND OF CELEBRATED MUSICIAN VISITS CITY

Harry Askin, advance man and personal representative of John Philip Sousa, the celebrated band leader, was in the city yesterday arranging for the latter's appearance here October 5. The band, which is composed of seventy-four people and includes twelve soloists, will play matinee and night performances at The Opera House.

While here yesterday Mr. Askin recalled the occasion of his last visit to Clarksburg when Mr. Sousa and his band appeared for a matinee performance about four years ago. Mr. Askin will accompany the band here.

It is with considerable disappointment that we announce Lieutenant Commander John Phillip Sousa's inability to accept the invitation, recently extended, to conduct the column for a day. Lieutenant Commander Sousa, in declining the commission, furnished us with a detailed schedule of his daily activities. It appears the only hours in which he is entirely at leisure are those lying between 4:30 and 6:30 o'clock in the morning. Inasmuch as about two hours are required in which to write the column, Lieutenant Commander Sousa would have no time left in which to coddle the reflective mood. The reflective mood being one of the inherent aids to columnizing, we reluctantly excuse Lieutenant Commander Sousa from the appointed task.

But we seize the opportunity to counsel Lieutenant Commander Sousa concerning the preservation of his health. We believe he is smoking too much. His schedule indicates that he smokes about twenty cigars a day. We get along very nicely on fifteen, and we say fifteen cigars a day are enough for anybody.

Lieutenant Commander John Phillip Sousa, being unable to avail himself of the invitation to conduct the column for a day, we invite Fannie Hurst to fill the time originally allotted to him. Miss Hurst's slant on the marital relation intrigued us. We are satisfied it would do as much for readers of the column.

For the first time since 1914 the United States Marine Band, "the President's own," is to go on tour. It will leave Washington on September 28 and be heard in most of the principal cities. Created in 1798, the Marine Band has attended every President from Washington to Wilson. In 1824 the band acted as escort to the Marquis de Lafayette during his visit to the United States. The outdoor concert is always an attractive feature of Washington life in summer time. The world of music has always honored the Marine Band leaders, including such men as Berlioz, Schneider, Fanchini and others.

New York City Star
Sept 1 1920

Philadelphia Record.
Sunday Sept 5 1920.

SOUSA AND BAND AT WILLOW GROVE

Concluding Week of the Season
of Organization That Is Pre-
eminent in Music.

MANY SOLOIST OFFERINGS

Engagement Will Have Much of
Interest During Final Days
of a Notable Visit.

At a moment when so much talk about music for the people is going the rounds, when appeals are made for subsidized concerts or opera for educational purposes, it is well to remember that there is one self-supporting musical organization in existence. This organization is known everywhere and by everybody as Sousa and His Band. Twenty-eight years ago John Philip Sousa, then a well-known composer, musician and leader, started his band on its career and never has he asked any favors of the public or solicited funds wherewith to endow his band. His own name has been the principal factor in his success, artistic as well as financial. No one has ever questioned for a moment the fact that he has given his many hundreds of thousands of patrons more than their money's worth. In truth, he almost invariably doubles the length of his advertised programs by encores, and everyone knows what the quantity and the quality of a Sousa program is.

The success of Sousa and His Band proves that the public will support a musical organization when its leader is gifted and sensible enough to give the public what it wants. And Sousa knows exactly what it does want. That is one of the attributes of his genius. He has his finger constantly on the pulses of the multitudes of people who are eager to listen to good music. He has toured this country over and over again from one end to the other, and his name has become a magical word. For more than a quarter of a century he has gone on and prospered. His work has been more varied than the work of almost any other famous musician, for he has not only traveled at the head of his band and conducted many concerts, but he has composed many marches, several operas and numerous other musical pieces.

Why has Sousa become famous and why has he prospered? The answer may be easily discovered. He has relied wholly upon his own skill and upon the ability of the musicians he has gathered about him. He has unostentatiously educated the public to a liking for band music at its best. All that the uplifters seek to do, all that those who are trying to raise funds for the support of the so-called educational musical causes Sousa has done singly on his own initiative, and through his own musical genius. And he has done not merely a service to the great public. He has also established and carried on a band of expert musicians who could otherwise have had no outlet for the expression of their talents were it not for the enthusiasm and the inspiration of his training. While he has been educating the public he has at the same time been educating musicians. It is to Sousa that the American people have looked, are looking and will continue to look for the best there is in national music.

And now Sousa and His Band are in the final week at Willow Grove Park. Mary Baker, soprano, will continue as principal soloist for the concluding days of the season. Florence Hardeman, noted violinist, who has played in recent seasons at Willow Grove, has been secured for the final week, and both Miss Hardeman and Winifred Bambrick, harpist, will figure extensively in the concerts. John Dolan, cornetist; Ellis McDiarmid, flutist; George J. Carey, xylophonist; Lee H. Davis, piccolo soloist; Richard Stross, cornetist, and H. J. Gurewich, saxophonist, are also on the programs.

The final feature event of the season will be the visitation of members of the Rotary Club on Thursday night.

THE MUTED BRASS

Sousa Speaks Also of His Feat in
Scoring "Pinafore."

The band had been playing something that had a peculiarly electrifying effect upon the audience at Willow Grove Park. After the concert, Lieutenant Commander John Philip Sousa, who had been directing, was asked what had so stirred the people. "It was the muted brasses," he replied. "It is one of the most effective band variations now, but it is a comparatively recent innovation. In fact, I am the originator of the effect. It is true that the French horn player would cover his instrument with his hand to obtain a muting, but the actual use of a muting block on the cornet and the trombone came through my innovation. Today it is one of the most effective methods of getting unusual effects in the band and the orchestra. Richard Strauss uses the muted brass instrument a great deal, and other composers have done the same thing. Everyone knows how generally muted brasses are now used in the jazz pieces."

Sousa's musicianship is thorough. He is especially adept at scoring, and he recalls his achievement some years ago in writing a whole orchestral score for "Pinafore" in 42 hours. "The score was immensely liked by a number of people, and, in fact, I was told that it was preferred in Australia by the manager who used it there. You see, I embellished the music, getting unusual effects, and those embellishments made a great hit. I haven't one of those scores, but I can recall some of the details of the scoring. Remember, I had not seen anything but a piano score of 'Pinafore' until considerably after the time I made the orchestral arrangement."

"I can work quickly when I can devote myself to scoring," he continued. "At Willow Grove during the last few days I have been completing a suite that I think will be liked. I do the scoring for all the instruments on one sheet of paper, so that I have the entire score before me at one glance. There are 32 sets of lines on each page, for as many instruments, so that you see the task is not light. I expect to have the whole thing ready in a short time for the band."



COMMANDER JOHN PHILIP SOUSA

Comrade Sousa is a member of the New York Athletic Club Post and dedicated his latest march to the American Legion. He has just become one of the charter members of La Societe des Hommes, 40 et Chevaux 8.

LA SOCIETE DES 40 HOMMES & 8 CHEVAUX

There have been many rumors of late that members of the society will go in box-cars to Cleveland to attend Premier Grand Promenade during the time of



the National Cantonment of the American Legion, September 27-29. It is to be regretted that no definite arrangement has as yet been made for these accommodations. The operating department seems disinclined to operate a train of box-cars for passenger service. However, the Correspondent Nationale has appealed personally to General W. W. Atterbury, and is hopeful that the general's interest in all matters which will take a hand in the matter and order a compliance with the society's request for this service. General Atterbury is at the present time out of the city, but it is hoped that announcement of this service may be made in this section next Sunday.

The latest P. G. is shown at the top of page, in the person of Lieutenant Commander John Philip Sousa, U. S. N. R. F. Commander Sousa is exceedingly interested in all matters pertaining to the veterans and has become a member of the Voiture Nationale of the society. There are strong rumors cur-

rent that some of the voyageurs militaires are contemplating presenting Comrade Sousa with a resolution that he write a march of some sort, dedicated to the society. Of course if he does this it will have to be a very jazzy march.

Societe in Hawaii.

Applications are coming in thick and fast from all over the country to the Correspondent Nationale for charter membership in the Voiture Nationale, as well as for charters for local voitures in the various States. Comrade Kenneth W. Hultz, member of Frank Luke, Jr., Post, No. 1, at Phoenix, Ariz., applies for charter for a local voiture in that post, and suggests the organization of a number of posts in that department. One of the latest applications comes from our good friend, Comrade Leonard Withington, of the Department of Hawaii. Comrade Withington is a member of Post No. 1, in Honolulu, and is now en route to Cleveland, where he expects to take an active part in the permanent organization of the National Societe.

Comrade L. S. Spangle, of Post No. 1, in Williamsport, Pa., is about to organize a local voiture in his post.

At the request of Comrade Harold W. Ross, editor of the American Legion Weekly, the Correspondent Nationale has furnished him with a history of the society and with this has sent a couple of very interesting illustrations. Comrade Ross advises that this article will appear in the issue of the American Legion Weekly of September 17, the pre-convention issue.

WILLOW GROVE PARK ENTERS LAST WEEK

Festival of Sousa-Written Music
and Medley of Song to Mark
Closing Days.

The final week of the twenty-fifth season at Willow Grove Park starts with the concerts of this Sunday, September 5, and the curtain will be drawn at this famous music and amusement center on the night of September 12. Eight days remain of a season which has been featured with many important musical affairs and feature events.

As has been the custom for many seasons, music at the season-end will be by Lieutenant Commander John Philip Sousa and His Band and soloists. To thousands of Philadelphians and residents of the surrounding sections, announcement of the ending of the season will be received with expressions of regret; for with many families plans each year as related to recreation and amusement, invariably include visits to Willow Grove.

With the Labor Day holiday season to augment the attendance, assuring presence of many additional thousands today and tomorrow, plans have been perfected by the park management for the transportation and entertainment of extraordinarily large crowds.

For the final week, Lieutenant Commander Sousa has compiled attractive programs in which his own compositions will be emphasized, as well as the works of other famous composers, and the programs will give wide opportunity to all the soloists with the organization.

Miss Mary Baker, soprano soloist, who has delighted large audiences during the third week of the engagement, will be continued as principal soloist for the final week. Important musically is the announcement that Lieutenant Commander Sousa has secured Miss Florence Hardeman, noted violin soloist, who has appeared at Willow Grove in former seasons; and that both Miss Hardeman and Miss Winifred Bambrick, harpist, will figure in the concerts of the last week.

Instrumental artists—John Dolan, cor-

netist; Ellis McDiarmid, flute soloist; George J. Carey, xylophone soloist; Lee H. Davis, piccolo soloist; Richard Stross, cornetist, and H. Gurewich, saxophone soloist—will all have wide opportunity to entertain during the remaining concerts of the season.

The final feature event of the season, as listed, will be the visitation of members of the Rotary Club, on Next Thursday, September 9, the event to climax in a dinner at the Casino. Many prominent Philadelphians will be present at this affair.

Lieutenant Commander Sousa announces the fourth, and final, all-Sousa programs on Thursday, September 9—four concerts, devoted to the compositions of the March King. Music critics and lovers who favor the music of Sousa are expected to take advantage of these four concerts.

Philadelphia press
Sunday Sept 5 1920.

Independent Gazette
Thurs. Aug 19 1920

Willow Grove
Programme

Week Aug 29 1920, Sat Sept 4 1920

Jenkintown pa
Times Chronicle

Jenkintown 17
Haverboro pa
Public Spirit
Sat. Sept 4 1920.

SOUSA AT Willow Grove

The Gratitude of Good Weather
Greets the Returning March
King.

[Written for The Independent-Gazette]

Sousa and his band are back again at the music pavilion in Willow Grove, and on the first day of their returning, Sunday, August 15, the weather, although most enervating in the afternoon, cooled off at night and, despite what the French would term a covered sky, did condescend to keep dry, at least to the extent of not raining, albeit much sweating was evident among the multitudes come "to see Sousa."

It is somewhat singular that, perhaps in nine cases out of ten, people employ the verb to see instead of that to hear with regard to Sousa; and still more interesting it is to note that such a reference really expresses the truth. The majority of folk do, indeed, go more to see than to hear Sousa. For everyone, so to speak, seemed eager to get a look at him; while, in such a hubbub as that of Sunday last, to hear must be difficult if not impossible to thousands not in close neighborhood with the bandstand. Such music as Sousa plays does, as a rule, sound afar; but on an occasion such as last Sunday the confusion of sounds not concerned with concert-giving could not help baffling greatly the efforts of the March King's forces to make an impressive effect. That they did in good measure overcome hindrances redounds much to their credit.

For, in truth, it was a Sousa crowd, especially at night, that gathered round the concert center. At the first evening concert the reserved seats were entirely occupied; while to this walled city of listeners, so to speak, were added immense suburbs of outlying auditors upon the vast array of unreserved benches.

As is his annual custom the March King played a new one—"Who's Who in Navy Blue," whose appeal was in great part similar to that of its title. Yes, catchy is the word for the new march, no less than for its heading. Other novelties bestrewed the programs of the four concerts; while the return of the Misses Moody and Gray, soprano and contralto, gave grace of feminine solo work to the masculine, instrumental soli of Messrs. Dolan, Gurewicz and Carey, on cornet, saxophone and xylophone, respectively.

Mr. Dolan, it will be recalled, was also with Conway this season at Willow Grove; while his appearances then and now are merely sequential to many a previous visit in seasons gone by.

The two women vocalists have an admirable way of making their soprano and contralto numbers enjoyable at a great distance from the music pavilion.

In like manner with Miss Vera Curtis, who was on last Saturday night the final soloist with the departing Leys, Miss Marjorie Moody and Miss Betty Gray show a preference for long curves and broad surfaces of song, if one may so speak. They and Miss Curtis reveal wisdom as well as good taste in so doing; for the big vocal curve is the thing in open air singing.

In fact, Sousa's first day was a modern, American Donny Brook Fair at Willow Grove Park!

Reminiscences of Grand Opera

JOHN PHILIP SOUSA

By JOHN CURTIS

Author of "One Hundred Years of Grand Opera in Philadelphia"

The Strakosch Italian Opera Company was filling an engagement at the Academy of Music in the fall of 1876. "Semiramide" had been announced for September 19th. The opera had not been sung here for eighteen years, and much interest had been manifest in the revival. Musical Director Siegfried Behrens called a rehearsal for that morning, and on the day before discovered that his band parts were missing. The librarian was hauled over the coals, but that did not restore the missing parts, and it looked as though either part of the opera would have to be cut out or the entire performance postponed or abandoned. Behrens poured his tale of woe into the sympathetic ears of Mark Hassler, Conductor of the orchestra of the Chestnut Street Theatre.

"Never mind, Behrens," he said, "I have a young fellow in my orchestra who is excellent at copying and orchestrating. Let me have your conductor's score and I'll have him write out new parts for you."

"But I must have them by 10 tomorrow morning," said Behrens. "I have a rehearsal."

"All right, they'll be ready," assured Hassler, and, grasping at straws, Behrens handed over the score.

At 4 o'clock the next morning he was aroused from his slumbers in his home at 715 Locust Street by the ringing of his door-bell and a hammering on the door. Dragging himself from his bed he poked his head out of the window and saw a young man standing on the step.

"What do you want?" he demanded.

"Here are your band parts, Mr. Behrens," was the reply.

"All right, good night," snapped Behrens, and he crawled back into his bed. The youth turned sadly and thoughtfully away as it dawned on him how foolish it was to arouse a harassed musical director from his sleep at 4 o'clock to transact business that could just as well wait until 10.

The inconsiderate youth was to become in time one of America's greatest conductors and the world's greatest bandmaster himself. He was to win world-wide fame as a composer of marches and comic operas, and to be heralded far and wide as the "March King." It was John Philip Sousa.

When Cornelius Everest, a Philadelphia vocal teacher, planned to give a performance of "The Daughter of the Regiment" with his pupils, on May 9, 1879, he found himself without orchestra parts. Again was Mr. Sousa called upon, and he wrote an entire orchestration of the opera for Mr. Everest. Mr. Sousa also orchestrated "Paul and Virginia" for a performance in Washington, in which the part of Paul was taken by Miss Marie Nevin, who afterward became the wife of James G. Blaine, Jr., son of the great statesman and Republican nominee for President in 1884.

Mr. Sousa came to Philadelphia first as a member of an orchestra assembled and conducted during the Centennial year by Jacques Offenbach, composer of one grand opera, "Tales of Hoffman," and several sprightly and most successful comic operas. This orchestra gave concerts through the summer of 1876 in Offenbach's Garden, upon the site of which now stands the Parkway Building. When the season ended Sousa remained in Philadelphia, and was for a long time a member of the Chestnut Street Theatre Orchestra, playing the violin. Eventually he returned to Washington, his native city, and became conductor of the famous Marine Band, which under his leadership became the greatest band in the country, if not in the world. Today we are enjoying the music of his band, under the guidance of his baton, which in his hand seems to be a magic wand, and everybody who knows him loves him, while all who do not, admire him and revere his genius.

FINAL WEEK OF PARK SEASON

SEASON TO END NEXT SUNDAY,
SEPTEMBER 12

Sousa and His Band to Be Augmented
by Vocal and Instrumental Soloists
in Closing Concerts.

The final week of the twenty-fifth season at Willow Grove Park starts with the concerts of this Sunday, September 5, and the curtain will be drawn at this famous music and amusement center on the night of September 12. Eight days remain of a season which has been featured with many important musical affairs and feature events.

As has been the custom for many seasons, music at the season-end will be by Lieutenant Commander John Philip Sousa and his band and soloists. To thousands of Philadelphians and residents of the surrounding suburban sections, announcement of the near-future ending of the season will be received with expressions of regret; for with many families plans each year as related to recreation and amusement invariably include visits to Willow Grove.

With the Labor Day holiday season to augment the crowds, assuring presence of many additional thousands today and tomorrow, plans have been perfected by the park management for the transportation and entertainment of extraordinarily large crowds.

For the final week, Lieutenant Commander, and the programs will give attractive programs in which his own compositions will be emphasized as well as the works of other famous composers, and the programs will give wide opportunity to all the soloists with the organization.

Miss Mary Baker, soprano soloist, who has delighted large crowds during the third week of the engagement, will be continued as principal soloist for the final week. Important musically is the announcement that Lieutenant Commander Sousa has secured Miss Florence Hardeman, noted violin soloist who has appeared at Willow Grove in former seasons; and that both Miss Hardeman and Miss Winifred Bambrick, harpist, will figure strongly in the concerts of the last week.

Instrumental artists—John Dolan, cornetist; Ellis McDiarmid, flute soloist; George J. Carey, xylophone soloist; Lee H. Davis, piccolo soloist; Richard Stross, cornetist; and H. Gurwich, saxophone soloist—will all have wide opportunity to entertain during the remaining concerts of the season.

The final feature event of the season, as listed, will be the visitation of members of the Rotary Club, on next Thursday, September 9, the event to climax in a dinner at the Casino. Many prominent Philadelphians will be present at this affair.

Lieutenant Commander Sousa announces the fourth and final All-Sousa programs, on Thursday, September 9—four concerts, devoted to the compositions of the March King. Music critics and lovers who favor the music of Sousa are expected to take advantage of these four concerts giving final opportunity to listen to entire programs devoted exclusively to Sousa-written music.

FINAL CONCERTS AT WILLOW GROVE PARK

Sousa's Band Has One More Week
and Season Will Close

Final week at Willow Grove Park—with the concerts of this Sunday, eight days remaining of the twenty-fifth season and music by Lieutenant Commander John Philip Sousa and his band and soloists. The Labor Day holidays will accent the activity, with many additional thousands of pleasure seekers.

To Philadelphians, and residents of the suburban districts surrounding the city, with whom Willow Grove Park is the admitted leading musical and amusement center, the announcement that but a single week remains of the 1920 season, has its significance. Crowds of extraordinary proportions are expected at the park during the closing days.

Miss Mary Baker, soprano artist, who has delighted the thousands of music lovers during the third week of the Sousa engagement, will be continued as principal soloist for the concluding days of the season. Park patrons find real satisfaction in the announcement that Miss Florence Hardeman, noted violinist who has played in recent seasons at Willow Grove, has again been secured by Lieutenant Commander Sousa for the final week; and both Miss Hardeman and Miss Winifred Bambrick, harpist, will figure extensively in the concerts of the final week. Music lovers who have expressed appreciation of the efforts of John Dolan, cornetist; Ellis McDiarmid, flute soloist; George J. Carey, xylophone soloist; Lee H. Davis, piccolo soloist; Richard Stross, cornetist, and J. Gurewicz, saxophone soloist, will find these artists well represented in the concerts of the final week.

Lieutenant Commander Sousa announces the conduct of final All-Sousa programs on next Thursday, September 9; when four concerts will be given, each of which will be devoted entirely to the compositions of the March King.

The final feature event of the season, as listed, will be the visitation of members of the Rotary Club on next Thursday night, the affair climaxing in a dinner at the Casino.

In planning for the influx of Labor Day holiday season visitors, the management has covered every contingency as relates to transportation and entertainment. This Saturday, Sunday, and Monday, weather permitting, will be three of the real "big days" of the season which has but eight days to run.

18 *unkintown*
Nation's pa
Public Spirit.
Sat Aug 11 1920

WILLOW GROVE PARK SEASON CLOSING

Sousa Concerts End Sunday Night and the 25th Season Will be Over.

The twenty-fifth season at Willow Grove Park will come to a formal ending a few minutes before midnight this Sunday night, September 12. For the last days of the season, Lieutenant Commander John Philip Sousa has planned special programs by his band and soloists for entertainment of thousands of music lovers from Philadelphia and vicinity who will take advantage of the final opportunity for a visit to Philadelphia's famous music and amusement center. Excursions from several points will add their quotas to the final Saturday and Sunday crowds.

Emphasizing the final concerts of this Saturday, the March King has included no fewer than four of his most popular suites, "Three Quotations," "Dwellers in the Western World," "Tales of a Traveler," "Looking Up and Down," in addition to a number of his more popular marches. Four soloists who will co-operate are Miss Mary Baker, soprano; Miss Florence Harde-man, John Dolan and George J. Carey. And for the final concerts of Sunday, Lieutenant Sousa will direct the premier interpretation of an entirely new suite "Camera Studies," a composition just completed, and listed for presentment at the early afternoon concert. Concert programs for Sunday along lines similar to those of this Saturday have been prepared, with Miss Baker, soprano; Miss Winifred Bambrick, harpist, John Dolan, Richard Stross and George J. Carey as leading soloists.

When the curtain is finally drawn on the 1920 season, late Sunday night, it will have marked the completion of a summer season at the famous music center, covering seventeen weeks, and featured with music directed by the most eminent musicians and composers of the entire country, Nahan Franko, Victor Herbert, Wassili Leps, in presentment of orchestral concerts; Patrick Conway, Giuseppe Creatore, Lieutenant Commander John Philip Sousa, with their bands. The season will go down on record as among the notable ones in the quarter-century since Willow Grove was opened and developed consistently under careful management until a prestige has been established which ranks Willow Grove as the leading park of the world.

Many feature events attended by thousands of people, have been held during the season so near ended—musical events of distinct importance, meetings, conferences, reunions. Several millions of pleasure seekers and music lovers have found real enjoyment during the season, although final figures as to just how many are not available yet. Long-continued wet weather conditions, particularly during August, probably lowered the aggregate by several hundred thousands people, but generally the season has been a notable one from the start to the finish which will come with the signal for "all lights out" just a few minutes before midnight of Sunday night.

unknown origin

John Philip Sousa spent last week in Washington at the Shoreham to attend the tournament of the American Trapshooters' Association, of which Mr. Sousa is a former president. The "march king" was entertained by many of his friends, made when he lived here and was conductor of the Marine Band. His sister, Mrs. A. C. Varela, and his niece, Mrs. A. D. Varela, were among those who entertained at dinner in his honor and Mr. Sousa, himself entertained a small company at luncheon at the Shoreham on Friday. He will leave today for Baltimore where his horse is waiting for him and he will ride to Lakewood, N. J., for another shooting tournament. Mr. Sousa, who is as good a "shot" as he is a conductor of bands, was conductor of the now famous Great Lakes Naval Training Station Band, which with Mr. Sousa at its head toured the country with such success in the interest of liberty bonds and recruiting during the war. Mr. Sousa is now on the inactive list of the navy and makes his headquarters in New York. He will come to Washington with his band for a concert in September.

JAZZ AND RAGTIME AS REAL AMERICAN MUSIC.

Speak of jazz or ragtime and the average musician holds up hands in holy horror, play it and the jar upon his nerves is plainly evident. Defend it or express delight in it and you stamp yourself a low-brow musical-ly. Plainly jazz and rag-time are not in favor with those who have been trained in the best schools of music.

But now along comes Rupert Hughes, author, playwright and musical lexicographer, who defends these two developments in music in America as phases of evolution of art, as a manifestation of democracy and free-thinking in this country. He ventures to predict that the inspired American musicians of the future are going to find in rag-time and jazz a rich storehouse of material for the highest compositions.

Some of his arguments are very interesting and because most of us like this perhaps jangling, barbarous music and feed upon it constantly with a vast collection of jazzy talking machine records we feel that some discussion is in order. It may make us feel a bit better to think that we are listening today to the inspiration of the great, the characteristic American music of tomorrow. Mr. Hughes pertinently asks whether the great composers of Europe disdained to listen to the wild melodies and the weird harmonies of the music of the Hungarian gypsies simply because that music was played by a lot of nondescript, musically untrained, dirty gypsies? Instead, he points out, some of the greatest geniuses of the last century found in this music a gold mine of melody and musical form.

Mr. Hughes does not recall, but it is worthy of note, that Dvorak found in the spontaneous melodies and rich harmonizations of the music of the Southern negroes' camp-meeting songs material for some of his greatest compositions and it may be anticipated that from the present wild, untrammelled jazz equally good returns will come.

Mr. Hughes discards the idea that because Europe has had music of a certain kind that America must follow; that there can be no new forms in music. He knows, as do all musicians, that the music of Debussy and Strauss is far different from the music of Liszt, Brahms, Wagner and Schubert. He asks whether America should not be American in music as well as in loyalty and in patriotism and then adds:

"We shall be conventional only when it suits us to be conventional. The whole idea of saying to the student of harmony, for instance, 'You must not do this under any circumstances!' and replying to the student's 'Well, Beethoven did it!' with 'Yes, the giant Beethoven did it, but you cannot'—this idea will go out of teaching practice. Suppose you are in a race, and someone says, 'The

champion can go without shackles on his ankles, but you are too young and weak not to wear them,' would not this be very discouraging to you? For goodness' sake, if Beethoven, Bach, Brahms or Wagner have done a thing well and proven that it can be done, why shouldn't any student use the same principle? In no other art than music are there prohibitory text books which say, 'You shall not put this color beside this one. Mind you, I am not talking about the grammar of the art, for every art has a certain grammatical perspective. If one sets out to write a sonnet he must know the laws of the sonnet; but there should be no one to tell him that if he does not want to write a sonnet he will have to write one anyhow. America, the land of liberty, will one day find a new freedom in music, and then we shall see a new and significant art which will contribute one more impetus to American ideals.'

It is a matter of fact that American music is already sweeping the world largely as a result of the war which carried Yankee styles into every country in Europe. The other day a correspondent in Vienna for the Public Ledger wrote that the cafes in that city now resound with jazz instead of the "dream" music of half a decade ago, which music was imported in large quantities for our comic opera stage. Used in the Parisian and English cafes to attract the Yankee soldiers during the war it has remained after the Yankees set sail for home. Even before this American invasion the march music of John Philip Sousa had captured Europe.

Mr. Hughes concludes that in this American music, the Sousa March, the jazz and ragtime we have something that is vital in music and something that is not to be passed by with scorn.

Philadelphia paper

Sousa Coming to Willow Grove

John Philip Sousa and his band will be at Willow Grove Park as the concluding attraction of the season at that resort. The engagement will begin on August 15 and will be notable in every way, inasmuch as the bandmaster has assembled the finest body of musicians available, including the American soprano, Marjory Moody, the young Canadian harpist, Winifred Bambrick, who has already attained distinction in concerts in New York, and an array of instrumental soloists headed by the famous cornetist, John Dolan.

It has been the intention of Sousa to undertake a European tour following a short American engagement, but conditions abroad are not yet conclusive to a financially successful invasion and the foreign trip has been abandoned. Harry Askin, business manager for Sousa, said several days ago during a visit to this city that the British amusement tax is prohibitive, in so far as the band is concerned. This tax is to the extent of 50 per cent of gross receipts. A careful survey of the situation convinced Sousa that, with government taxes in this country also to be considered, the band would be playing on a basis of a 25 per cent share of takings, and, with expenses and salaries to be considered, there could be nothing but loss. The decision of the management and of Sousa not to go abroad will mean that there will be a country-wide tour.

World's Youngest Orchestra Leader



RAYMOND S. BAIRD, the youngest orchestra leader in the world, is barely five years old. For two weeks he directed a 40-piece orchestra in Los Angeles, impersonating the famous Sousa. He has also directed orchestras at Long Beach, Cal., and Pasadena and in Salt Lake City. Master Baird is living with his mother, Mrs. Margaret J. Baird, in Los Angeles, Cal. Musical critics state that his sense of cadence is marvelous and he directs any kind of time. Raymond specializes on the saxophone for his own musical entertainment. Note the string of medals on his jacket presented to him by various musical organizations.

Philadelphia Public Ledger
Thurs Sept 9 1920.

SOUSA WILL BE GUEST

Rotary Club Gives Him Dinner at Willow Grove Tonight

John Philip Sousa will be honored tonight at a dinner to be given by members of the Rotary Club at the Casino, Willow Grove Park. It will be the closing affair on the club's summer schedule.

Many members of the club, accompanied by members of their families and their friends, plan to visit the park early in the afternoon, taking in the amusements before the dinner, which starts at 6 o'clock. The Rotarians and their guests will attend the evening concert.

N.Y. paper

John Phillip Sousa will flourish his white gloves at a single performance of the Hippodrome on Sept. 28, it was announced yesterday. This will mark the celebration of the twenty-eight anniversary of his famous band.

Lebanon pa Daily News
Wed. Sept 15 1920

Lebanon pa Daily
Wed Sept 15 1920

Williamsport pa
Gazette + Bulletin
Thurs Sept 16 1920.

BIG AUDIENCE CHARMED BY SOUSA'S BAND AT ACADEMY OF MUSIC

John Philip Sousa's celebrated band attracted a large audience of enthusiastic musical critics and music lovers to the Academy of Music on Tuesday afternoon, and all were delighted with the concert. The first part of the program was of a symphony of classics, studies and individual numbers, while the second part was of a more popular character with some of Mr. Sousa's own newest marches thrown in as encores.

"Who's Who in Navy Blue," written for the United States Naval Academy class of '21, and "Comrades of the Legion," dedicated to the American Legion, met with particular favor, and particular favor was

accorded the distinguished author's older but most popular number—"Stars and Stripes Forever," which was given a new significance by his own musicians under his own direction.

George J. Carey, in a xylophone solo, using two hammers in each hand was twice encoered; Miss Florence Hardeman proved herself a violin soloist of exceptional ability, and Miss Mary Baker, a soloist also made a big hit. The band of course, came up to its usual high standard in every detail, and the entertainment throughout was of a character not often enjoyed in this region.

Harrisburg pa.
Telegraph

Wed Sept 15 1920

MUSIC LOVERS HEAR CONCERT BY SOUSA'S BAND

One of the most notable events of the year in musical circles is the appearance this afternoon of Sousa's band at the Strand theatre.

The theatre was well filled with music lovers from all parts of this section. The attendance from out of town, in fact, was as great if not greater than of local music lovers.

A splendid program was given under the direction of John Philip Sousa, the world famous conductor. The band will leave later in the afternoon for Williamsport, where they will play tonight. A reception will be tendered the members of the band by the Tetteque band after the close of the concert to-night.

TETEQUES ENTERTAIN

SOUSA AND HIS BAND

At the close of his concert at the Majestic theatre last evening, Lieutenant Commander John Philip Sousa and his band were escorted to the Masonic temple where they were the guests of the Imperial Teteques. The lieutenant commander and fifteen of his men are members of various Masonic organizations, thruout the country, he himself, being a member of a commandery in Washington, D. C.

After luncheon had been served, in reply to a few words of welcome, Lieutenant Commander Sousa voiced the appreciation of himself and his men to Manager James Walton Bowman, Director Charles S. Shields and the men of the Imperial Teteques.

In bidding good night to their hosts the men themselves expressed their pleasure at being entertained in a manner so entirely out of the ordinary, one man saying that in all his experience it had never happened before.

Williamsport pa
Gazette + Bulletin
Thurs Sept 16 1920.

SOUSA MARCHES HAVE THE SWING

Big Audience Demands Encores on the Old Timers and Cheer American Legion

Commander John Philip Sousa stood up in the Orpheum last night and led his latest band, a group of splendid musicians, in the good old Sousa style of well, no matter, how many years ago. He was the old Sousa and the audience was for the Sousa marches. It applauded the new comrades of the American Legion march, which has all the swing that have made Sousa productions famous throughout the world, but the truth is that when the band played the old timers like the Stars and Stripes Forever and El Capitan the audience went right to it.

The marches that Sousa played in the old Grand Opera House back in the days of the Spanish war, and before, were encored again and again and it only needed The Washington Post to make the concert complete. The program was one permitting the marked ability of the master and his players to demonstrate what they could do and the audience was treated to some classical selections and very clever harp work by Miss Bambrick. Accompanying the band are Miss Florence Hardeman, violinist, and Miss Mary Baker, soprano. The band did not give Miss Baker much of a chance at first, but on her encore she had opportunity fitting her fine voice.

Max Robertson.

SOUSA AND HIS WONDERFUL BAND SCORE A GREAT SUCCESS

Lieutenant Commander John Philip Sousa and his wonderful band of seventy pieces entertained a large audience at the Majestic theater last evening with a program which proved to be immensely popular.

The peerless conductor was at his best, and the band numbers were given with true Sousa interpretation and swing. An encore was demanded after the rendition of every selection, and to the great delight of the audience Mr. Sousa responded mostly with his own compositions, including some of his later marches—"Sabres and Spurs," "Who's Who in Navy Blue" and "U. S. Field Artillery," and such old favorites as "El Capitan" and "The Stars and Stripes Forever." The latter, with four piccolo artists, six cornetists and seven trombonists, at the front of the stage, made the biggest hit of all the encore numbers.

It would be difficult to say in which of the various compositions listed on the program the band excelled, but special mention should be made of the rendition Tschalkowski's Andante Can-

table from String Quartet, op. 11, and "A Study in Rhythms," by Sousa—a manipulation of a group of classics; a very clever and delightful manipulation, by the way.

Miss Mary Baker, the soprano soloist, was a prime favorite. She departed from the usual custom by singing in good United States language, and the audience so much enjoyed her efforts as to demand two encores. She sang "Waiting," by Millard, as her first offering, and for encores gave Sousa's "The Crystal Lute" and "By the Waters of Minnetonka."

George J. Carey proved to be a wizard on the xylophone and responded to two encores, and Miss Florence Hardeman, on the violin, was another great favorite.

Even the final number on the program won an encore, and the band responded with "The American Legion March," by Carl Vandersloot, a local composer. The march is very catchy and doubtless will be very popular with bands and orchestras.

"The Star Spangled Banner" concluded the concert.

Williamsport pa Sun
Thurs Sept 16 1920.

PAY NEW TRIBUTE TO 'MARCH KING'

Sousa and His Band Acclaimed Enthusiastically at Orpheum—"Legion March" Pleases Audience

A crowded house and salvos of applause greeted the "March King" and his players last evening at the Orpheum, for Harrisburgers, in common with the rest of the U. S. A., find it hard to resist an evening with Sousa and his compelling music.

The featured artists this season include the popular Florence Hardeman, violinist; Miss Mary Baker, violinist; John Dolan, who did wonderful things with the greatest ease upon his cornet, and George J. Carey, a master hand at the xylophone.

As for the band, it was Sousa's band—and that tells the story. Obedient to his lightest motion, its capability was especially apparent in "A Study in Rhythms," an arrangement by Sousa of a group of classics.

If the Tschalkowsky selection failed to arouse quite the same enthusiasm that the rendition of "Swanee" called forth, the applause for both was genuine, and at least it can be said the last-named was given an added melody that would have made it hard to recognize by the dance-hall devotees.

There was a generous allowance of encores, and of course "The Stars and Stripes Forever" and "El Capitan," which shared honors with the "U. S. Field Artillery," of later vintage, and the "Comrades of the Legion" march dedicated to the American Legion, and

SOUSA AND HIS FAMOUS BAND DRAWS BIG CROWD

Perhaps the largest crowd in the history of the Strand Theatre jammed that amusement place this afternoon for the concert by Sousa and his famous band.

The musicians, known from coast to coast and around the world, arrived here early this morning and will leave later this afternoon for Williamsport where they are scheduled for a concert at the Majestic Theatre this evening.

SOUSA AND BAND PLEASE AUDIENCE

Famous Leader and Skilled Musical Organization Delight Big Crowd—Guests of Teteques Later.

There is but one John Philip Sousa, and but one Sousa's band, and the two in combination doubtless form the most wonderful musical organization in the world. Sousa is likely the greatest director of bandmen in the world, and his musicians are as near perfect as it is possible to be, but what would the band be without Sousa, and what would the peerless leader be without his band? It is the two great musical forces working together that produce the wonderful results at a Sousa concert, and which make audiences sit spellbound until the end, and then crave for more.

Sousa and his band drew the usual record crowd to the Majestic theatre last night, and the concert was one of the very best ever put on by the great leader here. Sousa now is said to be sixty-four years of age, but the passing years have not had much effect, if any, on his powers of direction. He still is wonderful, and to see him wield the baton last night with that easy, graceful motion of his, you would not think he had been doing this for twenty-eight seasons. He looks older, but his action is young, and it was as much of a treat to see him direct his band

The program selected for last night's concert was one of the best ever heard here, and the soloists were pleasing in the extreme. Every number was encored, and again encored, and Sousa was generous, responding liberally. The march king gave the audience for encore numbers nearly all of his famous marches, including "The Stars and Stripes Forever" and the new ones, "Who's Who in Navy Blue," "Sabres and Spurs," and "U. S. Field Artillery." Every number on the program was played with precision, and with an artistic touch that was refreshing, and it would be difficult to say which was the best, they were all so good. Miss Mary Baker, the soprano soloist; Miss Florence Hardeman, on the violin, and George J. Carey, the xylophone soloist, were all fine, and all were generously encored. Carey proved a wizard with the xylophone.

The last encore number was "The American Legion," the march composed by Carl D. Vandersloot, of this city, and it was given a wonderful rendition. It is a very pretty march, and bids fair to become very popular. The concert ended with the rendition of "The Star Spangled Banner" as only Sousa and his band can render the grand old composition.

At the close of the concert Lieutenant Commander Sousa and his band were entertained by the Imperial Teteques Masonic band at the Masonic temple. Sousa and fifteen of his bandmen are members of various Masonic organizations throughout the country, the director himself being a member of a Washington, D. C., commandery. There was a fine luncheon, and after this had been served Sousa expressed the appreciation of himself and his men to Manager J. Walton Bowman and Director Charles S. Shields. The bandmen were especially pleased over the splendid manner in which they had



PUBLIC LEDGER

THE MAGAZINE SECTION

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Philadelphia, Sunday Morning, September 12, 1920



How I Keep Fit in Body and Mind

JOHN PHILIP SOUSA as a host is not a whit inferior to John Philip Sousa as conductor of a band. The writer can and cheerfully does bear witness to this, for recently he was one of a small dinner party presided over by Mr. Sousa. This was at the Huntingdon Valley Country Club, of which Mr. Sousa is a member and where he stops when his band gives concerts at nearby Willow Grove.

His flow of wit and the sparkling vivacity and brilliancy of his conversation gave a wonderful zest to the menu, in the ordering of which, too, he lost no opportunity to display his excellence as a host to the utmost advantage. He had just returned from a twenty-mile horseback ride through the picturesque country adjacent to Philadelphia.

"I think I am kept physically in good condition—one-half of me by my almost daily habit of horseback riding," he said, "and the other, the upper half, by the exercise I get twice a day conducting the band."

But even this was scarcely sufficient to account for the truly amazingly youthful appearance of this man of sixty-five.

"Tell us honestly," asked one of the guests, "where did you find the fountain of youth for which Ponce de Leon had so vainly sought?"

"In myself," was the philosophic reply. "I have never envied any one for anything; and this, I believe, is at least the secret of keeping young, is at least the secret of not becoming prematurely old. More people go to the grave because they envy others than for any other reason."

"Little wonder that you are not envious of others," interjected one of the diners. "Who is there whom the March King need envy? Why envy even those of the highest rank in a realm wherein one reigns as

SOUSA, blushed, bowed his acknowledgments and helped the appreciative guests to another portion of steak.

"It is about the best way to gag you," he said, laughing heartily and threatening to choke with other evidence of his discomfiture. He proved guilty of any further discomfiture when he resumed:

"When I came forth the following morning to begin the day's tasks my face was

verbal saying that 'the potter hates the potter.'"

One of the guests expressed himself as skeptical about the theory that envy could have anything to do with a person's aging.

"It certainly has," said Mr. Sousa, "and perhaps one of the physiological causes may be traced to the too free flow of spleen under the spur of the envious feeling."

PROPOS of his youthful appearance for a man of his years, Mr. Sousa said that Captain W. A. Moffett, commandant of the Great Lakes Training Station, near Chicago, during the war, told the enrolling officer there that Mr. Sousa was forty-seven.

"Don't believe him if he tells you he's older," said Captain Moffett. "It has been a standing joke with Sousa, ever since he was sixteen, to say he's sixty."

Some time afterward, speaking of this to some friends, Captain Moffett said:

"I told the enrolling officer that Sousa was forty-seven. I made a mistake. He's been with us three months since then and now I know he's only twenty-five."

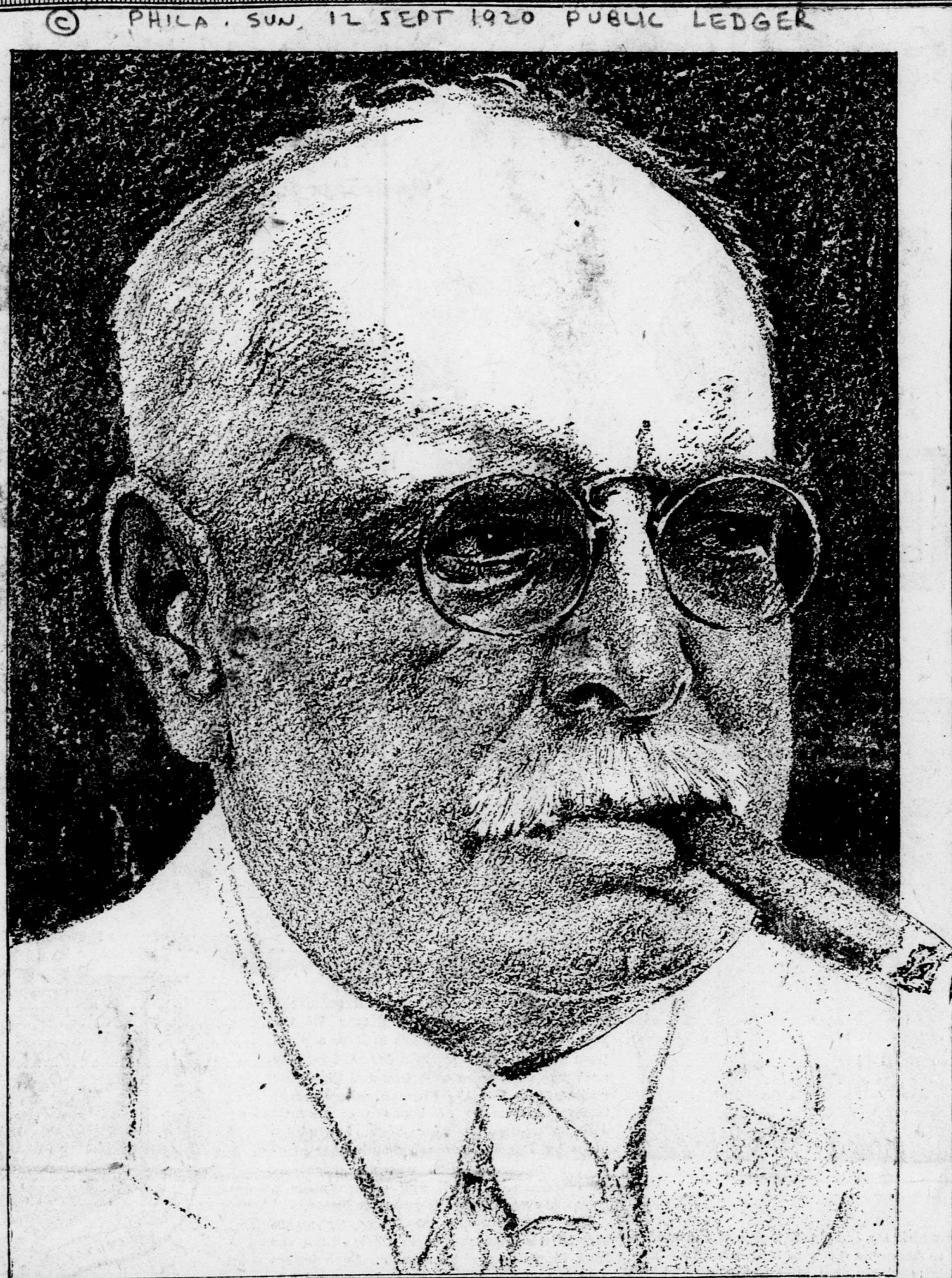
That was when Sousa was training those marvelous band battalions of 350 pieces, the music of which fired patriotism everywhere in the United States, Canada, England and France, making recruiting easy and turning loose the floodgates of generosity in the Liberty Loan and Red Cross drives.

In those days Sousa wore a Vandyke beard. How he came to shed it and leave no more hirsute adornment on his countenance than barely a close-cropped, shy little mustache was one of the interesting anecdotes he told.

"During one of the reviews at the Great Lakes Training Station," he said, "Commander Grimes and I were on the grand stand. I pointed to the 15,000 men out there in front of us and said: 'Grimes, you and I are the only bearded chaps in all this vast throng. What do you say to our following their example?'"

"What!" he exclaimed, "cut off my beard? Well, maybe I would, at that, only I'm afraid I'd have a sore throat the next morning. You can't imagine what a sensitive throat I have."

"When I came forth the following morning to begin the day's tasks my face was



An Interview With John Philip Sousa

By Irving R. Bacon

"Europe gave us the Gutenberg printing press; and, in grateful appreciation for this gift, we have returned the web press. Europe gave us the sickle, and again we have shown our gratitude by returning to her a harvester. And why should Europe feel angered now just because our Hudson river steamboats are made too big to turn around in the Seine?"

A REFERENCE which Mr. Sousa had just made to discords elicited the query whether any serious discords ever occurred at his own band's concerts.

"Every one of the sixty-seven players in our band is an artist," he replied; "nevertheless, every one of them at the same time is a human being, and being human is liable to err. The question reminds me of an occurrence in London. We were playing in Queen's Hall, and during one of the familiar rhapsodies a tuba player, a brilliant young Philadelphian, made a flagrant mistake. Afterward a friend of mine said, 'Wasn't that a funny thing that happened in the second rhapsody?'"

"The president of the syndicate under the auspices of which the concerts were given, who was present at the conversation, asked agitatedly:

"'Something wrong during the concert?'"

"Yes," I replied, "one of the tuba players made a mistake."

"A mistake in Sousa's band! Impossible!"

"Why, great heaven, man," responded my friend, "do you expect absolute perfection from anything so essentially imperfect as man?"

"And how did you treat the matter? What did you do when the mistake occurred?"

"My baton brought the tuba player back immediately to where he belonged. I, too, took the view that being but human his utmost care was not proof against an occasional lapse. Anybody who expects more must be inhuman. I knew the man was an artist and that it was a more poignant shock to him to have made the mistake than it could have been to even the most critical in the audience to have heard it. I never even mentioned it to him. His feelings had been hurt enough by that one fleeting momentary discord of which he had been the involuntary author."

BY INSENSIBLE degrees the table-talk drifted more and more into the region of art proper, and Mr. Sousa, being asked to what particular factor, more than any other,

view a friend of mine, who called upon me, looked at it agast.

"I don't want to shower myself with bouquets," he said, "but I believe you will not dispute that I am a better pianist than you."

"I agreed without any demur; for he certainly was vastly more familiar with the piano than I, both in technique and execution."

"Well, then, I hope you won't object to my rearranging this composition into a proper shape for the piano," he said.

"I told him that if he felt such an irresistible impulse to assist me I would be the last person to put any obstacle in his way."

"When he brought back the score I found that he had 'rectified' all my aberrations from the time-honored music traditions. In other words, he had stripped me of such originality as I had striven to put into the composition. He had brought me back into the fold and made me musically orthodox again. I tore up his rearrangement and allowed my first draft to reach the public ear. And, lo! the public ear appeared to be tickled by what it heard! My revolutionary attempt was successful!"

"You were fortunate not only to have been elected by nature to be one of her mouthpieces," said the guest who persisted in furnishing the running commentary upon what Mr. Sousa said, "but especially in having found her in an amiable enough mood to create the responsive ears contemporaneously with you. How many there are whom nature has chosen for her mouthpieces for whom she fails to produce the responsive ears contemporaneously! These ears often come along in a distant posterity which the mouthpieces, to which they appeal, do not live to see."

"I have been extremely fortunate in this respect," said Mr. Sousa. "I can think of but few misfortunes equal to that of having to compose for unappreciative ears. Of course, there is a great deal in the satisfaction of knowing that one's work is deserving of a generous reception and that it is likely to obtain this recognition in ages to come. But this, after all, must be but a faint sort of compensation for the neglect and indifference of one's contemporaries."

Although he has been scarcely less active in literature, having written four or five successful novels, of which he has had the unique distinction of being among "the best six sellers" two years in succession, Mr. Sousa's chief delight is music.

"I would not exchange my love of music for anything else on earth," he said. "Come

people who are as free as I am. I found it necessary to reintroduce myself to all my old friends." The conversation now reverted to the noble-looking horse Mr. Sousa had been riding; a shimmering, light chestnut-coated animal, with a white splash on forehead and

"Where did I find the fountain of youth? In myself," says Sousa at sixty-five. "I have never envied any one, and that's the secret of not becoming prematurely old"

nose and with red nostrils almost always distended.

"Patrician Charley is no ordinary horse," he said, his voice vibrant with pride. "He likes me now, as much at least as love for any one can possibly find a lodgment in his animal heart. He is half Arab and half Irish, and his sire and dam were both thoroughbreds. Like the horse of biblical fame, Patrician Charley seems to 'scent the battle from afar,' and he's always eager to get into it. He's like the horse of Alexander the Great, he's another Bucephalus."

"When I got astride of him the first time, four years ago, I regretted it immediately afterward. For the next fifteen minutes the one thought uppermost in my mind was, 'How am I ever going to get off of him without breaking my neck?' And when I finally succeeded in doing so I decided not to have anything more to do with him."

"But I thought I caught a humorous gleam out of the corner of his eye. There was

something so sagacious and almost human-like in that glance that I changed my mind about him at once, and began studying his characteristics. I had been accustomed to horseback riding all my life, but had never come across any animal that was quite like Patrician Charley."

"I soon discovered that he understood almost anything spoken to him and that, although never very docile, he could be coaxed but never coerced. I found that my mistake had been to hold a riding whip in my hand when I mounted him. Fortunately I made no use of the whip, nor of my spur. If I had I'm sure Patrician would have killed me."

"He once came very near killing a stable boy who had elbowed him. He backed the boy against a wall and was getting ready to turn and level those two frightful batteries—his hoofs—at the youngster when Pat Delaney, the groom, came to the rescue. Only for Delaney's quick wit in diverting the horse's attention the boy would have perished."

IN 1900 Mr. Sousa was in Paris and incurred the displeasure of a Parisian art critic by declaring that the music which he had heard in the leading concert places there had convinced him that "subsidy is the death of art."

"This was the climax of a memorably interesting experience," he said. "James Gordon Bennett sent his secretary, an exceptionally bright young man, to me for an interview for the Paris edition of the Herald. For two weeks we traveled around together, visiting virtually every place of the better sort where there was music. And so uniform did we find the music everywhere that in the page article which I dictated I summed up my conclusion that the French composers were with scarcely any exception under the thrall of the publishers. And as the music they were turning out was little better than mediocre, I did not hesitate to declare that subsidy was tantamount to death in art."

"In a 'roast' which was intended, no doubt, to silence me forever, one of the French critics assumed a patronizing air and admonished me that I should not lose sight of the fact that, after all, America was but an infant, and that it was becoming in infants to sit demurely at the feet of the European Gamaliel and learn instead of trying to teach."

"This was grist to my mill. The very next day my reply was published. I said that America was not unmindful of the debt of gratitude which she owed to Europe. Europe, I said, gave America a tallow candle, and in a spirit of appreciation and gratitude America has returned to Europe the electric light."

he attributed his world-wide popularity, said:

"To having been courageous enough to disregard the traditions which seek to force all music to conform to the Procrustes bed of hide-bound rules and regulations. For instance, tradition required a return to the dominant, the original, key. To me this seemed analogous to a return to soup or fish after one had reached the dessert stage of a meal."

"You see, nature is careful to select her own mouthpieces to interpret her desires. And I suppose one of her desires has been to have the human ears relieved of the strain of this perpetual recurrence to the dominant in music. And so she summoned me to be her mouthpiece. And I have obeyed her summons by applying the simple device of perorating in my music, always going forward, forward, without even looking back to the key note. Even at the end I disregard the dominant, but reach the climax with the subdominant."

"Moreover, I omit the traditional coda—those four or five bars which announce to the hearer that the end is at hand."

"The great secret of being tedious, says a great French writer, is to tell it all. Well, the coda offends in this respect. It leaves nothing to the imagination of the hearer. I dared assume that the hearer would know when the end of a musical composition had been reached; and the compliment I have thus paid his power of imagination has been rewarded with a corresponding popularity."

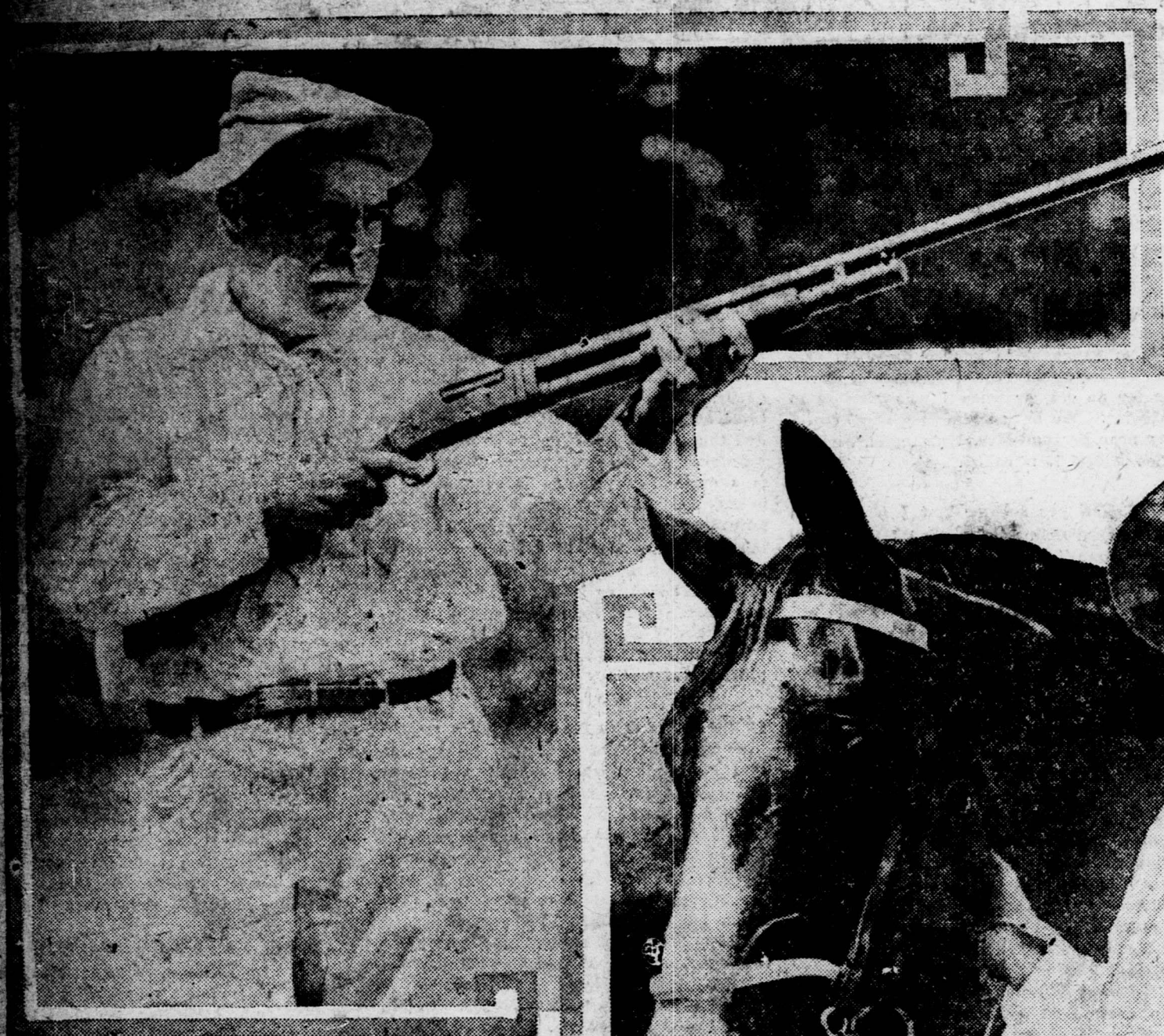
"The first time I had sketched out a composition in accordance with this

just ponder this; the doctor does much good but the end of his task 'leads but to the grave'; the lawyer aids many, but only at the expense and to the damage of others; the judge seeks to administer justice, but in doing so at times is compelled to consign some unfortunate to perdition—to the electric chair. And, so, through the whole gamut of all the liberal professions, except the profession of music. Our one and sole aim is to bring joy or solace to the human heart. Can anything be better, finer, nobler?"

THE consensus was favorable to Mr. Sousa's view.

"But, pardon me," said his commentary-loving guest, "I'm told you're a great Nimrod and that you kill a prodigious number of animals with your guns. How does wholesale slaughter like that comport with the fine sentiments which music engenders?"

"Shooting is really one of my favorite hobbies," assented Mr. Sousa. "But I beg you to believe these two things: One is that I usually shoot at pigeons made of clay, and the other, that when I do hunt game is not with a view to slaughter for the sake of slaughter, but to furnish good material for my friends' tables and my own. I consider it wicked and criminally vicious to kill animals merely for the pleasure of the thing. But eat we must and as we are carnivorous ourselves it is animals that we must eat. Hence I deem it perfectly compatible with justice and right reasoning to shoot as many of the animals that constitute our food as we need for this purpose. More would be wanton, wicked slaughter."



"Shooting is one of my favorite hobbies, but I consider it wicked and criminally vicious to kill animals merely for the pleasure of the thing"



Ledger Photo Service

first time he played a solo every member of the band joined the audience at large in giving him the most cordial sort of applause. I found it hard to restrain myself from joining in the demonstration, too; but, of course, for obvious reasons I could not clap my hands as I longed to do. But at all events it shows that, even in that most jealous of all professions, that of music, our band has not a solitary player envious of any of the others, notwithstanding the pro-

"I think I am kept physically in good condition by my daily horseback ride"



"I would not exchange my love of music for anything else on earth"

New York Times
Sunday Sept 19 1920.

Sioux City Pa.
Sunday Journal
Sept 12 1920.

Attoburn Dispatch
Sunday Sept 12 1920

MUSIC SOUSA AS AN INSTITUTION

SEVEN hundred thousand miles covered in more than a score of trans-continental journeys, with five tours of Europe and one at least of 60,000 miles, zigzagging around the world, are the unchallenged record of Sousa's Band, which has its "welcome home" party here in New York next Sunday night to celebrate a twenty-eighth anniversary of the first concert given under its present name. Not all the 100 men have traveled the total of miles in all these years. Many veterans among them have done so, however, and every mile was as certainly led by John Philip Sousa as were the uncounted concerts under his command.

No American musician, it is said, has had so many honors paid to him as has Sousa, both here and abroad. He received from King Edward VII. the medal of the Victorian Order, pinned on his breast by the then Prince of Wales, now King George. The French Government has given him the Palms of the Academy and the Rosette of Public Instruction; he has the medal of the Fine Arts Academy of Hainaut, Belgium, and other gifts by institutions and individuals. The "march king" appeared by command before King Edward at Sandringham and at Windsor.

Ten years ago his band started on its tour of the world, which Sousa's friends yet declare stands alone in the annals of concert-giving. It was, they believe, the first time in the history of music that an organization of 100 artists had made a circuit tour of the globe. Europe, Africa, Australia, Tasmania and New Zealand, the Fiji Islands and Honolulu were visited before the return to America. "It is doubtful if such a trip can be made again until another man arises who enjoys the dual popularity of international composer and conductor," wrote the historian of that tour.

Sousa Follows the Flag.
Sousa. It has been said, follows the flag. Sousa's marches have made "The Stars and Stripes," to name but one of them, heard as well as seen wherever the sun shines on this or most other nations' emblems. So the name of the American bandmaster, who was born in Washington, Nov. 6, 1854, has come in his sixty-sixth year to mean a national institution. It not only takes the pride to hold the band's own birthday party next Sunday, but the band has leaked out that, when the great back-drop curtain rises on the last encore, it will disclose fourteen fellow musicians, composers playing fourteen grand pianos in "The Stars and Stripes Forever," till the elephants trumpet the chorus.

When Offenbach visited this country in the centennial year of the United States the young John Philip, son of Antonio and Elizabeth Trinkaus Sousa, just then a man of two-and-twenty, played first violin in the orchestra assembled for the composer of "La Grande Duchesse" and "Orphée aux Enfers." Later Sousa led a touring church choir company in Gilbert and Sullivan's "Pinafore." Twelve years in all he conducted the United States Marine Band, serving in that period under Presidents Hayes, Garfield, Arthur, Cleveland and Harrison. He organized Sousa's Band and directed its first performance on Sept. 28, 1892. Twenty-eight years ago next Sunday.

The band leader has since composed for his own players more than fifty marches. In the modern form of talking machine records alone sales of the "canned" versions of his quickstep airs have exceeded 6,000,000. But one, it appears, is his favorite. Hundreds of thousands of American soldiers and sailors marched to its strains during the World War, and it was played by the military bands of Great Britain and France, as well as by the most humble of American village bands.

His reason for preferring "The Stars and Stripes Forever" has been told by Sousa himself. "It is richest in melody and the best in orchestration," he said. "I have other favorites, too, and I feel that 'Comrades of the Legion,' which I wrote only recently and dedicated to the American Legion, is worthy of a place, but 'The Stars and Stripes Forever' is my first choice. In this I am backed, I think, by thousands of my hearers, who seem to be most enthusiastic when the band plays that composition."

Probably second choice of all the Sousa marches is "Semper Fidelis," one of his earlier compositions, based on an old bugle call of the United States Army. Equally familiar are "Washington Post," "El Capitan," "Jack Tar," "Thunderer" and "Hands Across the Sea." It is now thirty-five years since Sousa began to compose, and it may be said that some of his earlier attempts were not marches at all, but more or less serious efforts along the lines which are now engaging the attention of an increasing number of American musicians.

He First Wrote for His Band.

As far back as 1885 Sousa undertook to write "humoresques," or joking variations, on some song "hit" of the period. "A Little Peach in an Orchard Grew" was the subject of one of his first arrangements. He found the public liked these musically humorous versions of its songs, and each season the band's repertory included such a piece, often his own work, but for the last few years by Bellstedt, a member of his band. This year Bellstedt was ill and unable to write, but Sousa turned to and composed "Suwanee" in two days.

This "hurry up" work on "Suwanee" recalled an incident of many years ago when he wrote an entire orchestral score for "Pinafore" in forty-two hours, wholly from memory of the airs and with some harmonies unknown to Sullivan. Of this performance the bandmaster said: "The score was immediately liked by many people, and, in fact, I was told that it was preferred in Australia by the manager who used it there. You see, I embellished the music, getting unusual effects, and some of those made a hit. I never had seen anything but a piano score of 'Pinafore,' and my score was made without other help."

In writing music he works on the usual sheet of thirty-two staves, or sets, of notelines to the page, filling in the parts for the entire orchestra or band phrase by phrase.

Few musicians, perhaps, who have heard the really effective "muted brass," often misused in a jazz band as the "weeping trombone," know that Sousa was the first to introduce it into band music.

The muted brass is one of the most effective innovations now, he said recently, "and I believe that I was the originator. It is true that the trained French horn player long has covered the bell of his instrument with his hand to obtain a muting effect, but the actual use of a muting block in the trombone and cornet was my idea, and today it is the source of unusual effects not only in band music but also in that for orchestra as developed by Richard Strauss."

As a man among musicians, Sousa frankly has his idols. "The Messiahs who brought the glad tidings," he said in an Etude interview which is reprinted in this season's souvenir program. "Palestrina, Bach, Beethoven, Wagner and a multitude of divinely endowed musicians have led the world out of the wilderness of crudity. Between 1708 and 1914, composers added many woodwind, brass and percussion instruments to the primitive symphonic combination. With the single exception of the harp, there has been no effort to incorporate permanently into the string band any other stringed instrument. Richard Wagner, in nearly every instance, enunciates the 'left-motifs' of his operas through the agency of woodwind or brass."

"The aim of a composer is to produce color, dynamics, nuances, the story-telling quality, the greatest number of mixed and unmixed quartets. To presume that the clarinet, the cornet and the trombone should be simply used to blare forth marches and ragtime tunes, or that the violin family should devote its days to scraping waltzes, two-steps and fox-trots, is equally ludicrous. The string band and the wind band may be likened to the feminine and the masculine, for, like maid and man, they can breathe into life the soulful, the religious, the sentimental, the heroic and the sublime."

At a moment when so much talk about music for the people is going the rounds, when appeals are made for concerts or opera for educational purposes, it is well to remember that there is one self-supporting musical organization in existence. This organization is known everywhere and by everybody as Sousa and his band. Twenty-eight years ago, John Philip Sousa, then a well known composer, musician and leader, started his band on its career, and never has he asked any favors of the public or solicited funds wherewith to endow his band. His own name has been the principal factor in his success, artistic as well as financial. He has simply asked the public to attend his concerts, to enjoy them, and to pay a small sum of money at the doors. No one has ever questioned for a moment the fact that he has given his many hundreds of thousands of patrons more than their money's worth. In truth, he almost invariably doubles the length of his advertised programs by encores, and everyone knows what the quantity and quality of a Sousa program is.

The success of Sousa and his band proves that the public will support a musical organization when its leader is gifted and sensible enough to give the public what it wants. And Sousa knows exactly what it does want. That is one of the attributes of his genius. He has his finger constantly on the pulses of the multitudes of people who are eager to listen to good music. He has toured this country over and over again from one end to the other, and his name has become a magical word. For more than a quarter of a century, he has gone on and prospered. His work has been more varied than the work of almost any other famous musician, for he has not only traveled at the head of his band, and conducted many concerts, but he has composed many marches, several operas and numerous other musical pieces.

Why has Sousa become famous and why has he prospered? The answer may be easily discovered. He has relied wholly upon his own skill and upon the ability of the musicians he has gathered about him. He has unostentatiously educated the public to a liking for band music at its best.

Sousa and his band will appear at the Auditorium early this season.

New York
Evening Post
Fri Sept 17 1920

The Mirror

By Charles Pike Sawyer

John Philip Sousa will celebrate, in the Hippodrome concert a week from Sunday, the twenty-eighth anniversary of his band, although his record as a composer goes much further back than that number of years. Born in 1854, he taught music at fifteen, and was a conductor at seventeen—almost fifty years ago, and when Offenbach visited this country in the seventies, he played first violin in the orchestra. His real career may be said to have begun when he became leader of the famous United States Marine Corps Band in 1880, when he wielded the baton until 1892, when he resigned and formed his own band, the anniversary of which is being celebrated. While he was in Washington he began composition, and by 1885 he was known the world over for his marches, a foreign musical journal having then dubbed him "The March King," and the first great hit was "Washington Post March." But he has composed other music, including ten operettas, and scores of orchestral suites, songs, and miscellaneous pieces. The anniversary is an important happening in the world of music.

The Hippodrome

Records for attendance at the Hippodrome have been broken at "Good Times," the house being filled to overflowing at every performance. In the coming week there will be some novelties introduced by the Fender troupe of comedians on stilts, who will also be seen in their animal impersonations in the "Toyland" scene. One week from to-morrow night comes the twenty-eighth anniversary concert of Sousa's Band, which, on this occasion, will have a personnel of 100 men. It will be the only New York appearance of the band this season.

ONE BAND CAN SUPPORT ITSELF

At a moment when so much talk about music for the people is going the rounds, when appeals are made for subsidized concerts or opera for educational purposes, it is well to remember that there is one self-supporting musical organization in existence. This organization is known everywhere and by everybody as Sousa and his band. Twenty-eight years ago John Philip Sousa, already a well-known composer, musician and



John Philip Sousa

leader, started his band on its career, and never has he asked any favors of the public or solicited funds wherewith to endow his band. His own name has been the principal factor in his success, artistic as well as financial.

The success of Sousa and his band proves that the public will support a musical organization when its leader is gifted and gives the public what it wants. And Sousa knows exactly what it does want. That is one of the attributes of his genius. He has his finger constantly on the pulses of the multitudes of people who are eager to listen to good music. He has toured this country over and over again, from one end to the other, and his name has become a magic word.

Why has Sousa become famous and why has he prospered? The answer may be easily discovered? He has relied wholly upon his own skill and upon the ability of the musicians he has gathered about him. He has unostentatiously educated the public to a liking for band music at its best. All that uplifters seek to do, all that those who are trying to raise funds for the support of educational musical causes, Sousa has done singly on his own initiative and through his own musical genius. And he has done not merely a service to the great public, he has also established and carried on a band of expert musicians who could otherwise have had no outlet for the expression of their talents were it not for the enthusiasm and the inspiration of his training.

Morning Telegraph
Sun Sept 5 1920

While countless appeals are being made to the general public for subscriptions and contributions to every description of musical organization, it is refreshing to note that good music will always go on its own merit. It is likewise interesting to know that the same general public is perfectly willing to be educated along music lines without having any great degree of pressure brought to bear in the way of educational propaganda.

In this day, so filled with subscription seekers, we recall the fact that one of the greatest self-supporting musical organizations in existence is that of Sousa's Band. Singly and without financial assistance other than admission charges to his concerts, John Philip Sousa has done much toward training the masses along musical lines.

It has been twenty-eight years since Mr. Sousa started his band on its exceptional career, and in all that time he has not solicited endowments, but his own name has been the principal factor in his success. Time and again he has toured America from one end to the other, and his work has been more varied than that of almost any other musician. He has also composed and carried on a band of expert musicians who could otherwise have had no outlet for the expression of their talents were it not for the enthusiasm and the inspiration of his training.

Cleveland Plain Dealer
Sunday Sept 12 1920.

Success of Sousa's Band Lapses Twenty-Eighth Year

At a moment when so much talk about music for the people is going the rounds, when appeals are made for subsidized concerts or opera for educational purposes, it is well to remember that there is one self-supporting musical organization in existence. This organization is known everywhere and by everybody as Sousa and his band.

Twenty-eight years ago, John Philip Sousa, then a well known composer, musician and leader, started his band on its career, and never has he asked any favors of the public or solicited funds wherewith to endow his band. His own name has been the principal factor in his success, artistic as well as financial. He has simply asked the public to attend his concerts, to enjoy them, and to pay a small sum of money at the doors. No one has ever questioned for a moment the fact that he has given his many hundreds of thousands of patrons more than their money's worth. In truth, he almost invariably doubles the length of his advertised program by encores, and everyone knows what the quantity and quality of a Sousa program is.

The success of Sousa and his band proves that the public will support a musical organization when its leader is gifted and sensible enough to give the public what it wants. And Sousa knows exactly what it does want. That is one of the attributes of his genius. He has his finger constantly on the pulse of the

multitudes of people who are eager to listen to good music. He has toured this country over and over again from one end to the other, and his name has become a magical word. For more than a quarter of a century he has gone on and prospered. His work has been more varied than the work of almost any other famous musician, for he has not only traveled at the head of his band, and conducted many concerts, but he has composed many marches, several operas and numerous other musical pieces.

Why has Sousa become famous and why has he prospered? The answer may be easily discovered. He has relied wholly upon his own skill and upon the ability of the musicians he has gathered about him. He has unostentatiously educated the public to a liking for band music at its best. All that the uplifters seek to do, all that those who are trying to raise funds for the support of so-called educational musical causes Sousa has done singly on his own initiative and through his own musical genius. And he has done not merely a service to the great public. He has also established and carried on a band of expert musicians who could otherwise have had no outlet for the expression of their talents were it not for the enthusiasm and the inspiration of his training. While he has been educating the public he has at the same time been educating musicians. It is to Sousa that the American people have looked, are looking and will continue to look for the best there is in our national music.

Pittsburg Sunday Leader
Sunday Sept 12 1920.

SOUSA BAND COMING



John Philip Sousa

The music-loving public will be glad to know that the season will open with the ever popular John Philip Sousa and his band. Sousa's band will come to Pittsburg direct from its twenty-eighth anniversary performance at the New York Hippodrome, and the same program and soloists will be heard here at Syria mosque on Saturday afternoon and evening, October 2. Sousa's band today numbers 70 musicians, the largest in its history, and represents the most American group of artists ever assembled at one time under his baton. Men of all races and nationalities have come under Mr. Sousa's direction, but he considers the American musician of today the most versatile, the most adaptable and the most thorough of all artists.

For his gala anniversary week, Mr. Sousa is featuring a notable list of vo-

cal and instrumental soloists, all of whom will be heard in the two Pittsburg concerts. Among the artists to be heard are Mary Baker, soprano; Florence Hardeman, violinist; Winifred Bambrick, harpist; John Dolan, cornet virtuoso; Ellis McDiarmid, flute; Joseph Norrito, clarinet, and George Carey, xylophone.

Mr. Sousa, who is greatly interested in the promotion of music in the public schools, is this season featuring an educational talk and giving special student matinees. Pittsburg will be the first city favored on his fall tour with a matinee of this kind.

Two new marches not previously heard here will be included in the programs. They are "Comrades of the Legion," dedicated to the men of the American Legion, and "Who's Who in Navy Blue," dedicated to the class of 1921 of the United States Naval academy at Annapolis.

Montgomery N.Y.
State Gazette
Tuesday Sept 14 1920

SOUSA AND BAND IN NEW TRIUMPH

"MARCH KING" GREETED BY
AUDIENCE OF 3,200 AT
ARMORY

LIBERAL WITH ENCORES

Lieutenant John Philip Sousa commanded new laurels with his second annual concert in Trenton at the Second Regiment Armory last night. From the standpoint of the musical art, it was quite the most delightful event of its type in the history of local concertdom. From the point of popular appeal, it established a success of unparalleled proportions, gaining an audience of 3,200 persons.

Looking as fit and vigorous as ever, not a day older from appearances, the "march king" of two continents bated his way into favor as no other musical conductor has ever done in this city. The program, though a generous one to begin with, was made doubly liberal by the numerous encores which were necessitated by the applause of an insatiable audience. And the band performed with skill which made for marked harmony.

Diversity was the keynote of a host of selections, which included the classics of bygone masters, works of the present composers and the more popular compositions of the lieutenant commander himself. No program would be complete without a Sousa number or two, and last night's was completed because it contained three.

And no Sousa concert would be complete without the playing of "The Stars and Stripes Forever," a Sousaian masterpiece which has thrilled the monarchs of Europe, as well as the people of America. This was an encore number which commanded another encore, so admirably interpreted was it on the part of Sousa and his sixty odd bandmen.

The conductor's new march, "Comrades of the Legion," composed by him since the end of the war, was one of the best things of the evening. "The Dance of the Comedians," from "The Bartered Bride," by Smetana, was another popular number. "A Study in Rhythms," by Sousa; "The American Indian," by Orem; an Andante from Tchaikowsky, and a group of three characteristic numbers by Sousa, entitled "Camera Studies," made up a diverting program.

There were three soloists, who gave individual numbers accompanied by the band. These were Miss Mary Baker, soprano; John Dolan, cornetist; George J. Carey, xylophonist, and Miss Florence Hardeman, violinist. All lent creditable help to an altogether creditable undertaking.

This was the most successful Sousa concert in the history of New Jersey. The manner in which it was conducted, under the guidance of Montgomery Moses, manager of the Trent theatre, is to be commended. The system of seating the huge audience was another feature which must be appreciated. W. Otto Polemann was in charge of the seating arrangements.

Sousa today will play at Lebanon and Harrisburg, Pa. He has just completed a four weeks' engagement at Willow Grove, and is now beginning a tour which will take him to Mexico and South America.

D. F. STEVENSON.

New York Evening Post
Wed Sept 22 1920

The Mirror By Charles Pike Sawyer

Composers and the public do not always agree. More often than not a man has labored long over a piece of music and has turned out what he thinks is one of his best efforts only to have it fall flat while some light, quickly-conceived piece meets with instant success, and his disappointment is not lessened by big royalties. One of the pieces on the programme at next Sunday's anniversary concert of Sousa's Band at the Hippodrome will undoubtedly be "Stars and Stripes Forever," which the bandmaster thinks is the best march he ever wrote, and which has always been a favorite with the public. He bases his opinion regarding its popularity upon the fact that over 6,000,000 records of his more than fifty marches have been sold for talking-machines, and his favorite is far ahead of the others. His own second choice is "Comrades of the Legion," a recent effort, and which is good. The other popular favorites are "Semper Fidelis," one of his earlier compositions, based on an old bugle call of the United States Army; "Washington Post," "El Capitan," "Thunderer," and "Hands Across the Sea," and if Sousa is asked the band will play "The Stars and Stripes Forever."

Berwick Pa
Enterprise
Friday Sept 17 1920.

SOUSA'S BAND DELIGHTED 1000

Was Big Afternoon of Wonderful Music—Program Included the Famed Sousa Marches.

An audience of over a thousand persons gave John Philip Sousa and his world famous band an enthusiastic welcome at West Side yesterday afternoon and followed with growing enjoyment the splendid program of over two hours. It was a thoroughly delighted audience that represented Berwick and many towns from throughout this section and they carried away lasting impressions and a knowledge of the reason Sousa and his band are so widely heralded.

Sousa is perhaps the world's greatest band director and with his musicians as nearly perfect as it is possible to be, his selections revealed a tone blend and quality that delighted and a "pep" and rhythm that thrilled. Sousa is sixty-four years of age but his action is not of those years. It is with an easy graceful motion that he wields the baton—just as he has for thirty years or more. Distinguished in bearing, he is affable and interested in his audience. Several requests for special numbers had a ready response.

In the encore numbers the "March King" gave nearly all of his famous marches, while "The Star Spangled Banner" with Sousa's arrangement and climax was an incomparable number. His most famous march "Stars and Stripes" in particular aroused the audience to tremendous applause.

The band numbered sixty-six people and it was a superb organization in every feature. His harp player was a miss whose big tone rippled through the body of sound, a substitute cornet player of a calibre that gave evidence of the quality of the band, there were a pair of drummers who were masters, a flute soloist who was exceptional, a brilliant violinist, Miss Hardaman, and a splendid soloist, Miss Baker. The xylophone soloist, George J. Carey, was liked particularly and was twice encored.

It was a great day of enjoyment with lots of Sousa quality, and the audience at the concert's close craved for more.

The opening program, an outline of which is given, was a rhapsody by Orem, entitled "The American Indian," which was typical of the Indian music, with its weird melodies and the sound of the tympani and other traps. In response to an encore Sousa played one of his famous marches entitled "El Capitan," and one of the finest. The second number was a cornet solo by Richard Walsh, entitled "Echoes of the Hudson," in which Mr. Walsh well showed his ability as a cornetist and his range.

Berwick Pa
Enterprise
Friday Sept 17 1920.

SOUSA STATES BAND TO RETURN

If Another Trip Through State is Arranged—Delighted With Scenery About Berwick.

Lieutenant Commander John Philip Sousa with Miss Mary Baker, soprano soloist; Miss Hardaman, violinist, and Miss Winifred Bambrick, harpist, enjoyed an auto. trip about Berwick after the concert, with C. A. Rasely, proprietor of West Side. Mr. Sousa in particular admired the view of Nescopeck mountain and commented on the wonderful valley and the beautiful scenery of which Berwick is the center. He asked the automobile to stop along Riverview in order to get a longer view of the river with Council Cup and of Nescopeck Pass. He was emphatic in his comments.

Relative to his audience he stated that it was as big a matinee crowd as there is usually in the cities and he was greatly pleased with the reception. The pavilion is adapted finely to musical events, he said. He expected if another trip goes through this section, as there probably will, to book a return engagement to Berwick.

24 Trenton N.J. Evening Times.
Tuesday Sept 14 1920.

Sousa and His Band Launch Extensive Tour in This City; Captivating Monster Crowd

Repeating his triumph of last year when he played before a capacity audience at the Trent Theatre, Lieutenant John Philip Sousa and his peerless band evoked ringing applause by the rendition of a varied and difficult program at the Armory last evening. The crowd, estimated to have been in excess of 3,000, is considered to be a new record for attendance at a band concert.

Of Lieutenant Sousa himself there is little new that might be said. For years acknowledged to be one of the few really great band masters and composers, he has gone on adding lustre and fame to his name until he now stands among the most remarkable musical personalities in the world. And so might be said of the group of musicians he has gathered about himself. Not the least of Sousa's triumphs is the wonderful organization of talent and ability that he has effected in the assembling of this band. The popular conception of band music is a blare of brass instruments and the roll of drums. While these are not lacking in Sousa's band, several times being used in the rendition of his inspiring march numbers with telling and timely effect, but they do not predominate. The dominating tone is that of the wood and reed instruments. Without sacrificing volume, a pleasing mellowness has been achieved. Sousa's band is essentially a concert band.

The first number of the program was a rhapsody, "The American Indian," an interpretation upon modern instruments of the barbaric beauty of the centuries—old music of the Indian. For an encore "El Capitan," one of Sousa's earlier march compositions, and "Biddy," a sprightly, dashing little number, were given. "Carnival of Venice," a cornet solo by John Dolan, met with prolonged applause, Mr. Dolan obliging with that old favorite, "Maria Mari." The next was a clever three-part number of Sousa's own conception, entitled "Camera Studies," which began with a softly alluring strain, in fancy carrying the listener to the far-off Orient, then drifted into a delightfully slow rhythmized waltz arrangement, concluding with an amazing surprise feature of considerable vigor. Two encores, "Sabre and Spurs," which needs no comment, and "The Gliding Girl," one

of Sousa's newer compositions, were given to this number.

Miss Mary Baker was so favorably received in her first solo number, "Waiting," which she very ably executed in a pleasing coloratura soprano voice that it was insisted that she again be heard. Her second offering was "The Crystal Lute," a gem of rare beauty demanding all of her artistry. The first part was concluded with Tschalkowsky's "Andante Cantabile," judged by many to have been the masterpiece of the evening, followed in rapid succession by "Who's Who in Navy Blue?"

"A Study in Rhythms," another of Sousa's newer conceptions, which preluded the second part, was, as defined by the program, "a manipulation of a group of classics," so varied in tempo and volume as to cause wonder and amazement of what the next rise or fall of the wizard baton of the conductor would produce. The popular "Swanee" and "Piccolo Pic" comprised the encore of this number.

George J. Carey, xylophonist extraordinary, scored a personal triumph in his performance upon that instrument. Three selections in all, "The March Wind," "Annie Laurie" and "Believe Me of All Those Endearing Young Charms," made up his part of the program. And then was given that part of every Sousa concert which never fails to arouse the audience to the highest pitch of enthusiasm, two marches, the one new, "Comrades of the Legion," and that one by which Lieutenant Sousa is perhaps best known, "Stars and Stripes Forever." Its appeal undiminished by the passing of years, its effect upon its hearers last evening was as spontaneously rousing as when first heard years ago.

Miss Florence Hardiman, the third of the soloists, exhibited a mastery of the violin which was as pleasing as it was complete in her rendition of Vieuxtemps's "Two Movements from Concerto in F sharp minor." Her encore was the "Witch's Dance." The program was concluded with "The Dance of the Comedians" from "The Bartered Bride," following which "The Star Spangled Banner" was played as only Sousa and his band can play it.

Last evening's concert was one of the first of a long tour.

Wilkes-Barre pa Evening News.
Friday Sept 17-1920.

SOUSA AND BIG BAND "BRILLIANT"—THAT'S IT

The concert season in these parts was very auspiciously opened last evening in Irem Temple by John Phillip Sousa and his banner band.

The season was opened in such a way that the folk who attended will not forget in a few days. While there were a few good seats vacant, there was a big and enthusiastic audience present to greet and welcome the big band master.

As early as 8:15 the band men began to take their places on the stage and by 8:30 every man, from the fellow who plays the big drums, traps, etc., to the piccolo player, had all his "machinery" ready for the "March King's" cue to start. About 8:35 the conductor appeared and without wasting any time with profuse bowing, the signal was given and the big band poured forth its volume of rich harmonies in the "American Indian Rhapsody." This offering was distinctively American and full of characteristic Indian calls, whoops, tam-tams, crude Indian melodies and dances. The picture was good and the colors well brought out. For this good start Sousa responded with two encores, "El Capitan" and "Biddy."

The second number, a cornet solo intended to be given by Mr. John Nolan but given by his substitute, Mr. Richardson, was a clever piece of performance. His triple tonguing and velvety tone were a treat to listen to. He had to respond twice to encores, the first being "Sounds from the Hudson," and his second was "The Sunshine of Your Smile."

The third number on the program was "Camera Studies" by Mr. Sousa. This selection was in three movements, characteristic of the titles given.

The vocal solo given by Miss Mary Baker was good, but not unusually so. Her voice is of good range but

not of as good a ringing, singing quality as we have been accustomed to hear from the same platform. In the first place, there was too much accompaniment in her first solo, "Waiting," by Millard. In the part "I feel his footsteps music" the tempo was too slow and not enough of a lover's exciting happy anticipation. There was too much monotony throughout. Her encores were better, especially "Minihaha" with the harp playing a rippling water accompaniment.

The selection of the evening that made the most artistic appeal was the Andante Cantabile movement from Tschaikowsky string quartet, op. 11. The very stately solemn airs and the depths of the glorious harmonies made a profound impression. Sousa responded with "Who's Who in Navy Blue" and "The Bride Elect."

The Xylophone soloist made a big hit with the visible skill of his hands, arms and wrists in rendering the difficult solos he was called upon to play. He was not wanting in skill or expression.

Miss Florence Hardeman displayed an exceptionally good tone and technique to spare in her violin selections. Her wrist and arm movements, bounding bow, double stopping, harmonics, etc., were cleverly executed. She certainly promises well for the future.

The concert altogether was excellent. Those who delight in the pronounced rhythmic element of music chiefly, reveled in delight fast evening. Mr. Sousa was liberal, even profuse with his encores, playing in each instance a march and invariably one of his own delightful creations.

Mr. Sousa is a man of international fame not only as a band master, nor as the "March King," but also as a composer of at least two popular operas, "The Bride Elect" and "El Capitan." To see a man of so much popularity and renown is a real treat in its self.

Beranton pa Republican.
Saturday Sept 18 1920.

FINE CONCERT BY SOUSA'S ARTISTS

Band of Famous Leader and
Soloists Delighted Big Audi-
ence in Town Hall

Sousa the Great, svelte and lithe, was the idol of a packed house last night at Town Hall, where he led his famous band in Sousaish marches and caused them to do stunts with the classics and in every way delighted the thousands who applauded every number and the encores.

Lieutenant Commander Sousa since parting from his whiskers has lost much in weight. He seems taller and younger and slimmer. He conducted his band last night with all the fine restraint and the certain control that have brought him fame in the past, and he succeeded in securing many effects that were in the way of innovations.

It was a splendid program with real artists and with several soloists who exhibited more than talent. It is difficult to say whether the celebrated marches elicited more enthusiasm than the artistic solos. Miss Florence Hardeman was given an ovation after her first violin number, the audience appearing to be reluctant to see her leave the platform, and she gave several encores. Miss Mary Baker, soprano made a similar impression, while John Dolan in his cornet solos, George Carey with the Xylophone and Ellis McDiarmid, flutist, were accorded exuberant appreciation.

The programme opened with a rhapsody, "The American Indian," by Orem, on themes suggested by Lieutenant. The band gave this unusual and appealing selection with clever interpretation, using the Indian motifs to perfection.

Sousa's new "Camera Studies" included several charming pieces, each characteristic and each happily named. "The Flashing Eyes of Andalusia" had the sensuous echoes of Spanish music in its periods, while "Drifting to Loveland" was romantic and filled with intelligent shading. "The Children's

Nothing was more pleasing in the band pieces than "A Study in Rhythms," by Sousa, bringing in several classics, including a richly colored rendering of "Suwanee River," where a gradual acceleration of tempo brought tremendous and an altogether enchanting arrangement of the sextette from "Lucia." In this there was much lovely flute work.

Miss Mary Baker sang Millard's "Waiting" in a rich and well-rounded soprano, and was obliged to respond to several recalls. Miss Hardeman played with exquisite taste two movements from the Vieuxtemps Concerto in F Sharp Minor, where the harp and the flutes formed a lovely background. She played "Souvenir" with all the wistful beauty of that composition and gave a fine illustration of her overtone work. The harp accompaniment helped to make of this number one of the gems of the evening.

George J. Carey seemed to be a prime favorite with the audience as he followed the "March Wind" selection with several other numbers. The band played Sousa's new "Comrades of the Legion" with all the superb pageantry and splendor of a true Sousa march. Then came "The Star and Stripes Forever," with the flutes as the first paraders, followed by all the brasses in the famous fanfare. "Annie Laurie" and other encores prolonged the program.

There was a beautiful rendering of the Tschalkowsky "Andante Cantabile" with other encores. The finale was a Dance of the Comedians from "The Bartered Bride." (Smatana.)

Last night's concert was under the local management of Edward Kohnstamm.

FORTY LEGION BANDS PLAY SOUSA'S NEW MARCH IN CLEVELAND PARADE



John Phillip Sousa, the "March King," with his wonderful band, delighted a large audience at Kalurah Temple this afternoon and will give another concert tonight.

Mr. Sousa, who is celebrating his twenty-eighth anniversary, has been coming to Binghamton for several years. Whenever on tour or playing in this territory, he always wished to come to Binghamton. Mr. Sousa has several personal friends in the city.

The records for attendance at the concerts of Sousa's Band this season are not only surpassing those of all previous tours, but for the first time in history of the organization it has yet to visit a town in which the house was not already "sold out" before the time of the "March King" and his men arrived. The entire capacity of every theater in which he has appeared this season has been sold to its capacity from one to three days before the concerts were given.

The musical feature of the National Convention of the American Legion at Cleveland the last part of the month will be the presence of forty bands, a separate Band for every five-hundred men in the marching columns. All will play Sousa's new march "Comrades of the Legion". Sousa regards this choice of his latest composition as one of the finest compliments in his career and his one regret during the triumphant season his band is now experiencing is that on account of continuous "bookings", his band will be unable to play at the coming reunion and ceremonies of the American Legion.

The program for the evening performance will be as follows:

Rhapsody "The American Indian" (new) Orem. (On themes recorded and suggested by Mr. Thurlow Lieurance).

Cornet solo, "Carnival of Venice", Arban, John Dolan.

Camera studies, (new), Sousa; (a) "The Flashing Eyes of Andalusia", (b) "Drifting to Loveland", (c) "The Children's Ball".

Vocal solo, "Waiting", Millard, Miss Mary Baker.

Andante Cantabile from String Quartette, op. 11 Tschalkowsky.

"A Study in Rhythms" (new) Sousa; (Being a manipulation of a group of classics).

Xylophone solo, "The March Wind" (new) Carey; George J. Carey. (b) March, "Comrades of the Legion" (new) Sousa. Violin solo, "Two Movements from Concerto in F sharp minor" (Vieuxtemps) Miss Florence Hardeman.

Dance of the Comedians from "The Bartered Bride" Smatana.

Binghamton N.Y. press.
Saturday Sept 18 1920.

Wilkes-Barre Post Times Reader
Fri Sept 17 1920.

SOUSA THRILLS LARGE AUDIENCE

A great big crowd that filled the Temple chock-up, heard one of the most entertaining concerts in a musical sense and in a popular sense that this town has enjoyed in some time. Mr. Sousa told a friend last night that the world was military band crazy. He has never had such business. Think of playing to a total of 29,000 in one week which is what he did not a month ago. What's the cause of all this? Well, the reader knows the causes—there are several. First the American people are devoted to Sousa and measurably proud of him. They like him. They respect his great gifts. He gives them all kinds on one bill. He is just as young in his snappiness and his enormous spirit in playing as he was when he stepped out on the stage in the armory here in Wilkes-Barre nearly thirty-three years ago.

He has the charged up effervescence of youth. And the people like that, especially when they get it in music. Another thing perhaps is that the people got a taste of the dash and fire of things during the war and so a military band catches the fancy better today than most other forms of music. Anyway there was a crowd and as interested and pleased a crowd as ever sat from eight thirty to quarter of eleven, calling for encores and double encores. Its a more elaborate organization than ever—sixty-six people and with excellent soloists—on violin, xylophone, harp, flute, and a soprano who made quick favor with the people in front.

Mr. Sousa still likes some serious matter on his bills. Years ago he used to play quantities of Wagner. He hasn't come back to that yet, but last night he had an arrangement of the "andante cantabile" of Tchaikowski. This is almost the kind of musical treason that become a transcriptional ecstasy and inspiration. You can't think of that thing except in terms of four strings. That is, you couldn't tell last night. But it sent the real music sharks swimming along in a dream fancy. Right on top of it with the unmatched and unmatchable Sousa characteristic, came a march that almost set one off his chair. No one effect remained for long.

There was one thing full of humor, and to the student of musical things, a rarity—it was called a study of rhythms and he worked all kinds of magic with the Largo, Swanee River, the Lucia Sextet and other well known bits out of the past vagues. It takes Sousa to write this kind of thing and having written it, to play it. People thought they found a new richness in some of his new marches—new punches and new lines in melody. That is not imagination, it is true. One of the new marches had flavors of other and older, but two of the new ones had either in the beautifully rich orchestration or in the very lovely trio part something to hold one to the sheer beauty of the music itself leaving out the punch part of it. The band is a corker. Never have we heard a better one. There is a softened and a better blend in the reeds than in certain of the former days. There is fine quality also in the brass, and take the detail all the way down and one can't pick flaws. It seems to make no difference who plays in the band, so that the particular baton directs rehearsals and concerts. Nearly half the players are different from a year ago.

One notices as Mr. Sousa's years add themselves, that his tastes incline in the body of the program perhaps little more to solid music, but the selection is so keen that the public interest is held through and we submit that not many could have an audience clapping out double encores after two hours of music. Its the best band we have had, under a leadership so characteristic and so unique that there has never been another in hailing distance of this genius of composition, conducting and program choosing. And somehow it would be a nice thing if we could think that another had come along these years able to fill these shoes.

Wilkes-Barre Post Times Reader
Fri Sept 17 1920.

Sousa and His Band

A big audience at the Temple last evening gave John Philip Sousa, a rousing welcome, and so keen was enjoyment throughout a program that ran over two hours, that the violin number just before the end drew a double encore. The American people do not grow sated with Sousa. He has been touring with his band for nearly forty years. But he never grows stale, flat or unprofitable. He began by revealing a tone blend and quality that delighted the artistic mind and a pep and rhythm that tickled everybody. He has always set the pace, and in the variety of expedients he has always managed easily to keep a safe distance ahead of anyone else. The reason for all this is that he is great in music, as he would have been great had he chosen any other field of endeavor. He taught America and taught the world what a military march should mean. He is the very incarnation of rhythm. Last night's aggregation, which numbered sixty-six people, was the best that Wilkes-Barre has ever heard under the Sousa name. Musicians change, soloists go and come, but Sousa goes on and on. Twenty-eight new faces are in the band this year. But the aggregation in superb. He has a solo flute who is, practically speaking, incomparable. He has a fine horn quartet, a splendid coterie of wood winds generally, for the sixteen or so clarinets are mellower and better than ever. His harp player, a dainty miss, whose big tone ripples through the body of sound with a delightful persistency. A cornet soloist who can at an hour's notice take the place of Doane and acquit himself to the extent of a double encore; a pair of tenor drummers who are masters; a soprano soloist who is a find—Miss Baker, and a brilliant executant violinist, who held the audience firmly at the close of a big program. It was a great night of enjoyment with lots of Sousa quality and musical humor in the items, with a rare and unique snap and gusto and a refinement, as in the Tchaikowski, that hushed the assembly in reverence. The whole fact is there has never been anybody in a like field of effort big enough to put on Sousa's hat, or great enough in humility to lace his shoes. His new marches show that the big war has revitalized his creative ability. And how the throng acclaimed the sound of the favorite Stars and Stripes, the El Capitan and other favorite marches. They exulted in the pomp and circumstance, the glorious rhythms of it, and they manifested delight in a way that left no doubt of absolute enjoyment. Great is Sousa. There has never been anybody like him in our annals of military band music and no figure has risen on the horizon of stature to be his successor.

Syracuse Journal
Mon Sept 20 1920.

SOUSA AND HIS BAND ENTHRALL MUSIC LOVERS

Programs at Empire Concerts All That Most Fastidious Could Require.

The most expressive left hand in the United States was in Syracuse on Sunday.

Which is synonymous to the statement that John Philip Sousa and his band paid their almost annual pilgrimage to Syracuse yesterday, appearing in two excellent concerts at the Empire Theater. The Sousa organization isn't just a band; it's a national institution. There have been other excellent bands heard in Syracuse in the past; there are others yet to come; but it is doubtful if there is another that is more typically American than that of the March King.

The programs presented on Sunday were all that could be desired by the most fastidious music lover. While many of the numbers presented were on both, the matinee selections perhaps offered the best range. The rhapsody, "The Northern," by Hosmer, a new composition, opened the matinee. It is one of the finest of modern rhapsodies. It runs the full scale of emotion. The heart throbs with its measures of "Home Sweet Home," the next moment to respond to clarion notes of a militant passage.

The afternoon program was particularly happy with a mixture—Sousa's own—"Showing Off Before Company." The piece is a full musical meal, so to speak. Starting with the bare stage, the musicians are brought on by ones, twos, fours and eights to "show off" until the entire organization is presented. Snatches of "Hail, Hail, the Gang's All Here," are interwoven, musically, with bits of waltzes, and the newest of new jazz, in the offering.

The soloists with Sousa this year are Miss Mary Baker, soprano; Miss Florence Hardeman, violin; Ellis McDiamid, flute; John Dolan, cornet; Jose Acosta, piccolo. Miss Baker's "Carry Me Back to Old Virginia," given as an encore, was exceptionally well done. Her voice in many respects recalls Gluck. Mr. McDiamid's "Pranks of Pan," and Miss Hardeman's "Polonaise Brilliant in D," were equally well received.

The afternoon encore program was in itself a treat. There were 12 encore numbers to the nine selections on the regular program. "Piccolo Pic," by a piccolo quartet; Sousa's own "Comrades of the Legion," "Sabre and Spurs," and the favorite "Stars and Stripes Forever" were just a few that held the audience spellbound.

Syracuse Herald
Mon Sept 20 1920.

SOUSA GIVES TWO CONCERTS

Famous Conductor and Band Please Audiences at the Empire.

Wieling—"Dearie,"
Empire—"Jim Jam Jems,"
Keith's—Vaudeville.
Temple—Vaudeville.

Same old Sousa, same old band, same old marches, with a lot of new ones thrown in for good measure, a pretty girl with a delightful voice and another who knew how to play the violin attracted two good sized audiences to the Empire Sunday afternoon and evening.

There is no artist who visits Syracuse that has a better knowledge of what his public wants than the renowned John Philip, and no one who is more willing to give it what it asks for. His programs hold something for everybody, not excepting the lover of so-called "classical" music—witness Massenet, Wieniawski, Vieuxtemps, Tchaikowski and Smetana—on Sunday's bill, and he tries as hard to please an audience made up of a scattering few as he does a crowded house.

Perhaps the most popular number Sunday afternoon—new number, that is, for the old ones never lost their hold—was the "Tales of a Traveler," with its reminiscences of many climes and nations. Ellis MacDiarmid's flute solo, "Pipes of Pan," was a delight. Miss Mary Baker is the pretty girl who sings and Miss Florence Hardeman is the talented young violinist. And Sousa himself was as Sousa-esque as ever.

The present is the twenty-seventh concert season of the band and many of the players have been with the conductor from the beginning. As an aggregation of its kind, those who heard it Sunday would be prepared to state with one voice that it would be difficult to improve upon it. The musicians interpret every movement of the leader's baton with verve and enthusiasm.

John Dolan is the cornet soloist and Jose Acosta plays the piccolo. Both were heard to advantage on Sunday in solo parts of the various numbers.

Auburn N Y Citizen
Tues Sept 21 1920.

Sousa's Band Delights

Philip Sousa, the world's most famous bandmaster and the idol of both Europe and America, drew a packed house last night and the vast audience was thoroughly steeped in the martial music that has made its composer preeminent in this measure. There were but nine numbers on the program, three of which were Sousa compositions, but he was most gracious and generous in the matter of encores. Every number brought out at least two encores and the crowd won in getting the famous marches composed by Sousa for the purpose of inspiring young America to fight.

They got Sabers and Spurs, Stars and Stripes. Who's Who in Navy Blue, Piccolo Pic. U.S. Field Artillery, Semper Fidelis and others, and the light that shone from the faces of the inspired audience showed what compelling force these masterpieces must have exerted in the armies and navies of the Allies during the World War.

John Dolan is a master of the cornet and after the fine solo, Scintilla by Perkins, he responded to an encore with The Sunshine of Your Smile. Miss Mary Baker was the vocalist and her voice and personality were sweet and compelling. She sang Millard's Waiting, and then was brought back for the old favorite ever new, Carry Me Back to Ol' Virginia, and the remarkably beautiful song, By the Waters of Minnetonka.

George J. Cary, a master of the xylophone, was one of the most popular features of the concert. He gave them the program number, The March Wind, and he was repeatedly called back for Dardanella, Annie Laurie, and Believe Me If All Those Endearing Young Charms. Miss Florence Hardeman with her violin captivated all, both by her talent and her pleasing personality. She was recalled for Souvenir and again for the Witches Dance. Souvenir was soft and beautiful, played to the accompaniment of the harp. All in all it was a fine treat for music lovers and Manager Hennessy is entitled to the thanks of the hundreds of Auburnians who were privileged to enjoy this worth-while entertainment.

Syracuse Post Standard
Monday Sept 20 1920.

SOUSA'S BAND PLAYS BEFORE TWO ENTHUSIASTIC AUDIENCES

Famous Leader and Musicians Provide Double Attraction at Empire for Throngs That Fill Every Seat and Greet Programs With Acclaim.

Sousa and his band attained large audiences at two concerts yesterday at the Empire. The famous composer and conductor was greeted by audiences which completely filled the theater and gave two spirited and attractive programs.

The new Sousa march, "Comrades of the Legion," was enthusiastically accepted and encouraged with such emphasis that Mr. Sousa gave "The Stars and Stripes Forever," granting still another encore in "The American Artillery" in the evening concert. In the afternoon "Swanee" rendered according to the Sousa interpretation was a pronounced hit, the popular number being repeated in the evening as an encore as was "Who's Who in Navy Blues."

Sousa's band in the 27th concert season, which the organization has enjoyed, is of the same high calibre as in other years. Members respond to the leader's baton with well trained and harmonious execution.

altogether agreeable is developed and sustained throughout the concerts.

The soloists are Miss Mary Baker, contralto; John Dolan, cornet; Jose Acosta, piccolo; Ellis McDiamid, flute, and Miss Florence Hardeman, violin. The solo numbers were popular with both audiences and were followed by several encores.

Miss Baker's "Waiting" last night so pleased the audience that she was not allowed to leave the stage without two encores, and of these "Carry Me Back to Ole Virginia" brought rounds of appreciative applause. The other encore was "Fanny," composed by Mr. Sousa.

"A Study of Rhythms," arranged by Mr. Sousa, was offered on the evening program. This consisted of a manipulation of a group of familiar airs, "The American Indian," a rhapsody, was another new number of the evening program.

In the afternoon Miss Baker sang "It Was the Time of Lilacs" and gave several encores, and Ellis McDiamid gave flute solos.

26 Rochester N.Y.
Democrat + Chronicle
Wednesday Sept 22 1920.

SOUSA'S BAND SCORES AGAIN

Marches, Novelties, Solos
Delight Big Audience.

APPLAUSE WON BY CAREY

Popular Young Rochester Xylophonist Plays Expertly in Convention Hall Concert—Several Other Soloists Make Selves Popular.

For popular programs popularly played the concerts of Sousa and his band are not equaled by those of any other touring musical organization in the country. This was demonstrated in Convention Hall again last evening, when the great bandmaster and his musicians made their annual appearance. The eager capacity audience gave Sousa a rousing welcome as he entered upon the stage, and it received every member of the band and the worthy soloists with resounding applause. There was at least one encore for every number, and several for many, and the great audience was obviously grateful for the famous leader's generosity.

It was good to see Sousa conducting again in his graceful and quietly masterful manner—without straining, without dramatics only with the aim of getting perfect response from the instruments. Of course—the audience recognized in him more than the expert conductor; it saw also a noted composer, a promoter of patriotism and a famous figure about which has formed an attractive glamour. His presence was magnetic.

"El Capitan" Again.

The band itself was completely under Sousa's control, as was to be expected. It had remarkable balance, and it proved able to achieve many most difficult effects. It played with delicate pianissimo and burst forth into tremendous climaxes. The band showed its mettle at the very outset, when it played a new rhapsody by Orem, called "The American Indian." Only the bigger orchestras could have equaled this excellent performance. Sousa's "El Capitan" was given as an encore, and the rousing old piece won a big "hand." "Biddy" by Zamerchek, was another well received encore.

John Dolan, Sousa's new cornet virtuoso, appeared for the second number. He played "Scintilla" by Perkins, in expert manner. He had a round, fine tone, and he took the high note climax admirably. Mr. Dolan gave as an encore "The Sunshine of Your Smile," by Ray, and this also scored high.

Mary Baker, an attractive young woman with a comparatively light soprano, sang in a charming manner her programmed song, Millerad's "Waiting," and she sang "Carry Me Back to Ol' Virginny" as an encore in an appealing way.

Warm Reception for Carey.

George J. Carey, the popular Rochester xylophonist, played as a solo one of his own compositions, called "The March Wind." The piece itself is full of melody, and he played it with clean-cut skill. The big audience applauded enthusiastically; in fact, continued to applaud until he had played three encores, including "Annie Laurie" and "Dardanella." Then he went back to his drums. Mr. Carey acquitted himself admirably before his home people, and they paid a fine tribute to his ability.

Another soloist of worth appeared in the person of Florence Hardeman. She was a gifted young violinist of engaging manner.

One of the most noteworthy of the latter pieces by the band was Sousa's new "Comrades of the Legion."

Rochester N.Y.
Herald
Wed Sept 22

SOUSA BAND HAS USUAL APPEAL

"March King" Delights Large
Crowd in Convention Hall.

PLAYS MANY NEW NUMBERS

And Does Not Forget To Include
"Stars and Stripes"—Soloists
Received with Favor.

To say that a Sousa Band concert is like nothing else on earth is to utter a commonplace that was overworked ten years ago. Yet this is the thought that comes insistently to mind and cannot be banished when one sits under the spell of the Sousa magnetism and hears the flourish and flare of Sousa's music, as produced by his own picked instrumentalists. It is the thought that seems most adequate in attempting a report of the concert that Sousa and his men gave before a large and delighted audience in Convention Hall last night.

There was everything in the concert last night that Sousa has educated his musicians to present and his audiences to expect. If there were any in the audience who went to the concert chiefly to hear the encores—and truth to tell, there were probably many such—they received full value for their money, for Sousa included as extra numbers all of the favorite marches that have become part of American musical history, and played for the first time in Rochester a number of new ones that were rapturously received. Among the latter might be mentioned "Boots and Sabres," unquestionably one of the most picturesque musical inspirations that he has produced; the "U. S. Field Artillery" march and "Comrades of the Legion," both possessing that indescribable Sousa thrill and verve that makes one think of marching soldiers and patriotic mass meetings. The old marches included "El Capitan," "Washington Post" and "The Stars and Stripes," the last named played with all the clatter of brass and boom of cymbals characteristic of the composer, and with the distinctive touches that makes even this famous old march seem new the way Sousa presents it.

There was special pleasure for the audience in recognizing and hearing George J. Carey, a Rochester boy who has become Mr. Sousa's xylophone soloist and who was heard in one programmed number and three extras. He played with great spirit and musicianship, as one who is especially anxious to please his friends, and the applause had nothing perfunctory about it; the sincerity of it could not be mistaken.

The other soloists gave excellent accounts of themselves, especially John Dolan, whose cornet solo was genuinely thrilling. Miss Mary Baker, a promising young soprano, and Florence Hardeman, a violinist with exceptional technical equipment, shared in the plaudits of the evening. The mention of soloists should include the flute player whose cadenza added so much to one of the band numbers.

Mr. Sousa's programme throughout was characteristic. It was not aimed to satisfy any particular taste, except the taste for good music. Perhaps the most artistic achievement of the evening was Tschakowsky's andante cantabile from string quartette, opus 2, in which a delicate pianissimo was sustained throughout that was fully as astonishing as the crash and thunder of the march numbers. It cannot be said, though, that Tschakowsky gains anything by transference from orchestra to band.

One of Sousa's new compositions was "A Study in Rhythms," in which interesting musical tricks are played with familiar classics, such as Handel's "Largo," the "Lucia" sextette and "Swanee River." It is in such numbers that one realizes again that it is not any extraordinary quality in the band itself that makes a Sousa concert so distinctive, but the magnetic personality and absolute originality of the man who wields the baton. Another new number was a suite called "Camera Studies," which was excellently conceived and played. For an opening number was Orem's atmospheric rhapsody, "The American Indian," and at the end was the "Dance of Comedians" from Smetana's "Bartered Bride."

From here the band goes to Oneida and Utica. James E. Furlong was the local manager for last night's concert.

Binghamton N.Y.
Mon Sept 20 1920.

Sousa in New Field Paints With Music

March King Uses Camera Films As Themes for Weaving
Stories Told by Trombone, Cornet and Tuba
to a Delighted Audience

When the Delilah of the Great Lakes training camp barber shop depopulated the John Philip Sousa contenance of its hirsute vegetation he did two things in once. He not only destroyed the barrage behind which the great and seemingly austere bandmaster hid the face of a good natured boy but put in force a psychological law which makes a man live up to his physiognomy.

He could be forgiven for this but for another change he may have brought in the world's musical Samson. He seemed to have snuffed out some part of the genius of harmonies shown in all the Sousa marches save his latest offspring, "Comrades of the Legion." It is to be played soon by 20 bands in concert at a great national gathering. Fifty bands cannot give it the lingering theme of the least of Sousa's prior march compositions. Those who heard it for the first time at Kalurah Temple Saturday night failed to detect any theme at all.

Not that it lacks martial spirit. That showed in the stamping of cavalry and the booming of the guns. It was heavy with brass. There was a blare of trombone and blast of tuba, but it told no musical story in its lighter instrumentation that the audience could hum or whistle going home. It has been played since the opening of the Sousa season at Norwalk, Conn., July 31. As a member of the band said, "It is new yet, it will come on." Maybe like modern plays and operas Sousa marches have to be cut here, amplified there or entirely rewritten elsewhere before they go over 100 per cent. It has the makings of another great popular number like "Stars and Stripes Forever" its encore, played Saturday night and finished in a blaze of glory with a stage front of seven cornets, seven trombones and seven piccolos.

There were several new compositions in the Binghamton Sousa program and every one made a strong appeal. A rhapsody by Orem, "The American Indian," based on camera themes told of the western wilds. Seven trombones to accentuate its aboriginal notes.

John Dolan, the solo cornet prodigy discovered and annexed recently by Mr. Sousa, was down on the program to play Arban's "Carnival of Venice," another descriptive musical contribution. Mr. Dolan is in a Harrisburg hospital recovering from an operation, and Richard Strauss another Sousa find did the honors. The audience thinking it was listening to the much-heralded Dolan, its expressions of delight over perfect tone control, and phrasing and the long dwell on the final high note warmed the cockles of the heart of the man whose ability earned the applause. He earned some more when "The Sweetness of Your Smile" made its sentimental draft as an encore.

Four Camera Studies by Sousa had their premier tryout at Binghamton Saturday night. Sousa wrote them mostly on his long engagement at Willow Grove Park just outside of Philadelphia. They are called "The Flashing Eyes of Adelsia," "Drifting in Loveland" and "The Children's Ball." Adelsia is a wild Spanish dancer, the Loveland drifters are in a canoe, hearts in rhythm with fishing paddle. The Children's Party ends with a crash of glass when Jimmy Jimison tips over the lemonade stand.

The studies were made from camera pictures snapped by the Band Master's friends. Had the program told their basis the stories of the pictures might not easily have been learned from the music of this new and most successful essay of one who may well be called America's greatest musician.

Xylophone and clappers gave thrill and action in the Spanish dance. Soft cadence floated the lovers down Loveland's stream and merry notes made the Children's Ball realistic. Orchestras as well as bands will play these new pieces and give them vogue, the encore, "Sabre and Spurs," by Sousa, gave the right contrast.

Miss Mary Baker sang a soprano solo called "Waiting," by Millard. This piece was written as a church hymn 30 years ago and was rescued and refurbished by Mr. Sousa because of its perfect adaptation to the vocal range of the singer. A more delicate number was the encore, "By the Waters of Minnetonka."

The tone colors of Tschakowsky's Andante Contabile from the String Quartet of the second opera were developed by Sousa's band as they could not be de-

veloped by any stringed orchestra. The wildness and weirdness of the Near East pervaded. El Capitan was the encore. It went with a zip.

Another Sousa departure enjoyed by the Saturday night audience was a "Study in Rhythm," a novel dovetailing and recasting of four classics, Handel's "Largo," "Swanee River," the Sextette and the Second Rhapsody. Mr. Sousa admits that he has done something fairly good in this field and the audience was willing to admit even more for in one composite number he had made and appealed to all shade of musical taste.

Sousa says that he changed the rhythm which is much more important than time or tune in all musical compositions. For instance in the "Swanee River," by changing the rhythm he wrought the effect of a swelling church anthem yet not a note in it was not in the original. Sousa says that by changing the rhythm you can so camouflage any author's work that its daddy wouldn't recognize. You can make a hymn into a quickstep or a rhapsody into a waltz.

"Since the war," said the Lieutenant Commander, "one has to camouflage a little now and then. But he has resisted the temptation in his new choral number, the 'Last Crusade,' which depicts the entrance into Jerusalem. Next to his fame in marches is that which Sousa has acquired in choral contribution.

"The March Wind" by Carey gave George J. Carey its composer an opportunity to show whereon his reputation as a xylophone soloist is built. He showed it so clearly that he was forced to show it again with "Annie Laurie." Then came "Comrades of the Legion" followed by "Stars and Stripes Forever" and "Swanee." All were welcomed warmly.

Miss Florence Hardeman, Mr. Sousa's violin soloist, is his "one best bet." She is small, dark and temperamental and as the fat man in section M allowed, "she sure can fiddle." She gave Two Movements from Vientemps' "Concerto in F Sharp Minor" and "Szabadi" by Massnet. The latter was with harp accompaniment. They were excellent selections for the display of talent that not even Kubelic would question.

The concert ended with the Dance of the Comedians from "The Bartender's Bride." It was some dance as interpreted by Sousa's master players.

The great audience stood as "The Star Spangled Banner" rang out as the final encore. It stood reverently as if listening to a benediction.

MADISON THEATRE

Sousa's Band of 75 pieces, with John Philip Sousa himself as the leader, gave a fine concert at the Madison theatre Wednesday afternoon. The audience, however, was small, despite the fact that it was a half-holiday.

Sousa's Band

John Philip Sousa, only recently discharged from the navy, in which he was chief bandmaster, and his band gave a delightful concert at the Madison Theatre Wednesday afternoon. The audience was very small, but all there enjoyed a treat in a varied program.

Binghamton morning
Monday Sept - 20 1920.

Auburn N.Y.
Advertiser Journal
Tuesday Sept 21 1920.

John Philip Sousa Talks of Music and Trapshooting; To Celebrate Anniversary



Harold F. Albert, E. J. Recreation Director, meets John Philip Sousa at Kalurah Temple. While at the Great Lakes Naval Training Station at Chicago during the war, Mr. Albert was a band leader under Lieutenant Commander Sousa.

Famous Composer and March King Appears To Be at the Top of His Form—Musical World To Honor Him Next Sunday

Lieut. Commander John Philip Sousa, U. S. N. R. F., the Babe Ruth of banding, the peerless composer, who has wielded the baton of "hits" for well nigh 28 years, brought his organization of musicians to Kalurah Temple Saturday for two concerts, afternoon and evening. Binghamton was enraptured by the feast of music provided. Sousa has been coming to Binghamton for 20 years. He admits it and local music lovers are willing to concede that Sousa has made band music in the United States a fixed and favorite institution.

The Lieut. Commander, for two years at the Great Lakes Training station at the head of 3,700 musicians, appears to be right at the top of his form. To be perfectly frank, America's march king appears more youthful and chipper than in years ago. At the Hippodrome in New York next Sunday night, Sousa and his famous band will celebrate the band's 28th anniversary. The bandsman declared Saturday that it was to be a notable event. Prominent musicians are arranging to make Mr. Sousa's anniversary a fitting tribute. Every public activity with which the popular bandsman-composer has been associated during his long service will be represented in the audience.

First Concert in 1892
The first concert of Sousa's band was at Plainfield, N. J., on September 26, 1892, and since that time the organization has been heard in every country in the world. Incidentally, no American musician has ever had so many honors paid to him as has John Philip Sousa. The great leader was garnering the nucleus of his wonderful band at the time the Binghamton International League team of 1892 was preparing to play Providence, R. I., for the championship. One of the mainstays of that team was Willie Keeler, a young man direct from Plainfield, N. J. "Well, perhaps we have much in common," said the bandmaster when the incident was mentioned, "but Willie Keeler hit them where they ain't and I hit them where they are."

Mr. Sousa could not recall definitely his first appearance in Binghamton, but said that he had always considered that he had friends in the city. "As I recall it," he said, "Binghamton audiences have always been appreciative and when we get along toward this section of the country I know that we are not to miss having another visit."

He said that it gave him great pleasure to give concerts at Johnson City and Endicott one year ago and to know that music was being encouraged in the ideal municipalities to the west.

Enjoys Trapshooting
However, all was not music with

Mr. Sousa. He talked about trapshooting, a favorite sport. Four years ago, he participated in a tournament at the Johnson City traps. "How was I shooting?" he asked. When told that he called "pull!" with great fervor and brought down the "birds" cleverly he was pleased and at once launched into a description of a recent trapshooting match he enjoyed two weeks ago with Fred Stone at Wilmington, Del.

In connection with trapshooting, the celebrated musician told of being asked to take by a clergyman during a service around the world. The clergyman not only asked Mr. Sousa

harmless, defenseless creatures such as birds. The minister's protest was caused by a story written by Sousa and published in the London Daily Sketch. Some time later, Mr. Sousa essayed a trip to the traps, "dusted" a couple of clay birds or "pigeons" as they are often referred to and sent them to the clergyman with the request that he broil the "pigeons" and have a feast. "Strange, but the incident was brought to my attention later in London when another clergyman mistaking clay birds for the real birds also protested against my trapshooting," said Mr. Sousa.

Success Due to Sincerity
Success, the bandmaster attributed to "talent and sincerity." Without the sincerity no man could succeed, he said. Previous to the afternoon concert a march by W. D. Sabin, leader of the Elks band, was submitted to him, but the music was not accepted for playing. "I do not like to play without rehearsal," Mr. Sousa explained, "and, in addition, the management discourages the idea of playing local music as we are supposed to have a program of quality when we get into a town and to follow the program."

Mr. Sousa said that he regarded "The Stars and Stripes Forever" as his best march although he likes "Who's Who in Navy Blue," a new one, and "The American Indian" by Orem. The latter piece, he said, was brought to him one day as was the composition of Mr. Sabin's and he thought it one of the best things he had heard in a long time.

"The Stars and Stripes Forever," Mr. Sousa says, "is the richest in melody and the best in orchestration." He also believes that "Comrades of the Legion" is worthy. "Musical creation," he declared, "varies with every composer. Sometimes he does brilliantly, at other times his work is mediocre. I think the best work is done when one undertakes different styles of composition."

SOUSA AND HIS BAND GET WAR WELCOME AT TEMPLE

John Philip Sousa and his band are still the great entertainers and bear the same reputation that musical organizations conducted by the march king have enjoyed in the 28 years of their existence.

In programs of excellence given at Kalurah Temple Saturday afternoon and evening, the peerless leader and his wonderful instrumentalists demonstrated that neither he nor the members of his organization have lost their reputation gained through years of appearances on the American stage and before audiences of the world.

In both programs, each entirely different from the other, the music was a delight to the large audiences which heard them. As encores, Lieutenant Commander Sousa presented a number of his own compositions, such as "The Stars and Stripes Forever," "Sabre and Spurs," and "Comrades of the Legion." These were received with even greater enthusiasm than some of the principal numbers.

"Showing Off Before Company," played at the beginning of the second half of the afternoon program, is a pure Sousa product. In it, he presents each section of instrumentalists in his band in such a manner as to bring out the best in each group, and the effect was a keen delight to the audience. Every instrument known to the modern band, and some that are not, was brought into play, and the result was extraordinary, to say the least. Everything was included in the mixture, with a bit of jazz, and some classical numbers.

Sousa presented two others of his own compositions, "Tales of a Traveler," and "Who's Who in Navy Blue," both of which were entirely new to Binghamton audiences. The other numbers during the afternoon were "The Northern," dedicated to the Daughters of the American Revolution, by Homer; flute solo, "Pranks of Pan," by Bellstedt, Ellis McDiarmid; vocal solo, "The Outpost," by Hathaway, Miss Mary Baker; "Swanee," by Gershwin; violin solo, "Polanalse Brilliant in D," Miss Florence Hardeman, and "Szanabadi" by Massenet.

The soloists accompanying Sousa were well selected. Miss Baker has a pleasing soprano voice of considerable range, and is effective. Mr. McDiarmid's flute solo was a masterpiece. Miss Florence Hardeman, violinist, also played well.

During the evening program, Mr. Sousa presented a number of new compositions of his own pen, and those of other masters, "Camera Studies," by the march king was especially well done. Miss Hardeman again played, and George J. Carey was presented in a xylophone solo. John Dolan received a splendid welcome following his cornet solo, "Carnival of Venice," by Arban.

AUDIENCE UNDER SPELL OF MELODY AT SOUSA CONCERT

A feast of melody was in store for the large audience which gathered in the Auditorium Theater last night to hear John Philip Sousa, America's famous bandmaster, and his noted band, and there was every indication that the audience enjoyed the concert from start to finish.

With their appetite for music whetted to a keen edge by recollections of the enviable record which Sousa and his band have made practically every man, woman and child in the audience eagerly absorbed the program numbers and encores and called persistently for more. With his usual liberality the famous director responded with additional numbers, classical compositions and popular song hits were given in liberal numbers. Scarcely had the expert musicians launched the first number on the program, "The American Indian," a rhapsody my Oren on themes suggested by Thurlow Lieurance, when the audience was well aware that Sousa and his band had lost none of the talent and training which have gone so far to put the organization in the front rank, the world over.

The program selections by the band were only six in number, but eighteen encores were granted, making the evening a delight to those who love the "concord of sweet sounds." The program by the full band included "The American Indian," by Orem; "Camera Studies," a selection divided into three parts, and written by Sousa himself; "Andante Cantabile" a string quartette number Opera II, Tschalkowsky. "A study in Rhythms," by Sousa; a march "Comrades of the Legion," by Sousa; and "Dance of the Comedians," from "The Bartered Bride," by Smetana.

Every number received plentiful applause and was followed by one or more encores. Especially pleasing among the program numbers by the band were the "Study in Rhythms," "Andante Cantabile," and "Dance of the Comedians."

Several of Sousa's marches were played as encores, one of the newest and best being "Who's Who in Navy Blue," in which seven saxophones played a prominent part. The "U. S. Field Artillery" march and "Sabre and Spurs," were also filled with the swing and rhythm which have earned Sousa his title, "The March King."

Standing out above all the other numbers, both in popularity and in the vigor and vim which makes crowds eager to join in the martial melody, was Sousa's "Stars and Stripes Forever." This was given as a special encore. Coming a close second, was "Semper Fidelis," another Sousa favorite.

A group of soloists who rank with the best heard here in a long time is carried with Sousa's band.

John Dolan, who played a cornet solo, "Scintilla," proved himself a master of the cornet and made himself even more popular with the audience when he played, for an encore number, "The Sunshine of Your Smile."

Miss Mary Baker sang "Waiting," by Millard, with band accompaniment, and responded to an encore with "Carry Me Back to Old Virginny." Both songs were charming and the pleasing personality of the singer made them doubly enjoyable. The audience insisted upon a second encore for which Miss Baker selected "By the Waters of Minnetonka," which was splendidly sung to a harp accompaniment.

Miss Florence Hardeman proved herself a violin soloist of marked ability, playing two movements from Concerto in F Sharp, minor, by Vientemps and giving two encores, "Souvenir," and "Witches Dance."

George J. Carey, xylophone soloist, played "The March Wind," an original composition and several encore numbers in a masterly manner.

SOUSA'S BAND HERE YESTERDAY

"Pastmaster of Band Music" Delighted Geneva Audience Yesterday

"Sousa, like Caesar," came and conquered yesterday but that is a way Sousa has. He has for years been the pastmaster of band music in America and an authority on brass instrumentation and composition. He was greeted by a good house, though not a full house. This was perhaps due to the fact that the concert was an early afternoon one when it was not so convenient for people to come out as in the evening. The audience was an enthusiastic one and was generously treated with encores by the famous bandmaster and the musicians under him.

The program presented was a varied one, and included classics and popular music much of which was written or arranged by Sousa himself. His ever popular marches were given with vim and vigor and in the program were a number of new compositions of his, one of which was "Study in Rhythms," in which interesting musical tricks are played with familiar classics, such as Handel's "Largo," the "Lucia" sextette and "Swanee River." It is in such numbers that one realizes again that it is not any extraordinary quality in the band itself that makes a Sousa concert so distinctive, but the magnetic personality and absolute originality of the man who wields the baton. Another new number was a suite called "Camera Studies," which was excellently conceived and played. For an opening number was Orem's atmospheric rhapsody, "The American Indian," and at the end was the "Dance of Comedians" from Smetana's "Bartered Bride."

There was also a new composition entitled "Comrades of the Legion," which possessed that indescribable thrill and verve that make one think of marching soldier and patriotic occasions. While there was considerable new music introduced the old favorites were not forgotten such as "El Capitan," "Washington Post," and the "The Stars and Stripes." The latter was played with all the clatter of brass and boom of cymbals characteristic of the composer.

Besides the band music the program was varied by local and violin solos, the former by Miss Baker, a prominent young soprano, and the latter by Miss Florence Hardeman, who exhibited much skill and played with fine feeling.

Geneva N.Y.
Daily Times
Wed Sept 22 1920

Utica Daily press
Thurs Sept 23 1920.

Utica Observer
Thurs Sept 23 1920.

Thurs Sept 23 1920.

HOUSEFUL GREETED SOUSA

Famous Aggregation Presents Program
of Varied Numbers.

NEW SOUSA MUSIC WELL LIKED

Cornet, Violin, Vocal and Xylophone
Solos Make Big Appeal for Favor—
—Camera Studies, New Sousa Number, a Trio of Picturesque Airs, Especially One Quaint Little Dance—"Comrades of the Legion" Is New March—
Lavish With Encores, Including the Old Sousa Marches

Adequate proof was given last night to a whole houseful at the Park Theater that there is not quite such another organization as John Philip Sousa's Band. Its chief bid was, perhaps, its versatility in proper rendition of all kinds of numbers, from adaptations from true symphonic selections to indisputable popular melody, and that with an ease and skill that smooths away the incongruity. Moreover, the program was relieved by selections very far different from heavy and massive band numbers—vocal selections, violin pieces, cornet selections, and to catch the popular taste most successfully, a xylophone solo, or solos. For above all things John Philip and his aggregation are lavish with encores.

It was in the nature of encores that some of his best known and deservedly well liked marches were introduced, splendid, stirring things that well filled the theater with a torrent of surging sound. At other times, the most nice avoidance of noise was accomplished, both by the playing and by the fact that the proscenium arch was rather low. Whatever reverberations might have ensued at strenuous times in a piece were caught up aloft and never intruded into the house itself.

One of the features of the band was the excellent, at times exquisite, contributions of the woodwinds, and they were augmented to the greatest limit. Then too, a harp was noticeably an addition, especially as an accompaniment, but also in those selections of an orchestral nature.

But the new Sousa music—there was a deal of it, particularly a triple number called "Camera Studies." This consisted of the following, with no particular relation to each other, but all exceptionally musical: "The Flashing Eyes of Andalusia," "Drifting to Loveland," and last and best of all "The Children's Ball." The first was typical of its kind; the second was a dreamy, sentimental movement, wherein the clarinets and their blood relations gave a lovely support; and the third was one of the prettiest, quaintest and playful little themes imaginable. It had almost the character of a folk dance and seemed to show, if the preceding two failed in this purpose, that more homely and lovable tunes than sturdy martial airs run through Sousa's head.

The other new ones were "A Study in Rhythms" and a march, "Comrades of the Legion." The former introduced especially and dwelt on in variations, "Way Down on the Suwanee River," "Miserere" from "Il Travatore" and "The Hungarian Rhapsody." Two novelties were a humorous syncope of the operatic dirge and a fine flute solo on the theme of the rhapsody.

John Dolan was the first of the features with his cornet solo, most finely done in full powered but never brass edged tones, even on flourishes. He responded with an encore almost to be called dainty. "Waiting," by Miss Mary Baker, vocalist, developed in the end to be unusually enjoyable and so, of course, was her "Carry Me Back to Old Virginny," with an almost organ-like accompaniment as an additional effect from the brass, while a last encore, "By the Water of Monnetonka" was completely pastoralized by a partial flute accompaniment. Two movements from Concerto in F Sharp Minor (Vieuxtemps) played by Miss Florence Hardeman, violinist, were very satisfactory, quite well done indeed; and so was her encore, but a 'l' 'Svffim' . . . edi va'psr-twn technical difficulties did not go so well.

The xylophone solos of George J. Carey won everyone. He conquered the most unwilling with his "March Wind," apparently his own composition, and was constrained by applause to give "Annie Laurie," "Dardanella" and Moore's "Endearing Young Charms," the first and last being played in chords and certainly well played.

Four times the band itself held the platform. The most ambitious offering came at the end of the first portion of the program, and it was Tschaiakowsky's Andante from the String Quartet, Op. 11. This was well done, with here a beautiful symphonic effect as a bright spot of color, ending, too, with a finale above reproach.

The very last number, excepting the national anthem, was drawn from "The Bartered Bride," being the "Dance of the Comedians" with its delightful jig like rhythm.

The Sousa marches, played in encore, were "Saber and Spurs," "El Capitan," "Who's Who in Navy Blue," "The Stars and Stripes" and "The U. S. Artillery," with its imbedded caisson song. Suwanee was not forgotten either.

Theatrical effects were gained twice by bringing players to the front of the platform. Once this was done with the four piccolo players in a solo by those instruments; the second time was in "The Stars and Stripes," when nearly all the brass added themselves to the piccolists and thundered out those well known strains.

The band plays today in Schenectady and will be in the Hippodrome Sunday.

SOUSA'S BAND IS BETTER THAN EVER

Great Musical Organization
Gave Splendid Performance.

SEVERAL NEW MARCHES

Talented Soloists Received With Favor
—Capacity House Enjoyed Park Theater's Initial Legitimate Theatrical Offering.

"Every man an artist," Sousa so advertised his organization of 70 artists, and the concert given by his renowned musicians last evening at the Park Theatre proved that the expression was not an exaggeration. In fact, it scarcely covers the ground in describing Sousa's aggregation, because there were three women in his company who are excellent vocalists and instrumentalists. Inspired by an audience that overflowed the commodious auditorium of the theatre and filled the balconies to capacity, Sousa's musicians were at their best, giving a performance creditable to the reputation of the unrivalled march king.

A great variety of numbers were offered, some classical, others of the march order, played in Sousa's inimitable style and a few popular numbers, all destined to appeal to audiences no matter what might be their preference. Standing on a platform facing his musicians, Lieut. Commander John Philip Sousa was an imposing figure. With an ease of manner, waving his baton rhythmically and gracefully, the great leader stood directing his band superbly and bowing happily in acknowledgment of the roar of applause which often made the theatre vibrate.

It was truly a masterful performance, well arranged all through, and with a profusion of encores to satisfy everyone.

When the curtain arose, disclosing the assembled band artists, a rhapsody, "The American Indian," was offered. Following came several encore numbers in which "Semper Fidelis" was played together with other selections.

John Dolan, the supreme cornetist who has been with Sousa for a number of years, was next heard, appearing on the stage for the first time in several weeks, having recently undergone an operation. His ability was not in the least lessened by his illness, his selection being played in his usual faultless tones, pure and golden, through difficult passages.

The band was then heard in full ensemble, playing several selections listed on the program as camera studies, including "The Flashing Eyes of Andalusia," "Drifting to Loveland" and "The Children's Ball." As at other occasions throughout the evening, the audience was reluctant to let the musicians rest, and several encores were cheerfully given.

Miss Mary Baker was then heard, following the camera studies. She stood directly in front of Mr. Sousa in the glow of the footlights, which were "up" for the first time during the evening, the stage being lighted from above during the previous numbers. "Waiting," by Millard, was her selection. Miss Baker began with artistic softness, letting her voice out as she concluded. Her listeners were appreciative of the excellence of her work, and the texture and range of her pure soprano voice. In responding to an encore she rendered "Carry Me Back to Old Virginny" with captivating tenderness.

The whole organization was heard just previous to the first intermission in "The Andante Cantabile" from "Spring Quartet Op. 11," by Tschai-kowsky.

The intermission, which was joyfully brief, was opened with "A Study of Rhymes," embracing a great variety of classical numbers and then branching out into popular melodies. "Suwanee," "Hail, Hail, the Gang's All Here," and "The Mocking Bird" were included in the medley which the band played in syncope style. It was true jazzy music, played without losing sight of the artistic.

George J. Carey, the peer of xylophonists, was next heard, playing "The March Wind," a selection of his own composition, which was delightfully suited to the instrument.

After finishing the number he accepted an encore and played with pleasing syncope "Dardanella," quickly changing to the sympathetic theme of "Those Endearing Young Charms," and concluding with "Annie Laurie." He is an acknowledged master of his instrument and was a favorite last evening.

The next offering was Mr. Sousa's new march hit, "Comrades of the Legion," played in full ensemble. This is a tuneful melody, which would certainly spur one on if marching, having the Sousa swing, which is irresistible, even to the most laggard feet. His encore number was cheered in great volume, and then the dynamic opening strains of "The Stars and Stripes Forever" were heard. Entering with zest into his peppery march selection, the band was much appreciated, the soft undertones of various instruments giving that delicate touch that makes the organization supreme. The "U. S. Field Artillery March," "Who's Who in Navy Blue," "El Capitan" and "Saber and Spurs," all of Mr. Sousa's own composition, followed in quick succession, all played splendidly.

Accompanied by Miss Winifred Barn- ick, harpist, Miss Florence Hardeman, the other soloist with the company, was heard in "Two Movements from Concerto in F Sharp Minor."

Beginning with a full stroke technique, her tones were pure and colorful, but as she entered into the theme of the selection, short mixed cords were called for which were also of artistic rendition. For an encore she gave the popular and ever attractive "Souvenir," following with the "Witches Dance." Her offerings were warmly received.

The closing ensemble was "The Dance of the Comedians," from the "Bartered Bride," the national anthem being played as the curtain descended on a well satisfied audience.

Splendid stage effects were obtained by Mr. Sousa several times in allowing the piccolos to predominate in "Piccolo Pick," and in "The Stars and Stripes," allowing the clarinets first to be heard, and following with the cornets joining in, to be followed by the trombones and entire organization.

So crowded was the theatre that chairs were placed in the orchestra pits and behind the last row of seats on the lower floor to take care of persons who were eager to hear the band and would not be denied the privilege no matter what might be the handicap.

John Schueler, former trombone player at the Park Theatre, occupied the leading position in the trombone section, and his brother William, both of Utica, were cordially welcomed.

SOUSA PROVES JUST AS POPULAR AS EVER

Park Theater Packed to Doors
for His Famous Band.

Lieut. Commander John Philip Sousa, the "Band King," who as plain John Philip Sousa set the nation to humming and the high school cadets to marching 'way back in '92, brought his famous band to the Park Theater last night and mightily pleased an audience that packed the house to the doors.

It was the same Sousa last evening who has stirred the nation's blood for the past 28 years with his stirring marches, his genius-like arrangement of old-time favorites and his splendid rendition of the world's classics.

It seemed that last night's gathering simply couldn't get enough of the spirited Sousa music. Very often one hears applause in a theater that is more or less perfunctory, a tribute to the fame of an artist, but applause that lacks spontaneity and does not come from the heart. Last night's audience did not welcome Sousa and his musicians in this manner. Instead the audience clapped and cheered because they really had to—their emotions and their musical sensibilities had been touched to the depths.

One who has ever heard Sousa knows at once why he is so popular, both with so-called "music lovers" and with the plain people whom Lincoln loved. It is because he has the courage to eschew the "highbrow attitude" and the "esthetic stuff." Not that he cannot interpret the great classics as they should be interpreted, but he is not ashamed to be "popular." And when he plays a popular number he plays it in a manner that brings out hidden beauties one never suspected lurked within the composition before.

He appeals to the widest catholicity of taste, and that he is right in so doing is attested by the fact that the connoisseur and the layman applaud him with the same unbounded enthusiasm.

Last night he gave numbers ranging all the way from the Andante Cantabile from String Quartette, Op. 11, by Tschaiakowsky, to Dardanella, Believe Me if all Those Endearing Young Charms, and of course his ever-to-be-loved Stars and Stripes Forever.

Besides the band selections there were cornet solos by John Dolan, vocal numbers by Miss Mary Baker, some mighty fine playing of xylophone gems by George J. Carey and violin solos by Miss Florence Hardeman. Each of these splendid artists was recalled again and again.

Sousa has written a new march called Comrades of the Legion, which the band rendered in irresistible fashion, and the appeal to the ear which has made the Stars and Stripes perennially popular, but it has swing, spirit and rhythm and will add to the fame of the band king.

This was last night's program:

Rhapsody—"The American Indian" (new) Orem
(On themes recorded and suggested by Thurlow Lieurance)
Cornet solo—"Carnival of Venice," Arban

John Dolan.
Camera Studies (new) Sousa
(a) The Flashing Eyes of Andalusia
(b) Drifting to Loveland.
(c) The Children's Ball.
Vocal solo—"Waiting" Millard

Miss Mary Baker.
Andante Cantabile from String Quartette, Op. 11 Tschaiakowsky
A Study in Rhythms (new) Sousa
(Being a manipulation of a group of classics)

(a) Xylophone solo—"The March Wind" (new) Carey
George J. Carey.
(b) March—"Comrades of the Legion" (new) Sousa
Violin solo—"Two Movements from Concerto in F sharp minor, Vieuxtemps

Miss Florence Hardeman.
Dance of the Comedians, from "The Bartered Bride" Smetana

Amsterdam N.Y. - Evg Recorder
Thursday Sept 23 1920.

Sousa's Band Here.

John Philip Sousa and his band of nearly 100 musicians were in Amsterdam this afternoon and gave a concert at the Amsterdam theatre. As on former occasions, there was a large attendance of Amsterdammers to hear the excellent music which is synonymous with the name of the great band leader. Among the numbers on the program were several old favorites which are requested at nearly every appearance of the artists. From here the band went to Schenectady, where they will give another concert this evening at the state armory.

CAPACITY HOUSE APPLAUDS BAND

Sousa's Aggregation Highly Pleases
Audiences at Park With
Varied Program.

ALL SOLO NUMBERS OF ESPECIAL MERIT

John Philip Sousa and his aggregation of musicians again demonstrated to Uticans last night that there is only one Sousa's Band and also that it is the peer of them all.

An audience which filled the Park Theater to capacity sat through the concert with noticeable appreciation, enjoying every number to the utmost and making use of applause to secure as many encores as possible.

The program rendered last night could not have been more satisfactory, its versatile character giving the audience a bit of everything from classical selections to popular melodies. And the real Sousa march music was there a plenty, much to the delight of the listeners, whose musical appetites were satisfied thoroughly.

The individual solos were also greeted with appreciated applause, the cornet selections of John Dolan being especially pleasing. Miss Mary Baker's vocal selections were rendered in a voice which had a delightful effect on the ears of the audience while the xylophone numbers by George J. Carey were very delightful. Miss Florence Hardeman demonstrated that she was an artiste with the violin, rendering two movements from Concerto in F Sharp minor in very pleasing style. Like the other musical artists, she was obliged to answer with encores.

Some of Sousa's newest musical creations occupied a prominent part on the program, among which were his Camera Studies. The first of these was "The Flashing Eyes of Andalusia," a beautiful selection, characteristic of Sousa; the second, "Drifting to Loveland," just overflowing with sentiment and the third, "The Children's Ball," a lively theme, crowded with youthfulness. His "Stars and Stripes," ever popular, was again heard to good advantage during the program.

The complete program follows:

Rhapsody—"The American Indian" (new) Orem
(On themes recorded and suggested by Thurlow Lieurance)
Cornet solo—"Carnival of Venice," Arban

John Dolan.
Camera Studies (new) Sousa
(a) The Flashing Eyes of Andalusia.
(b) Drifting to Loveland.
(c) The Children's Ball.
Vocal solo—"Waiting" Millard

Miss Mary Baker.
Andante Cantabile from String Quartet, Op. 11 Tschaiakowsky
A Study in Rhythms (new) Sousa
(Being a manipulation of a group of classics)

(a) Xylophone solo—"The March Wind" (new) Carey
George J. Carey.
(b) March—"Comrades of the Legion" (new) Sousa
Violin solo—"Two Movements from Concerto in F sharp minor, Vieuxtemps

Miss Florence Hardeman.
Dance of the Comedians, from "The Bartered Bride" Smetana

SOUSA AND HIS BAND IN CONCERT

Master Conductor and Scores of
Associates Bring Delight to
Large Audience.

An audience that practically filled the Amsterdam theatre was on hand Thursday afternoon to welcome Sousa and his band to Amsterdam once more. No one who can possibly help it ever misses a performance of the band which has become an institution in this country, and Amsterdamsians accorded the venerable conductor and his musicians the same hearty greeting which has met them on former occasions in this city. The theatre platform was hardly large enough to accommodate the large number of band men and soloists.

The program which was presented was very satisfying in its scope and variety. The desires of everyone in a large aggregation of people had evidently been considered in its preparation, and one might choose anything in the list from "Dardanella" to a Tchaikowsky string quartet to please his fancy. That every number was rendered with skill and in the best of taste goes without saying. The body of musicians with instruments of brass and wood were trained to a degree where the slightest motion on the part of the conductor instantly produced the effect desired. Through the harmonies of the perfectly balanced instruments could be heard the liquid tones of the harp—the only stringed instrument in the company.

The opening number of the delightful program was a rhapsody entitled "The American Indian," built up about themes suggested and recorded by Thurlow Lieurance, the composer who has done so much to bring before the world the beauties of Indian music. Through the composition could be heard the weird strains which characterize the music of the native American, with the lilting cadence, the undertone of the tom-tom and the stately dance step of the chieftain. "El Capitan," by Sousa, given as an encore, was also received enthusiastically. John Dolan, cornet soloist of the band, next played "Scintilla," with band accompaniment. The brilliant selection was given in a manner which brought out its possibilities. Mr. Dolan's excellent technique received the applause it merited, and as an encore he played "Maria Mari," by Romberg.

In the three numbers comprising the Camera Studies, composed by the bandmaster, one heard a few of the later creations of the conductor. The first, "The Flashing Eyes of Andalusia," held a coquettish note, with a thread of the Oriental flowing through its harmonies. A dreamy rhythm marked the second study, "Drifting to Loveland," and at the close the instruments were softened until the final note resembled that of an organ. The last, "The Children's Ball," was a rollicking number, during the rendition of which one could see gaily dressed youngsters in their frolics, with a background of ice cream. These studies met with the favor which is universally accorded the compositions of Commander Sousa, and the leader responded genially with another of his favorites, "Sabre and Spurs."

Three songs the audience demanded of Miss Mary Baker, soprano, who accompanies the band on its tour. It would seem that singing with a band accompaniment might be rather a difficult matter, but the clear tones and ringing high notes came out above the instruments unmistakably, and the softest notes and the most delicate were never covered. For her first encore Miss Baker sang "Carry Me Back to Old Virginny," which so favorably impressed her hearers that they demanded another. She sang "By the Waters of Minnetonka," by Lieurance. This, with harp accompaniment, was considered by many to be the finest of the three. The Indian song was sung admirably.

The next number was a surprise, for in the Andante Cantabile from the string quartet, Op. 2, by Tchaikowsky, the string quality could be definitely distinguished. Wonderfully delicate orchestral effects were wrought by the muted clarinets. In fact, delicacy was

marked throughout. Another of Sousa's stirring marches, "Who's Who in Navy Blue," was given for an encore.

One of the most interesting numbers on the program was "A Study in Rhythms," by Sousa, in which the rhythm of old songs was so changed as to produce an entirely different effect. "Way Down Upon the Swanee River," was thus treated, showing how it is possible by a change in time and accent to change a song almost beyond recognition. Interpolations of the Minuet in G added to the beauty of the selection, which was concluded with a fine rendition of the Sextet from "Lucia." "Swanee" by Gershwin, was the encore given. George G. Carey, in a xylophone solo of his own composition, entitled "The March Wind," displayed a skill and dexterity which delighted those who have a fondness for the instrument. He gave "Dardanella" for an encore, in the jazziest of time. One of Mr. Sousa's latest rousing marches, "Comrades of the Legion," followed. As an encore he gave a number for which many had been waiting all afternoon, and which was received with clapping, stamping and calls—his blood-stirring march "Stars and Stripes Forever." The finale, given with piccolos, cornets and trombones at the front of the platform, made one want to throw up his hat and yell.

Miss Florence Hardeman, violinist, in two movements from the Concerto in F sharp minor, won her audience completely. A thorough musician, of unusual ability, she delighted her hearers, with beautiful tone, splendid technique and pleasing interpretation. She also played Drda's "Souvenir," with harp accompaniment, in a manner to win the favor of all.

The final number of the afternoon was the "Dance of the Comedians," from "The Bartered Bride," by Smetana, given brilliantly. An impressive rendition of the national anthem concluded an afternoon replete with enjoyment and satisfaction.

Troy N.Y.
Records
Sat Sept 25 1920

SOUSA DELIGHTS TROY IN PLEASING CONCERT

Famous Bandmaster Plays to Capacity House: "Stars and Stripes Forever" Very Impressive.

Sousa's band, when playing in top form, has the power of awakening in the mind of the hearer great conceptions; advancing attention into praise; and swelling praise almost to rapture. Of course, the ideal place to hear it is in the open spaces, where there is distance to absorb the sturdier notes. Last night Sousa's band was heard in Music Hall, where its tones were so modulated under the direction of the peerless leader that they were never insistently loud. Modulation is difficult when a band the size of Sousa's plays indoors.

The triumphant sweep of Sousa's own "Stars and Stripes Forever" made the deepest impression of the evening, as was natural. It is the most famous among Sousa's many compositions, and the nearest to the hearts of his bandmen. They never fail to make it their best played number. Lizst's Second Rhapsodie was remarkably well played by the band. So, in fact, was the whole program, which included many of Sousa's marches, all played as encores. The March King himself was as upright and trim and effective and popular as ever.

The concert was staged before an audience which filled all the available seats and left a line of standees at the rear. Besides the band there were four soloists, Mary Baker, soprano; John Dolan, cornet; Florence Hardeman, violinist, and George J. Carey, xylophonist. They furnished extremely pleasant features of the entertainment. The whole affair was fine to a degree which makes comment on individual parts seem idle. The band stirred the blood without ever becoming blatant, not even in the riotous passages of "Dardanella." There was everything from that and "Annie Laurie" up through the classical scale to the stately "Andante Cantabile" of Tchaikowsky.

It is interesting that this organization will appear in New York city Sunday as a means of celebrating the twenty-eighth anniversary of the first concert given under its present name, Sousa's Band.

SOUSA'S BAND DELIGHTS BIG ARMORY CROWD

Sousa and his band gave the large audience at the armory a genuine good time last night, when with the assistance of admirable soloists, he presented a program full of the real Sousa spirit. Sousa is a great American institution, one of the traditions of the country, that is the sort of tradition that and active influential spirit and not something that the elders talk about. If Sousa and his band could have come out last night into Crescent Park and played their noisy splendid music and all the little boys who adore bands could have heard him, it would have been perfect and incidentally the older music lovers who cannot quite hear a band indoors would have been pleased.

But the drill shed is as good an indoors place as can be found for a band concert and the armory seemed to be in its most hospitable spirit last night. One aisle that was short a chair or two was filled up with arm chairs from one of the company's rooms. To sit and comfortably rock and listen to Sousa's band seemed no doubt to the lucky rocker the acme of enjoyment. For several women who came too late to get seats the usher-soldiers brought out chairs from their rooms.

Sousa is just as pleasing and friendly with his audience in his dignified way and seems to have lost the certain touch of affectation that was noticeable years ago. The delightful rhythm which made his music always sing itself in a hearer's memory is almost as pronounced as the rhythm of his brother across the seas, Harry Lauder.

The beginning of the program was an interesting rhapsody built round some Indian themes. Of course Sousa's band is about perfect and it is a revelation and delight to hear the instruments, brass and reed and all of them playing so smoothly and so beautifully together. It means instrumentalists of the greatest skill of course, fine instruments and great leadership.

A cornet solo, "Scintilla" Perkins by John Dolan was a truly brilliant performance. A group called "Camera Studies" brought to mind the fact that since the program music has been more used by the great orchestras these band programs are not widely different from the modern classics of the orchestra program. One big orchestra last year played an Oriental scene that was somewhat similar to Sousa's "The Flashing Eyes of Andalusia," and the two might be used to start an endless discussion of the merits and real claims of descriptive music. "Drifting to Loveland," in the same group and "The Children's Ball" were much liked by the audience. Mr. Sousa was generous with encores and played many favorites and many new pieces in addition to the regular program.

Miss Mary Baker, soprano was up to one's expectations of a Sousa concert soloist. She gave a beautiful number, "Waiting," Millard; displaying a voice of great range and power. She was recalled twice and sang, "Carry Me Back to Old Virginia," and another pleasing song. It is a curious thing to take a movement from a string quartet and play it on a band but it can be done and Sousa did it successfully last night. It did not sound familiar but it was admirable music.

Taking a group of well known pieces Sousa made a "Study in Rhythms" which was most interesting, varied and pleasing to listen to. This was followed by the xylophone solo, "The March Wind," composed and played by George J. Carey. The composition was admirably adapted to the possibilities of the instrument, with really picturesque effects, and to one who had not been converted to the xylophone as a solo instrument it was a good chance to look about a bit and enjoy the music through the delighted faces of all the boys in the vicinity.

"Comrades of the Legion," divided honors with "Who's Who in Navy Blue," which appeared as an encore somewhere in the program. It was a stirring composition in Sousa's best manner and splendidly played. Miss Florence Hardeman made an excellent impression in her violin solo, two movements from a Vieltamps concerto, which she played with spirit and charm. She gave the encores that were insistently demanded. The program closed with "Dance of the Comedians," from "The Bartered Bride," a worthy closing number for a thoroughly successful program. There were several encores besides those mentioned, "Swanee" being one of the most popular.

SOUSA CONCERT GIVES PLEASURE TO BIG CROWD

Playing of Band and Soloists Received With Much Applause — Ovation for Former Rochester Xylophonist.

A capacity audience brimming over with enthusiasm greeted Sousa and his band at Convention Hall last night. Mr. Sousa, who for more than 20 years has held a foremost position as a composer and director of popular music, showed last night that he had lost none of the magnetic force and musical judgment which have always made his directing so compelling and satisfying.

The ovation which greeted the great director as he entered was repeated again and again as he brought the various numbers to triumphant climax. Mr. Sousa, with all his usual graciousness, was prodigal with encores, among them being many of the marches which have helped to make his name famous the world over.

Too much cannot be said of the excellent work of the bandsmen and the manner in which they seem to catch the slightest indication of Mr. Sousa's will in the playing of the numbers. The new rhapsody by Orem, "The American Indian," showed this sympathetic co-operation to its full and it was again evident in the delicate nuances of the "Camera Studies," a new composition by Mr. Sousa. Other band numbers were an arrangement of the Andante Cantabile from the string quartet, Op. 11 of Tchaikowsky, "A Study in Rhythms," a new composition by Sousa, the "Dance of the Comedians," from "The Bartered Bride," by Smetana, and "Comrades of the Legion," a new march in Sousa's most rousing style.

George J. Carey, xylophone soloist, was given a reception which was only second to that of Mr. Sousa. Mr. Carey is a former Rochesterian but the applause was not merely an expression of local pride but was a well-won tribute to the work of an exceedingly clever artist. Mr. Carey played "Dardanella" as an encore and was again given a large meed of applause. Two other encores were played before the audience reluctantly allowed him to return to his place in the band.

Florence Hardeman, a young violinist, and Mary Baker, soprano, also pleased the audience. Miss Hardeman played two movements from the Vieltamps Concerto in F Sharp Minor and as an encore a number with harp accompaniment which was extremely pleasing. Miss Baker, whose voice is somewhat light for the band accompaniment, nevertheless sang very charmingly, especially in the negro folksong which she used as an encore.

John Dolan, the new cornet soloist, plays with a well-rounded, mellow tone and with excellent technique. His "Scintilla" was warmly encored and he responded with Ray's "The Sunshine of Your Smile."

Poughkeepsie Evening Star
Mon Sept 27 1920

Sousa's Band Treats Collingwood Crowd

On the even of his 28th anniversary as a bandmaster, John Philip Sousa and 70 musicians, gave a note worthy concert at the Collingwood Theater Saturday night. Sousa's personality was injected into every last number, and Sousa's marches, delivered generally as encores, got the lion's share of applause. "El Capitan," the "Stars and Stripes Forever," and "Comrades of the Legion," particularly appealed. The more pretentious numbers on the program, such as Tchaikowsky's Andante Cantabile from String Quartet Opus II were roundly applauded, but the audience was frankly anxious to hear the less classical tunes. Indeed, in one or two numbers, Sousa showed a side of his musical nature that might have won the band the sobriquet "Sousa's Rag-Time Band." John Dolan, cornet virtuoso, Miss Finifred Bainbrick, harpist, and George Carey, a xylophonist and "trick" drummer, got a deal of applause, as did Miss Mary Baker, soprano, but the greatest individual hit was made by Miss Florence Hardeman, violinist, who played "Souvenir," reminiscently of Kreisler and other great artists.

30 New York Tribune
Sun Sept 19 1920.

Morning Telegraph
Saturday Sept 25 1920

Sousa's Band to Celebrate Twenty-Eighth Anniversary

Organization Headed by the March King to Give
Concert at the Hippodrome Next
Sunday Evening

By Katharine Wright

John Philip Sousa and his band will give a concert at the Hippodrome next Sunday evening. The press agent has it that the occasion will mark the celebration of the twenty-eighth anniversary of the band, which has become a national institution, as typically American as griddle cakes, terrapin or ice cream soda.

Sousa's marches have long been played in every country. Only recently armies marched to them. The spell of their rhythm, melody and straightforward simplicity is as potent to-day as when they were first heard. The bandmaster himself considers "Stars and Stripes Forever" as his best achievement, but there are those who prefer "The High School Cadets" or "The Washington Post." "The Washington Post" was the first of the series to strike the popular fancy. It was also probably the first march written for a newspaper. It was written while Sousa was in Washington, at the request of Beriah Wilkins, owner, and Frank Hatton, editor, of The Post.

A popular prize contest for contributions from children had been started by the paper. The contest grew out of all proportions. It expanded to such an extent as to include all Washington. Keen interest was excited. It became the talk of the town. When the time came for awarding the prizes it was decided to have the event take place in the open square at Smithsonian.

"Sousa, we went you to write a march for the occasion," said Frank Hatton. "A big crowd will be there, and it will be a fine opportunity for you to show your talent."

Sousa wrote the march, and it was played for the first time that day. The music was cheered and the band played it a second time.

Besides his marches Sousa has written a number of comic operas—"The Mugglers," "Desirée," "The Charlatan," "The Bride Elect," "The Free Lance," "The American Maid," "Chris and the Wonderful Lamp" and "El Capitan." Then, too, he has adapted many compositions for the instruments of his band. These include the introduction to Act 3 of "Lohengrin," the largo from Dvorak's "New World Symphony," the Prelude and Love Death from "Tristan," Duke's "Sorcerer's Apprentice," Smetana's overture to "The Bartered Bride" and others.

In "Pages From a Bandmaster's Diary," by George Miller, the British bandmaster says of Sousa:

"He was not only the architect of his own fortunes, but found his own constructive materials, and he built up Sousa's Band until, like Harrods' Stores, Pears' Soap and Beecham's Pills, it became immortal, a superstition, a world-wide belief, a realization of the potentialities of a concept and the useful art of putting two and two together."

"Sousa is a world caterer, and his

commodity is cheerfulness. To run in for an hour or so to one of his concerts is even as a swizzly drink on a long hot day, and I wonder how many millions of blue devils have been routed and put to flight by the irresistible slap-bang of 'The Washington Post' as played by Sousa and his band."

Sousa has played before many governmental heads, and on a single trip around the world covered 60,000 miles. France decorated him twice as Officier de l'Académie Française and Officier de l'Instruction Publique.

N.Y. Review
Sat Sept 25 1920

SOUSA ANNIVERSARY CONCERT AT HIPPODROME

Interesting Occasion at the
Big Playhouse Tomorrow
Night.

Tomorrow evening the Hippodrome series of Sunday night concerts will be auspiciously inaugurated with the 28th Anniversary Concert of John Philip Sousa and his band. This organization, which has not only become a household name in America, and also known around the world as well, under the leadership of Lieut. Sousa during the 28 years of its existence, has become a real institution. But the celebration being staged at the Hippodrome is in reality a tribute to the popular conductor-musician, whose personality, broad vision and rare talent as a composer of march music has endeared him to a great public and placed the band he organized and maintained in a class by itself.

During the period of this band's successful life Sousa himself has become identified with many activities and he has played a part in nearly every Federal movement, every national exposition and in many phases of musical art and public life. Some of these activities will be reflected in the personnel of the audience which is gathering to pay homage to the "March King" at this celebration. The State and city will be represented by its chief executives; the army and navy will be represented by generals and admirals, and the operatic stage, symphony orchestras and light opera fields represented by such ardent admirers of Sousa as Geraldine Farrar, David Bispham, Walter Damrosch, Arthur Bodansky, DeWolf Hopper, Ina Claire, Raymond Hitchcock and numerous others.

The program will be made especially interesting by three new compositions by John Philip Sousa, and it is safe to predict that his own most famous marches will be demanded as encore numbers, since they are not listed among the printed numbers.

JOHN PHILIP SOUSA'S DAY IS A BUSY ONE

Famous Composer Who To-morrow at Hippodrome
Celebrates Band's 28th Anniversary Tells What
He Does Between Sunrise and Midnight.

When John Philip Sousa comes to New York to-morrow to celebrate at the Hippodrome to-morrow night the twenty-eighth anniversary of his band, he expects, comparatively speaking, to have a day off. True, he will conduct a concert, probably will conduct at a rehearsal, will accept a dinner engagement or two, and will see a few hundred friends, but these minor details will comprise only a small portion of a regular life-size Sousa day.

Speaking to a reporter yesterday, Mr. Sousa outlined his daily routine during his stay in Philadelphia, where he has just concluded a six weeks' engagement at Willow Grove Park—as an indication of the strenuous life that he leads.

Mr. Sousa insists that his Philadelphia routine varies only in a few details from that of his normal day when he is on tour with his band. A Sousa Philadelphia day follows:

7.00 A. M.—Arise, bath, rubdown; read the morning papers—that is, those that can be read by a respectable married man; don my riding habit; breakfast.

8.00 A. M.—Read personal mail, write letters to one wife, three children, two sisters, four grandchildren, one daughter-in-law, one son-in-law, two nieces, and to several nieces not uncled by me.

Then Mounts Horse.

9.00 A. M.—Mount my favorite horse, Patrolman Charles, for ride. Visit and ride through such metropolitan centers as Fitzwiltown, Hathboro, Wyneote, Glenside, Jenkintown. Return to club at 11.30.

11.45 A. M.—Divest myself of riding habit. Shave, shower and shiver. Don civies.

12.00 Noon.—Rule score paper and work on orchestration of my new suite, "Camera Studies."

1.15 P. M.—Lunch; light my first cigar and at 1.40 light my second.

1.50 P. M.—Am driven in my limousine to Willow Grove Park.

2.00 P. M.—Satorial transformation—am now in band uniform. Tabulate requests for encores. Discuss the pro-

grams with my librarian. Interview members of my organization. Give advice on artistic matters and to the lovelorn.

2.30 P. M.—Enter concert amphitheatre. Launch the band into gobs of audible pleasure. Continue until 3.15. Bow and exit.

3.20 P. M.—Light a fresh cigar. Read mail, dictate letters to my secretary. Meet visitors, and a sweet young thing shows me her first composition, a march, for inspection and criticism. The march is punk, but the sweet young thing is pretty as a picture. I assure you that beauty and talent are seldom found in the same physical structure. With a look that would have made an anchorite hug his mother-in-law, she gushed forth: "Then I must have talent." What can I do?

4.30 P. M.—Concert continues until 5.30.

After the Concert.

5.31 P. M.—Now habilitate myself in mufti and proceed to club. Light fresh cigar.

5.40 P. M.—En route.

5.45 P. M.—To dinner at friend's home. Brilliant assemblage. Host regrets absence of the exhilarating martini.

6.00 P. M.—Dinner and cigars.

7.15 P. M.—Proceed by auto to Willow Grove.

7.30 P. M.—Divest myself of mufti, and don band uniform.

7.45 P. M.—Appear before appreciative audience and regale them with musical pabulum until

8.30 P. M.—When I return to my dressing room, don a velvet jacket, light a fresh cigar, converse with visitors, among them an inventor who has patented a new oil for slide trombones.

9.43 P. M.—Don my band coat.

9.45 P. M.—Conduct band until 10.45. Change to civilians, light a fresh cigar, proceed to my abiding place. Arrive at

11.05 P. M.—Read all the evening papers, not including the ads, except my own.

12.15 A. M.—To bed—with request that I be called at 7.00 A. M.

The News
Sat Sept 25 1920

N.Y. American
Thurs Sept 23 1920

SOUSA'S ANNIVERSARY CONCERT TOMORROW

It is expected that the twenty-eighth anniversary concert given at the Hippodrome tomorrow night by

John Philip Sousa and his famous band

will take the form of a gala demonstration. State and city executives, members of the Players, the Lambs, the Elks, the Republican and the New York Athletic clubs have taken boxes, and such notables as Galli-Curci, John Philip Sousa, Geraldine Farrar, General Bullard, Admiral Glennon and ex-Assistant Secretary of the Navy Franklin D. Roosevelt will be present. The march king has written four new compositions for the occasion.



John Philip Sousa.

LIEUTENANT COMMANDER JOHN PHILIP SOUSA completed his programme yesterday for the twenty-eighth anniversary concert of Sousa's Band, at the Hippodrome Sunday night, and four new compositions by the famous bandsman-composer are to be heard here for the first time then. The new marches are "Who's Who in the Navy" and "Comrades of the Legion," and the others are a suite, "Camera Studies" and "A Study in Rhythms."

Morning Telegraph
Mon Sept 20 1920

Tribute to John Philip Sousa Planned
for Next Sunday Night
at Hippodrome.

By RUTH CROSBY DIMMICK.

A tribute to John Philip Sousa by contemporaneous composers is being planned for the Sousa Band concert at the Hippodrome next Sunday night. Appearing on the stage with the March King at one period of the program will be Victor Herbert, Jerome Kern, Raymond Hubbell, Ivan Caryll, Victor Jacobi, Louis A. Hirsch, Silvio Hein, Rudolph Friml, Gustave Kerker, Irving Berlin and A. Baldwin Sloane. At this moment a laurel wreath will be presented to Mr. Sousa by the Musicians' Club of New York, of which Walter Damrosch is president.

COMPOSERS TO HONOR SOUSA.

A tribute to John Philip Sousa is being arranged by contemporaneous composers on Sunday evening next at the Hippodrome, when he and his band of 100 will celebrate the twenty-eighth anniversary of that organization. Appearing on the stage with the "March King" at one period of the programme will be Victor Herbert, Jerome Kern, Raymond Hubbell, Ivan Caryll, Victor Jacobi, Louis A. Hirsch, Silvio Hein, Rudolph Friml, Gustave Kerker, Irving Berlin and A. Baldwin Sloane. A laurel wreath will be presented to Mr. Sousa by the Musicians' Club of New York, of which Walter Damrosch is president.

Soloists Selected for Sousa Concert

JOHN PHILIP SOUSA yesterday announced the soloists selected to appear with his band of 100 on Sunday night at the Hippodrome on the programme which marks the twenty-eighth anniversary of that organization.

They will be Mary Baker, soprano; Florence Hardeman, violinist; John Dolan, cornetist; George J. Carey, xylophonist, and Winifred Bambrick, harpist. The programme includes four new Sousa compositions and his latest march "Comrades of The Legion."

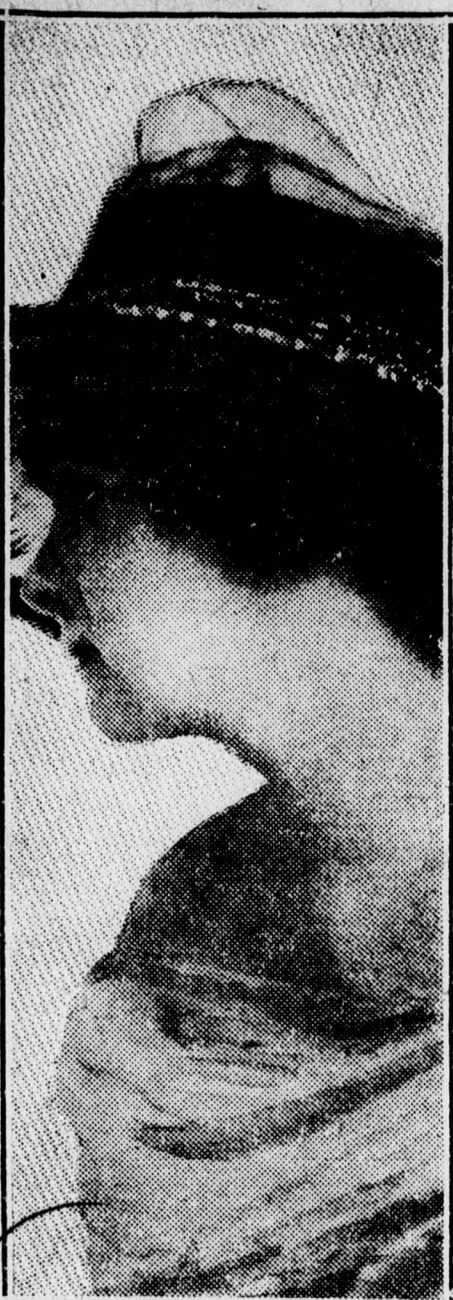
A laurel wreath will be presented to Mr. Sousa during the concert by the Musicians Club of New York, of which Walter Damrosch is president.

N.Y. American
Wed Sept 21 1920

N.Y. Sun & Herald
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N.Y. Sun Herald
Sept 10 1920



MARY BAKER.
Who will be one of soloists of Sousa
concert at Hippodrome Sunday
night.

Sousa Soloists Announced.

Announcement was made yesterday of the soloists who have been selected to appear with John Philip Sousa and his band next Sunday night at the Hippodrome upon the occasion of the twenty-eighth anniversary of his noted musical organization.

They will be Mary Baker, soprano; Florence Hardeman, violinist; John Dolan, cornetist; George J. Carey, xylophonist, and Winifred Bambrick, harpist.

The program will include four new compositions of Sousa and his latest march, "Comrades of the Legion."

Tribute to Sousa.

It looks as if there'd have to be an overflow meeting in honor of John Philip Sousa upon the occasion of the latter's twenty-eighth anniversary concert in the Hippodrome to-morrow night, if the list of reservations may be taken as a criterion. Already the boxes have been virtually taken up and the list of those present should read like a who's who in life and letters.

Walter Damrosch, president of the Musicians' Club of New York, which organization plans to present a laurel wreath to its illustrious member, has a stage box. The State and city executives have two other boxes; opera will be represented by the presence of Geraldine Farrar and Galli-Curci; the army by General Bullard and the navy by Admiral Glennon; light opera, to which Mr. Sousa contributed "El Capitan" and other successes, will be represented by DeWolf Hopper, Ina Claire and Raymond Hitchcock.

Other boxes have been obtained by John Ringling, former Secretary of the Navy Franklin D. Roosevelt, the Players, the Lambs, the Elks, the Republican Club and the New York Athletic Club.

TEACHER OF SOUSA BURIED.

Andrew J. Cook, Bandmaster, Was Victim of Paralysis.

Funeral services were held last night for Andrew J. Cook, one time bandmaster of the Marine Band at Washington, D. C., who died on Monday of paralysis at the Brooklyn Home for the Aged at 745 Classon avenue, Brooklyn. When Mr. Cook was leader of the Marine Band, John Philip Sousa's father was one of the players under him.

Mr. Cook taught young Sousa how to play the cornet. The aged bandmaster was also an expert violinist. He is survived by two daughters and a son. Interment will be to-day in Greenwood Cemetery.

Harrisburg Pa
Telegraph

SOUSA COMING

No man in the world of music has had so extensively advertised a personality as Lieutenant John Philip Sousa. He and his music have become famous in every part of the globe, and he has long since become an American institution. It is no exaggeration to say that he is known as the greatest band man in history, and his band is recognized as the leading body of instrumentalists in the world. Sousa and his band have done, and 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. There will be several of these numbers produced when Sousa and his band are here on Tuesday, at the Orpheum, September 14.

Allentown Pa
Leader
Tues Sept 28 1920

WONDERFUL CONCERT

BY SOUSA'S BAND

After an absence of many years from this city, and fresh from their Summer triumphs at Willow Grove and other resorts, John Philip Sousa and his band appeared here in concert yesterday afternoon, en route to Reading. Today the band plays in Washington, D. C.

This splendid organization appeared here in the afternoon, owing to doubling time, so as not to miss any of the large cities. This circumstance while it prevented many who would have liked to take advantage of the opportunity, from being in the audience, was the source of much pleasure to those able to attend. The program by the band consisted of "The American Indian," "Camera Studies," a suite in three parts; "Andante Cantabile," and Sousa's own works "Temper Fidelis," for the first part. In the second part were "A Study in Rhythms," a manipulation of "Swanee River," and Sextet from "Lucia" in Sousa's own style and the "Dale Lances of Yorkshire," English folk music newly arranged exceedingly attractive. The encores were "El Capitan," "Sapre and Spurs," "Manhattan Beach," "U. S. Field Artillery" and "Stars and Stripes." The last named was given as the encore for the march "Comrades of the Legion" one of Sousa's newest, dedicated to the American Legion.

The great band-master's own work, as characteristic as of yore, was wildly applauded. Mr. Sousa, now over sixty, is vigorous as ever, and directs the men as precisely and gracefully as always. All the directors of the city's bands were in the audience and admired his wonderful ease and precision.

Miss Mary Baker, soprano, Miss Florence Hardeman, violin, John Dolan, cornet, and George J. Carey, xylophone, were the soloists carried by the band and each was delightful. All-in-all, the concert furnished a rare treat for a "Blue Monday" to many Allentownians.

Mr. Sousa's greeting at Washington was in the nature of a home-coming for the great band-master, as the Capitol City was the home of his childhood.

Sizing Up Ruth With Other Giants

The first glimpse of the six feet two inches of bone and muscle known to the baseball public as Babe Ruth gives an impression of tremendous power. The loose fitting baseball uniform, while to a certain extent hiding his muscular development, does not entirely conceal the powerfully constructed frame of the greatest batsman in the history of the American national game.

As he walks toward the home plate, swinging the largest bat in use with the ease that a fairy queen might swing a feathery wand, one observes that the outfielders mechanically walk to the limits of the field and await the explosion. The long arms, big hands and heavy shoulders are noticeable as he takes his place within the batsman's lines and waves his bat menacingly at the by no means cool or confident pitcher. If Ruth wore his hair long, after the fashion of Samson previous to that strong man's meeting with Delilah, the first female barber, and if the ball player's huge torso were draped with a leopard's skin garments and his hands armed with a war club of antediluvian formation, he would throw into the shade any of the giants of old, mythical or real.

When Ruth Smites the Ball.

It is when Ruth's bat swishes through the air to meet the approaching ball that the amazing power of the man is disclosed. If the wooden weapon hits the ball the spheroid speeds away as though discharged from a Big Bertha, and seldom do the fielders have the good luck to get their hands on it. Never did Thor with his magic sledgehammer deal more terrific blows than does Ruth when his bat smites the ball. And when he misses, his 205 pounds, after swirling about like a dancing dervish, strikes the ground with a jolt like a steel girder slipping from the chains at the eleventh story.

With small doubt it is the terrific strain on his joints following the missing of the ball that wrenched one of Ruth's knees and has served to handicap him in his effort to make 50 home runs during the season. Despite his great height and bulk, Ruth is a fleet and able outfielder and a speedy base runner. This is a quality seldom possessed by athletes of his size.

In watching Ruth at bat the conclusion is inevitable that the force with which he drives the ball depends largely on the wide swing permitted by his long arms and height and by the application of every ounce of his bulk to the blow delivered to the ball. Not only is this fact driven home by the home run drives of Ruth, but it is substantiated by the facts of history as furnished by the batting records of the past. A list of batting champions of the National League shows that only two undersized players held the honors. These were Willie Keeler of Brooklyn and Hugh Duffy of Boston.

Giants Achieve Fame.

Among the Giants of early baseball days who achieved fame with the club was James L. White, known as the Deacon, who played with Chicago, Boston, Buffalo and Detroit. He was an angular, wiry chap, six feet tall and had a penchant for sending swift, vicious grounders shooting toward third. He was a left-handed hitter and he seemed to chop the ball with

the end of his stick and drive the ball to left. He seldom hit to right field.

White had the distinction of being a member of two Big Fours. The first was composed of A. G. Spaulding, James L. White, Cal McVey and Ross Barnes, who were with Boston in the National Association, 1871 to 1875, but joined the National League at Chicago in 1876.

The second Big Four was composed of Dan Brouthers, Deacon White, Jack Rowe and Hardy Richardson, who first played together in Buffalo, and were purchased by Detroit in 1885.

The nearest approach to Ruth in size and style was Dan Brouthers, who in his prime stood 6 feet 2 inches, weighed 220 pounds and hit left-handed. Brouthers was essentially a line hitter, whereas Ruth sends the ball soaring so high and far it seldom comes back, nor can it be found.

In the early days of the game, when Brouthers could call for a low ball, between the belt and the knee, his low line drives were the dismay of outfielders. If the ball was hit midway between the positions of center and right the greatest speed of fielders in an effort to close in on the flying sphere was unavailing and a stern chase to the fence was their task.

Brouthers led the league in 1882 with .367, and in 1883 with .350, while in Buffalo. He led while with Boston in 1889 with .373, and in 1892, while with Brooklyn, he tied for first place with Cupid Childs, of Cleveland, with .335.

Anson the Picturesque.

No more picturesque player than Adrian C. Anson ever brandished a bat at the pitcher. He was 6 feet 3 inches tall, weighed 230 pounds in good condition. With yellowish, closely cropped hair, ruddy complexion and arrayed in the dark blue uniform, white stockings and overwhelming confidence characteristic of the Chicago of the early 80's, Anson, usually referred to as the Big Swede, was an imposing figure. He also was given to line hitting. He batted right-handed and usually drove the ball with terrific speed between or over the heads of the infielders. He led the National League batters four times—1879, 1881, 1887 and 1888.

It is noticeable that champion batters who have led their legues frequently in percentage have not been successful in the accumulation of doubles, triples and homers. Although Ruth has now made a greater number of home runs than any major league batter he has yet to stand at the top of his league in batting percentage.

Buck Freeman, whose 25 home runs were the first mark at which Ruth aimed, never led in batting, and Ed Williamson, who was credited with 27 home runs in a season, never was batting champion.

On the other hand, Ty Cobb, who has been the batting champion of the American League 12 times, has never attracted much attention for long drives.

Wagner Noted for Hitting.

John Wagner, of Pittsburgh, who led the National League in batting eight times, was not noted as a long-distance hitter. Wagner was a striking figure. Six feet tall and built on the square rigged plan, with broad shoulders, long arms and large hands, he seemed to get a sweep at the ball with a large bat that made trouble for the fielders every time he swung. Wagner also was bow-legged, but he was a great shortstop, and few grounders got away from his clutches.

Wagner was champion batter in 1900, 1903, 1904, 1906, 1907, 1908, 1909 and 1911.

Cobb first led the American League in 1907, and in every succeeding year except 1916, when he was nosed out by Tris Speaker.

Cobb is a six-footer, but rather slenderly constructed, his weight being 175 pounds. He has a remarkable batting eye, and he is a crack outfielder.

All of the great hitters of the past were big men, six feet tall or more and weighing close to 200 pounds. Examples were Roger Connor, Mike Kelly, Abner Dalrymple, Ed Delehanty, Jim O'Rourke, George Gore, Dave Orr, Tip O'Neill, Pete Browning, Napoleon Lajoie and others.

Therefore it appears that weight, height, strength and a quick eye are required in the making of a champion batsman.

Chicago Daily Tribune
Tues Sept 28 1920

**Gala Night for Sousa;
Concert at Hippodrome**

New York, Sept. 27.—[Special.]—John Philip Sousa and his band tonight celebrated the twenty-eighth anniversary of the organization with a gala concert at the New York Hippodrome. A huge audience was present. A feature of the evening was the appearance of a number of contemporary composers introduced by De Wolf Hopper. Walter Damrosch for the Musicians' Club of New York presented a wreath of laurel to Lieut. Sousa, and other tributes were presented from the Lambs' club, the Veterans of Foreign Wars, the Elks, and the New York Athletic club.

Mayor Hylan and Gov. Smith were present, as were Gen. Bullard, Mme. Galli-Curci, and Admiral Glennon, U. S. N.

Three new Sousa compositions, played for the first time in New York, were the musical features.

MENTION THE CHRONICLE TELEGRAPH WHEN ANSWERING

32 N.Y. Tribune
Mon Sept 27 1920.

Sousa and His Band Honored at Concert On 28th Anniversary

Hippodrome Decorated in U. S. Flags and Gifts Are Bestowed on March King; 8 Composers Play at Once

John Philip Sousa celebrated his twenty-eighth anniversary of his band with a concert at the Hippodrome last evening. The first concert of the band was given at Plainfield, N. J., September 26, 1892.

The Hippodrome was decorated with American flags and filled from top to bottom with admirers of the march king, his band and his music. Four new compositions had been prepared by Mr. Sousa for the occasion. They were a rhapsody, "The American Indian," which began the program; "Camera Studies," in three parts; "The Teasing Eyes of Andalusia," "Drifting to Loveland" and "The Children's Ball"; a march, "Comrades of the Legion," and "A Study in Rhythms," a potpourri of classics, which included Handel's "Largo," Dvorak's "Humoresque" and the quartet from "Rigoletto."

The soloists were Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; John Dolan, cornetist, and George J. Carey, xylophonist.

Favorite Sousa marches, "El Capitan," "Who's Who in the Navy Blue," "Sabre and Spurs" and "The Stars and Stripes Forever" were played as encores. Various sections of the band, the cornets, trombones and drums, left

their seats and stepped to the front of the stage where they played the finales of most of the marches.

Just before the end of the first part of the concert De Wolf Hopper introduced eight composers, Gustav Kerker, Raymond Hubbell, Jerome Kern, Irving Berlin, Ivan Caryll, Victor Jacobi, Rudolph Friml and Silvio Hein, who seated themselves at as many pianos, placed in groups of four at either side of the stage, and joined the band in playing "Semper Fidelis," one of the best known of the Sousa marches.

John Fulton, secretary of the Musicians' Club, paid tribute to Mr. Sousa's achievements, in place of Walter Damrosch, who sent his personal felicitations, and presented the bandmaster with a laurel wreath on behalf of the club. Speaking for Miss Geraldine Farrar, Mr. Hopper presented a wreath from the Lambs. Although called upon for a speech, Mr. Sousa appeared too much affected to talk. Following the presentations, a flashlight was taken of the audience.

Among those who occupied boxes were Judge Edward J. McGoldrick, representing Governor Smith; General Robert Alexander, Major General Bullard, Admiral Glennon, members of the Republican Club and of the Musicians' Club, a delegation of Elks, Franklin D. Roosevelt, Miss Geraldine Farrar, De Wolf Hopper and Raymond Hitchcock.

Albentown pa
morning call
Tues Sept 28 1920

SOUSA'S BAND GIVES SPLENDID CONCERT

Audience Altogether Too Small for Calibre of the Attraction

John Philip Sousa, the "March King" with his concert band of fifty made a flying trip to this city from the New York Hippodrome yesterday, played a delightful concert in the Lyric Theatre in the afternoon and then hurried to Reading to play there last night. After a concert there a midnight train was boarded for Washington and the band will play in the Capitol City this afternoon.

The above paragraph explains why the band played an afternoon concert, a circumstance that many lovers of music could not understand and because of which the crowd was just about a third of what it would have been had the engagement been an evening one. The band is an expensive organization. Arrangements have to be made to double up on concerts and some cities, where time tables permit, have to take the afternoon concerts or not get a chance at all at hearing the most famous band in the country and one of the most famous and brilliant in the world.

For the many who did hear the concert yesterday there was an hour and a half packed to the fullest with musical enjoyment. A liberal program of fourteen numbers was given and then as good measure, altho it was obvious that the band was looking ahead to an early train, five old-time favorites of the long string of marches that gave Sousa his name were played together with encores by the three soloists with the band. The program concluded with a stirring rendition of "The Star Spangled Banner."

Sousa, altho over sixty years of age is spry and vigorous as a youth. He leads his band of soloists with ease, grace and precision. There is nothing of the eccentric about his directorship. His work is with the band in its rehearsals. Then in performance it responds to the slightest movements of his baton. Even if he had a lion mane like some of the band conductors, which he does not by far, his locks would not fly about in wild confusion. Sousa keeps his feet on the ground and the band plays better than any other band, even tho the other may be led by a wild conductor.

He is a wonderful achiever of effects with instruments. The original and novel are constantly to be found in one of his concerts. Naturally in the audience yesterday were Albentown's leaders of bands and it was like a school for them as here was the greatest teacher of bands and bandmen in the world and it was like sitting at the feet of Gamaliel for any band director or any member of a band.

Immense Throng Pays Tribute to Sousa at Concert

Bandmaster Receives Ovation at His 28th Anniversary Event.

On September 26, 1892, an ambitious conductor, who had made quite a mark for himself by his direction of the band of the United States Marine Corps, essayed to give a concert in Plainfield, N. J., with a civilian band, which he had gathered together and trained. The concert made quite a stir in that city.

Last night in the Hippodrome the same conductor, John Philip Sousa, and the same band, with gaps replaced, expanded and more experienced, gave his twenty-eighth anniversary concert, and the entire audience, including some of New York's foremost composers gathered on the stage and wreaths of laurel from organizations of fellow musicians and artists poured down upon him.

With all his old time vigor, for sixty-two years seems mere youth to Sousa, he swung his big organization skillfully through old favorites and new. Most of the regular numbers were new, but the waves of applause which beat back upon the stage, as loudly as the blare of brass beat upon the audience, brought forth the old time compositions which have made Sousa a part of America.

Instrumental solos included a cornet solo, "Scintilla," by John Dolan; a xylophone solo, "The March Wind," by George J. Carey, and a violin solo by Miss Florence Hardeman, all of which were encored.

After the first five numbers De Wolf Hopper stepped out of his box to bring onto the stage the following composers, Gustav Kerker, Raymond Hubbell, Jerome Kern, Ivan Caryll, Victor Jacobi, Silvio Hein and A. Baldwin Sloan.

He presented a huge laurel wreath from the Lambs Club, shook the composer by the hand and assured him he had a great future. Also among the floral offerings was a wreath from the Musicians Club of New York.

From the ceiling downward to the orchestra floor every seat was occupied, and banked thickly back of the big band was a mass of people seated on the stage. The boxholders included the Republic Club, the Musicians Club of New York, Gen. Robert Alexander, the Elks Club, Miss Geraldine Farrar, De Wolf Hopper, Mayor Hylan, Mme. Galli-Curci, Major-Gen. Robert Lee Bullard, Miss Ina Claire, John Ringling, Gov. Smith, Franklin D. Roosevelt, Rear Admiral James H. Glenon, Raymond Hitchcock and Mrs. Sousa.

The program given was the same that was given in the New York Hippodrome on Sunday with Miss Mary Baker, soprano, Miss Florence Hardeman, violin, John Dolan, cornet, and George J. Carey, xylophone.

The band numbers were "The American Indian," arranged upon themes recorded by Thurlow Lieurance and was a number odd for its melodies; a suite entitled "Camera Studies" by Mr. Sousa and consisting of three delicious bits "The Teasing Eyes of Andalusia" in Spanish fandango time and riotous in the use of the percussion instruments, "Drifting to Loveland" gracefully orchestrated especially for the oboe, harp, bassoons and bells, and the "Children's Ball" a succession of quadrille movements that made the audience feel like swinging partners and doing the grand chain.

The heaviest number was Tschalkowsky's immortal "Andante Cantabile" from string quartet No. 11, a selection that suggests the solemnity and sublimity of cathedrals. It was marvelously presented by the band, with especial praise for the woodwind choir. Sousa's march "Semper Fidelis," played with customary dash and brilliancy closed the first part. The band's numbers in the second part included "A Study in Rhythms," being a manipulation of "Swanee River" and the Sextet from "Lucia" in Sousa's own style and the "Dale Dances of Yorkshire," English folk music newly arranged and decidedly attractive. The encores were "El Capitan," "Sabre and Spurs," "Manhattan Beach," "U. S. Field Artillery" and "Stars and Stripes." The last named was given as the encore for the march "Comrades of the Legion," one of Sousa's newest and dedicated to the American Legion. This march is heavy and it is unlikely that, played by any other band, it would receive any sort of a hearing. Many a member of yesterday's audience wished that the "Stars and Stripes" could have been the Legion's march instead, for here is real music, real Sousa music.

Miss Baker sang "The Crystal Lute" and as an encore "Carry Me Back to Ole Virginny," both with good voice and in excellent style.

Miss Hardeman introduced a new violin star with her playing of the first movement from the F sharp minor concerto by Vieuxtemps and as an encore played the well known "Souvenir" by Brdla.

Mr. Dolan did some wonderful work on the cornet in the playing of "Scintilla" a brilliant number for this instrument as the name indicates for triple-tonguing and all the other tricks possible to players, good players, of this instrument. He had to respond to an encore, giving "Once Upon a Time."

Mr. Carey on the xylophone played "The March Wind," good as xylophone solos go.

Altho Mr. Sousa's stay in this city was short there was time for him to be greeted by some of his old-time friends, including General H. C. Trexler, who with Mrs. Trexler took in the concert, Mrs. Mary Hazard, of Washington, D. C., childhood friend of Mr. Sousa in that city and her son E. J. Hazard, of the Morning Call.

CONCERT IN SOUSA'S HONOR.

Musicians Join in Observing Leader's 28 Years' Service.

John Philip Sousa's twenty-eight years as the head of his own musical organization was commemorated last night with a concert by Sousa's Band at the Hippodrome, and the presence and participation of a number of the March King's fellow-musicians. It was on Sept. 26, 1892, that Sousa's Band gave its initial concert in Plainfield, and the intervening period marks the longest time that an organization of the kind has been conducted by a single individual.

Just before the playing of Mr. Sousa's march, "Semper Fidelis," last night, Walter Damrosch presented the composer with a wreath on behalf of the Musicians' Club of New York, and Geraldine Farrar, introduced by De Wolf Hopper, offered a wreath in the name of The Lambs. There were also other presentations by the Elks, the New York Athletic Club, Veterans of Foreign Wars and the members of Mr. Sousa's organization.

A group of composers took the stage for the playing of "Semper Fidelis," and temporarily joined Mr. Sousa's organization as pianists. They included Raymond Hubbell, Gustav Kerker, Rudolph Friml, Victor Jacobi, Silvio Hein, A. Baldwin Sloan, Irving Berlin, Jerome Kern and Paul Tietzens.

Mr. Sousa was welcomed by a crowd which filled the Hippodrome. His program included three marches played last night for the first time.

Sousa Anniversary Crowds Hippodrome

By GRENA BENNETT.

LAST night Lieutenant John Philip Sousa rounded out his twenty-eighth year as leader of his own band with a concert at the Hippodrome. Thousands of people, representing the various arts, professions and commercial interests gathered to pay tribute to the "March King."

Mayor Hylan applauded from a box. The Musicians' Club, through its president, Walter Damrosch, presented Sousa with a wreath of laurels. The Veterans of Foreign Wars offered a great floral piece. Geraldine Farrar, crowned with a wonderful pink creation, was the donor of a wreath of roses.

The audience, like Oliver Twist, demanded more after every number. Thirteen selections comprised the printed list. The programme was not permitted to proceed, however, without at least two extras being added to each number.

SOUSA'S ANNIVERSARY TRIUMPH FOR LEADER

"March King" and His Band Get Fine Reception From Big Hippodrome Audience.

The concert given at the Hippodrome last evening by Sousa's Band, commemorating the twenty-eighth anniversary of this popular organization, proved a gala occasion. The "March King" was quite overwhelmed with the recognition and honors accorded him. It is seldom a musician receives such a spontaneous and sincere tribute.

"John Philip Sousa, the man who has done more for music and the music publishers than any other American," was the way De Wolf Hopper greeted him. The big audience acquiesced.

The Army, Navy, city and State administrations, Republican and Musicians' Clubs, the Lambs, Elks and the dramatic and operatic stages were prominently represented, and floral tributes were showered upon the bandmaster. As a surprise a number of the younger composers, including Gustav Kerker, were on hand to help the band play the one-time favorite march "Semper Fidelis" on a collection of pianos.

Sousa offered a typical programme that included several new pieces, among them a humorous and well conceived "Study in Rhythms." But the audience wanted the familiar Sousa compositions, and "El Capitan," "Manhattan Beach" and "Stars and Stripes Forever" stirred as of old.

The band's first concert was given at Plainfield, N. J., Sept. 26, 1892.

Sun & N.Y. Herald
Mon Sept 27 1920

N.Y. Times
Mon Sept 27 1920

N.Y. American
Mon Sept 27 1920

N.Y. World
Mon Sept 27 1920

Reading pa
eagle
Wed Sept 29 1920

BIG HOUSE GREETES SOUSA

Another big house greeted Sousa and his band on their latest visit to Reading, the concert taking place in the Rajah Theatre before an audience that almost filled the building. Lieut. Commander Sousa was generous and responded to the applause by giving many encores. The soloists were genuine artists and their work, as was that of the band as a whole, was greatly enjoyed. The cornetist was John Dolan, and Miss Mary Baker, a singer, displayed a well-trained voice. Miss Florence Hardeman, violinist, and George J. Carey, xylophonist, were also on hand.

Reading for
News Times
Tues Sept 28 1920

BIG AUDIENCE GREET'S SOUSA

Reading lovers of music paid a splendid tribute to the venerable Lieut. Commander John Philip Sousa and his wonderful band at the Rialto Theatre last evening. A large audience was on hand to greet the peerless bandmaster and his organization on their 28th anniversary tour and their attendance was certainly worth while.

It was a great evening for those who love the best in band music and Commander Sousa made things very interesting. Besides his band, he had with him a quartet of artists whose offerings won thunderous applause. The program was well rounded out and contained enough music of the popular order to please everyone.

Each number was loudly encored and Commander Sousa was very generous with responses. Many of them were his own compositions, mostly stirring marches and there was great applause whenever the band started out to play one of them. The eternal "Stars and Stripes Forever," which was written by Sousa many years ago, was met with a grand ovation.

The work of all the soloists was keenly enjoyed. Each was an artist of the rarest sort. John Dolan, the cornetist, left nothing to be desired. He gave evidence of wonderful control over the shining gold and silver instrument in his hands.

Miss Mary Baker, vocal soloist, displayed a sweet and well-trained voice and sang with fine art, while Miss Florence Hardeman, the violinist, played with rare grace and charm. George J. Carey, the xylophonist, is a master of his instrument. Each of the soloists was generously applauded.

Albiontown pa
Chronicle & News
Tues Sept 28 1920

SOUSA'S BAND GAVE A SPLENDID CONCERT

Fresh from the wonderful ovation accorded him on the occasion of the 28th anniversary of his band at the New York Hippodrome last Sunday night, Lieutenant Commander John Philip Sousa brought his famous aggregation here to the new Lyric Theatre yesterday afternoon when he treated his listeners to one of the finest concerts he ever gave in this city. There is only one Sousa and only one Sousa's Band. This was forcibly attested to again yesterday after hearing the great band for the first time since the war.

If anything, Sousa's Band is today more versatile than ever, judging by the great diversity of selections rendered. It is a rare musical organization that can play like a symphony orchestra one minute and then suddenly switch into a swinging military march without turning an eyelash. The program presented yesterday was one that included selections that were bound to please any musical taste. As usual, and as desired by the public, the program contained many Sousa compositions, among them his new suite, "Camerar Studies." Of course there were the familiar Sousa marches, including the immortal "Stars and Stripes Forever," with its piccolo obligato and finale with cornets and trombones at the footlights.

The soloists were Miss Mary Baker, soprano, Miss Florence Hardeman, violinist, John Dolan, cornetist and George J. Carey, xylophonist. They were all well received and responded to encores, as did Mr. Sousa himself. For encores are always a prominent part of any Sousa program.

Schenectady N.Y.
Union Star
Fri Sept 24 1920

SOUSA'S BAND, AS USUAL, IS BIG HIT SAYS AL BARCLACE

Huge Audience Gives Repeated Ovations to America's Supreme Brass Band—Gave Superb Program.

By AL BARCLACE.

Lieutenant-Commander John Philip Sousa and his band appeared last night in the state armory before a huge audience. The famous aggregation presented a program remarkable for its versatility. The selections ranged from massive symphonic offerings to light popular numbers, yet the masterly rendition of every one eliminated all hint of incongruity. Further variety was furnished by vocal selections, cornet and violin solos, and xylophone numbers. Encores were prompt and generous.

There was a deal of new Sousa music offered. The first was a group of "Camera Studies," three remarkably descriptive pieces. "The Flashing Eyes of Andalusia" is a vivid composition with a swaying rhythm that sets the audience a-tingle. "Drifting to Loveland" is a quiet, dreamy movement, ending in a lovely rallentando. "The Children's Ball," last of this series, is merry in mood, and is built on a quaint folk-dance theme.

Two other new Sousa numbers appeared. "A Study in Rhythms" opened the second part of the program. This is a manipulation of a number of favorite classics. Variations of Handel's "Largo," Dvorak's "Humoresque," "Swanee River," and the Sextette from Lucia, were introduced. A fine flute solo on the theme of the Hungarian Rhapsody was a pleasing feature. A new Sousa march, "Comrades of the Legion," characterized by the rousing martial swing that only Sousa can produce, evoked thunderous applause.

A rhapsody, "The American Indian," by Orem, on themes recorded by Thurlow Lieurance, possessed a strong appeal, in its barbaric, deep-stirring strains. The cornet solo by John Dolan, which followed, was one of the most delightful features of the evening. The tones were clear and round, even in the most elaborate flourishes, and the fullest crescendo was velvet-edged. He was twice encored.

The vocal solos by Mary Baker were not up to the standard of the rest of the program. Miss Baker's voice is of pleasing timbre, but too light for a Sousa background, and her mannerisms are not attractive. "Waiting," by Millard, was the programmed solo, and she gave "Carry Me Back to Old Virginny" and "By the Water of Minnetonka," a Lieurance number, as encores.

Other special features were the xylophone solos by George J. Carey, and violin selections by Florence Hardeman. Carey's manipulation of the xylophone is a revelation of the possibilities of this instrument. He played "The March Wind" apparently his own composition, in a manner that captivated the house, and gave three encores. "Annie Laurie," "Believe Me If All Those Endearing Young Charms," and "Dardanella." The If All Those Endearing Young Carey tones are remarkably true, and the harmonic effects finely achieved. Miss Hardeman's violin offerings were well received. The programmed selection was "Two Movements from Concerto in F Sharp Minor," by Vieltamps, and was gracefully and skillfully executed. She played "Souvenir" and "Witches' Dance" for the further pleasure of her audience.

One of the most ambitious band offerings was a Tschickowsky number at the end of the first half of the program. This was "Andante Cantabile from String Quartette Opus 11." The rendition was bright and colorful and the symphonic effects were artistic. The harp was heard to advantage here. The finale, except for the national anthem, was the "Dance of the Comedians" from "The Bartered Bride." The action is swift and the rhythm jig-like.

It was as encores that the old Sousa favorites were heard. "El Capitan," "Sabre and Spurs," "Who's Who in Navy Blue," "the U. S. Artillery," and "The Stars and Stripes Forever," the last with the famous piccolo obligato, set the very souls of the listeners to marching. In the repetition of the piccolo interpolation, the wood-wind quartette was joined at the front of the stage by the trombones and cornets, and the stirring strains were augmented to a crashing torrent of harmony.

The band will be at the Hippodrome Sunday.

Glens Falls N.Y.
Post Star
Sat Sept 25 1920

SOUSA'S BAND AS GOOD AS EVER

Crowded House Greet's Great Conductor at Rialto Theatre

Whenever Sousa and his band come to town they are to be greeted by a packed house. Even at a matinee performance yesterday at the Rialto the spacious house was filled with music lovers who appreciate such high class attractions. And for two hours or more the big audience thoroughly enjoyed the stirring marches such as only Sousa composes, played in a way such as only hands directed by Sousa can play. And the big house not only enjoyed the band music and the delightful vocal numbers by Miss Mary Baker, but they also were thrilled by the wonderful control which the great conductor has over his musicians. It is hardly less a delight to watch John Philip Sousa conduct a band than to hear the masterful playing of that band.

The program opened with a rhapsody, "The American Indian," by Orem. For an encore the band played "El Capitan," the old favorite. John Dolan then appeared in a delightful cornet solo, "Carnival of Venice," by Arban. A group of camera studies, arranged by Sousa, including "The Flashing Eyes of Andalusia," "Drifting to Loveland" and the "Children's Ball." For an encore was "Sabre and Spurs," that stirring military march by Sousa.

Miss Baker, an attractive singer with a pleasing voice, then sang "Waiting," with accompaniment by the entire band. She was forced to respond to two encores and offered "Carry Me Back to Old Virginny," and "By the Waters of Minnetonka."

The andante Constable from String Quartet, Op. 11, by Tschickowsky, with the encore, "Who's Who in Navy Blue," concluded the first part.

"A Study in Rhythms," a clever and melodious medley of old time songs arranged by Sousa himself, followed the intermission. This brought down the house. Another medley, "Swanee," was given as an encore. In one of the southern melody sections of these medleys, the cry of a pickaninny and the sound of the slipper were cleverly reproduced.

George J. Carey delighted the audience with his xylophone numbers. "Annie Laurie" and "Dardanella" were accorded particularly warm approval.

Next came Sousa's latest march, "Comrades of the Legion." While this is a stirring piece, admirers of Sousa still contend that he has never excelled his earlier compositions. "El Capitan," "Hands Across the Sea," "Manhattan Beach" and "Stars and Stripes Forever," the last of which was given as an encore.

Miss Florence Hardeman had complete mastery of the violin in her numbers. The program was concluded with "The Dance of the Comedians," from "The Bartered Bride," by Smetana, with "The Star Spangled Banner" as the final encore.

With virtually ever seat occupied the Rialto proved its adaptability to handle efficiently big road attractions. While a band, generally speaking, is not the best medium by which to judge as to the acoustic qualities of a playhouse, the varied program presented yesterday afternoon was indeed a good criterion as to just what may be expected when the road attraction and vaudeville program at the Rialto gets into full swing. Even the most delicate tones of the soloists were distinctly audible to those standing in the rear of the seats, which is ample proof that the Rialto will meet all requirements.

Kingston Freeman
Tues Sept 28 1920

Sousa's Band Was Among Friends.

Sousa's band on its tour around the world pleased a large audience of music lovers at the Kingston Opera House on Saturday afternoon. The old marches of the March King were applauded and the program contained some new ones that will become as popular as Sousa's "Stars and Stripes Forever." The band went to Poughkeepsie from Kingston where a concert was given Saturday night and Sunday night played at the New York Hippodrome. Tonight they are in Baltimore.

Glens Falls
Times & Messenger
Sat Sept 25 1920

BIG AUDIENCE HEARS SOUSA BAND

Sousa's famous band entertained yesterday afternoon a large audience in the Rialto theatre. For two hours or more the big audience enjoyed the stirring marches such as only Sousa composes, played in a way such as only bands directed by Sousa can play. And the big house not only enjoyed the band music and the delightful vocal numbers by Miss Mary Baker, but they also were thrilled by the wonderful control which the great conductor has over his musicians. It is hardly less a delight to watch John Philip Sousa conduct a band than to hear the masterful playing of that band.

The program opened with a rhapsody, "The American Indian," by Orem. Captain, the old favorite. John Dolan then appeared in a delightful cornet solo, "Carnival of Venice," by Arban. A group of camera studies, arranged by Sousa, including "The Flashing Eyes of Andalusia," "Drifting to Loveland" and the "Children's Ball." For an encore was "Sabre and Spurs," that stirring military march by Sousa.

Miss Baker, an attractive singer with a pleasing voice, then sang "Waiting," with accompaniment by the entire band. She was forced to respond to two encores and offered "Carry Me Back to Old Virginny," and by "the Waters of Minnetonka."

The andante Constable from String Quartet, Op. 11, by Tschickowsky, with the encore, "Who's Who in Navy Blue," concluded the first part.

"A Study in Rhythms," a clever and melodious medley of old time songs arranged by Sousa himself, followed the intermission. This brought down the house. Another medley, "Swanee," was given as an encore. In one of the southern melody sections of these medleys, the cry of a pickaninny and the sound of the slipper were cleverly reproduced.

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Next came Sousa's latest march, "Comrades of the Legion." While this is a stirring piece, admirers of Sousa still contend that he has never excelled his earlier compositions. "El Capitan," "Hands Across the Sea," "Manhattan Beach" and "Stars and Stripes Forever," the last of which was given as an encore.

Miss Florence Hardeman had complete mastery of the violin in her numbers. The program was concluded with "The Dance of the Comedians," from "The Bartered Bride," by Smetana, with "The Star Spangled Banner" as the final encore.

The appearance of the band in the Rialto theatre inaugurated the movement of the managers of this popular theatre in bringing to Glens Falls first class road attractions.

Albiontown pa

SOUSA BAND PICTURE IN WILL H. KOCH'S WINDOW

A handsome photo of the world renowned Sousa's Band is on display in the centre window of Will H. Koch's new uptown clothing house at Nos. 940-42 Hamilton street.

The photo was taken a few weeks ago at Willow Grove and released on Mr. Koch's fortieth birthday, September 9th. On that day Mr. Koch spent a part holiday taking in several concerts of the band which were devoted entirely to compositions of Lieut. John Philip Sousa.

Sousa's band is now touring New York state and will come to Albiontown playing a matinee concert in the Lyric Theatre on Monday, Sept. 27th.

34 Washington Times
Wed Sept 29 1920.

Washington Herald
Wed Sept 29 1920

Washington Post
Wed Sept 29 1920.

Baltimore Sun
Thurs Sept 30 1920

CROWDS GIVE SOUSA ROUSING WELCOME

Concert at National Theater
Yesterday Attended by En-
thusiastic Audience.

Sousa and his band were greeted by a huge and enthusiastic audience yesterday afternoon that filled the National Theater completely and inaugurated the music season with the usual quota of people who are not only willing to be comfortable and listen to music, but who are willing to stand throughout a long program. The "March King" was also honored by his brother Masons, who attended in large numbers. The Masonic emblem, the silver trowel, was presented by Harry G. Kimball, Past Master of Hiram Lodge, No. 10, F. A. A. M., with its symbol of brotherly love and affection. It was about forty years ago that John Philip Sousa made his application for entrance into Hiram Lodge, in Washington.

In acknowledging the honor from his fellow Masons, Lieut-Commander Sousa made a very graceful speech, saying that he considered the Masonic teachings the purest religion he knew, "if a man lives up to its tenets."

The concert of Sousa and his band might have begun in total eclipse, however, from a less adequate body of musicians, for darkness fell upon them—through the extinction of the electric lights—which at first gave the impression of an intentional "stage effect" arranged for the mystery, in the music of the new "American Indian Rhapsody" by Orem, arranged from themes of the Indian recorded by Lieurance.

BAND IN DARKNESS.

But darkness lasted through at least a third of the program, and Sousa and his players went stoically on through the music, playing with their accustomed spirit and zest, giving spirited Sousa marches as encores—the ever popular "El Capitan," the "Washington Post" and other encores. The cornet solo by John Dolan, with full band accompaniment, emerged from the twilight, and the cadenza rather gained effect with its facile and free execution. Mr. Dolan played delightfully the Neapolitan song, "Oh, Marie," as encore, and also a slow waltz, "Once Upon a Time."

In following the anniversary program given two evening ago at the Hippodrome, the twenty-eighth anniversary of this famous band, the lovely "Andante cantabile" from Tchaikowsky's string quartet was given with remarkable effects for the band instruments. The wood-wind choirs showed their great purity of tone and soft blend in harmony, in which the different instruments outlined this music written for strings with rare color and tone. The muted cornets were particularly notable.

PLAYS NEW COMPOSITION.

Then the "Camera Studies," a new program composition by Sousa, made a musical appeal, the waltz of the "Teasing Eyes of Andalusia" having all the elements of a sure popularity in this day of the dance. Other Sousa marches added to the program were "Sabre and Spurs," "Who's Who in Navy Blue" given with a trombone septet episode, "Comrades of the Legion," a new march, "Stars and Stripes Forever," and "U. S. Field Artillery."

Miss Mary Baker, soprano, and Miss Florence Hardeman, violinist, received much appreciation for their solos, each artist having to respond with two encores. The xylophone, too, as a solo instrument came in for its share of approval and gave two encores concluding the ever popular "Dardanella."

Sousa day in Washington was a gala day, that closed with the National Anthem. The vast audience remained until the very close of a long program that lasted until after 7 o'clock. J. MacB.

SOUSA GREETED BY HOME FOLKS

Band Master Is Presented
With Silver Trowel at
Masonic Concert.

MUSIC TREAT IS GIVEN

National Theater Program
Includes Famous Pieces
Of "March King."

Lieut. Commander John Philip Sousa has had many honors conferred upon him. He has been acclaimed "America's March King." But it is doubtful if at any of these pleasant occasions he ever felt his heart beat with greater warmth than it did when Washingtonians gave him a welcome home yesterday afternoon at the National Theater.

Hiram Lodge, No. 10, F. A. A. M.; Eureka Chapter, No. 4, R. A. M., and Columbia Commandery, No. 2, K. T., were the hosts.

During a pause in the program Harry G. Kimball, Past Master of Hiram Lodge, of which Sousa has been a member for forty years, presented him with a solid silver trowel with ivory handle, symbolical to Masons as "teaching brotherly love and affection." Lieut. Sousa replied in a happy speech of thanks in which he gave high credit to the Masonic order. The trowel was inscribed "To Brother John Philip Sousa, September 28, 1920, From Hiram Lodge No. 10, F. A. A. M."

Lengthy Program Given.

The program with its many encores was of very great length, making individual comment impracticable. For the first number the band presented a new rhapsody, "The American Indian" (Orem), on themes recorded and suggested by Thurlow Lieurance. The encores to this number were "El Capitan" and "Biddy." The cornet solos by John Dolan were probably the most artistically rendered of any of the special numbers. His golden tones were heard in "Carnival of Venice" (Ardan), with the encores "Maria Mari" and "Once Upon a Time."

Sousa's new "Camera Studies" was interesting and found favor with the audience. The three numbers to the suite were "The Teasing Eyes of Andalusia," "Drifting to Loveland" and "The Children's Ball." This number brought forth "Sabre and Spurs" for its encore.

Miss Baker Applauded.

Miss Mary Baker was warmly applauded for her rendition of Sousa's "The Crystal Lute" and the encore numbers "Carry Me Back to Old Virginia" and "By the Waters of Minnetonka," the latter number being enhanced by harp accompaniment.

These solos were followed by Tchaikowsky's andante cantabile for string quartet, by the band. Then came "Who's Who" and "In Navy Blue" in response to the tumultuous applause.

Just why "A Study in Rhythms" by Sousa was placed on an otherwise very entertaining program would be hard to reason. It was nothing more or less than a treasure medley of familiar compositions. Possibly it was given place on the program in order that one of the flutists could demonstrate his ability in a series of wonderful cadenzas. The encore to this was "Sewanee."

George J. Carey, on the xylophone, gave Carey's "The March Wind," followed by "Annie Laurie" and "Dardanella."

"Comrades of Legion."

The next number was Sousa's new march, "Comrades of the Legion," with "Stars and Stripes Forever" as an encore.

Miss Florence Hardeman displayed admirable technique in her violin rendition of the first movement from F sharp minor concerto, by Vieuxtemps, and in her encore selections, which were Drla's "Souvenir" and "Witches Dance." Wood's "Dale Dances of Yorkshire" and the national anthem closed the concert.

SOUSA'S CONCERT A GREAT SUCCESS

Throngs Crowd Theater
for Celebration of Band's
Twenty-eighth Year.

John Philip Sousa and his famous musicians opened the concert season of 1920-21 yesterday afternoon when they celebrated the twenty-eighth anniversary of the band's organization. It was a capacity audience, those who could not gain admission remaining in the lobby of the National Theater with the hope of hearing some of the program. It was a wonderful tribute to Mr. Sousa, a native of Washington, for even those who stood, remained until the last note of "The Star-Spangled Banner" sounded after 7 o'clock.

The printed program was not strictly followed and there was always one encore, and many times two. The band numbers 100 musicians and is perfectly balanced. Mr. Sousa's use of muted brasses and the woodwinds is so skillful that the lack of strings is seldom noticed. They played a new suite of Sousa's "Camera Studies," three descriptive pieces, tuneful and graceful; "A Study in Rhythms" which he calls "a manipulation of a group of classics," and a march "Comrades of the Legion."

For encores Mr. Sousa chose the old-time favorites which helped to make him world fame. The members of Hiram Lodge, Masons, of which Mr. Sousa is a member, presented him with a silver trowel, which he accepted with a short and a graceful speech.

The soloists yesterday were Mary Baker, soprano; Florence Hardeman, violinist; John Dolan, cornetist, and George J. Carey, xylophone. Mr. Sousa is unexcelled in modern marches for rhythm and dash and with his band is unsurpassed in their interpretation. They play beautiful accompaniments and never hide the smallest pianissimo tone of voice or violin. KAY BEE.

Altoona Times Tribune
Tues Sept 28 1920

War Comrades To Greet Sousa

Legion Men Plan His
Welcome At Pennsy
Station

Service men of the American Legion in this city, but especially veterans of service as members of the United States navy and Naval Reserve, will tender a giant reception to Conductor John Philip Sousa, who with his band of seventy of America's most accomplished bandmen, will arrive in this city on Thursday evening for a concert engagement at the Mishler theatre.

During the war Mr. Sousa's face vanished from the concert stage in American theatres, the patriotic director having given up the chance to gain thousands of dollars in this way to devote all his time to the business of forming and welding into the greatest musical aggregation the world has ever seen the famous thousand-piece Great Lakes Naval Training Station band. Not only did Mr. Sousa give up the opportunity to make a fortune with his civilian concerts, but he donated all his pay as a lieutenant commander in the United States Naval Reserve to the Naval Reserve Home for Disabled Veterans.

Many Altoona ex-sailors remember the familiar figure of the great musician as he led his thousand jackie bandmen down the streets in the various large cities and others in this city were even more fortunate and know the great leader personally, among this number being George W. Smith, Jr., who served for many years in the navy, who knew Mr. Sousa when he was director of the famous old United States Marine band and who is one of the prime movers in the reception being planned.

The committee in charge are George W. Smith, Jr., Wilfred A. Morgan, Dr. John D. Hogue, Morgan J. Sheedy and Joseph Harlow. The American Legion men, and all others who may care to participate, will assemble at the passenger station on Thursday evening to meet the train carrying Sousa and his band at 6:35 o'clock. A local band has also been engaged and will assist in the station greeting. The reception body will then move to the Mishler theatre and the reception proper will be held on the Mishler stage prior to the evening concert. Veterans are requested to appear in uniform if possible. Those desiring information in regard to the reception should call ex-Lieutenant Commander Smith, Bell 696, or communicate by other means.

SOUSA OPENS SEASON AT RENOVATED LYRIC

Dr. Hugh H. Young And Governor
Ritchie Greet Audience That
Crowded House.

MANY NEW NUMBERS GIVEN

Noted Bandmaster Offers A New
March Entitled "Comrades Of
The Legion" And Entertains
Hearers With Speech.

If the snap and go of Sousa, the "march king," and his band are indicative of the season formally opened with a concert by that organization last night, the renovated Lyric is destined to play an even greater part in the musical history of Baltimore than it has had in the past. The "standing room only" sign was out when Dr. Hugh H. Young, the president of the Lyric Association, opened the proceedings with a brief address. As he closed he called on Governor Ritchie, who, speaking from a box midway on the right side, expressed full confidence that the high expectations entertained in connection with the acquisition of the Lyric would be realized.

No sooner had the Governor taken his seat than the band began its part of the program by breaking into the strains of a composition designated as a rhapsody on "the American Indian," a new work by Orem, which proved to be less rhapsodical, however, than contemplative and expressive of the spirit of the Red Man.

In response to the applause the organization struck up the first of the famous Sousa marches, "El Capitan," and after that it was a case of medleys, solos and more marches alternating with a suite entitled "Camera Studies," by Sousa, and other works.

Bandmaster Speaks.

In the middle of the program the bandmaster made a few remarks on his appearance in Baltimore, and especially upon the improved aspect of the Lyric. The change, he added with a twinkle, was almost as great as that brought about when he shaved off his whiskers. He then called on Mayor Broening, who sat in a box almost opposite the Governor, and who caught at the reference to the disappearance of the Sousa hirsute adornment to tell an anecdote about whiskers.

The musical program then proceeded, being lengthened by encores. It was the purpose, Mr. Sousa announced, to give the selections rendered in New York on the twenty-eighth anniversary of his organization. The leader introduced some classical works, one of these being the famous "Andante Cantabile," from the Tchaikowsky string quartet, the manner in which the fine effect of the strings was reflected in the wood winds proving a real treat.

"A Study in Rhythms."

The most important number, perhaps, was "A Study in Rhythms," by the bandmaster, being "a manipulation of a group of classics mixed with some popular airs. There was also a new march entitled "Comrades of the Legion," in Sousa's characteristic style, the inevitable "Stars and Stripes" also being played.

Miss Mary Baker sang a soprano solo, "The Crystal Lute, and as an encore, "Carry Me Back to Old Virginia," while Miss Florence Hardeman gave the first movement from the Vieuxtemps concerto in F sharp minor.

Mention should be made of a flute obligato in "A Study in Rhythms," played by an unnamed member of the band in a manner which arrested the attention.

"Dale Dances of Yorkshire," by Wood, was given and the national anthem closed the program. F. W. S.

LYRIC REOPENING IS MADE A BIG EVENT

SOUSA AND HIS BAND ADDS
LUSTER TO OCCASION.

GOVERNOR AND MAYOR THERE

The New Music Hall, Which Has
Been Transformed Into An Artistic
Salon, Is Filled to Capacity—So-
ciety Represented—Executives of
State and City Speak—March King
Gives Typical Sousa Program—
Those In Boxes.

With the interior of the building
completely transformed; with the
great March King, John Philip Sousa,
and his band in one of their most
triumphant moods; with the Governor
and the Mayor present and society
well represented in the boxes, the
New Lyric Theater was reopened last
night. It was truly a gala event.
Before 2 o'clock in the afternoon
every available seat in the house had
been sold, including two additional
rows of chairs directly in front of
the stage.

Men and women stood six and seven
rows deep in the rear of the theater
throughout the entire performance,
and the enthusiasm of the audience
ran so high that Lieutenant Comman-
der Sousa gave several encores.

Governor Ritchie and Mayor
Broening addressed the audience
from their respective boxes, con-
gratulating the members of the Lyric
Company on their success of secur-
ing the theatre, and restoring it as a
music-hall for the city and state.
Before the raising of the curtain, Dr.
Hugh Young, the president of the
Lyric Company, reviewed the history
of the Lyric and introduced the gov-
ernor. Dr. Young said that the Lyric
had been restored at a total cost of
\$350,000.

He paid a high tribute to the archi-
tects, Parker, Thomas and Rice, rep-
resented in Baltimore by R. Lee Tay-
lor, who with his wife was present
in one of the boxes. Looking rather
tired, but radiant with the knowledge
of having given unstintingly of his
time and energy, was Al Young, the
acting manager, who has been at his
post all summer, learning every nook
and corner of the new theatre.

Governor Ritchie, in his address,
said that the people of the state
owed the Lyric Company a debt of
gratitude for having preserved the
music hall, and not only preserved,
but restored it. Mayor Broening re-
ferred to the work of Dr. Hugh
Young, the president of the com-
pany, and said that he not only was
a great surgeon, but that he had
also learned to operate upon the
finances of the people of the com-
munity, had removed the cancer of
indifference and enthused the people
until they realized they could not
surrender the musical life of the
city.

MANY IMPROVEMENTS MADE.

On all sides were expressions of
keen delight over the transformation
that had been wrought during the
summer in the Lyric. The main hall,
with its French gray walls, frescoed
above the windows with the names
of representative musicians of every
nation, made an artistic sight. Pleas-
ure was manifested by many when
the coat-of-arms of Maryland was
seen standing out in bold relief above
the stage, and the finishings of old
gold throughout the hall were most
satisfying.

SOUSA'S PROGRAM.

Lieutenant Commander Sousa's pro-
gram was unusually well selected,
and included his new compositions—
"Camera Studies" and "A Study in
Rhythms." The band was assisted
by four soloists—Miss Mary Baker,
soprano, who sang Sousa's "Crystal
Lute;" Miss Florence Hardeman,
violinist; John Dolan, cornetist, and
George J. Carey, who played on the
xylophone. All the artists possessed
unusual ability and made an excellent
impression upon the audience. The
Star-spangled Banner and the Mu-
nicipal Anthem were likewise ren-
dered.

In addition to Governor Ritchie and
Mayor and Mrs. Broening others in
the boxes were:

Former Mayor and Mrs. James H.
Preston, Miss Alice Wilkes Preston,
Miss Mary Bond Preston, Mr. and
Mrs. R. Lee Taylor, Dr. and Mrs. A.
D. Atkinson, Mr. Frederick Huber,
Mr. John R. Bland, Mr. James Bruce,
Mr. and Mrs. Alexander Brown, Mr.
James Swan Frick, Mr. and Mrs. Wil-
liam Ellis Coale, Mrs. Charles W.
Biddgood, Dr. and Mrs. Hugh Young,
Miss Elizabeth Ellen Starr, Miss
Minna Lurman, former Governor and
Mrs. Phillips Lee Goldsborough, Mr.
and Mrs. J. Cookman Boyd, Judge
and Mrs. James P. Gorton, and

LYRIC, IN NEW GARB, OPENED FOR SEASON

Its Career As Baltimore Institu-
tion Inaugurated With Con-
cert By Sousa's Band.

Predictions that Baltimore is about
to embark upon a new musical era
will be realized, if future concerts at
the Lyric maintain anything like
conditions that prevailed last night,
when Sousa's Band opened the house
after it had been for several months
in process of improvement and com-
plete redecoration.

The Sousa concert proved the hap-
piest sort of opening occasion. It
was a huge and a glittering success
from every standpoint. Enthusiasm
was rampant and the audience was
one of the largest ever seen in the
big music hall.

The crowd was of the most broadly
representative nature, and included
State and city officials, as well as a
very generous sprinkling of society.
The boxes, in fact, and parts of the
orchestra suggested an operatic per-
formance, for most of the fashionables
who have returned to their homes
were present. The women were wear-
ing the smartest of their new even-
ing gowns, too.

Lyric In Its New Dress.

There was, of course, vast curiosity
to see just what changes had been
made since the Lyric passed from
private ownership into the hands of
a company in which so many Balti-
moreans are stockholders.

A large proportion of the audience
came early for the purpose, appar-
ently, of sizing things up and judging
from the remarks one heard, the re-
sult was completely gratifying.

It hardly seems the familiar old
barn of a place. Gone are all the
drab accessories of yester-year, and
one can now enter the doors without
a feeling of dejection; without the
sensation of approaching the prison
scene that winds up "Aida."

In Cheerful Tone.

On the contrary, the present deco-
rative scheme is decidedly cheerful,
without the slightest touch of the
garish. It is all in a high but softly
modulated key—French grays and
ivory predominating—with touches of
gold and garnet for relief.

Pink shaded lights illumine the
boxes and also the lobby and thick
new carpets cover the floor. The
lighting arrangements are a particu-
larly welcome relief, though the ceil-
ing bulbs are still a bit trying.

Particularly delightful are the al-
terations that have been made in
the entrance, in the foyer, the men's
smoking-room and the ladies' dress-
ing-room.

All in all, the Lyric can now be
compared favorably with the best
music halls of other cities, and it is
a fine thing to know (this was proved
last night) that the acoustic prop-
erties for which the house is famous
have not been damaged at all.

Speeches On Program.

Speechmaking, interspersed among
the band numbers, made the program
cover considerably more time than
otherwise would have been the case.

But the audience was in a very
good humor and each of the speakers
was listened to with close attention
and heartily applauded.

Dr. Hugh H. Young, president of
the Lyric Company, who made the
first address, sketched the history of
the house, told of the steps that had
been taken to perpetuate it for mu-
sical purposes and spoke in earnest
appreciation of the co-operation that
had made the project possible.

He quoted some figures that showed
what an excellent investment has
been made, and referred to the very
large number of engagements that
had been booked for the first year of
the company's tenure. One hundred
and sixteen dates have been taken,
he said, assuring a revenue of \$25,000.

Governor Ritchie, who was in a box
with a party including Mr. and Mrs.
William Whitridge and Judge and
Mrs. James P. Gorton, was the next
speaker. He made his remarks very
brief, but what he said was much to
the point, and it was plain to be seen
that he was very sincere in express-
ing his congratulations.

Mayor Broening was the last of the
speakers, and he, too, was in a felici-
tous frame of mind. He referred to
Lieut. Com. John Philip Sousa, who
also said a few words in the prevail-
ing key (C major, so to speak) as
"professor." But nobody even cracked
a smile.

Now for the concert itself. When
it was typically Sousa it was all that
could possibly be expected.

The soloists were all rapturously re-
ceived and were forced to respond to
double and triple encores. They were
Mary Baker, soprano; Florence

Sousa-Mishler Celebration Due Next Thursday

March King 28 Years
On Road—Manager
For 27

BIRTHDAY TOO

Mishler Passes 58th
Milestone Same
Day

Next Thursday, Sept. 30, has a
significance that the press all over the
United States is greatly concerned in
publishing broadcast as it is one that
engages the interest of the people all
over the country. In Altoona this date
has a dual significance that also promi-
nently looms in the public interest.
For the people at large it marks the
anniversary of the completion of 28
years as band director by the greatest
musical director in America, Lieuten-
ant-Commander John Philip Sousa,
who holds a larger, more devoted
place in the hearts of the people than
ever was held by any musical genius
who rose to the plane of a popular
idol. In Altoona this date assumes a
dual significance, in that it also marks
the birthday anniversary of I. C.
Mishler, manager of the Mishler thea-
tre, who aside from his recognition by
the people of the city and county in
his capacity of manager of the Mish-
ler, is held in the highest popular es-
teem because of his affability and gen-
uine sterling qualities of character.
Mr. Mishler was born Sept. 30, 1862,
therefore on his birthday anniversary
this week he will be 58 years old. Not
only that, but he changes his duo of
interesting co-incidences with Sousa, to
a trio by, on that auspicious date en-
tering on the twenty-eighth year of
his career as a theatrical manager.

In honor of this interesting trinity
of events, Mr. Mishler could conceive
of no better celebration than to have
Sousa brought here to give his anni-
versary program. Therefore on Thurs-
day, which brings the calendar around
to the eventful date of Sept. 30 in the
lives of both Sousa and Mr. Mishler,
the people of Altoona have the oppor-
tunity of hearing the identical program
with which the event of Sousa's twen-
ty-eighth anniversary was celebrated
in the New York Hippodrome, last
night, and which will be the most
notable musical and society event in
the annals of New York city.

SOUSA HONORED

The Hippodrome was the scene of a
brilliant gathering of the bright par-
ticular galaxies of luminaries that ir-
radiate the canopy of the realms of
music and society. The Musicians'
Club of New York, of which Walter
Damrosch is president, presented Lieut-
enant-Commander Sousa with a laurel
wreath. And among occupants of the
various boxes were the state and the
city executives, the members of the
Four Hundred, practically en masse.
Representative of grand opera were
Geraldine Farrar, and Galli-Curci; of
the Army, General Bullard; of the
Navy, Admiral Glennon; light opera,
DeWolf Hopper, Ina Clare and Ray-
mond Hitchcock. Other boxes were oc-
cupied by John Ringling, former sec-
retary of the Navy; Secretary of the
Navy, Franklin D. Roosevelt, and offi-
cials of the Players, the Lambs, the
Elks, the Republican and the New
York Athletic clubs.

The program given at the Hippo-
drome, which will be repeated at the
Mishler Thursday night:

SOUSA AND HIS BAND

Lieut. Com. J. P. Sousa, Conductor.
Miss Mary Baker, Soprano.
Miss Florence Hardeman, Violinist.
Mr. John Dolan, Cornetist.
Mr. George J. Carey, Xylophone.

1. Rhapsody, "The American Indian" (new) Orem
(On themes recorded and suggested
by Mr. Thurlow Lieurance)
2. Cornet Solo, "Scintilla" Perkins
Mr. John Dolan
3. Suite, "Camera Studies" (new) Sousa

- (a) "The Teasing Eyes of Andalusia"
- (b) "Drifting to Loveland"
- (c) "The Children's Fall"

4. Vocal Solo, "The Crystal Lute" Sousa

Miss Mary Baker

5. (a) "Her Majesty at Westminster
from 'The Kings Court'" Sousa
- (b) March, "Semper Fidelis" Sousa

INTERVAL

6. "A Study in Rhythms" (new) Sousa
(Being a manipulation of a group of
classics)

7. (a) Xylophone solo, "The March-
Wind" Carey

Mr. George J. Carey

- (b) March, "Comrades of the Leg-
ion" (new) Sousa

8. Violin Solo, "First movement from
F minor concerto" Vieuxtemps

Miss Florence Hardeman

9. "Dale Dances of Yorkshire" Wood
(Traditional and newly arranged)

National Anthem.

Sousa Night To Be City Thrill

Indications Show Band
Director Will Get
Ovation

Altoona's ovation to Sousa, Ameri-
ca's incomparable band director, and
his organization of premier musicians,
promises to emulate in enthusiasm
and extent of popular demonstration
that held in his honor last Sunday
night in the New York Hippodrome.
At the Hippodrome, the state and city
executives, high commanding officers
of the Army and the Navy, the great-
est operatic singers and celebrities of
the drama in America, the most ex-
clusive circles of society's inner shrine,
the officials of the most exclusive
clubs and the great mass of the peo-
ple thronged the vast auditorium un-
til they overflowed on to the stage.
New York from Fifth avenue to 166th
street joined in the celebration of the
great Sousa's gala concert in honor of
his twenty-eighth anniversary as
band director.

A feature of the evening was the
appearance of a number of contem-
porary composers introduced upon the
stage by De Wolf Hopper, the actor
creator of the title role in "El Capitan."
Raymond Hubbell, Jerome Kern,
Irving Berlin, Ivan Caryll, Victor
Jacobi, Rudolph Friml, Silvio Hein, A.
Bildwin Sloan, Louis A. Hirsch and
Earl Carroll were in the group and
each at a separate piano played
"Semper Fidelis" with Sousa's band.
Walter Damrosch, for the musicians
club of New York, presented a great
wreath of laurel to Lieut. Sousa. The
Lambs Club presented a heroic floral
guerdon, Geraldine Farrar hailed the
chief from a box and there were pre-
sentations from the Veterans of For-
eign Wars, the Elks, the New York
Athletic Club and other organizations.

On Sousa night at the Mishler thea-
tre, next Thursday, Sept. 30, society
will turn out in full numbers and
form. Box parties have been ar-
ranged for and after the theatre af-
fairs will make it one, if not the larg-
est, society event of the season. A
delegation of the American Legion,
headed by Vice-Commander George
W. Smith, jr., who is a personal friend
of Sousa, having made his acquaint-
ance when Commander Smith served
as lieutenant commander in the U. S.
Navy, will hold a reception at the sta-
tion on the arrival of Sousa at 6:35
Thursday evening and will escort him
to the theatre, where the Legion has
arranged for a special block of seats.

A delegation of the Gallitzin band,
under the leadership of Charles G.
Platt, editor of the Gallitzin Item, has
engaged a block of 28 seats. Director
Potteiger and a delegation from the
Tyrone band, and Director Buys with
a delegation from the Mt. Union band,
all have arranged to occupy special
sections. In addition to these organi-
zations, there are any number of lo-
cal groups who have reserved blocks
of seats. All in all, the prospects are
bright for not only a notable audience,
but a use so full that stage room
and standing room will be at a prem-
ium. Altoona is exceptionally favor-
ed by Lieutenant-Commander Sousa
in that he has arranged to give ex-
actly the same program here as he
gave in the New York Hippodrome
Sunday evening.

JOHN PHILIP SOUSA AND BAND COMING THURSDAY

Lieutenant Commander John Philip
Sousa with his great musical organiza-
tion will visit Altoona this coming
Thursday in a concert to be given at
the Mishler theatre during the evening.
The coming of the great band director
has a double significance at this time
in so far as his date of appearance
here marks the completion of twenty-
eight years as director of one of the
biggest and most successful organiza-
tions of its kind in the country and
also comes on the 58th natal anniver-
sary of Manager I. C. Mishler. A rather
unusual coincidence is found in the fact
that Mr. Mishler starts on this day to
enter his twenty-eighth year as a
theatrical manager.

Altoona people will have the oppor-
tunity of hearing the identical pro-
gram which was rendered by Sousa and
his band in the Hippodrome, New York,
Sunday night in honor of his twenty-
eighth anniversary as director. In
New York Mr. Sousa was presented
with a laurel wreath by the Musicians'
club of New York of which Walter
Damrosch is president.

The Only Sousa And His Band Given Ovation

City Honors Lieutenant
Commander, March
King

PACK THEATRE

Typical Sousa Program
Delights Great
Audience

John Philip Sousa, the March King, made his triumphal entry into Altoona last night. Not only did many citizens turn out to do him homage at the station, but a crowd that overflowed the Mishler theatre to the stage and put standing room at a premium, attested to Altoona's admiration for the nation's monarch of band music. In spite of the rain and cold which made the weather so unpleasant that it required an effort to venture into the streets, a crowd, estimated at a thousand, thronged the Logan House porch and the train shed to welcome, not the majesty of vested authority, but the supreme majesty of one who commands the allegiance of the soul, through his unrivalled power to invoke at their best the muses for the delight of mankind.

Lieut. Commander Sousa and his band came in on the main line express last evening arriving in Altoona at 6:35. As the train came to a standstill a reception committee of army and

Immediately preceding the concert Lieut. Commander George W. Smith, Jr., was introduced by Manager Mishler. He made a brief speech complimenting Lieutenant Commander Sousa, in behalf of the ex-service men, a committee of whom occupied the lower right hand box, and the people of Altoona. No word of introduction was needed, he said, to call attention to the wonderful man, musician and patriot, who did so much during the war. Following this speech Sousa swung his baton and the concert began, the applause ringing from box to the last row in the gallery.

MANY BANDS ATTEND

Delegations from various bands in the vicinity of Altoona were in the audience. Among them were a party of 28 representatives of the Gallitzin band, headed by Charles G. Platt, editor of the Gallitzin Item; Director Potteiger with a delegation from the Tyrona band and Director Buys with a delegation from the Mt. Union band. Practically all the best known musicians in the city were present.

Requests for the well known old favorites of Sousa's composition such as "The Stars and Stripes Forever," which in the estimation of an Altoona audience is absolutely essential to crown a Sousa concert program and "The Gilding Girl," were made, and they brought down the house. His new composition "The American Indian," "Camera Studies," "A Study in Rhythms" and the march, "Comrades of the Legion," were received with a storm of applause.

Sousa's band, with Sousa's compositions and under Sousa's direction, can play on the emotions with the sure and unerring appeal of the human voice or the violin. The master hand and genius of the director is shown so wise so clearly as in his power to weld the more than three score individual units into a well-balanced, perfectly rounded whole, which responds to his desire as one instrument of harmony.

It is owing to an interesting coincidence that the people had the privilege of welcoming Sousa last night. Last January Manager I. C. Mishler received a letter from Harry Askin, manager of Sousa's band, expressing his regret that Mr. Mishler was about to give up his theatre and sever his connection with the theatre business. He wrote in an effort to get Mr. Mishler to re-consider and deplored the loss it would be to Altoona if the Mishler were to pass into the hands of a man whose interests were less closely identified with the city and who was less interested in giving the city the best art on the stage.

WON'T LET GO

Mr. Mishler at once wrote Mr. Askin that he had not the slightest intention of letting his theatre pass into other hands. In response Mr. Askin suggested that he would like to show his appreciation by making an engagement for Sousa's band on the date of Mr. Mishler's birthday.

So it all worked out that the enormous crowd of Altoona citizens and those from adjacent districts had the pleasure of hearing the special program arranged in honor of Sousa's twenty-eighth anniversary as band leader and played here in honor of Mr. Mishler's birthday. In taking leave of Mr. Mishler last night and several others in the theatre office, among whom was a Times Tribune representative, Lieutenant Sousa expressed the hope that they would both celebrate at the Mishler "the golden wedding anniversary of the band, 22 years hence" and Mr. Mishler's 80th birthday anniversary.

If Lieutenant Sousa continues to grow young at his present pace, at that far distant time he will be a hale and hearty man of 87. The spirit of Sousa can never grow old, no matter what his weight of years may be.



JOHN PHILIP SOUSA

navy ex-service men in full uniform, headed by Lieut. Commander George W. Smith, Jr., and comprising Lieut. Commander E. S. McCauley; Lieut. Commander G. J. Richards; Lieut. Leo P. Tiernan; Lieut. L. E. Hull; Lieut. J. D. Hogue; Major Albert O. King; Lieut. Harry Martin; W. A. Morgan, chief store keeper; Morgan Sheedy, store keeper, second class; James Dixon, machinist's mate, first class, and Walter Kuhn, store keeper, third class, in company with Manager I. C. Mishler, of the Mishler theatre, all of whom had been admitted inside the gates, greeted Sousa.

HAIL TO THE CHIEF!

At that moment the Middle Division band, "Doc" Pierce, director, struck into "Hail, To the Chief." Lieutenant Commander Sousa returned the greetings and felicitations of Lieut. Smith and Mr. Mishler, both of whom are personal acquaintances and friends, the former through association when both he and Lieut. Sousa were in the navy service, and the latter through a long and cordial theatrical association. The ex-service men formed an escort of honor accompanying the march king to the Colonial hotel, where an informal reception took place, during which the members of the escort were presented to him.

Dr. I. P. Patch, in whom the implacable spirit of the Civil war, ever burns with youthful fire, was introduced. He presented Lieutenant Commander Sousa, with a copy of his song, "O, Ye Yankee Boys, 'Twas Up to You" with the request that he score it for his band. Lieut. Sousa assured the author that he would set it to music.

Long before the hour for the opening of the Twenty-eighth Anniversary program, the identical program given last Sunday evening at the New York Hippodrome, the crowd began to file into the Mishler. Many parties from Bedford, Everett and other towns in Blair and Bedford counties were obliged to cancel, but the seats were snapped up.

TENDER GREAT RECEPTION TO SOUSA AND HIS BAND

Lieutenant Commander John Philip Sousa and the members of his famous band who appeared at Mishler theatre last evening were tendered a most enthusiastic reception upon their arrival in Altoona last evening by ex-service men in full uniform who gathered at the station to greet the band director and his musicians when their train pulled in at 6:35 p. m.

The reception committee was headed by Lieutenant Commander George W. Smith, Jr., of this city and included Lieutenant Commander E. S. McCauley; Lieutenant Commander G. J. Richards; Lieutenant Leo P. Tiernan; Lieutenant L. E. Hull; Lieutenant J. D. Hogue; Major Albert O. King; Lieutenant Harry Martin; W. A. Morgan, chief store keeper; Morgan Sheedy, store keeper, second class; James Dixon, machinist's mate, first class, and Walter Kuhn, store keeper, third class in company with Manager I. C. Mishler, of the Mishler theatre, all of whom had been admitted inside the gates.

Hundreds of people had gathered at the station to welcome the band's arrival and when the visitors stepped from the train the Middle Division band, with "Doc" Pierce as director, started to play "Hail, to the Chief." I. C. Mishler, manager of the Mishler theatre and Dr. I. P. Patch of this city were also with the reception committee. The latter presented Sousa with a copy of his song "O, Ye Yankee Boys, 'Twas Up to You."

Immediately following the concert last evening Lieutenant Commander Smith, representing the American Legion post in this city, addressed the audience paying a high compliment to Mr. Sousa for the part he played during the war period.

Lewistown Pa Sentinel
Fri Oct 1 1920

SOUSA'S BAND WINS APPLAUSE

Temple Theatre Filled to
Hear Famous "March
King" Lead His Band

Many hundreds of Lewistown residents and people from surrounding communities greeted Sousa and his world-wide famous band in the Temple Opera House yesterday afternoon. The large play house was filled to its galleries and the Temple manager, W. F. Eckbert, Jr., was much pleased by the liberal financial patronage accorded to the biggest musical event ever held in this vicinity.

Under the leadership of John Philip Sousa, the greatest band leader in the world, the seventy-five musicians of the band rendered a two hour program which held the vast audience in spell-bound rapture and appreciation and delight, from the rendition of the first to the last musical number. Every selection received enthusiastic applause and the musicians responded gracefully to many encores.

In spite of the fact that the day was the rainiest for many months, music lovers came from near and distant points through a pelting rain which fell incessantly throughout the afternoon, in order that they might hear the famous Sousa band and see its illustrious director.

The band stopped off here enroute from Baltimore to Altoona. On Monday Sousa and his wonderful musicians were in the Hippodrome Theatre, New York, where the 28th anniversary of the institution of the band was celebrated. From the Hippodrome the band went to Allentown and then to Washington, D. C., and Baltimore.

The musicians arrived in Lewistown on the 1:05 o'clock train yesterday afternoon accompanied by Conductor Sousa. Automobile and trolley cars met the distinguished visitors at the train and conveyed them from the train into the city. After eating their dinners hurriedly, the musicians hastened to the Temple Theatre where they found an enthusiastic audience eagerly awaiting to greet them.

The world's greatest band conductor, Sousa, directed the music himself with an ease and grace entirely free from unnecessary show, ostentation and bodily gyration often exhibited by band leaders. Perfect discipline and promptness characterized the presence of the musicians on the stage, the entire program being rendered without a hitch or a hitch of any kind.

MUSIC—SOUSA'S BAND

Lieutenant Commander John Philip Sousa brought his band and a group of soloists for two concerts yesterday at Syria Mosque, where there was an audience of excellent size for both afternoon and evening programs. As this organization has visited us in nearly all of the 28 years it has been in existence there is little room for comment upon its performance, except to say that its standards are as high as ever they were. Saxophones have not been allowed to crowd out the wood-wind instruments, as in too many bands, and the attack is as scrupulously precise as ever. The programs still have Mr. Sousa's own compositions as their staple; and though none of the works marked "new" has more to commend it than the old "El Capitan," which was played as an encore, he has not lost the trick of forceful march rhythm, and his orchestrations are distinctly richer than those of the other composers he brings forward.

His soloists were Mary Baker, soprano; Florence Hardeman, violin; John Dolan, cornet, and George J. Carey, xylophone, not to speak of Ellis McDiarmid, the solo flute of the band. All were thoroughly efficient performers, making display of agility

in particular, without calling for individual consideration.

GLENDINNING KEEBLE.

Dolan, cornetist; George J. Carey xylophone.

The band rendered the following program and as many more encore numbers:

Rhapsody, "The American Indian" (new)—Orem. (On themes recorded and suggested by Mr. Thurlow Lieurance)

Cornet Solo, "Scintilla"—Perkins.

Mr. John Dolan

Suite, "Camera Studies" (new)—Sousa

(a) "The Teasing Eyes of Andalusia"

(b) "Drifting to Loveland"

(c) "The Children's Ball"

Vocal Solo, "The Chrystal Lute"—Sousa

Miss Mary Baker

(a) "Her Majesty at Westminster" from

"The King's Court"—Sousa

(b) March "Semper Fidelis"—Sousa

Interval

"A Study in Rhythms" (new)—Sousa

(Being a manipulation of a group of

classics)

(a) Xylophone solo, "The March Wind"

—Carey

Mr. George J. Carey

(b) March, "Comrades of the Legion"

(new)—Sousa

Violin Solo, "First movement from F"

minor concerto"—Vieutemps

Miss Florence Hardman

Dale Dances of Yorkshire—Wood

(Traditional and newly arranged)

National Anthem

The first number on the program, a

rhapsody, "The American Indian," was

especially brilliant. The selection is

aboriginal music of America and it was

peculiarly fitting as an opening number

for an American program, Sousa representing

America. "The American Indian" is a new piece of music in Sousa's

programs.

Another excellent number presented

by Sousa here was a suite, "Camera

Studies" (a) "The Teasing Eyes of Andalusia";

(b) "Drifting to Loveland"; (c)

"The Children's Ball." Sousa and his

band have been playing this selection

only three weeks.

George J. Carey on his xylophone

won universal appreciation and applause

from his audience and he responded to

encore after encore. The violin selections

of Miss Hardman and the vocal solos

of Miss Baker marked the performers

as musicians in a high class by

themselves.

At the conclusion of the program

Manager Eckbert received many expressions

of genuine praise and appreciation

from persons in the audience for

his successful efforts in securing Sousa

and his illustrious band for a performance

in Lewistown. The audience

of the band here was certainly most

enjoyed the program.

Uniontown Herald
Sat Oct 2 1920

Uniontown
News Standard
Sat Oct 2 1920

Greensburg Pa.
Morning Review
Sat Oct 2 1920

Newark O.
Advocate
Mon Oct 4 1920

PENN PACKED TO HEAR SOUSA AND HIS BAND

Every Available Seat Taken and
Standing Room at a Premium
—Delightful Program

FOUR SOLOISTS MAKE HIT

Sousa and his band played last evening to a capacity house at the Penn theatre, admissions "for standing room only" having been sold since yesterday morning. The concert was the first of the series of three offered in the 1920-21 University Club course and the great audience was in itself a remarkable tribute of appreciation on the part of the public of the efforts of the University Club to bring high class attractions to the city.

The band's program was the same as that presented at the New York Hippodrome last Sunday in celebration of the 28th anniversary of the organization and the concert was a typical Sousa program with more encores than there were numbers originally announced. The quiet poise of the great bandmaster was a matter for pleased wonder yet every movement was expressive of the musician and the baton called forth the tones of the different groups as from one great instrument. Lt. Sousa is a pastmaster at working out novel effects and delightful contrasts and the program last evening well illustrated this happy faculty.

The evening opened with a rhapsody "The American Indian" that introduced numerous themes typical of Indian music. The first encore "El Capitan" was almost interrupted with applause as the audience realized that they were hearing one of his most famous compositions, played by Sousa himself. "Biddy" was given to appease the insistent demand for more.

John Dolan, cornetist, the first soloist of the evening contributed "Scintilla" and as an encore "Maria Marie." His work was a treat indeed. The third number was a suite of three interesting descriptive, or "Camera Studies," selections with "Sabre and Spurs" the encore making a fourth. All of these were Sousa numbers as well as the vocal solo, "The Crystal Lute" sung by Miss Mary Baker. Her voice, a clear, sweet soprano, blended delightfully with the accompanying instruments and the audience was greatly pleased with her work. The rendition of "Carry Me Back to Old Virginny" the encore, touched all hearers.

The printed program announced "Her Majesty at Westminster" a Sousa number but instead Tchaikowsky's "Andante Cantabile" was given as the first of the groups of two with Sousa's March, "Semper Fidelis" as the second number. The first was beautifully rendered while the encore gave the characteristic Sousa snap and pep full opportunity to express itself. The finale in the march, led by the trombones, was a wonderful climax to the first portion of the program.

The second part opened with "A Study in Rhythms" one of the new Sousa compositions in which several opera themes were cleverly and delightfully worked out with variations, with "Swanee" by Gershwin for an encore.

While the xylophone is an instrument few would care to attempt, when played as George J. Carey plays, it becomes a delightful addition to a concert. "The March Wind" was splendidly done, the band assisting. "Annie Laurie" played in four parts without other instruments illustrated just what a clever player could do with two sticks in each hand instead of one. The second encore, "Dardenella" won another outburst of applause.

"Comrades of the Legion," Sousa's march which is dedicated to the American Legion, was followed by "The Stars and Stripes Forever," a number which has become so much a part of the life of the people that no concert by Sousa would be complete unless it is one of the musical numbers.

Miss Florence Hardeman won deserved approval with her splendid presentation of the "First Movement from El Minor Concerto," Vieuxtemps with Drda's "Souvenir," and Knezd's "Witches' Dance" as encores. Miss Hardeman is indeed an artist.

"Dale Dances of Yorkshire," arranged by Wood, from the traditional folk dances was the last number before the "Star Spangled Banner" which closed an evening long to be remembered in the history of musical events in the city.

SOCIETY

Sousa Concert Last Night Delights Big Musical Audience

With a collection of musicians quite equal to symphonic effects in the manipulation of the various band sections under the masterly baton of the great Sousa himself, it is the only regret of the splendid concert at the Penn last night that more operatic numbers were not introduced on the program. So rare are the occasions in Uniontown when are presented a body of musicians of such technical and tonal attainments that it were almost a pity such unusual skill could not have been employed in interpretations of the more difficult harmonies of the classics.

This is the thought of the dyed-in-the-wool musicians of the big audience that packed the Penn from roof to pit and from orchestra to foyer. To the vast bulk of the audience, however, Sousa's program was perfect. It was exactly the same as rendered Sunday evening last in the Hippodrome, New York, on the celebration of the band's 28th birthday, and was a wonderfully balanced range through the compositions with band arrangements. Everything from the serene beauty of Tchaikowsky's Andante Cantabile to the syncopated saxophones in one phase of the Lucia arrangement or the jazzing swing of Swanee was rendered. As an exposition of the capabilities of the band, the program surely registered high.

The most popular number of the evening was the first of the second part. Called "A Study in Rhythms" and the work of Lieutenant Commander Sousa himself, this stirring number introduced familiar operatic classics in most delightful arrangement. Built chiefly around the eternally favorite Lucia sextette and the Second Hungarian Rhapsody, many familiar classics of operatic and popular structure were interwoven in an intricate yet wonderfully clear fashion. A surprise to all was the change from the conclusion of the original scoring of the sextette smash into a syncopated saxophone repetition of the last few measures.

Next to this exceptionally fine number the substituted Tchaikowsky Andante from the Quartet for Strings and the bandmaster's own marches were most applauded. Perhaps the high spot in popular estimation was the reverberating rendition of El Capitan and Stars and Stripes Forever. To some the El Capitan swing brought back memories of the races at Cycle park 25 years ago where it was always played.

The soloists were exceptionally good. John Dolan's cornet technique was truly wonderful in two numbers well suited to display his masterful handling of the soprano brass. The xylophone solos of George Cary were likewise the work of an artist and both were heavily applauded. But the two women soloists seemed even more warmly received. Miss Mary Baker's rich and limpid soprano was perfectly adapted to the interpretation of Sousa's "Crystal Lute" and her range was more than ordinary. Her folk song encore delighted many as nothing else on the program could do. But the strongest applause of the entire evening was reserved for Miss Florence Hardeman, violinist.

Playing with all the color and abandon of the gypsy, Miss Hardeman gave marvelous interpretations of Vieuxtemps' F Minor Concerto, first movement, playing the heavily bowed passages in a style florid yet never gross. Her technique, considering the fact that the stage was quite cold, was exceptional, the fastest fingering seeming to cause no difficulty to this accomplished musician. The cleanness of her bowing was more apparent in her first encore, Drda's Souvenir, while again her technique was displayed in her second encore Knezd's Witches' Dance.

The program was concluded with the Star Spangled Banner and will live long in pleasant memory. Sousa is an admirable band leader, with few affectations and never forcing attention to his personal part in the score's development as is customary with bandmasters of the Italian school. He was more than generous with his encores last night and responded instantly to the sustained applause that greeted every member. The concert committee of the University club is to be congratulated on its auspicious start of the 1920-21 season and already inquiries are being made for the next number. Hans Kindler and Louise Himer, Jr. They will be at the Penn on Monday evening, November 15.

SOUSA PLEASES LARGE AUDIENCE

Girl club members in pretty white frocks ushered a large audience to their seats in the High school auditorium Friday afternoon, where the club presented John Philip Sousa and his famous band, in a concert.

In spite of the weather—and the weather merits any number of slighting remarks—the music lovers of Greensburg and nearby places breasted Academy Hill and the stairs leading to the auditorium. A storm of applause greeted Sousa when he made his appearance. The first glimpse of the famous bandmaster came after the audience had whetted its musical appetite on sundry sounds from the stage where the men of the band were engaged in the usual rehearsal process.

Seventy-one men and one woman comprised the band—and the single female of the specie was the harpist whose work added much to the band numbers and the accompaniments.

Traveling with Sousa's organization were Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; John Dolan, cornetist, and George J. Carey, xylophone artist. Each of the soloists gave a solo and was obliged to give an encore. The concert solo "Scintilla," was a marvelous piece of work. The soprano pleased and her encore, "Carry Me Back to Old Virginny," was even more acceptable to her hearers than the more elaborate formal number. Miss Hardeman's violin numbers were superb. The xylophone man was a wonder and so were his solos.

But the audience reserved its greatest tribute to Sousa's marches. The famous bandmaster was generous with them and played old time favorites as well as some of his more recent compositions. "El Capitan," "Sabre and Spurs," "Who's Who in Navy Blue," "Comrades of the Legion" and the "Stars and Stripes Forever" were among the famous compositions of the march king played Friday.

Greensburg Tribune
Sat Oct 2 1920

SOUSA OPENS SEASON IN GREENSBURG

John Philip Sousa, the world's musical idol and his band quietly glided into Greensburg yesterday and as quietly went away. The celebrated bandmaster and his musicians, gave but one performance here, playing a matinee, but to the people who were included in the audience, they gave abundant evidence of their presence.

In rapid succession, number followed number, four soloists appearing at intervals on the program. The first of these to appear was John Dolan, cornetist. His playing enraptured the audience at once. Miss Mary Baker, the next soloist was heard with great pleasure, the audience especially responded to her singing of, "Carry Me Back to Old Virginny." Miss Florence Hardeman is a skilled violinist and her technique surely neared perfection. George J. Carey, the xylophone player, also showed his art in that direction.

However as always, Sousa made his big "hits" with the audience when he directed his organization in the playing of his earlier compositions.

With the moving of an eyelash, or the slight bend of the finger, the swing of his baton and all with the grace of a Chesterfield, he directed his men, who played softly, rightly or came on with climaxes that thrilled every listener.

The harpist was the only woman member of the band. Her work, however, stood out in various numbers and contributed much to the harmonious whole.

Sousa's band was brought here by the Greensburg Tribune.

SOUSA HAS PERFECT CONTROL OVER BAND

With most of his own composition making up the program John Phillip Sousa and band played a matinee engagement at the Auditorium theater yesterday.

Lieutenant Commander Sousa, has built a splendid organization; it shows a ready response to his directing and was especially keen on interpreting the marches which have made Sousa famous. The program opened with a rhapsody "The American Indian" by Orem.

John Dolan, cornet soloist followed with "Scintilla" by Perkins. His notes were clear, and yet firm, and for a encore played a popular number, "Maria Ria."

Miss Mary Baker, soprano, sang a Sousa composition "The Chrystal Lute," which possessed a charming melody but in "Carry Me Back to Old Virginny," was Miss Baker's voice at its best. She sang with ease, and her voice had good range and tone quality.

"A Study in Rhythms" was a well arranged presentation of a number of well known workers, including Swanee River, Humoresque, and the Sextet from Lucia. The band encores were responded to by the well known Sousa marches, including "El Capitan," "Who's Who in the Navy Blue," "Sabre and Spurs," and the big favorite "Stars and Stripes."

Showing unusual bow strength, splendid interpretation and technique, Miss Florence Hardeman violin soloist with "First Movement from D Sharp Minor Concerto" by Vieuxtemps was forced to play an encore. She gave a delightful response in "Souvenir" with harp accompaniment.

A new feature was the xylophone solos, the first being the "March King" followed by "Annie Laurie" and "Dardenella."

The program concluded with the "Star Spangled Banner."

Columbus O.
Ohio State Journal
Mon Oct 4 1920

WITH many new faces, some of them apparently, from their youth, formerly members of the mammoth band trained at Great Lakes' Naval Training Station during the war, it still is Sousa's Band.

A capacity house greeted the great bandmaster and his musicians last night at the Hartman. Like other audiences which have heard the music of this outfit in years gone by, it was the marches which brought the most applause, "El Capitan," "Sabre and Spurs," "Who's Who in the Navy," "Stars and Stripes Forever," "U. S. Field Artillery"—all were received strenuously. But it took George J. Carey's rendition of "The March Wind," "Annie Laurie" and "Dardenella" on the xylophone to "stop the show."

Practically all of the programmed numbers were new, three of them being by Sousa himself. Of these, perhaps "A Study in Rhythm," which employed variations on familiar pieces, including "Swanee River" and the "Miserere" was best received. A passage in this in which a quartet of saxophones "jazzed" the "Miserere" particularly struck the fancy of many.

Miss Mary Baker, soprano, and Miss Florence Hardeman, violinist, both pleased, as did John Dolan, with two cornet solos. The first, "Scintilla," one of those exhibitions of technical skill, rather than a melody, seemed not to strike the fancy so much as his "Maria Mari," given as an encore.

But, after all, it is John Philip Sousa who makes the band. Looking 20 years younger than his more than three score, he still is the world's premier band leader.

Uniontown Pa.
News Standard
Sat Oct 2 - 1920

Who better than Lt. John Philip Sousa is entitled the honor of drawing to the Penn the largest crowd that ever packed this popular theatre?

38
Pittsburgh Sunday post
Sun Oct 2 1920.

SOUSA OPENS SEASON WITH SCHOOL CHILDREN AS HIS HONOR GUESTS

With a smash of cymbals, a sneer of trombones, to say nothing of cornets, saxophones, tympani, pistons and a French 15, John Philip Sousa bombarded us yesterday at the Mosque. It was the most successful bombardment we have sat through. With a perfect barrage of clarinets and a smoke screen of tubas, Giovanni Philippe captured the hearts of hundreds of school children, to say nothing of attendant parents. It was a glorious festa for most of us who like rhythmic and pulsating tunes, and for those who came to worship the "March King" it was an orgy in 4-4, 2-4 time. There is an unaccountable superstition abroad in the land that the reason so many people applaud John Philip Sousa lustily is that they can have his throbbing marches for encores. As to encores it was the March Koenig at his very best. There were stirring "Semper Fidelis" and "El Capitan" and all the other old favorites that have set thousands of feet going hep-hep. And how they were played—fingers, scythe-like motion, mill-wheel and pump-handle and all the other merry old tricks carried up the Sousa sleeve.

The program opened with a rhapsody, "The Northern," conspicuous chiefly for its fragmentary interweaving of heart throb airs. This was followed by a flute solo, "Pranks of Pan," played by

Ellis McDermid. Mr. McDermid blew a facile flute over some very foolish pranks. Miss Mary Baker, soprano, sang something about "It Was a Time of Lilac" that was an inexpressibly dull song adequately sung. She followed this by the encore route with the Lieurance oft heard, "By the Waters of Minnetonka" and "Carry Me Back to Ol' Virginny." Her voice was rich and her diction excellent. MacKenzie's "The Outpost" concluded the first half of the program. It had one splendid moment and that was when the pistons and cannon went off—it roused us out of a lethargy.

You should hear the Sousa men do "Showing Off Before Company." It is a rare conceit, and when it comes to counterpoint, let me say that one page of Sousa's instrumental passing notes is worth a volume of textbook counterpoint. In this "Showing Off" skit we had every known tune worked backward and forward by the instrumental divisions, in a side-splitting fashion.

The saxophones sobbed, the trombones slid, the piccolos blew funny little sounds out of the southern ends, and as for the xylophone, it was screamingly drole. Quite an artist, that George J. Carey. It was good to hear Sousa sow the wood-winds and reap the whirlwind.—H. B. G.

BANDMASTER SOUSA PROVIDED SPLENDID PROGRAM YESTERDAY

"There's still but one Sousa" is the comment we heard as we left the opera house yesterday afternoon after one of the pleasantest musical treats in many years. The remark is justified, for there probably is no other person in the history of music in America who so appeals to the imagination, the gratitude and the respect of his fellow man, as does Lieutenant-Commander John Philip Sousa.

Those who habitually bewail the lack of "American music" have overlooked the genius of the "March King." The diversified program rendered in a manner that is peculiarly "Sousa" in style and technique, was exhilarating as well as entertaining. Whereas the program was identical with the one rendered in New York last week on the occasion of the band's 28th anniversary, the encores were as heartily applauded as were the program numbers.

The marches of years ago, that first brought Mr. Sousa in the limelight, resulted in applause that clearly indicated the appreciation of not only the musician but likewise the author of America's greatest march music. There was but one regret and that was the booking of Mr. Sousa on a date that conflicted with the fair, thereby providing but a portion of the audience to which this wonderful musician and his array of talent are justly entitled and which would undoubtedly have been present, were it not for the conflict of amusements on Thursday.

The program was as follows:

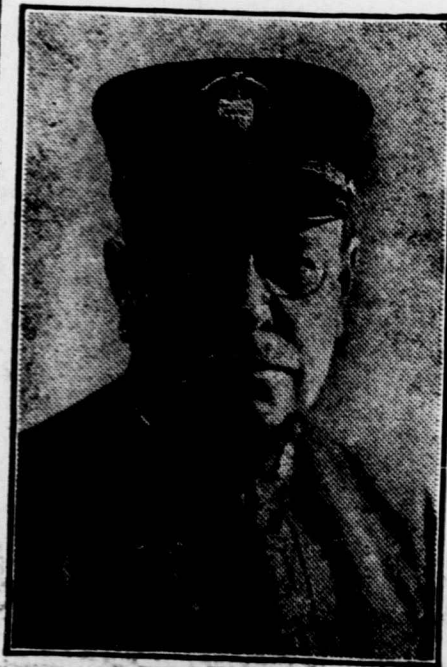
1. Rhapsody, "The American Indian" (new)—Orem. (On themes recorded and suggested by Mr. Thurlow Lieurance).
2. Cornet Solo, "Scintilla"—Perkins. Mr. John Dolan.
3. Suite, "Camera Studies" (new)—Sousa. (a) "The Teasing Eyes of Andalusia"; (b) "Drifting to Loveland"; (c) "The Children's Ball."
4. Vocal Solo, "The Crystal Lute"—Sousa. Miss Mary Baker.
5. (a) Her Majesty at Westminster, from "The King's Court", by Sousa; (b) March, "Semper Fidelis"—Sousa.
6. "A Study in Rhythms" (new)—Sousa. (Being a manipulation of a group of classics).
7. (a) Xylophone Solo, "The March-Wind"—Carey; (b) March, "Comrades of the Legion" (new)—Sousa.

8. Violin Solo, First Movement from F Sharp Minor Concerto—Vieuxtemps. Miss Florence Hardeman.
9. "Dale Dances of Yorkshire"—Wood. (Traditional and newly arranged). National Anthem.

New castle
News
Thursday Oct 7/1920.

Sousa Guest Of Rotarians

Noted Band Master At Noon-
Hour Luncheon At
Y. M. C. A.



JOHN PHILLIP SOUSA

John Phillip Sousa, America's Peerless Band leader was the guest of honor at the Rotary Club weekly luncheon today. With his band, Sousa is appearing at the Opera House this afternoon only. While he is known as Bandmaster Sousa, he is also entitled to be called Lieutenant Commander, having served the United States Navy during the period of the war.

Lt. Vomdr. Sousa, gave an interesting address to the Rotarians on his experiences both during the war and during his musical career. For 38 years he has been conducting a band in America and his present organization is the culmination of years of effort. The Club received him enthusiastically and voted their fellow club member a real Rotarian.

Sousa's Jazz Is Clean Fun

BY MABEL ABBOTT.

Sousa's silhouette has changed in 28 years; but his music hasn't.

And that is a strange thing, for the world has changed utterly. And still we like Sousa's music.

Sousa's band played the same program in Columbus Sunday night that it played a week ago at the New York Hippodrome on its 28th anniversary. And a generation brought up on ragtime, and that expresses itself normally in jazz, filled the Hartman Theater, and clapped the steady swing of "The Stars and Stripes" and "El Capitan" just about as heartily as its fathers and mothers used to in the days when Sousa was slim and had a beard.

His program Sunday was mostly of his own compositions. It included the Tchaikowsky Andante Cantabile, but this was conscientiously done, it was out of the band's line, and the audience liked better the "Camera Studies," (new and interesting) and the old marches that expressed the soul of the dough-boy and the gob before the dough-boy or the gob existed.

Best of all, perhaps, it enjoyed the "Study of Rhythm," which Sousa had subtitled "A Manipulation of a Group of Classics."

As a matter of fact, he didn't merely manipulate them, he man-handled them. The way he played the sextet from "Lucia" would have made the mad bride even madder if she had been there. He played "Swanee River" and "Humoresque" simultaneously, and added a few strains from "Hail, Hail, the Gang's All Here." And what he did to Handel's hitherto inviolate old "Largo" was a caution. One trembled for the doxology.

This is Sousa's kind of jazz. It is clean fun. Between it and the "Livery Stable Blues," for instance, there is the difference between health and sickness.

The band is accompanied by capable soloists.

Sousa and His Soloists.

A duplication of the concert program in New York at the celebration of the twenty-eighth anniversary of John Philip Sousa and his band last week, was given at the Hartman last night. It was one of the best constructed programs and one of the best played that we have heard the veteran bandmaster present.

A half dozen of the old Sousa favorites were offered as encores, but there was much interest in his ingratiating new march, "Comrades of the Legion," dedicated, of course, to the American Legion, and in his "Camera Studies," in which there were some exceedingly graceful waltz measures in the Andalusian themes. We have never been partial to Sousa songs, but Mary Baker did very well with "The Crystal Lute," gaining two encores, one of them by Lieurance, who suggested the themes for Orem's "American Indian," which opened the program. A pretty little harpist, only as tall as the lowest part of her instrument, and the reeds, were prominent in the band arrangement of Tchaikowsky's "Andante Cantabile for Strings." In Sousa's "A Study in Rhythms" the band played superbly such numbers as Handel's famous "Largo" and the "Lucia" sextet, and then varied them amusingly, saxophones ragging the sextet, and one part of the band playing a "Humoresque" antiphone to "Swanee River."

Two new soloists scored strongly: John Dolan, a cornetist of almost impeccable technique, whose sensitive lips and agile fingers made smooth way through Perkins' tortuous "Scintilla," and George Carey, an extraordinary xylophonist, who completely captured the large audience with his own "March Wind" and with three insistently demanded encores. Florence Hardeman's solo violin charmed, as it has oft before, with Vieuxtemps, Schumann and Brdla.

H. E. Cherrington.

Columbus O. - Columbus
Citizen Dispatch
Mon Oct 4. 1920 Mon Oct 4 1920.

Lewistown pa Sentinel
Fri Oct 1 1920

SOUSA APPRECIATED

Every seat at the Temple Theatre was occupied yesterday afternoon when John Phillip Sousa, "The March King" and his band appeared on the stage.

There is no doubting his beneficent influence of music upon the normal human being. It serves to purge the soul and lift it to higher levels. Sousa's band is a notable and historic musical organization, which yesterday afternoon lived up to its long established tradition.

Clarkburg Sentinel
Tues Oct 6 1920

Parkersburg News
Tues Oct 6 1920

Clarksburg W.Va
Telegram
Wed Oct 6 1920

Morgantown W.Va
New Dominion
Thurs Oct 7 1920

SOUSA'S BAND GAVE SPLENDID PROGRAM

FAMOUS CONDUCTOR AND HIS
ARTISTS WERE RECEIVED
WITH ENTHUSIASM.

Lieutenant Commander John Philip Sousa and his band, drew a large attendance Monday evening to the Camden theater and were accorded a most enthusiastic reception, giving in return a program of rare merit, such as only Sousa and his artists can give. The program was the same as that rendered in New York recently, on the celebration of the 28th anniversary of the band, and was varied enough to suit any taste with a number of the director's own compositions, military and inspiring while others characteristically American were descriptive of different phases of the national life.

The great conductor was generous with encores responding graciously with several of his most famous numbers, among these "El Capitan," always a favorite with a Sousa audience "The Fairy Lullaby," "Dardanella" and "Semper Fidelis." As soloists Mr. Sousa presented Miss Mary Baker soprano who charmed everybody with the sweetness of her voice singing the "Crystal Lute," "Carry Me Back to Old Virginia" and "By the Waters of Minnetonka"; Mr. John Dolan cornetist who was one of the successes of the evening, playing "Scintilla" one of the most beautiful selections on the program and he was also recalled several times; George Carey made a tremendous hit with his xylophone numbers and Miss Florence Hardman as violinist divided honors with the other soloists playing the first movement from the F sharp minor concerto by Vieuxtemps and "Souvenir" by Drla, with a harp accompaniment. The name of the harpist did not appear on the program but special mention should be made of her artistic work which was heard throughout the entire concert unobtrusively but always a thread of purest melody.

Obedient to Sousa's baton every instrument in the big band responded as one, flutes and silver horns vying with each other in a flood of harmony now playing in concert again as groups with the result that Sousa and his band surpassed all previous performances and added another success to a long list of brilliant performances.

SOUSA'S BAND WINS WAY TO HEARTS OF CAMDEN AUDIENCE

Capacity Audience Was Highly Appreciative of Every Offering of Premier Band

A very appreciative audience filled the Camden Theatre last evening to enjoy Sousa and his band. This is not Lieut. Commander Sousa's first visit to Parkersburg, and whether they were old friends or new all music lovers were given a rare pleasure in hearing these finished musicians in a program entirely new. The program was the same as that rendered last week in New York on the occasion of the twenty-eighth anniversary of the organization of the band.

The variety of the numbers was such that each individual taste was especially gratified from the martial spirit of "Semper Fidelis" to the sweet "Drifting to Loveland" and the light and dainty air of "The Children's Ball." Probably the most appreciated number was "A Study in Rhythms" those loved and well-known airs rendered in a new and masterful way as only such musicians as these could do.

In the solo numbers John Dolan's coronet solo "Scintilla" was received with much appreciation. The soprano, Miss Mary Baker, possessed a voice of exquisite tone and sweetness and were heard to fine advantage in "The Crystal Lute" and charmed her audience with her rendition of the ever popular "Carry Me Back To Old Virginia."

George J. Carey, xylophone soloist, was recalled many times and very graciously responded with the old favorites of "Annie Laurie" and "Believe Me If All Those Endearing Young Charms." Miss Florence Hardman played with fine and exquisite technique the "First movement from the F sharp minor concerto" by Vieuxtemps and "Souvenir" with harp accompaniment.

Probably the greatest enjoyment of the evening was derived from the graciousness with which many encores were given, among them being the coronet solo, "The Fair Lullaby," "Swanee" and "The Stars and Stripes Forever."

It is stating it very mildly indeed to say that the music lovers of Parkersburg were more than pleased with the world's greatest band director and his organization of premier artists and took advantage of every opportunity to express their pleasure.

SOUSA SCORES TRIUMPH HERE WITH HIS BAND

Melodies of Yesteryear
Make Big Hit with
Large Audience.

Lieut. Commander John Philip Sousa, world famous bandmaster, and his band of sixty pieces treated two Clarksburg audiences with concerts at The Opera House Tuesday afternoon and night. To say that the program was excellent would only be superfluous—to say that it was a classic in its entirety would not be accurately describing it, but when you do say that it struck a popular chord with the music loving public you have told something about an entertainment of music which was immensely pleasing to all who heard it.

Knows What Public Wants. The name of the march king connected with anything of a musical nature is an assurance of its excellence. But Sousa is not only a master of the classics but is an excellent judge of just what the public wants. That's the reason that The Opera House was packed to capacity Tuesday night—that's the reason many who attended the matinee performance came back for "seconds" at the night concert.

Although exactly the same program as was played at the Hippodrome theater in New York on the twenty-eighth anniversary of the band last week was given here, the music was not what musicians described as "heavy," yet it was interspersed with some of the most difficult selections.

The inimitable marches, some old, some new, were played with perfection, and as usual brought forth spontaneous applause. Once the audience was, figuratively speaking, taking back to the rather weird music of the North American Indians when, Rhapsody, "The American Indian," was played. Another time it heard love melodies and children's laughter when, Suite "Camera Studies" was given in three parts. These were difficult numbers and met with the approval of the most critical.

Soprano Scores Hit. After one has summed up the classical though, the question arises as to what numbers were the most popular with the two Clarksburg audiences. The interrogation was answered in the applause that was given such old familiar songs as "Take Me Back to Old Virginia" and "Annie Laurie." Miss Mary Baker, soprano, one of the most talented vocalists ever heard here, sang the latter number so pleasingly that she responded to a number of encores and would have been obliged to sing more if she hadn't walked from the stage while the band drowned the applause that tried to induce her to go on.

While the old melodies struck a responsive chord they had a close second in some of the pretty popular numbers which have won fame in the last year. "Dardanella" and "Swanee" were the popular favorites given and they were played to the liking of all who heard them.

Sousa carries four musicians which he features on the program. They are Miss Baker, the soprano mentioned; Miss Florence Hardman, violinist; John Dolan, coronetist; and George J. Carey, xylophone. They are all artists of exceptional ability. Especial mention should be given Miss Hardman. Her violin solo, first movement from F sharp minor concerto, was, according to local musicians, a most difficult rendition. She played it with exceptional ability, while the band played an accompaniment.

Pleases Public. In all Sousa and his band are up to advance notices this season, which is saying a whole lot for any entertainment. The march king has perhaps injected a little more of the popular music into his program this year than is customary, but it is not of the cheap type. The program is one which pleases the public. Sousa and his band could play a return engagement in Clarksburg and have just as many listeners as Tuesday night, which was all that could find room in The Opera House.

PREMIER BAND LEADER MAKES BIG HIT HERE.

John Phillip Sousa Greeted by a
Crowded Theatre at American Legion Benefit.

Capacity audiences greeted the initial appearance yesterday in this city of Lieutenant-Commander John Philip Sousa and his famous band, now the most popular musical organization in the world, at both matinee and evening performances. This celebrated organization was brought to this city under the auspices of Monongalia Post No. 2, American Legion, and they are to be highly commended for giving to the Morgantown public one of the greatest musical treats that could be afforded them.

Two programs were rendered, one in the afternoon to a most appreciative audience, including 1,200 school children, and one in the evening, by this splendid organization of artists who have won to the highest degree of proficiency through the direction of their master director, their talent, their love of their art, and their constant practice together. There was little difference in the afternoon and evening programs, all the solo artists appearing at both times.

It goes without saying that the audiences were carried away with the wonderful music furnished by this famous master and his players. It might be said that in his programs yesterday he suited everybody for reasons as different as the people themselves. He could be liked by some for the "snap and go" of his concerts, and by others for the wonderful tone and finish of his band. He has the happy faculty of making the classic popular and enjoyable to the ordinary listener, and he lifts the so-called popular piece out of the ordinary. Throughout the entire program, which included many of Sousa's own compositions, among them the popular "Sabre and Spreas," "El Capitan," and others, could be found these qualities which make up the best musical organizations, marked precision and unity, the marvelous exploits in tone-color, together with the master phrasing.

The soloists, Miss Mary Baker, soprano, John Dolan, cornetist, Miss Florence Hardman, violinist, and George J. Carey, xylophonist, all of whom delighted the audiences with their numbers and encores to which they responded most graciously, must come in for their share of praise as the work of each artist was far above the ordinary and most praiseworthy.

The memory of the appearance of this famous organization will linger long in the minds of those who were fortunate enough to hear the concert's yesterday.

Clarksburg Exponent
Wed Oct 6 1920

Opera House is Packed Twice By Admirers of Sousa's Band

FAMOUS COMPOSER AND MUSICIAN
ENTHUSES LOVERS
OF MUSIC.

At both performances yesterday the Opera House was filled to overflowing with the most enthusiastic audiences ever assembled to hear Sousa's great band, which was the attraction at that theatre. So pleasing were the numbers rendered, and so tuneful the specials that everyone present showered tribute of their appreciation to the master musician, Mr. Sousa, with extra compliments for his organization which is the world's greatest.

It appears from the eager and sustained patronage of this band this season, that really great band music has come to its own in the United States as a fixed and favorite institution, a form of national entertainment which promises to surpass in popularity all other forms of musical entertainment.

The extraordinary individual and artistic excellence of Sousa's band this season, the twenty-eighth in its history, and the brilliant success now under Sousa's

SOLOISTS OF WORLD RENOWN.

Miss Mary Baker, soprano, pleased and greatly entertained at both concerts, receiving many encores which she well deserved for her talent as a singer is on a plane with the greatest of the land.

Miss Florence Hardman, violinist, rendered "Polanais Brilliant" in D flat at matinee and "First Movement from F minor concerto" at the evening performance, holding the audience almost breathless with both numbers.

The numbers on harp, xylophone, saxophone, cornet, were received with the highest accompaniment of praise ever sounded in Clarksburg.

Mr. Sousa is famous as a writer, composing "The Stars and Stripes Forever," "Sempre Fidelis," "El Capitan," "Comrades of the Legion," "Who's Who in Navy Blue," "The Crystal Lute," Suite "Tales of a Traveler," and a hundred others which are just as famous and tuneful.

This great musical organization brings joy to all as it travels throughout the country, and it always leaves a lasting thought in the memory, that music in the keynote to the human soul, and that the great American band leader and world artist, John Philip Sousa, is the world's greatest.

Sousa, Greater Than Ever, Takes Audience By Storm

BY WALTER E. KOONS

The Park theater was the scene of a spirited encounter last evening between a thoroughly aroused force of 1,600 citizenry and a small body of 65 uniformed men officered by a lieutenant commander of the navy. Tumult reigned, out-dinnering the musical battle of Jericho.

Volley upon volley of thunderous applause was fired at Lieut. John Philip Sousa and his remarkably disciplined band, but the veteran leader and his brave lads stubbornly held their ground for over three hours, valiantly returning encore after encore. Not until both sides had become altogether exhausted as a truce agreed to, hereupon the hand-sore and ear-aching audience retired with reluctance leaving the band completely out of breath but more firmly entrenched than ever in its reputation.

Both sides left the field of action rejoicing in the assurance of superior appreciation of the other. No casualties were reported but the event must be chronicled one of the most active musical engagements staged in this vicinity.

For 28 years Sousa's band concerts have been a world famous institution, never failing to arouse those who attend them. The earliest musical concert the writer can recall is a Sousa concert heard at the age of 6. Sousa and his band were then already famous. That and each succeeding concert imparted lasting thrills but last night's concert out-thrilled them all.

Sousa is an international idol. Watch the gleam in the boy's eye when he has the proud experience of shaking hands with the great "March King." He would rather clasp hands with him or Babe Ruth than all the crowned kings and statesmen alive—and, somehow, whether we realize it or not, we all come to enjoy Sousa with the same childlike glee that we experienced the first time we heard him. The only difference is in the increasing intensity.

Band Supreme

And there are reasons for this. To begin with, if there is a finer brass band in the world it hasn't been heard publicly. Absolute precision and tonal quality of the finest—have you ever heard such smooth brass, such velvety clarinets and such sweet flutes? And each year the ensemble surprises with bettering its best. Then, there is the primeval instinct that rhythmic marches appeal to in the musically educated and uneducated alike. Even savage kings have

abdicated to the powerful rhythms of Sousa's band. And the strident, martial blasts of brass instruments by rigid laws of acoustics make us tingle.

Such fortissimos are overwhelming, but Sousa can also coax from his whole band a soft and appealing pianissimo no other band we have heard can duplicate. Every member of the band is a master of his instrument and Sousa is not only a magnetic leader, a veritable dynamo of musical personality, but above all a genuine musician and a student of humor to mix in a program to please much serious music, light music and humor to mix in a program to please some of us some of the time and most of us all of the time.

It would require 25 titles to name all the numbers played last evening; nine were programed and the audience demanded 16 more. We heard those dear old favorites, "El Capitan," "Semper Paratus," "Sabers and Spurs," "U. S. Field Artillery" and the newer "Whose Who in Navy Blue" and "Comrades of the Legion" (Sousa's latest composition); but when the band struck up "The Stars and Stripes Forever" the atmosphere was electrified and thrills shot up and down the chiropractor's playground. It is certainly a great experience to hear Sousa and his band play this stirring number.

Tchaikowski's Number

"The lovely andante cantabile from Tchaikowski's Opus 11" was given an unbelievably beautiful interpretation—a string quartet number by brass band. A new "Study in Rhythms" by Sousa again convinced one of his skill in composing, contrapuntally juggling three classical themes simultaneously, and its instrumentation was of Sousa's customary effectiveness. His "Camera Studies" were also clever.

Sousa has composed over 100 tuneful marches and about as many other band numbers. As an inventive genius for creating appealing melody John Phillip Sousa is the verid of America.

Then, there were soloists, too. John Dolan skillfully played his cornet. Mary Baker sang. George Carey played some brilliant xylophone solos among which was an intensely jazzed version of "Dardanella." And Florence Hardmann proved herself a competent technician in her finger twisting violin numbers. Ellis McDermaid, who had a solo flute passage in one of the numbers also proved himself a genuine artist.

Sousa Draws a Capacity House, His Music Is as Thrilling as Ever

By L. R. Boals.

John Philip Sousa and his famous band drew a capacity house at the Park theater last night. The audience was enthusiastic and showed its appreciation in no uncertain manner. Mr. Sousa knows what his audiences want and lets them have it. He wastes no time in bowing acknowledgment to the applause but promptly gives the demanded encore. The result was nine program numbers and seventeen encores.

The program was replete with Sousa compositions, mostly new, and among the encores were the old favorites such as "El Capitan," "Stars and Stripes Forever," etc., with all the Sousa mannerisms of conducting. There is probably nothing more thrilling in band concerts than the "Stars and Stripes" when the piccolos line up along the foot-lights, then, joined by the cornets and trombones in one long line across the front of the stage, they deliver rhythmic stirring music that is not soon forgotten.

The band is one big flexible instrument, attacking cleanly, and following the baton closely in dynamic gradations and in sudden or rapid changes of tempo. Of this last, the "Dale Dances of Yorkshire" gave excellent examples.

All of the soloists gave two encores. Mr. John Dolan, the cornetist, proved to be an artist of remarkable technical ability. Miss Mary Baker, soprano, sang her program number in a rather expressionless, stilted manner, but pleased the audience with her first encore, "Carry Me Back to Old Virginia." In this encore a beautiful effect was obtained by an accompaniment by muted trumpets and trombones. Mr. Sousa was the

originator of the muted brass. It is true that the French horn played has long covered the bell of his instrument with his hand to obtain a muting effect, but the actual use of a muting block in the trombone or cornet was Sousa's idea, and is today the source of unusual effects not only in band music but also in that for orchestras.

George J. Carey displayed remarkable agility in his xylophone number. Miss Florence Hardman showed unusual technical facility, but was not faultless in intonation in the viutemps concerto movement. The unnamed harpist, the lady member of the band, did yeoman service throughout the evening, besides her work with the band, providing two excellent accompaniments for the soloists.

The band best showed its ability to get away from march music and obtain orchestral effects in the Tchaikowsky Andante Cantabile for quarter of strings. In glancing over the program, one would naturally expect considerable enjoyment from "A Study in Rhythms, (being a manipulation of a group of classics). We were not disappointed. The classics consisted of Handel's Largo, Swanee River, the Sextet from Lucia and the Liszt Second Rhapsody. The selections were played through, or partly so, in a beautiful manner, and then ragged to the queen's taste; that is, supposing the queen is interested in rag. In the Swanee 'manipulation' the muted trumpets and trombones were again used with beautiful effect. The solo flute player has an opportunity, in the Liszt part, to show great virtuosity and took full advantage of it. The concert was concluded with a stirring rendition of "The Star Spangled Banner."

Blacksburg Exponent
Wed Oct 6 1920

Sousa, American March King, Describes Success of Yankee Band and Musical Battalion

ASCRIBES ACCOMPLISHMENTS OF PLAYERS TO THE SYSTEM OF TRAINING.

America by her wonderful system of assembling and training musicians had an edge on all of the other nations of the world in the recent world conflict, according to John Philip Sousa, world famed musician and composer and lieutenant-commander of the United States Navy.

Commander Sousa and his band appeared at the Opera House yesterday afternoon in a matinee and again in the evening. Before the evening program was rendered he graciously consented to talk with an Exponent representative. In brief he gave a history of his life and the reason for the great success which was attained by the naval bands.

"During the time I was in the naval service of my country," Mr. Sousa said, "we had about 3,500 musicians in training. Of this number about 2,800 went over seas. It was an easy matter to send out complete bands with competent leaders when we had so many men from which to draw.

"We had a marked advantage over the other nations of the world who were in the conflict inasmuch as all our students trained together and were not only acquainted with each other and therefore had a kindly and brotherly love for each other, but they also had the experience and teaching of playing with each other. This was something which the other nations did not have. They had to draw on the musicians at large and their organizations were therefore made up of a mixture of good musicians but they never had trained together and therefore the organization was not complete.

"We had the only battalion of musicians the world has ever known. It was composed of 350 musicians. We of course had the double battalion organizations composed of fifty-six men each. From this outside of talent we were enabled to draw on the

of the boys who belonged to the battalion were former members of college, seminary or small town bands. The average age of the boys in the battalion was 20 years. That is significant of the great interest which was manifested nationally in the organization. Parents of boys were glad to know that their sons were in the ranks and playing the martial music of the United States. Many of the boys belonging to the battalion were

not of the professional or school bands but really lacked musical education altogether. Some of them had blown instruments to some extent but did it more for their own pleasure and a pastime than with a view to becoming a musician.

"Realizing that it was a chance of a life time to learn while they earned and served their country the boys set heartily to work and some of them were so studious that they really became finished musicians of the first calibre before they left the service. Many of the boys had talent and when they directed their talents in the right channel they accomplished in the service what they never would have on the outside.

Started as Violinist.

Asked what his favorite instrument was Mr. Sousa did not openly state but merely remarked: "I made my living in the early days of my career by playing a violin. I naturally loved that instrument and still cling to it, although I take great delight in playing a piano. When I am playing engagements in the season I never get much of an opportunity to give much attention to any instrument. I have not played much in late years.

"At the age of eleven I was playing a violin on the stage. I liked the profession and decided to follow it. I first began to play sixty-five years ago. Since that time I have managed to master to a degree, more or less, most musical instruments."

Mr. Sousa was born in Westbury, N. Y., and now resides in Washington, D. C.

Akron press.
Sat Oct 9 1920.

March King Scores Big Hit At Armory

Lieutenant John Philip Sousa gave the musical season of 1920-1921 an impressive opening in Akron when he directed his band thru a two-hour concert of enthusiastically received numbers in the Armory, Friday night.

A new rhapsody, "The American Indian," by Orem, was the opening number of the program. Both the band and soloists were generous with encore responses thruout the evening and followed the first number with the popular "El Capitan" and "Biddy" by Zamecnik.

The same program was given that was played last week in the New York Hippodrome on the occasion of the twenty-eighth anniversary of the band, it was announced. It varied widely, including classical numbers such as the first movement from F minor concerto by Vioutemps, played by Miss Florence Hardman, violin soloist, thru a new suite of "Camera Studies," by the entire band, to folk-songs like Annie Laurie on the xylophone, and typical Sousa marches.

Opening strains of "The Stars and Stripes Forever," which was given as an encore to a new Sousa composition, "Comrades of the Legion," were greeted with applause by the audience. A new "Study in Rhythms," also a Sousa arrangement, was especially well received by the audience.

George Carey, xylophone artist, was popular with the audience and responded with three encores, among them "Dardanella" and "Annie Laurie."

The encore, "Carry Me Back to

Baker, soprano, was received with the usual applause by the audience. John Dolan, cornet soloist, and Miss Florence Hardman, violinist, both gave solo numbers of depth and technical skill followed light encores.

No part of the program was enjoyed more by the audience than the Sousa marches of which there were a number. "Sabers and Spurs" and "U. S. Artillery" were old favorites which were fully appreciated. The concert closed with the national anthem.

Akron Evening Times
Sat Oct 9 1920

SOUSA'S BAND DELIGHTS CAPACITY AUDIENCE AT ARMORY FRIDAY NIGHT

A crooning plantation lullaby, soft as a mother's voice; a blare of trumpets, a crash of drums—and you have with you Sousa's band.

From the moment he stepped upon the stage, looking like a retired banker dressed in a plain dark blue uniform, Lieut. Com. John Philip Sousa, made a hit with his standing-room-only audience of 3,000.

The arrangement of his long program was such that scarcely a person stirred from the time the first selection began until the national anthem ended closing the evening's music.

The stellar place in the program belongs to John Dolan, cornetist. To anyone who ever sounded even a lower G on the cornet Dolan's rendering of "Scintilla" was truly a marvellous attainment. His long series of "shakes" and his perfect tone, combined with the sweet melody of the piece led the audience to call him back for two encores—"The Fairies Lullaby" and "Maria Mari," a Romberg composition fully half of which was played with the mute in the cornet giving it an eery effect.

The popular hit of the evening was registered when the band, in full volume, blared forth Sousa's own composition in encore, "The Stars and Stripes Forever."

The complete program, including two encores to each selection but the last, follows:

Rhapsody, "The American Indian,"

Orem; "El Capitan," Sousa; "Biddy," cornet solo, "Scintilla," Perkins, played by John Dolan; "The Fairies Lullaby;" "Maria Mari," Romberg, also played by Dolan; suite, "Camera Studies," Sousa, consisting of "The Teasing Eyes of Andalusia," "Drifting to Loveland," and "The Children's Ball;" "Sabre and Spurs," Sousa; vocal solo, "The Christal Lute," Sousa, sung by Miss Mary Baker, who was encored and sang "Carry Me Back to Old Virginie," and an Indian song by Lieurance, "By the Waters of Minnetonka"; a selection from Dante; "Semper Fideles," Sousa; "Who's Who in Navy Blue," Sousa; intermission.

"A Study in Rhythms," being a manipulation of a group of classics including Handel's "Largo," and "The Old Folks at Home," Sousa; "Swanee," Gershwin, medley; "Piccolo Pic," Slater; xylophone solo by George J. Carey, "The March Wind," Carey, and encores "Annie Laurie," "Dardanella," Bernard and Black, (showing that Sousa's band can make a classic of even jazz) and "Believe Me if all Those Endearing Young Charms"; "Comrades of the Legion," Sousa; "Stars and Stripes Forever," Sousa; "U. S. Field Artillery," Sousa; violin solo, "First movement from F minor concerto," Vieuxtemps, played by Miss Florence Hardeman, and encores, "Traumerei," and "St. Patrick's Day"; "Dale Dances of Yorkshire"; "The Star Spangled Banner."

Cleveland
Sunday News Reader
Sun Oct 10 1920

Packed Houses Pay Honor to March King

John Philip Sousa, "the noblest Roman of them all," led his band through two programs at Masonic Hall Saturday afternoon and evening before large audiences. There were a few vacant seats in the afternoon owing to "opposition" attractions of consequence; but in the evening there was a grand rally to the March King, who still occupies his uncontested throne.

Sousa's programs were just about as they have been for several years. Numbers that had the odor of novelty—even some of Sousa's recent compositions, like the one dedicated to the Legion and the "Tales of a Traveler" suite—were played in the regular bill and then in response to applause, the celebrated conductor harked back to his earlier and finest period and revived the marches that marked an epoch in American music. These marches made Sousa's fame; they maintain it and they will continue to do so. The national flag, the cocktail and Sousa's marches have carried America's fame to the islands of the sea that might not otherwise have been reached.

Florence Hardeman, a pleasing violinist; Mary Baker, soprano, remembered from other engagements, and Ellis McDiarmid, flutist, were the soloists of the day.—H. A. B.

SOUSA'S OFFERS TYPICAL PROGRAM

Bandsman's Own Marches
Best Pieces in Splendid
Repertoire.

BY JAMES H. ROGERS.

John Philip Sousa brought his band of expert players to Masonic auditorium yesterday and hugely entertained his matinee and evening audiences. It is not given to many organizations to attain to the dignity of a national institution. Lieutenant Commander Sousa and his band are all of that. And although one who has led a relatively sheltered musical life may shy a little at the sort of realism implied in such a title as "Showing Off Before Company" (one of yesterday's programmed numbers), nevertheless, Sousa achieves results that command recognition both of his abilities as drill master and of the appraising skill with which he has chosen his musicians.

The band plays with splendid spirit, with great precision and, on occasion, with a surprising degree of delicacy; and the tone is a model of what the tone of a band of brasses, liberally colored with clarinets, flutes and piccolos should be. That is to say, it is mellow, vibrant, well balanced and powerful.

The dynamic possibilities in a band of the sort are, indeed, quite alarming, but Sousa knows how to adjust his resources of volume to concert hall purposes, and by the same token to temper his winds of brass and wood to the more or less sensitive ear drums of his auditors. He deals sparingly in tonal hurricanes. Of course, there was a goodly number of Sousa marches, some of them named on the printed list, and some offered as extra pieces.

Very distinctly, they were the best music played. They make one regret the days now, alas, distant, when there was lively two-stepping to their swinging, tingling rhythms.

But after Sousa came rag time, which has something to be said for it; and then came jazz, concerning which the less said the better. It is a comforting reflection that any further change in dance music is bound to be along lines of improvement. But it has a long way to climb before it gets back to the level of Sousa's snappy measures.

Yesterday's programs contained a generous proportion of solos. In the afternoon Mary Baker, soprano, was much applauded for her singing of Hathaway's "It Was the Time of Lilac," and supplemented this song with two encores.

Florence Hardeman, violinist, contributed the brilliant D major polonaise of Wieniawski, and a flute fantasia was well played by Ellis McDiarmid.

In the evening Miss Baker and Miss Hardeman were again heard, and there were also solos by John Dolan, cornetist, and George J. Carey, xylophonist.

Detroit
Free Press
Mon Oct 11-1920

SOUSA AS USUAL PLEASES "FANS"

Bandmaster offers several New
Numbers; Proves he is Hum-
orist as well as an Artist.

BY CHARLOTTE M. TARSNEY.

No musical season is quite complete without Sousa and his band. Lieutenant Commander John Philip and his men are an American institution, unique, typical, and they cater to and foster a type of music which finds a ready response in the masses of the people. There is nothing high brow or difficult of understanding at a Sousa concert. The program is planned to afford thorough entertainment and yet kindle the enjoyment for music of excellent character but with the popular appeal.

Two such programs the March King gave in Orchestra hall Sunday. Both matinee and evening concerts brought out the Sousa fans—the men and women, boys and girls who, whether the Sousa concerts come at the start, middle or end of a season, are always on hand to greet the noted band leader and his fine organization. This season the band is a large one, numbering a full 100 men, and the swing and verve, the dash and vigor of the true Sousa player has been instilled into each and every one of them. Imagine then the inimitable punch that is put into such a number as the new Sousa composition, "Comrades of the Legion," or the "Grand Promenade at the White House," the last a portion of the Sousa suite "Tales of a Traveler," or another new Sousa number, "The Outpost." If one is looking for a characteristic American work this "Outpost" is thoroughly satisfactory. It is colorful, picturesque and the music lives thoroughly up to the title of the work. It was roundly applauded by the Sunday afternoon audience.

No one but Sousa could have planned and executed such a number as his "A Mixture, Showing Off Before Company." In anyone else's hands it would have fallen flat, but this odd medley in which solo artists and every choir of the band are featured, proved a number that the audience revelled in. Sousa has made it humorous and instructive. It makes a strong appeal.

But the distinguished band master is an artist also, and so such numbers as "The Land of the Golden Fleece" and the "Kaffir on the Karoo," from his "Traveler's Suite," given on the matinee program, were conceived and played with the delicacy, finish and charm that the lyrical quality of their theme designated.

The evening program offered a complete change of numbers. Assisting soloists with Sousa this season are Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; Ellis McDiarmid, flutist; John Dolan, cornetist, and George J. Carey, xylophonist.

Cleveland
Plain Dealer 41
Sun Oct 10 1920.

Akron Beacon Journal
Sat Oct 9 1920

IN THE REALM OF MUSIC

One is moved to wonder if there is any man in the whole United States who is so genuinely loved as John Philip Sousa. Friday afternoon when Sousa walked out before his men upon the stage of the armory he found every nook and cranny of the auditorium crammed with school children—children eager, alert, knowing and relinquishing even their cherished peregrinations to the drinking fountain that the program might go on without interruption. And when the program had proceeded, what a smiting of grimy hands it was that called the March King back for "Semper Fidelis," "Sabre and Spurs," "Hands Across the Sea," "Stars and Stripes Forever," and other unforgettable airs that have become a part of our bone and sinew along with the Declaration of Independence and the Monroe doctrine.

What was exemplified in the children showed also in their elders who that same evening packed every available inch of the armory, and by unmistakable approval lengthened a very conservative program into a performance that extended over something like three hours.

The reason for this is that Sousa, like certain rare other souls, has pretty much of the blue bird in his makeup. The blue bird has heaven on his back, but on his breast there is a fair sprinkling of earth mold. In much the same way has Sousa seen fit to step down from celestial heights and inject his spirit into blaring brass and tom toms. The result has been a national intoxication none the less stimulating because the prohibitionists, apparently, have never thought about it.

Congratulations

SOUSA TO CAPT. H. T. DICKINSON ON THE NEWS BAND



JOHN PHILIP SOUSA AND CAPT. H. T. DICKINSON.

LIEUT. - COM. JOHN PHILIP SOUSA, U. S. N., supreme master of the march and the country's leading bandmaster, was in Detroit Sunday on his annual visit. The occasion was made memorable for him by a reception wholly unlooked for by the visitor, and one that must have revived for him the stormy days of 1918, when his splendid organization was in the service of the Government.

As the Sousa limousine swept down Lafayette boulevard from the Michigan Central Station Sunday noon, the old familiar strains of "The Stars and Stripes Forever," most famous of all the famous Sousa marches and one that in the war days was a constant inspiration, fell on the ears of the march king.

STANDS AT ATTENTION.

Mr. Sousa peered from his limousine and the sight that greeted him brought a smile to his lips and a twinkle to his eye. Drawn up in front of The Detroit News Building was a band and it was playing as only a band should play in the presence of America's most distinguished band conductor.

It was playing so well that Mr. Sousa, despite the fact that he was in a hurry to keep his engagement to play before a matinee audience at Orchestra Hall, stepped from his car and stood at attention, while the band went crashing through the strains of the march.

The reception thus accorded Mr. Sousa was given by The Detroit News Band, only Mr. Sousa recognized it as the Liberty Band, the organization that grew out of the war and was kept together as long as there was need of its patriotic services. And when the war ended and the band was threatened with dissolution because of lack of funds, The News stepped in and reorganized it.

CITY IS CONGRATULATED.

"A splendid band," said Mr. Sousa, with characteristic enthusiasm, "and a splendid thing of The News to reorganize it and keep it intact for the city of Detroit."

Mr. Sousa shook hands with Capt. H. T. Dickinson, director of The News band, congratulating him warmly on the band's prowess and recalling the yeoman service it did during the war as the Liberty Band.

"A band like this," he continued, "is bound to help in the general musical education of Detroit."

"Do you think, then, that this band indicates that Detroit has a musical future?" he was asked.

"A musical future," the march king echoed. "I would say, rather, it shows that Detroit has a musical present."

Sousa and his band gave two Sunday concerts at Orchestra Hall, under the management of James E. Devoe. So pleased was Mr. Sousa at the reception accorded him, that he and Mr. Devoe had the members of The News Band as their guests at the afternoon concert.

WERE TYPICALLY SOUSA

Both concerts were typically Sousa. The march king is an institution in America and so is his music. There is patriotic inspiration in his march numbers and all the favorites, as well as some of his newer contributions, were acclaimed by audiences that packed the auditorium both afternoon and evening. Noise of battle, the rush of cavalry, great ships at sea and above all these The Flag—such are the components of the Sousa repertory and such music does he draw from his players that these things are made to dance before our eyes.

And with the leader the years have dealt kindly. A little grayer, a trifle more wrinkled, but erect as ever, he looks the soldier as he stands before his men, baton in hand. As a leader, grace has ever been his characteristic and he gets the maximum of result by the minimum of effort.

His band is at its best this season and never seems to tire of the familiar Sousa numbers, which it plays with fervor and yet with reverence. Several soloists were featured Sunday. Florence Hardeman, a young violinist, was recalled several times. Mary Baker, a sweet-voiced soprano, sang both afternoon and night.

SOUSA A SUCCESS

Sousa considers this year's assemblage of instrumentalists in his band to be the finest aggregation he has yet commanded.

That Toledo concurs in this opinion was evidenced by the reception given the March King and 70 musicians at the Coliseum Monday night.

The spirit of youth and Americanism with which the lieutenant commander has inoculated his players was apparent. Enthusiasm on the part of both audience and band was the dominant note.

The program was a delightful combination of classical, popular and march music. Generous, as always, in his encores Sousa rendered many of his own marches, which have long been world renowned. Of these "Stars and Stripes Forever" attracted the most hearty response from the audience.

His latest compositions, "Who's Who in Navy Blue" and "Comrades of the Legion" also were well received.

In his soloists Sousa has splendid support. Each is an artist of rare talent. They were, Miss Mary Baker, soprano, Miss Florence Hardeman, violinist, John Dolan, cornetist and George J. Carey, xylophone.

*Bandus by Register
 Tues Oct 12 1920.*

TUESDAY, OCTOBER 12, 1920

Sousa And His Band Play Great Concert

(By MRS. LILY JOHNSON.)

To listen to a band directed by John Philip Sousa, the March King, is to be assured spirited rhythm and swing and the sympathetic interpretation in which music lovers revel. This because there is the satisfying combination of serious, capably trained musicians swayed by the baton of a master director. As a program-builder Sousa stands supreme. He makes appeal to those who know not the technique of musical composition but who love melody; and also supplies selections such as trained musicians demand.

That this is so was proven to a marked degree at the matinee in the Sandusky theater Monday where the Sousa organization played before a large and appreciative audience.

The only permissible regret is that there was no greater number of the March King's own compositions, though the program contained several, and Lieutenant Sousa, as is his wont, was generous with encores; the famous "Stars and Stripes Forever" winning tumultuous applause.

In response to the request of W. S. Edmund, superintendent of schools, that various instruments be demonstrated for the benefit of the many school children in the audience a diverting interlude was interpolated, termed "Showing Off in Public." In reality this was a lesson in music; each instrument being utilized in some familiar selection; the oboes making the quaint speaking effects secured to which the audience responded with laughter, especially after "Oh, how tired I am," and "Peter, Peter Pumpkin Eater." One of the bass horns illustrated is the invention of Sousa, and goes by the name, "Sousaphone."

"Rhapsody, The American Indian," new, by Orem, on themes recorded and suggested by Thurlow Lieurance, possessed the appealing weird quality one connects with the Indian, as well as the more vigorous attributes. This was the opening number.

"Scintilla," the cornet solo by John Dolan, brought out the vivid color and cadenzas mastery of this popular instrument as

sures. This was one of the best liked numbers.

The "Camera Studies," a new suite by Sousa, (a) "The Teasing Eyes of Andalusia;" (b), "Drifting to Loveland;" (c), The Children's Ball, won enthusiastic plaudits. The verve so characteristic of a Sousa composition, threaded throughout the melody. "The Crystal Lute," Sousa, had its trills of crystalline purity sympathetically interpreted by charming and beautiful Miss Mary Baker, soprano. Her voice is of vibrant quality, the upper register rich with golden beauty, and the lower notes velvety.

"Carry Me Back to Old Virginia," the first encore graciously granted by Miss Baker, completely won the audience as was evidenced by their rapt faces as they listened to the strains which have helped win immortality for Stephen Foster. "By the Waters of Minnetonka," Lieurance, the third song by Miss Baker, was beautifully rendered.

"The March Wind, xylophone solo by George J. Carey, its composer, was as capricious as the blend of weather known as March. This taking number won hearty applause.

"Comrades of the Legion," a new march by Sousa, dedicated to the American Legion ranks which have the unstinted admiration of Sousa, was demanded again and again. As reward to the insistent applause sweeping the theater, Sousa had the men swing into the "Stars and Stripes Forever." Its martial strains, so spiritedly played, brought forth wave after wave of appreciative handclapping. Again it was the call for "Sousa! Sousa!"

Miss Florence Hardeman, a slight girl exquisitely gowned, was heard to advantage in the violin solo, "First movement from F minor concerto" y Vieuxtemps. She played it brilliantly more in the style one expects of masculine interpretation; though its tenderer passages were given with the tender soul of a woman as background. Her rendition of Drala's "Souvenir," with the technique mastery equal to that of the concerto, was made into a

wooling melody such as dreams are woven from.

"Dale Dances of Yorkshire," by Wood, were attractive.

It is a soul-stirring delight to listen, standing erect the while one's soul is filled with thankfulness to God that He has made us citizens of the United States, to such a rendering of "The Star Spangled Banner" as was given for the closing selection.

N. B.—While it is not always possible for those seated near the musical enthusiast whose feet keep energetic time upon the floor or back of seats, to move to other chairs, yet wouldn't it be more courteous for the feet tappers to listen quietly and permit others to pay attention solely to the music they pay to hear rather than to the annoying tap-tap of those who seem determined to keep time to the music though the director is waving the baton for the musicians to follow?

Lima News

Wed Oct 13 1920.

SOUSA'S BAND PLEASES LARGE AUDIENCE IN MEMORIAL HALL CONCERT

A large and appreciative audience filled Memorial Hall Tuesday evening, when John Phillip Sousa and his famous band presented for the pleasure of local music-lovers, one of the most complete and widely varied programs ever heard here.

The program carried nine numbers, but each one was so well received that after every selection several encores were accorded the audience. The well known "Stars and Stripes" march, "Semper Fidelis" and several other famous Sousa marches were rendered in a most brilliant manner.

Mr. John Dolan, cornet soloist, played beautifully Perkins' "Scintilla" and was recalled several times. Miss Mary Baker, vocalist, has a remarkably clear and well-trained voice and her "The Crystal Lute" was indeed charming.

A xylophone solo, "The March Wind," as rendered by Mr. George J. Carey, won instant applause and he responded again and again. "Dardanella," one of the encores, was very entertaining.

One of the prettiest features of the program was the violin solos presented by Miss Florence Hardeman. Miss Hardeman's technique is perfect and her response with "Souvenir" was one of the biggest hits of the evening.

The program closed with the National Anthem, played as only Sousa's band can play it.

Sousa's band is on its 15th

TWO CAPACITY HOUSES GREET HEMPEL AND SOUSA IN TOLEDO

Somehow this bandmaster-composer, John Phillip Sousa, has sensed and put into music more of what a lot of us believe the real spirit of America to be than any of his contemporaries. At any rate, the appeal of his work is a constant one, and registers deeply and spontaneously with his audiences.

It was not until the unseemly concert hour of 11 that the performance came to an end Monday night with the stirring strains of The Star Spangled Banner. And there had been more than a generous program interspersed with the marches that

No one but Sousa could have planned and executed such a mixture as Showing Off Before Company. In anyone else's hands it would have been either trite or flat, but in this organization, with every solo artist making his little bow, it won heartiest applause. The ringing El Capitan, the Stars and Stripes Forever and two new marches also brought storming plaudits. An arrangement of Tchaikowsky's Andante Cantabile, written for strings, was presented with high artistic flavor by wood, winds and muted cornets. It was another mark of Sousa's genius.

Sandusky Star Journal
Tues Oct 12 1920.

Sousa and Band Not Only Thrill But Show Just How it is Done

By Molly Lee.

Symphony concert, chamber music and solos by artists may thrill the hearers, but when John Philip Sousa steps on the director's platform and picks up his baton, a thrill which eclipses all other thrills sets the nerves tingling and the feet tapping.

Playing like one great instrument, from piccolo to Sousaphone, the great band gave a concert at the Sandusky theater, Monday afternoon which set the pulses beating. The numbers presented appealed to old and young, the school boy or the tired business man, the school girl or the matron with many cares all responded to the magic of the vim and verve with which this great aggregation of musicians plays classical or popular numbers.

Perhaps the most popular selections on the program were the world famous marches, ever-popular and well-loved, and written by the genial Sousa himself and as is characteristic of these, many opened with a fanfare of cornets, or trombones which prepare the listener for the swinging march to follow.

Memories of the days of the war returned as these stirring and brilliant numbers were played with a precision which suggested the marching of men to camp or to battle.

The public schools were dismissed for the afternoon and hundreds of school children and many teachers were afforded an opportunity to hear the band and these with many music lovers in the city made up an enthusiastic audience.

By request of Supt. W. S. Edmund a change was made in the program and a number called "Showing off for Company" was presented, giving the solo instruments and groups of instruments an opportunity to present separate numbers.

This number opened with an exquisite harp selection "Believe me if all those endearing young Charms," and was followed by a group of oboes. Then came the clarinets, tubas and Sousaphones. The latter instrument was invented by John Philip Sousa and is an enormous bass instrument, corresponding in tone to the large organ pipes.

The flutes and piccolos, the trombones and the post horn followed. The post horn is an instrument dating back to the time when horns were used to herald the coming of the mail coaches.

The number by the French horn, with its peculiar and beautiful quality of tone, was especially interesting. A quartet of French horns played the beautiful old English air "Drink to me Only with Thine Eyes."

The baritone horns and cornets followed and then the audience listened to a saxophone solo played by a master of the instrument. The bassoon number furnished the comedy for the program and the tambourine and the xylophone numbers concluded the presentation of the various voices which go to make up a big band.

In order that this instructive number might be given several were omitted from the program. However the artistry of the aggregation was amply demonstrated in the opening number, a Rhapsody called "The American Indian" and the group of Camera Studies played with wonderful delicacy and rhythm.

Miss Mary Baker presented a charming vocal solo entitled "The Crystal Lute," and responded to two encores, the first being "Carry me back to ole Virginny" and the second, with harp accompaniment, "By the Waters of

Minnetonka."

The simplicity of many of the themes of the marches which are made strikingly effective by the changes in tone quality, and the thrilling and stirring effect of the grouping of cornets, trombones, piccolos and baritone horn facing the audience, brought a burst of enthusiasm from the audience. With a gracious dignity and a simplicity of manner which endears him to his hearers, Sousa secures perfect results from his big organization and the rendition of the march "Stars and Stripes" was one of the favorites with the audience.

Miss Florence Hardeman, violinist, charmed with her splendid rendition of the first movement from the F minor concerto by Vieuxtemps, and she responded to an encore with the lovely "Souvenir" by Dordla.

The program closed with "Dale Dances of Yorkshire," English country dances which were played with a verve and appreciative interpretation which made them a joy, and the National Anthem was played as it is rarely heard in this city.

Lima O.
Republican Gazette
Wed Oct 13 1920.

BIG HIT SCORED BY SOUSA'S BAND

Ragtime Is Made Ritual And Fine
Program Is Enjoyed By
Crowd Of Auditors

There is one big syncopated band and Sousa is the high priest. He and his immediate priesthood have penetrated the inner sanctuary of ragtime and have made it a ritual. A Sousa march hits you squarely between the eyes. His own band scores a knock out. In Lima last night at Memorial hall the audience, a good one, came and got what they expected.

The vanity of the program was exceeded only by its length, and everybody wanted more. There were band novelties of recent date, deliciously languishing waltzes and woefully raggy "blues."

Those were four soloists. Miss Baker, a new soprano, has a really opulent voice, and Miss Hardeman violinist, not only plays brilliantly but also display rare charm.

Mr. Dolan, solo cornetist, frankly rivals the admired Herbert Clark of an earlier day, that is, in facility and scintillating brilliancy, but Sousa's new solos does not get a very mellow tone, nor is it as thrilling by penetrating as one should wish.

Lastly, Mr. Carey, xylophone player, made the audience relish the usual patter with him. This concert was another of the frequent treats Mr. Harman brings to Lima.

SOUSA'S BAND DELIGHTS HERE TUESDAY AFTERNOON

March King in Marion as Compliment to Harding.

An afternoon of rare musical enjoyment was given many music lovers of the city, Tuesday afternoon, when Lieutenant Commander John Philip Sousa and his band gave a program at the Grand theater. The band came to Marion in compliment to Senator Harding, Sousa and the senator being personal friends. Senator Harding and his party enjoyed a half hour of the concert before leaving the city on a speaking trip and the sixth number of the program, "A Study in Rhythms," by Sousa, was played during the first half of the concert by special request of the presidential nominee.

Accompanying the band were Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; John Dolan, cornetist, and George J. Carey, xylophonist. The performers generously responded to encores to nearly every number. An especial favorite was the encore, "Stars and Stripes Forever," by the band, which brought hearty applause at the beginning as well as the close of the number. Miss Baker responded to her number with the song, "Carry Me Back to Old Virginia." Another old favorite was Mr. Carey's xylophone encore, "Annie Laurie," and Miss Hardeman's "Souvenir" on the violin with the harp accompaniment was equally pleasing.

The program given Tuesday afternoon with the exception of one number was the same as given by the band at the Hippodrome theater in New York City on the twenty-eighth anniversary of the organization as a band.

SOUSA'S BAND IS ACCORDED WARM RECEPTION HERE

Monotony Kept Off Program Through Work of Many Soloists.

There is a perfectly good reason why John Philip Sousa can enthral audiences for about as long as he is willing to stay on the concert stage and direct his band of picked musicians in programs that arouse his hearers to a noisy pitch of enthusiasm. The perfectly good reason was demonstrated anew last night, at Memorial hall, where the "March King" was accorded as warm if not more cordial reception than he had ever before received from a local audience. And we have been hearing him at intervals for 25 years or so.

The reason is that the "March King" understands how to appeal to the tastes of those who love highly colored, brilliantly rhythmic music, of the kind which inspires the audience to keep time with the conductor's beat with the head and toes.

But Sousa is not only an exceptional conductor, he is a composer of rare attainments. He generously interspersed his program last night with his own composition, stirring marches, in which we love him best because they are so typically American, reaching their climax in a marvelous rendition of "Stars and Stripes Forever."

His "Camera Studies" were true tonal pictures, instinct with feeling and beauty and the "Study in Rhythms" was an exceedingly clever piece of orchestration, introducing the themes of a number of classics—Handel's "Largo," "The Miser," "Swanee River" and "The Hungarian Rhapsody," on which the composer has written an interesting contrasting rhythmic setting.

Monotony was not allowed to creep into the program, for Sousa has with him a number of splendid soloists. Of these the first was John Dolan, whose golden throated cornet was coaxed into so brilliant an interpretation of "Scintilla" that encores were demanded of him, as of all the artists who followed him. Miss Mary Baker, soprano, disclosed both good voice and musicianship in her numbers, and Miss Florence Hardeman, violinist, played with exquisite taste, interpretation and sweetness of tone. Perhaps the most vociferous applause was accorded George J. Carey, who in several xylophone solos disclosed beauties of tone that we did not dream that instrument possessed.—E. T. H.

Canton Daily News
Thurs Oct 14 1920

ANNIVERSARY PROGRAM GIVEN BY SOUSA'S BAND

Sousa's band played with all its old time vigor to a standing room house in the Auditorium last night and in addition the March King brought new effects and interesting novelties that added new enjoyment to the concert.

He played the same program given recently in the New York Hippodrome when the band celebrated its twenty eighth anniversary and his famous organization has never been heard to better advantage.

The published program was a carefully arranged selection of interesting works, most of them from the director's own compositions, but as usual it was from the encores that most of his hearers derived their greatest enjoyment.

Encore Pleases

These included, of course, the incomparable "Stars and Stripes Forever" with the eight cornets, six trombones and four piccolos massed at the front of the stage in martial melody that swept the audience into a storm of applause even before the music ended.

Typical Sousa marches interspersed the entire program either as principal numbers or as encores. They included his new "Comrades of the Legion" and "Who's Who in Navy Blue," the latter with the trombones leading the attack and some of the older favorites such as "El Capitan," "Sabre and Spurs," and "Semper Fidelis" all of them received with delight by those to whom a Sousa concert means vigorous marches played in a characteristically swinging style.

Real jazz, artistically played, was a new experience for Sousa admirers. In this he presented a team of drummers who have never been excelled in Canton. With a wagonload of effects they labored industriously to spur their fellow players on to action and they succeeded admirably.

Get Symphonic Effects

The concert, however, was not all noise by any means. In several numbers the symphonic effects were remarkable for band work and the tonal qualities were as delicately defined as those of a great orchestra.

Perhaps the most interesting number was Sousa's new "Study in Rhythms," an original adaptation of classics which ranged all the way from Handel Largo played in impressive cathedral grandeur to "Swanee River" in variations that ranged all the way from a passage for two flutes to a duet for the bass drum and pagan gong.

His new suite of "Camera Studies" was another part of the program enjoyable for its real tonal excellence. The first section "Teasing Eyes of Andalusia" brought forth the whole repertoire of castanet, tambourine and tom-tom effects in a colorful and rhythmic presentation of the bizarre dances of old Spain, and the final section, "The Children's Ball" was a fanciful conception that brought out ideas ranging from limpid flute tones to the clatter of a basketful of scrap iron dumped into a wash boiler.

Number Makes Hit

All of the soloists were received with great favor but individual honors of the evening clearly went to George J. Carey, xylophone artist, and the most popular number of the evening, aside from Sousa's favorite march, was "Dardanella" played on the xylophone with the full band swinging into the accompaniment in all its power.

Miss Mary Baker, a soprano with a clear and liquid voice charmed with "The Crystal Lute," a fascinating number by Sousa and as an encore she sang "Carry Me Back to Old Virginny" and later another little piece with harp accompaniment.

Miss Florence Hardeman, violinist, likewise won honors for herself and added largely to the enjoyment of the evening. Her playing was marked by an assurance and tonal perfection that attracted admiration and her passages for two strings had unusual balance and clarity. She played "Traumerie" and "Souvenir," the latter with harp accompaniment, for her encores.

John Dolan, cornetist, displayed marked skill in a solo with encore.

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Dayton Daily News
Fri Oct 15 1920

Cincinnati
Enquirer
Sat Oct 16 1920

Cincinnati
Commercial Tribune
Sat Oct 16 1920

Post
Sat Oct 16 1920

SOUSA ADDS TO LAURELS IN CONCERT HERE

The name of John Philip Sousa is always associated with the swing of the march, but it was demonstrated beyond a doubt Thursday evening at Memorial hall that laurels may be laid upon his brow for more than these.

Especially notable in a program of rare excellence was "A Study in Rhythms," containing as it did, themes from various classics, "Trovatore," Handel's "Largo," bits from the "Swanee River," and from Liszt; the whole making with its manipulation of effects something unusually clever in composition as well as unique in conception.

The Rhapsody, "The American Indian," on themes suggested by Thurlow Lieurance, was typically "ancient-American," and this same composers "The Water's of Minnetonka," was sung by Miss Mary Parker later on the program; the Indian strains bringing a sincere feeling for the unusual.

Mr. Sousa's own composition, a suite "Camera Studies," was warmly applauded as were in fact, all numbers on the program and especially those which have born the test of time—"Stars and Stripes" for instance, being greeted with cheers.

The same program was rendered as was given at the New York Hippodrome recently on the twenty-eighth anniversary of the band, embodying to an interesting degree of nicety the various phases of the Sousa compositions as well as classic, among the latter being Tchaikowsky's Andante in A, not programmed.

George Carey with the Xylophone, created a furor, with concurrent encores—and think of it, of these—"Dardanella!" "Semper Fidelis," a new march; "Who's in the Navy," "Piccolo," a brilliantly executed number, and others, brought the real execution; a line of piccolos; ditto cornets and flutes, giving the emphasis

as the number bringing t enthusiastic applause, as it did to the great ste, was "Swanee," the song instrumentalized; the Sousa understanding appeal. Her voice, clear and ed, and Miss Harde- playing with facile and effective bowing, program.

ELOPE PERRILL

Evansville Press
Mon Oct 18 - 1920

Anna Treats Her Folks to the Concert in Spite of Punctures

Anna Zvara of Harrisburg, Ill., she could do effective cleanup work. But she is so sure of her plans that one could tell, after talking with her for a few moments, that her physical stature does not limit her ambitions.

In the army essay contest conducted last spring, Anna won first prize, in the Harrisburg schools.

"We had two punctures," Anna said. "If we had had another one we would have gone back. I was afraid that we would miss the concert."

"I started a 'cleanup club' in Harrisburg last week, after I had seen the announcement in The Press essay contest on what a boy, or girl, can do to best help the city or town in which he or she lives. I got the children that I knew in our neighborhood, where we just moved, to join the club, and to promise to help keep the city clean. I told the mayor, Dr. C. W. Turner, about my plan, and he promised to help me. I want to start clubs in different parts of the town."

"In the Harrisburg schools, the children keep the grounds clean. Each class has a certain day or week to pick up the rubbish."

Anna is such a small girl that she does not look as if she could

THE SOUSA CONCERT.

Lieutenant Commander John Philip Sousa and his band gave a typical Sousa concert in Music Hall last night. Somehow when Sousa comes to town the blood seems to flow faster in the veins and footsteps click with greater precision. It is the inspirational atmosphere afforded by the mere thought of the presence of the "March King." Many of those who attend a Sousa concert to-day are too young to recall the time when "El Capitan," "The Washington Post," and other military march successes earned for him that title which has been so rightfully applied.

Sousa's music is the kind that everyone can understand. It is virile melody, boldly portrayed and impressively scored for band instruments. His "Stars and Stripes Forever" is irrevocably linked with the name of Old Glory. It is the national march in the same sense that the "Star-Spangled Banner" is the national anthem. All these numbers, and more, were played by Sousa last night in compliance with the vociferous demand for encores.

In the old days when Sousa was earning his place among the bandmaster celebrities of the country, his little mannerisms in conducting were widely commented upon and were not the smallest factor in contributing to his success. Much of the old familiar charm of his directing remains. Sousa retains the fire of youth and his concerts stand out as monuments to his skill in projecting popular musical entertainment.

The program presented last night was entirely characteristic of the "March King." Among his new compositions were listed "A Study in Rhythms," a humorous manipulation of classic themes, and an inspiring march called "Comrades of the Legion." The latter, followed by "Stars and Stripes Forever" and "U. S. Field Artillery" marches, provided the inspiring climax of the evening. They were rendered with all the little dramatic tricks of band concerts for which Sousa is so famous.

Among the soloists, Florence Hardeman, violinist, deserves first mention for her artistic performance of the difficult first movement from the "F Minor Concerto" of Vieuxtemps. It was a fervent interpretation, technically satisfying. She responded with two encores, the Drilda "Souvenir," played with harp accompaniment, and an unaccompanied transcription of "Dixie." Mary Baker, soprano, sang the bandmaster's "Crystal Lute" in pleasing style, though her voice was not quite full enough for Music Hall. The cornet solos of John Dolan and the Xylophone numbers of George J. Carey were much appreciated. W. S. G.

SOUSA'S BAND CHARMS THROUGH AT MUSIC HALL

An enthusiastic audience and a program of interesting variety made the visit of the popular bandmaster, John Philip Sousa, at Music Hall last night one of the successful events of the early music season. The famous band was on its mettle and carried off a large share of the honors of the evening, which were divided by the soloists. Of these Miss Mary Baker scored in a delightful soprano voice. John Dolan in a cornet solo and Mr. George Carey in a xylophone solo were vigorously applauded.

In the two movements for the violin, F minor concerto of Vieuxtemps, Miss Florence Hardeman, a former Cincinnati, won an ovation. Miss Hardeman, who is well established as one of the leading violinists of the day, was greeted with enthusiasm by many friends in the audience, whose tribute was a personal one, as well as a sincere expression of the appreciation of her compelling art.

Terra Haute
Star
Tues Oct 19 1920

SOUSA BAND CONCERTS WIN HEARTY APPROVAL

Composer-Leader Greeted By
Music Lovers at Grand
Opera House.

After 29 years of prodigious travel throughout America, five tours in Europe and a trip around the globe, lasting more than a year, directing his wonderful organization in concert, it might seem that John Philip Sousa would be weary of concert-giving and of travel of every sort. On the contrary, however, he delights in them in so long as the people are delighted and clamor for them, so the great band leader found pleasure yesterday when he was greeted with almost two capacity houses at the Grand Opera House. The great leader, his band and special soloists were more than appreciated by the two large gatherings of music lovers.

Sousa was greeted both in the afternoon and evening by a spontaneous wave of applause when he came upon the stage. He is the same Sousa of youth, although probably not quite so slender. His admirers missed the black beard, but missed nothing of the vigor and grace of movement nor of the magnetism that captivated other audiences on former visits to Terre Haute. He bowed a smiling acknowledgment of the many ovations, in his usual brisk way.

There is no use in going into detail about the special numbers and the work of his band and soloists. In fact every number rendered was remarkable. The program tendered follows:

Afternoon Program.

1. Rhapsody, "The Northern" (new)..... Hosmer (Dedicated to the Daughters of the American Revolution.)
2. Flute solo, "Franks of Pan" (new)..... Bellstedt Ellis McDiarmid
3. Suite, "Tales of a Traveler"..... Sousa (a) "The Kaffir on the Karoo" (b) "The Land of the Golden Fleece" (c) "Grand Promenade at the White House."
4. Vocal solo, "It Was the Time of Lilac"..... Hathaway
5. "The Outpost" (new)..... Sousa
- INTERVAL
6. A mixture, "Showing off Before Company"..... Sousa
7. (a) Humoresque "Swanee" (new)..... Sousa (b) "Who's in the Navy Blue"..... Sousa
8. Violin solo, "Polonaise Brilliant in D"..... Wienlowski
9. Scene heroic, "Szabli"..... Messenst

Evening Program.

1. Rhapsody, "The American Indian" (new)..... Orem (On themes recorded and suggested by Thurlow Lieurance.)
2. Cornet solo, "Scintilla"..... Perkins John Dolan
3. Suite, "Camera Studies" (new)..... Sousa (a) "The Teasing Eyes of Andalusia" (b) "Drifting to Loveland" (c) "The Children's Ball"
4. Vocal solo, "The Crystal Lute"..... Sousa Miss Mary Baker
5. (a) "Her Majesty at Westminster" from "The King's Court"..... Sousa (b) March, "Semper Fidelis"..... Sousa
- INTERVAL
6. "A Study in Rhythms" (new)..... Sousa (Being a manipulation of a group of classics.)
7. (a) Xylophone solo, "The March Wind"..... Carey George Carey (b) "Comrades of the Legion" (new)..... Sousa
8. Violin solo, First Movement from F minor concerto..... Vieuxtemps Miss Florence Hardeman
9. "Dale Dances of Yorkshire"..... Wood (Traditional and newly arranged.)

Lieut. Com. John Philip Sousa and his men are an American institution. There was nothing difficult of understanding in the concert. The program

Sousa's Dashing Style Still Is Popular

Great Bandmaster Shows At
Music Hall His Hold
On the Public

By Augustus O. Palm

Post Music Critic.

On Friday night at Music Hall John Philip Sousa, internationally



known bandmaster and composer, conducted a concert of popular music, assisted by Miss Florence Hardeman, violinist; Miss Mary Baker, soprano; John Dolan, cornetist, and J. Carey, xylophone soloist.

His selections were popular, not in the modern sense of jazzed abominations, but in that AUGUSTUS O. PALM they were wholesome, tuneful, rhythmically buoyant, and a musical treat for many in the audience for whom Sousa's appearance means their occasional musical orgy.

Work Never Is Banal

Some of the numbers under the leadership of a less able bandmaster than Sousa would sink to the commonplace, but Sousa's musicianship is of too high an order to permit the banal.

There were present in his conducting all the old-time vim and vigor, precision of beat and dashing dynamic effects. His men, as always, were carefully disciplined and under excellent control.

Of the band numbers, Sousa's inimitable marches provoked the greatest enthusiasm, while his "A Study in Rhythms" was also very well received. It is natural that many compositions, when transcribed for band from their original scoring, lose much of their character. The "Andante Cantabile" from the Tchaikowsky quartet, was a striking example of this loss of color.

Miss Mary Baker, soprano, and John Dolan, cornetist, were heartily applauded, as was George Carey, the xylophone soloist.

She Studied in Cincinnati

The violinist, Miss Florence Hardeman, caused added interest on account of her having lived and studied in Cincinnati. Miss Hardeman has a great natural talent and did not disappoint those to whom her progress has been a matter of personal interest.

Her playing is characterized by a clean-cut technique, splendid verve and legitimate musicianship.

From his reception, Sousa knows that he still retains his popularity with his public.

See also
Herald

Fri Oct 22 1920

Sousa's Band Gives Splendid Program

Popular as of old, Sousa's band gave a splendid program Thursday afternoon in Lincoln Square theater to a well filled house. Because the band could be heard as well in less expensive seats, the lower floor was not completely filled but not a single seat was left vacant in the gallery.

A new composition of Sousa's "Camera Studies" was one of the most pleasing numbers of the program. As an encore to this the band gave the familiar march, "Semper Fidelis" which brought such a storm of applause that a second encore, "Sabre and Spurs" was given.

Mary Baker Sings

Miss Mary Baker, the soprano soloist won the hearts of the audience with her solo, "The Crystal Lute" and for an encore gave "Carry Me Back to Old Virginia" followed by "The Waters of Minnetonka."

Other soloists carried by the band in this tour are Miss Florence Hardeman, violinist; John Dolan, cornetist and George J. Carey, xylophone.

Louisville Ky
Courier Journal
Sun Oct 17 1920.

Louisville
Courier Journal
Sun Oct 17 1920

Louisville
Herald
Sun Oct 17-1920

Quincy
Whig Journal
Thursday Oct 21-1920

Sousa's Band Given Hearty Reception At Both Performances

After an absence of several years John Philip Sousa came back to Louisville yesterday and was greeted with the sort of reception reserved for popular idols. Two immense audiences that filled the Armory were an eloquent testimonial to the vitality of the bandmaster's fame and popularity. The vitality of Sousa himself was apparent in the alert, erect, familiar figure and in the fresh invention of "Who's Who in Navy Blue" and other recent compositions. And over the platform where the serried ranks of cornets and clarinets saluted their general, hovered, like a benediction, the memory of patriotic service—the training of thousands of soldiers, of the creation of such music as creates victory. The climax of the afternoon performance was the playing of "The Stars and Stripes Forever" with piccolo and brasses carrying that beautiful melody which deserves so well its place in the nation's heart.

Among the most interesting numbers of the matinee programme were Sousa's suite, "Tales of a Traveler" and Massenet's Scene Heroic "Szabadi." The first contains three descriptive pieces, "The Kaffir on the Karoo"—not as barbarous as the name sounds—"The Land of the Golden Fleece" and "Grand Promenade at the White House." The Massenet composition suffered from being at the end of the long programme but its exotic themes held most of the audience to the end.

"The Outpost," by MacKenzie, was a clever bit of realism in which shrapnel crescendos and machine gun pattering (there was a bit of slapstick comedy here), prepared the way for a pistol shot—the fire of martial music, as it were, "Showing Off Before Company" brought forward the various squads of piccolos, trombones, cornets, saxophones, bassoons, xylophone and a tambourine cheer leader. This individualistic yet democratic composition combined the theme of Haydn's "Military" symphony with "Hail, Hail, the Gang's All Here" and other favorites to the great enjoyment of the children in the balcony who hung over the railing and over the heads of the band. Another story could be written about this balcony where the "Grand Promenade," the "Outpost," the "Pranks O'Pan," "Showing Off Before Company" and "Who's Who in Navy Blue" were illustrated in pantomime.

The soloists of the afternoon were Mary Baker, soprano; Ellis McDiarmid, flutist; and Winifred Bambrick, harpist. Miss Baker's voice had both beauty and volume and she pleased the audience to the extent of a double encore. Her songs were "It Was the Time of Lilac," "Carry Me Back to Old Virginny" and Sousa's "Fanny." Mr. McDiarmid played well, but his selection was commonplace. Miss Bambrick made a good impression several times with the band, but her solo "The Irish Fantasy" was lost in the big hall.

A. L. H.

AMERICA STRIDES IN MUSIC, SOUSA SAYS Music King Expects to See This Country Lead World.

America is becoming musical. John Philip Sousa, famous leader of bands, believes it is.

"I look forward to the day when America will dominate the world in music," Mr. Sousa said yesterday. "Great good will come from development of American genius. Europe has had a big start on us, but America now is making great strides and soon will excel."

The World War was a means of placing music on a higher plane in the United States, Mr. Sousa believes. The people are beginning to sense the need of music in everyday life. It furnished relief from war strain and aided soldiers and sailors to further effort in time of test, and now it is being used for the strains and tests of daily life, he asserted.

His nation-wide tours have shown that the appetites of the people have been whetted for music, Mr. Sousa explained.

"For example, I play to an average of 40,000 persons a week," he said, "and several years ago the average was 20,000."

Mr. Sousa stated that he has been a director since he was 17 years old; he is now 65.

"In all that time, I have never to my knowledge injured the feelings of any of my players," he pointed out when explaining his success as a band leader.

SOUSA POPULAR AS EVER, ARMORY CROWDS ATTEST

It is not necessary to treat a visit from Sousa and his Band in the tone of serious musical criticism. One admits that in his especial line the gallant leader is unapproachable. One agrees that his men have lost nothing either of their science or their verve. One perceives that, if this be a soberer Sousa it is also a Sousa riper and perhaps losing nothing on the side of musicianship for being less sensational in a hit-the-gallery way.

No, delightful as may be the make-up of these programs, what one goes for is to read "Encores will be selected from Sousa's own famous repertoire." And so they were—El Capitan, The Stars and Stripes Forever, High School Cadets, Sabre and Spur—positively famous is a word altogether too mild. He's an institution, is Sousa; a household word; a national possession. Long may he wave!

We rejoice to have him back. We thank him for the charming soprano, Miss Mary Baker, for the lady with the harp—Miss Bambrick, the why a harp in that vast auditorium exceeds us. And we laughed at the musical jokes, enjoyed the stunts—there was one reversed the symphony, Handel, isn't it? where only one lone party is left on the platform to blow out the candle—applauded the new and the old.

Even with all the Armory drawbacks, come again any old time, we'll be found among the regulars, the die-hards—why not say the elect, where it's so very good? E. A. J.

SOUSA

Empire Theater Crowded to
Meet the Eminent
Bandmaster.

Quincy had the rare privilege of meeting John Philip Sousa and his band at the Empire Wednesday evening, and it was an opportunity that was taken advantage of to the extent that the theater, with the exception of two rows of front seats in the orchestra, was filled from top to bottom. It was a real "Sousa night," and the famous conductor seemed to enter into the spirit of the cordial greeting which was extended. While there were only nine numbers on the program, the audience was so enthusiastic and persistent in its approbation of each selection that before the evening was over no less than 30 different numbers had been given. Sousa compositions dominated the program, and when "El Capitan" and "Stars and Stripes Forever" were given in response to continued applause, the house fairly shook.

It was announced from the stage that the program for the evening was identical, with the exception of one number, to that given at the New York Hippodrome on the occasion of Sousa's twenty-eighth anniversary as conductor of his own band. The reports of that concert were telegraphed all over the country, and it is no wonder that the New Yorkers were enthusiastic. It was such a program as perhaps has never before been given by an organization of this kind, which is made up almost entirely of soloists.

Sousa has lost none of his magnetism with the years which have passed since he was first seen in Quincy 29 years ago as conductor of the U. S. Marine band. If anything he has mellowed with time and his music is like a rare old wine, which sets the pulses tingling and makes the heart beat faster.

The band and the soloists are all artists. The vocal selections of Miss Mary Baker, the cornet solos of John Dolan, the violin execution of Miss Florence Hardeman and the xylophone playing of George Carey brought forth the spontaneous approbation of the huge audience which seemed loth to let them go. Nor in the summary of the excellent work of the artists should Miss Winifred Bambrick, the harpist, be overlooked.

It was a rare night for Quincy, and one that will not be forgotten by music lovers.

Evansville Journal
Mon Oct 18-1920.

Evansville
Courier
Mon Oct 18-1920.

MUSIC

ONLY ONE, JOHN PHILIP SOUSA, WITH US AGAIN Grand Bandmaster Plays Two Programs At Coliseum

There is only one bandmaster and his name is John Philip Sousa.

That was the appraisal of the audiences that attend the Sousa band concerts at the Coliseum Sunday afternoon and evening.

The writer had to miss one, so he missed the evening program, although if offered fully as rich possibilities for entertainment as the afternoon performance. It is, then, of the matinee we write.

Sousa may not have the most perfectly drilled band there is—perhaps the Marine band excelled in that particular—but he has the most interesting and pleasing band. It may be his vital personality that marks the difference. Whatever the cause, his players have a spirit, his ensemble has a lyric quality the others lack. It stands to other aggregations in that respect much as John McCormack stands to other vocalists. Its instrumentation, if less conventional, is more designed to please the popular ear—and that's the ear that guides the hand that fills the box office till.

Novelties were frequent in the afternoon program. The "Showing Off Before Company" number, which introduced in turn every section of the band was a freakish bit that went over well. His suite, "Tales of a Traveler," written by himself, was the most pretentious work and was exceedingly well rendered. The soloists, Miss Mary Baker, soprano, Miss Florence Hardeman, violinist, and Mr. Ellis McDiarmid, flutist, were acceptable. But it was in the marches, old and new, that the band brought its greatest enjoyment. "The Stars and Stripes Forever," "Who's Who in Navy Blue," "El Capitan," "Sabre and Spurs," these won the audience's fullest approval.

The third movement of the Traveler suite, "Grand Promenade at the White House," awoke old memories. It seemed Lieut-Commander Sousa must have played just such numbers on his first whirl around the circuit 28 years ago. It reminded us of hearing a military band years ago express to us in music the glory and grandeur of the government in distant Washington on the lawn of a Soldier's Home on Sunday evenings.

A visit from Sousa's band makes "normalcy" appear to be in the offing. We're getting back to pre-war days when John Philip gives us programs such as he gave Sunday.

W. Lee Smith, attorney, introduced the bandmaster Sunday afternoon, paying him a deserved tribute for his musicianship and his patriotism.—E. D.

SOUSA'S BAND WAS UNIQUE

Great "March King" Proves
Ability to Produce Realistic
Effects in Music

A band concert that was "different" is one way of describing the concerts that were given at the Coliseum yesterday by John Philip Sousa and his band on their twentieth annual tour of the United States. Of course such an expression does not adequately describe the programs. The ingenuity of Lieut. Commander Sousa made the two concerts the most entertaining, as well as the most satisfying, ever heard here.

The large audiences broke into excited applause as the great band struck up Sousa's "El Capitan" march, his "Stars and Stripes Forever," and others of his composition, as encores. Good audiences attended both the afternoon and the night concert. Sousa himself was received with a great ovation after being introduced by W. Lee Smith, as the "march king" and "the man who has done more than any other man for music loving Americans."

An echo of the great war in which Sousa played a dramatic part is found in "The Outpost," one of his new compositions. The shriek of the great shells as they are hurled at a terrible velocity overhead, the terrific explosion of the shells, just as the outpost watcher heard them are reproduced in this remarkable composition. Sitting with closed eyes one could imagine himself in the outpost, with the crashings of a hundred explosions enveloping him.

As a finale, rifle and revolver fire is heard, followed a little later with machine gun fire. On the closing beat an explosion is produced with shock enough to jar the building.

In this production as in other compositions John Philip Sousa's ability to produce realistic effects in music, is demonstrated.

Has Novel Feature

Entirely unique before Evansville audiences was the first number of the second part of the program, a mixture entitled "Showing Off Before Company." With the entire company off the stage a few bars from "Keep the Home Fires Burning" were heard, followed by a harp solo, "Believe Me If All Those Endearing Young Charms." The players then began coming on the stage in groups. First came the clarinets, then the bass horns, trombones, trumpet, French horns, cornets, saxophones, bassoons and finally the xylophone. As each group came upon the stage they played numbers, each group being supported by the members already on the stage until the whole band was assembled.

In was in these special numbers of the "mixture" that there was the most fun. The saxophones were inclined to jazz a bit, the cornets played "Hail, Hail, the Gang's All Here" with delightful variations, and the bassoons played a duet, "How Dry I Am," and "Yankey-Doodle" to the delight of the audience. The bass horns with their tones issuing seemingly from the middle of the earth, rendered a number and then the biggest horn of all ran the scale just as low as the horn would take it. After the

SOUSA DELIGHTS LOCAL AUDIENCE

Gives Same Program as Presented
in New York Hippodrome

John Philip Sousa and his famous band delighted a good-sized audience in the Lincoln Square theater Thursday afternoon with the same concert which the band gave in the Hippodrome theater in New York on the twenty-eighth birthday anniversary of the organization. The program was made up largely of martial and descriptive pieces, and with the solo work of Miss Mary Baker, vocalist, John Dolan, cornetist, Xylophone soloist George J. Carey and Miss Florence Hardeman, violinist, offered a pleasing variety.

Another feature was the young harpist and the audience would have liked to have heard a solo from her though her splendid playing was brought out in some of the accompaniments. One lovely suite of pieces was "Camera Studies," composed by Sousa.

NUMEROUS ENCORES

The numerous encores which Sousa granted seemed to be more popular than the numbers on the program. The encores included Sousa's familiar "Stars and Stripes Forever" which is his favorite selection, "Sabre and Spurs," "Swanee," a popular piece with many innovations and "The Fairies' Lullaby."

Miss Baker, after singing "The Crystal Lute" won further applause with "Carry Me Back to Old Virginny" and "By the Waters of Minnetonka." Miss Hardeman, violinist, was a favorite with her rendition of "First Movement from F Minor Concerto," "Souvenir," with harp accompaniment and "The Witches' Dance," without accompaniment.

Sousa directed with his characteristic swing of shoulders and to those who had seen him a number of years before, appeared as young as ever.

Evansville Journal
Mon Oct 18-1920

SOUSA'S BAND ON ITS TWENTIETH TOUR

Two weeks ago last night at the New York Hippodrome, John Philip Sousa's band celebrated its twentieth anniversary. The twelfth week of the twentieth season opened at the Coliseum last night.

The band came directly from Louisville, where it played to 14,000 people. It will next be heard in Terre Haute and St. Louis, Chicago, Milwaukee, Minneapolis and Omaha are cities at which the band will play within the next few weeks.

There were 70 musicians on the stage of the Coliseum yesterday at the matinee and evening concerts. This number is exclusive of five soloists. The soloists were John Dolan, cornetist; Elmer McDairmit, flutist; George A. Carey, xylophone; Miss Mary Baker, soprano, and Miss Florence Hardeman, violinist.

Mr. Sousa has twelve soloists who appear in concert with his band.

None of the musicians now playing with the band, were members of Mr. Sousa's famous naval band. However, more than half of them were in the service.

The military march soul of Sousa was at its height last night in "Semper Paratus." From the first crash of the brass, cymbals and

46 Terre Haute post
Tues Oct 19 1920

Baton of Bandmaster Awakens Memories

By RUTH ABELING
Unquestionably there is but one bandmaster; and he—John Philip Sousa.

There was something of pre-war days in the Sousa concert at the Grand Opera house Monday evening—perhaps it was the thrilling to the same old marches which obliterated for the time being that tumultuous period, and recalled the days when the swing of a military march held aught but pure joy in its strong rhythmic melody.

In its instrumentation, Sousa's band is apart from, and it might be said, it excels, other bands in that no whit of color, atmosphere or vitality is sacrificed for technicality. The soul of the thing, as it were, sings unhampered by mechanism.

AN OLD SONG

The mechanical basis, however, is above criticism. The co-ordination of the many instruments is of unusual perfection, both as to executive unanimity and the relative dominance.

"Showing Off Before Company," a collection of musical bits in which every section of the band was given an opportunity for solo part, was a freakish thing, but likable. The abject misery of the tune to which fit the words of "How Dry I Am," in a sonorous tone, found sympathy in generous applause.

An elusive snatch of that lovely thing, "Drink to Me Only With Thine Eyes," in the cornet part,

found in the same "Showing Off Before Company" was so delicately and sensitively intoned as to almost breathe the words of that beautiful song.

INDIAN MELODY

Interesting and picturesque was the rhapsody, "The American Indian," on themes suggested by Thurlow Lieurance.

On this appealing and emotional number the bandmaster exploited his musicians' command of tonal coloring and depth of interpretative conception. In connection with the Lieurance things, to which the writer is somewhat partial, even when not in the hands of so great a musician, the vocalist, Miss Mary Baker, gave as her second encore a delightful thing. Her voice covered the lovely, odd Indian melody with an alluring delicacy.

MARCHES

John Dolan, the cornetist, was very acceptable in "Scintilla," but his encore, "Fairies' Lullaby," rippled under his fingers with a soft brilliancy, exceptionally artistic.

Miss Florence Hardeman handled the extremely difficult Weinawski number, Polonaise Brilliant in D, on the afternoon program, with a very commendable combination of swift strength and interpretation.

As yet the writer has said nothing of the marches—they need no words, for who can think of Sousa without thinking of "Stars and Stripes Forever," "El Capitan" and "Who's Who in Navy Blue?"

Sousa, the March King, with His Great Band, Jams Odeon Twice

Unbounded Enthusiasm in Crowds of School Children—Good Soloists.

By RICHARD SPAMER.

John Philip Sousa, the March King, now on a triumphant American tour which from East to West so far has been marked by the largest audiences in the band's history, has no reason to feel that St. Louis, by the turnout at yesterday's Odeon concert, is less inclined to flock to his standard of Sousa marches and high-grade jazz than any other city, town or hamlet on his itinerary. He drew to full-capacity houses Tuesday afternoon and night, and his marches and other offerings were greeted with plaudits that reminded of the old Patrick Sarsfield Gilmore days in the St. Louis Exposition, where most St. Louisans now on the sunny side of 50 got their musical education, later to be amplified and operatically extended by another musical man from the East, Henry W. Savage, by means of the Castle Square Opera Company.

The writer saw hundreds of citizens in last night's audience who belong to this category and in the matinee assembly the children and grandchildren of those citizens whose presence proved that Sousa and his Band continue to be a household word in St. Louis.

In some respects the afternoon concert was the better of the two. There is a difference in the reaction of concerted music on school boys and school girls and in the manner of its appeals to their elders. Sousa would not be the bandmaster he is if he had not gauged this variance to a nicety. That afternoon concert and the pretty enjoyment the children derived from it will long remain in the memory of the youngsters as well as of their elders. It approached the dignity of a life-event in that the program was not only admirably calculated to please and was played just for the children, but that the band and their leader caught the juvenile spirit and were so generous with their encores that these extra numbers constituted almost a program in themselves.

Platoons of Instruments.

When in one of these added selections four piccolos, eight trumpets, eight clarinets, eight trombones and four monster tubas, among the biggest ever fabricated, were borne to the footlights and each of these choirs played sentences from a Sousa march, it was a joy to note the children's cries of wonder and astonishment with which they hailed these evolutions.

Sousa changed his matinee program here and there in conformity with the desires of the matinee crowd, beginning with Homer's Southern Rhapsody in place of the American composer's Northern Rhapsody, just to see what effect Dixie played on numerous piccolos would have. He was not disappointed. The first bar of the old tune was caught by the children and

their shouts and handclappings almost smothered the music.

Among the leading numbers that followed were an admirable presentation of Bellstedt's Franks of Pan by First Flautist Ellis McDiarmid, whose limpid tones were heard in many other numbers at both concerts. McDiarmid is an artist of distinction. He also led the smaller flutes in a jazz number, Piccolo Pic, which the versatile jazzist, Slater, has recently put on the market. Sousa's Tales of a Traveler, telling of adventures among the Kafirs on the Karoo, great doings among the marsupial bush population of Australia, which not only grows by leaps and bounds, but moves that way, and a rattling grand march which Sousa plays every time he parades on Pennsylvania avenue, Washington, D. C., contained lots of color and life. That stirring march, Saber and Spurs, the one best bet in the Sousa repertoire; the Stars and Stripes, El Capitan, Who's Who in Navy Blue and many others were given with a will.

Mary Baker, a gifted soprano, sang Hathaway's It Was in Time of Lila, and stirred all hearts with a fine rendition of that beautiful ballad, Carry Me Back to Old Virginia. Sousa's new march, The Outpost, had one of his first successes, the Washington Post March, for an encore.

Sousa's Showpiece.

Then came the piece de resistance, by Sousa, called A Mixture, and subtitled Showing Off Before Company. Sousa did not conduct this number; the men marched on in instrumental platoons and began to play, followed by others, until all had taken their places, when the bandmaster came on to give the time beat for the finale. The thorough training of Sousa's sixty-eight men was never shown to better advantage than in this instance.

Florence Hardeman, solo violinist and a most capable performer, gave Wienawski's Polonaise Brillante in D and as an encore Schumann's Traumerl at the matinee and the first movement of Vieuxtemps' F-minor Concerto, with Drida's Souvenir as an extra in the evening. Virile, sureness and big tone, together with fine facility, mark the work of this engaging young artist.

Sousa's xylophone specialist, George J. Carey, rattled off his own "The March Wind" and nearly wore out one set of hammers in supplying the demanded extras, "Dardanela" and "Annie Laurie," among others. In John Dolan, chief cornetist, Sousa has an artist who is not far from ranking with Arbuckle and Clark. If he was not at his best last night, lacking certainty as well as clarity here and there, it is to be explained by the circumstance that Sousa and his band are now in the midst of their most strenuous trip, in which two concerts a day are the usual thing, with hotels for a few hours daily and only such rest at night as can be had on Pullmans.

Last night's program was the same played in the New York Hippodrome recently on the occasion of the twenty-eighth anniversary celebration of Sousa and his band. Six thousand persons heard this concert, which was one of the biggest things of the current season.

Hannibal Mo Courier post
Thursday Oct 21 1920.

Sousa's Famous Band Plays Concert Here

Music lovers of Hannibal and vicinity, yesterday afternoon, had the rare opportunity of hearing some of the most wonderful music rendered in the United States, when Lieut. Commander John Philip Sousa, with his famous band, gave a recital in Park theatre. Hundreds of people attended the concert and sat spell-bound through the thrilling music rendered by the band, one of the most famous musical organizations in the world.

Sousa, whose compositions are general favorites in the musical world, has a wonderful personality, which has endeared him to all with whom he has come in contact. His style is inimitable and his resources for producing effects are much more elaborate than is usual with either band or orchestra. His famous marches are the recognized criterion in all parts of the musical world. He has been called the "pulse of the nation." His marches have revolutionized marital music and instill courage into the heart of every soldier. During the World war, the great director was in the United States navy, leading the world's greatest military band, and trained bands sent across with the marine corps. He is a member of the American legion and wears the emblem displayed on his coat.

The concert yesterday was one of the best ever heard in Hannibal, the great organization being at its best, inspiring the large audience. Miss Mary Baker, vocalist, delighted her hearers, responding to an encore with a charming rendition of "Carry Me Back to Old Virginia" and "Seeing Nellie Home." The work of the violinist, Miss Florence Hardman was exquisite, as were the numbers given by George J. Carey on the xylophone, and John Dolan on the cornet.

A number of Sousa's composition were given, prominent among which were the march, "Comrades of the Legion" and "Stars and Stripes Forever," both of which thrilled the audi-

ence with patriotism, setting their blood tingling.

The celebration of the 28th anniversary of Sousa's band, held in the New York Hippodrome, Sept. 28, was one of the most elaborate functions in musical circles of that city in some time, guests of honor being representatives of the United States army and navy, every branch of the theatrical profession, every department of American sport and stellar members of the respective worlds of grand opera, musical comedy, baseball, boxing and other activities.

The following program was given yesterday:

Lieut. Commander John Philip Sousa, conductor.

Miss Mary Baker, soprano.
Miss Florence Hardeman, violinist.
John Dolan, cornetist.

George J. Carey, xylophone.

1—Rhapsody, "The American Indian" (new). Orem. (On themes recorded and suggested by Thurlow Lieurance).

2—Cornet solo, "Scintilla." Perkins. John Dolan.

3—Suite, "Camera Studies" (new). Sousa. (a) "The Teasing Eyes of Andalusia." (b) "Drifting to Loveland." (c) "The Children's Ball."

4—Vocal solo, "The Chrystal Lute." Sousa. Miss Mary Baker.

5—(a) "Her Majesty of Westminster from 'The King's Court.' Sousa. (b) March, "Semper Fidelis." Sousa.

Interval.

6—"A Study in Rhythms" (new). Sousa. (Being a manipulation of a group of classics).

7—(a) Xylophone solo, "The March Wind." George J. Carey. (b) March, "Comrades of the Legion." (new). Sousa.

8—Violin solo, "First Movement from F minor concert." Vieuxtemps. Miss Florence Hardeman.

9—"Dale Dances of Yorkshire." Wood. (Traditional and newly arranged).

National anthem.

Bloomington Ill
Daily Bulletin
Fri Oct 22 1920

SOUSA'S BAND WAS HERE TODAY

Sousa's band arrived here this noon over the I. T. S. from the south in two special cars. The band gave a concert at the Chatterton this afternoon and from here goes to Peoria, where it is billed to appear tonight.

There was a big attendance at the afternoon concert and the attraction was up to the highest expectations. The bandmaster was very liberal with encores playing a number of popular airs between the more classical numbers on the set program.

The only regret is that this band could not have remained here tonight so that many more Bloomingtonians could have had an opportunity to hear the wonderful music.

CLASSIC MUSIC AND JAZZ PLAYED BY SOUSA'S BAND

**Audience Insists on Encore After
Encore—Twenty-Five Num-
bers Given.**

BY ERNEST E. COLVIN.

Sousa's band of nearly seventy pieces made its first appearance in St. Louis in several years yesterday, playing at the Odeon in the afternoon and evening to audiences that filled the building.

Those who heard the band last night seemed to have an insatiable desire for music, and Sousa accommodated them by giving more encores than programmed numbers. It was nearly 11 o'clock when the concert ended, but the band played about twenty-five selections, ranging from a few jazz pieces to the noblest of classics. There was an abundance of the famous Sousa marches, and they never failed to strike fire.

Four soloists were on the program—John Dolan, cornetist; George J. Carey, xylophonist; Miss Mary Baker, soprano, and Miss Florence Hardeman, violinist. The concerted selections were so arranged that a representative of nearly every instrumental choir had a solo part, and at the end of the entertainment one who had observed closely had a fairly comprehensive idea of the possibilities of band music.

Mr. Dolan, the cornet soloist, played Perkins' "Scintilla"—a piece of rapid runs and stirring climaxes. The only cornet playing of equal merit heard in this vicinity for a long time was that of Arthur Whitcomb, who appeared with the United States Marine Band at East St. Louis last Friday night. As an encore, Dolan played "Fairies' Lullaby."

Sousa's Coloratura Song.

Miss Baker sang first a coloratura number composed by Sousa—"The Crystal Lute," and as an encore she sang "Carry Me Back to Old Virginia." The principal accompaniment was carried by the harp, which was placed immediately in front of the bandmaster, and the interlude was played by the oboe. French horns furnished the background for the accompaniment. Later the clarinets joined the oboe and the refrain of the song was repeated to the accompaniment of two trumpets. Such an orchestral setting for this song, interpreted in a most appealing man-

ner, made it doubly effective.

As a final encore she sang "By the Waters of Minnetonka," the Indian melody. During this number, Miss Baker showed rare self-possession, for she did not permit herself to be disturbed by the sound of loud singing in another part of the building, which drifted in through the open windows, while she was interpreting the most delicate passages.

Mr. Carey, the xylophonist, played to band accompaniment Carey's "March Wind," and as encores, unaccompanied, "Annie Laurie" and "Dardanella."

Miss Hardeman, the violinist, played first a difficult movement from the F Sharp Concerto by Viennese and as encores Drda's "Sousvenir," and Kueto's "Witches Dance." She played with rich tone and delicate expression, and took the runs of the concerto and of the dance brilliantly.

New Selections Played.

A new Sousa suite was heard last night. It is called "Camera Sketches," and the sub-titles give an indication of the character of the music. The three parts are known as "The Teasing Eyes of Andalusia," "Drifting to Loveland," and "The Children's Ball." The second was by far the more appealing. It opened with a melody carried by the oboe.

The encore to this suite was Sousa's comparatively new march, "Saber and Spurs." In this one could hear the call of the trumpet.

Another new Sousa number was "A Study in Rhythms." This is based on Handel's "Largo," which was played first by the clarinets and tubas; "Suwanee River," the melody of which was carried by oboe to the accompaniment of the clarinet, bassoon and harp; the sextet from "Lucia," in which the cornet soloist again showed his skill; and finally a rapid movement from Liszt's "Second Hungarian Rhapsody" in which the runs one is accustomed to hear on the piano were taken in a masterly manner by the flute soloist. Around the four basic themes Sousa has woven rich variations and to connect them, brilliant transition passages.

Contrast to the stirring marches which were interspersed throughout the program was afforded by Tchaikowski's melancholy "Andante Cantabile," originally written for stringed instruments. The opening melody was taken by the clarinets, which were played with such finish that one could almost imagine he was listening to violins. The melody later was taken up by the cornets.

The march that pleased the audience most was "Stars and Stripes Forever," played by six cornets, two trumpets, four piccolos and seven trombones.

SOUSA'S BAND PLEASES CAPACITY AUDIENCES

**Two Applauding Crowds Greet
Concerts at Odeon by Excellent
Musical Organization.**

By ALBERT C. WEGMAN.

John Philip Sousa brought his great band to town yesterday for two concerts at the Odeon. Enormous crowds attended, and the wise band master gave the people just what they wanted.

"Light" stuff that called for loud playing made up the principal part of the two programs. There were marches aplenty, old and new, and other Sousa compositions, such as a "Suite" entitled "Tales of a Traveler," that took the hearer to the "Grand Promenade at the White House," via South Africa and Australia.

There was also a set of "Camera Studies" by Sousa, consisting of "The Teasing Eyes of Andalusia," "Drifting to Loveland" and "The Children's Ball." The martial note was present in "The Outpost," "Comrades of the Legion," and "Who's Who in the Navy Blue," all of which are recent specimens of the Sousa muse.

Then there were descriptive pieces, and trick pieces, one of which was a Sousa "Mixture" entitled "Showing Off Before Company," in which various sections of the big band were heard separately.

Better band playing is not to be heard anywhere, and there's a reason. The men composing this organization are first-class players, equipped with first-class instruments, and the veteran director knows all the tricks of the trade.

He presented some of his men in solo capacity, and the cornetist and the xylophonist made big hits. In addition to the soloists from the band were heard Florence Hardeman, who plays the violin uncommonly well, and Mary Baker, who pleased the audience with soprano songs.

The audiences at both concerts seemed to have the best sort of a time. Every number was encored, and the vigor of the applause must have impressed even the seasoned Sousa.

SOUSA PLAYS TO CAPACITY HOUSE

**Veteran Bandmaster and His
Musicians Thrilled Music
Lovers at the Chatterton**

SOLOISTS ARE REAL ARTISTS

The audience which greeted John Phillip Sousa and his band yesterday afternoon at the Chatterton opera house, was an enthusiastic one, filling the house to capacity, and demanding encore after encore, which Sousa granted. The veteran conductor's name is a household word with all lovers of band music, and his compositions are familiar to everybody. He loves the pomp and thrill of the military marches, of which he has written several, and the Americanism of his themes is dear to the ardently patriotic. In his directing, Sousa reflects the military spirit; his gestures are few and made with precision; his figure is erect; and his musicians follow the score with exactness. There are times when Sousa seems not so much to be directing, as swinging his arms in sheer enjoyment of the rhythm which the instruments create, and it is at such times that the ensemble playing is especially to be marked. The organ quality of the music was beautiful in the accompaniments for the soloists. The same program was played here, that was used at the New York Hippodrome recently upon the occasion of the band's twenty-eighth anniversary.

The Numbers.

Sousa's versatility was marked in the suite "Camera Studies." The first number was oriental in treatment, the second a summer day's idyll, and the third a vivacious, sparkling piece. The famous "Stars and Stripes Forever" as well as other of Sousa's best known compositions were used as encores, as were several popular songs.

John Dolan, solo cornetist, played with ease and finish, and was obliged to respond to two encores. Miss Mary Baker, soprano, singing with harp and flute accompaniment, displayed a voice of clear timbre. Xylophone solos by George J. Carey revealed him as a skilled player. In her violin numbers Miss Florence Hardeman gave one of the most pleasing performances of the afternoon. Miss Hardeman produces a full, clear tone of emotional quality and rare beauty.

Goes to Springfield.

Today the band goes to Springfield for two concerts. Official recognition of Conductor Sousa will be conveyed in a welcome by members of the American Legion and the chamber of commerce, and a reception at the Leland hotel. Entire proceeds from the concert at Springfield will be used for the aid of crippled children.

Springfield see Sunday Journal
Sun Oct 24 1920.

Sousa's Musicians Give Two Concerts To Large Audiences At Arsenal

Sousa's world famous band played to two Springfield audiences in the state arsenal yesterday. A matinee performance was given at 3 o'clock and the final appearance was made in the evening.

The programs presented were such as to thoroughly demonstrate the individual ability of each player as well as their concerted accomplishments. Included in both programs were a number of new compositions. There were also the well-known favorite numbers played by all first class bands.

In addition to the numbers by the band members, there were a number of solo pieces. The soloists were Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; John Dolan, cornetist; George J. Carey, xylophone, and Ellis McDiarmil, flute.

"Pranks of Pan" was the composition played by Mr. McDiarmil at the afternoon performance. It was the second number on the program, the initial piece being a rhapsody, "The Northern," (Hosmer) which is dedicated to the Daughters of the American Revolution. Following "Tales of a Traveler" (Sousa), in three parts, Miss Baker sang "It Was the Time of Lilac," (Hathway). "The Outpost" (Sousa), by the band, closed the first section of the matinee performance.

Three numbers followed the interval. They were a mixture, "Showing Off Before Company," (Sousa); Humoresque, "Swanee," new, (Gershwin), and "Who's Who in Navy Blue," (Sousa).

Miss Hardeman's violin solo, "Polonaise Brilliant in D," by Wieniawski, and "Szabadi," (Massenet), closed the matinee appearance of the band.

All Soloists Appear

The evening program consisted of one number more than the one given during the day. All of the soloists were

Perkins, played by Mr. Dolan. "The Crystal Lute," a vocal number by Miss Baker, was sung after a suite of three numbers and prior to two band numbers, "Her Majesty at Westminster," from "King's Court," (Sousa), and Sousa's march, "Semper Fidelis." This number ended the first part of the program.

Four numbers comprised the second section of the program. A manipulation of a group of classics, "A Study in Rhythms," a new piece by Sousa, was the first composition. Mr. Carey played xylophone solos at both afternoon and evening performances. The evening solo was "The March Winds" by Carey, it was "The March Winds" by Carey, and was followed by a march, "Comrades of the Legion," by the director, Miss Hardeman played "First Movement in F Minor Concerto," followed by "Dale Dances of Yorkshire" by Wood, which, with the national anthem closed the program of the band here.

Band is Given Welcome.

The band itself was officially welcomed to the city through Director Sousa by a joint committee representing the Chamber of Commerce and Sangamon Post 32 of the American Legion. Sousa is a lieutenant commander in the naval reserve force, subject to call by the government should an emergency arise. The reception took place at the Leland hotel following which the band members were taken on a tour of the city, which included visits to Lincoln's home and his monuments in Oak Ridge cemetery.

L. R. Lammers, cornet player, member of the band, was taken ill while here. He left before the evening performance for his home in Salt Lake City, Utah. He has been a member of the band for five years.

The appearance of the band here was under the auspices of the Crippled Children's Society. All of the proceeds from the concert will be used for the aid of crippled children.

SOUSA GREETED BY BIG HOUSE

**FAMOUS BAND RENDERS EX-
CELLENT CONCERT AT
FULLER**

Seldom, if ever, has the Fuller contained a more enthusiastic audience than that which greeted Sousa's world famous military band of 70 musicians last night. Certainly no larger audience ever greeted any performance there, for every seat was sold several days ago, and scores were turned away, unable to obtain admission. Lieutenant Commander John Philip Sousa, conductor, expressed his appreciation of the continued applause that greeted each number of the program, by an exceedingly large list of encore selections, which included many of his well known marches, played as only Sousa's band can give them.

The climax of enthusiasm was reached when the familiar strains of "On, Wisconsin," that soul-stirring composition, was given as an encore.

From a real musical point of view "A Study in Rhythm," which included Handel's Largo, Swanee River, Scots Wha Hae We Wallace Bled, Sextette from Lucia and Hungarian Rhapsody No. 2, was one of the

charming numbers of the program, the arrangement being by Sousa. Mr. John Dolan shared in the honors of the evening by his superb work in his rendition of Scintilla by Perkins, which gave opportunity for triple tonguing which was exceedingly well done. As a soloist, Miss Mary Baker captured the audience with her sweet voice, correct intonation and unaffected manner in her rendition of The Chrystal Lute, Sousa, and especially in her encore number, Carry Me Back to Old Virginia, was her truly artistic temperament manifested.

Rarely, if ever, has a Madison audience witnessed such an excellent performance on the xylophone as was given by George J. Carey in The March Wind. Carey and in his encore, Annie Laurie, playing four parts at one time, with two hammers in each hand. He was enthusiastically recalled. To Miss Florence Hardeman must be accorded sincere praise for her truly artistic work on the violin. Possessed of a brilliant technique, a remarkable proficiency in double stopping and a masterly command of the bow, with an accuracy of tone as near perfect as possible, her work was one of the gems in a most satisfying program. Her rendition of Drda's Souvenir will linger long with those who were fortunate enough to hear and see this talented violinist. Altogether the visit of Sousa's band to Madison will be remembered as one of the musical red letter days of the capital city.

Madison Wis Democrat
Wed - Oct 27 1920

48 Illinois State Register
Springfield Ill
Sun Oct 24 1920

Chicago Daily News
Mon Oct 25 1920.

Chicago Daily Journal
Mon Oct 25 1920.

Springfield Hears Sousa and His Famous Band Play Tunes of Tender Memory

It was a typical Sousa program that greeted the large crowd at the state arsenal Saturday evening and that means it was popular without being hackneyed. In fact a good part of it was brand new as the great bandmaster introduced the people of Springfield to some of his latest compositions.

It was a program that took one on a long, long trail that somehow or other was always through familiar haunts and amid scenes made familiar either by association or through tradition. It had its beginning in an Indian camp and ended amid the dales of Yorkshire with the peasants dancing on the green and all along the way tiny thrills of melody like hands that plucked at the heart-strings and intrigued the memory.

It was Sousa the people went to see and Sousa they went to hear. They saw a Sousa somewhat different from the one they remember in personal appearance, for since he was last here he has shaved off his beard and his admirers were rejoiced to discover that he has fully as handsome a face as they always thought he had. And they heard Sousa, for although every member of that great band is an artist and master of his instrument, after all the band itself is but one great composite instrument upon which the great leader and composer plays with a master hand.

When additional Sousa numbers were interspersed between the regular numbers of the program by way of response to encores, the audience went wild over their old favorites, "Washington Post," "The Stars and Stripes Forever" and other of the stirring marches that have made Sousa famous in his own country and have become known as the typical patriotic music of the people.

Has Four Soloists

Sousa has with him on this tour four soloists of unusual talent, who added much to the diversity and interest of the program.

John Dolan, the cornetist, has a facility and grace in his manipulation of the instrument that places him among the great masters in his line. He gave "Scintilla" by Perkins, in a brilliant manner that called forth enthusiastic applause and had to respond to a recall. Miss Mary Baker, the soprano, sang for her number one of Sousa's songs, "The Crystal Lute," with such sweetness and feeling that she was called back to sing

"Carry Me Back to Old Virginia" in a way that carried with it a true breath of the gardens of the Old Dominion.

George J. Carey, the xylophone soloist, who first played "The March Wind," was compelled to come back and give his audience "Annie Laurie" and "Dardanella" before they would let him quit. His execution is something marvelous. Miss Florence Hardeman, the violinist, chose as her special number the first movement from the F Sharp Concerto of Vieuxtemps and in this as well as the two numbers which she gave in response to curtain calls, showed herself a perfect mistress of the instrument and its technique. The program for the evening follows:

1. Rhapsody, "The American Indian." (new)—Orem—(On themes recorded and suggested by Mr. Thurlow Lieurance.)
2. Cornet Solo, "Scintilla" (Perkins)—Mr. John Dolan.
3. Suite, "Camera Studies" (new)—Sousa—(a) "The Teasing Eyes of Andalusia," (b) "Drifting to Loveland," (c) "The Children's Ball."
4. Vocal Solo, "The Crystal Lute." (Sousa)—Miss Mary Baker.
5. (a) "Her Majesty at Westminster," (b) "Kinks Court" (Sousa), (b) March, "Semper Fidelis" (Sousa).

6. "A Study in Rhythms" (new)—Sousa—(Being a manipulation of a group of classics.)
7. (a) Xylophone solo, "The March Wind," (Carey)—Mr. George J. Carey, (b) March, "Comrades of the Legion," (new)—Sousa.
8. Violin Solo "First Movement from F minor concerto" (Xieutemps)—Miss Florence Hardeman.
9. "Dale Dances of Yorkshire" (Wood)—Traditional and newly arranged.

National Anthem.

The afternoon concert which was given at 3 o'clock was well attended and a well selected program was carried out, being also a typical Sousa program.

The net proceeds from the two concerts will go to the Crippled Children's Aid society of Springfield. This organization will direct the use of the money in the work of aiding the deformed and crippled children receiving treatment in the clinics conducted by Dr. Clarence East, especially those being cared for at the St. John's hospital extension home near Riverton.

Sousa and his band were officially welcomed to Springfield on their arrival Saturday by a joint committee representing the American Legion and Chamber of Commerce.

Sousa, Gabrilowitsch, Braslau

By MAURICE ROSENFELD.

Brahms once regretted that the "Blue Danube Waltz" of Strauss was not composed by him, and so might many a great composer regret that the genial marches composed by John Philip Sousa were not from his pen, for there is nothing short of the spark of genius in their sway and thrill.

Sousa and his band came to the Auditorium theater yesterday afternoon and gave a concert which drew a sold-out house of admirers and musical people. Even the stage back of the band held several hundred enthusiasts. Mr. Sousa is to-day as he always was, a striking figure as he stands before his men; every motion full and tense, he makes the audience feel the music with him. There were a number of Sousa compositions on the printed program, but several of his marches were given as encores, including his new one, "Comrades of the Legion." In his own suite, "Camera Studies," three pieces for his band, titled "The Flashing Eyes of Andalusia," "Drifting to Loveland" and "The Children's Ball," a fine tone balance, colorful scoring and melodious material stood out as special merits and showed the instrumental resources of the band. They also showed Sousa's gift for tuneful writing.

An encore was demanded of the last, the third piece. Not so interesting was the rhapsody, "The American Indian," which had the primitive Indian themes for their symphonic treatment, but the media was by no means grateful, and the rhapsody is much like all American Indian music, devoid of melodic flow and interest. The program of the day brought forth a gifted cornet soloist in John Dolan, whose command of the instrument is supreme and his playing of the arrangement of the "Carneval of Venice" with band accompaniment was very good. Mary Baker, soprano; George J. Carey, xylophonist, and Florence Hardeman, violinist, were also listed for solos.

MUSIC

By EDWARD C. MOORE

Throng Hears Sousa Concert

There was one trouble with the appearance of Lieut. Commander John Philip Sousa and his band at the Auditorium yesterday afternoon. It was either that he had confined himself to one concert or that the Auditorium was not large enough, for at least 1,000 more people applied for admission than could be accommodated.

This was the first time that his band, his real band, had been heard in Chicago for five years. During the war he personally was a familiar figure in these parts, for he enlisted in the naval service and was stationed at Great Lakes, being instructor in chief over all the bandsmen and bandmasters at that busy camp. Several thousand sailor players passed under his hands at this time, and more than once he directed a band of a full 1,000 players, which was something to hear.

Since then he has become a lieutenant commander in the navy by congressional and a doctor of music by collegiate decree. Now in the fullness of time and with his honors heaped upon him, he returns with that extraordinary body of musicians known as Sousa's band.

Lieut. Commander Sousa's organization is not a band but the band. There is no other band like it in tone color or in quality of performance. Its reeds have had all the reediness purified out of them; its brasses emit a tone that is well-nigh golden and not in the least brazen. And it is the perfection, the very soul of rhythm.

An exceptional body of musicians these, and there are so many high points among them that it is difficult merely to catalogue them. Among the leaders of the various sections, John Dolan, cornet, is both a lyric and coloratura artist of high rank. Joseph Norrito, clarinet, would without doubt be welcomed into any symphony orchestra in the land. Ellis McDiarmid, flute, has had the symphony experience, being a graduate from the Cleveland Symphony orchestra and a most astonishing virtuoso.

It would be possible to go further and speak of the brilliant piccolo effects gained by Lee H. Davis, to tell how George J. Carey very nearly stopped the performance yesterday with his xylophone solos, to regret that there was no chance for a highly talented harpist, Winifred Bambrick, to play a solo, since her incidental bits with the band were so excellently done.

But it is enough that there was a cheery and inspiring afternoon. Sousa knows how to construct a well-ordered programme, full of life and humor, to play it with exquisite perfection and to run it off as though it were clockwork. There were pieces which only the loftiest of brows could look down upon, a rhapsody on American Indian airs from the collection of Thurlow Lieurance to begin, another rhapsody on Yorkshire folk-dances to end.

Between them were a set of three joyous "Camera Studies" by the eminent bandmaster, his own good-humored parody on a number of well-known melodies, and always the Sousa marches. There never were such marches as his, and they never were played as his band plays them.

To vary the proceedings there were other soloists, Mary Baker, a soprano, with both good looks and a fine voice, and Florence Hardeman, an exceedingly able violinist. The concert will be remembered as the gayest of the season; the pity is that it was only one.

Chicago
Evening Post
Mon Oct 25 1920

Chicago Daily Tribune
Mon Oct 25 1920

Sousa's Band Delights Big Audience at Auditorium.

What Lieutenant Commander John Philip Sousa does not know about entertaining the public with a band is hardly worth anybody's bothering over. The Auditorium was filled with an overflow meeting on the stage and the applause was a continued demonstration of delight on the part of the people. Everything moved with naval snap, with no coy hesitations as to the according of encores. Amid thunder of handclapping a youth stepped from the wings with a placard upon which was inscribed the title of the encore. Sousa waved his baton and they were off long before the people could get their hands under control.

As I entered the birds of the forest and the fowl of the barnyard were disporting themselves to the intense joy of the multitude. Then George Carey stopped the performance with his xylophone while he took three encores; a speed merchant of parts is Mr. Carey.

Mr. Sousa played a new march, "Comrades of the Legion," which brought "The Stars and Stripes Forever" as an encore. When at the appointed place all the cornets, piccolos and trombones solemnly lined themselves up across the front of the stage and blew the melody straight at you it did not quite lift you out of your seat, but it made your hair crisp and queer feelings run up and down your back. How many millions of men were marching to that tune two years ago?

Miss Florence Hardeman played the first movement from the Vieuxtemps violin concerto in F sharp minor vigorously and was warmly applauded.

The people loved it all, and mighty good band playing it was.

Gabrilowitsch, Sousa, and Sophie Braslau Give Concerts

Going from Kimball hall and Gabrilowitsch to the Auditorium and Sousa's

band was like stepping out of dim, incense fragrant corridors into hot, white sunlight with a salt breeze blowing. The change from the playing of a famous Russian that was almost morbid in its sensuous exquisiteness to the musical ministrations of a great American had just that effect. Sousa is undeniably the king of American

rhythms from the gloriously inspiring and martial to that of the tantalizing insinuating jazz. And there is in his music the essence of that frank, red blooded, undefeated, and youthfully eager America of which we are all so righteously vain. There may be a trifling trick or two that Lieutenant Commander Sousa overlooked in his mastery of the band that is brass, but no mere music critic could ever find it.



JOHN PHILIP SOUSA.

Music.—By Henriette Weber.

If you happened to be at the Sousa concert yesterday your musical Sunday ended with a hip! hip! hurrah! At least you felt that way, for Sousa and his band were met with one prolonged ovation. Every bit of space, even on the stage back of the band, was occupied, so you may know the Auditorium was packed to its limit.

Everything moved like clockwork, as might be expected, with two encores promptly added to each scheduled number, and then zip! bang! Sousa's electric baton started the next number. Every set of instruments and, in many cases, individual players were given a chance to show how expertly they are a part of his incomparable ensemble.

Chicago
Herald & Examiner
Mon Oct 25 1920

Poughkeepsie N.Y.
Eagle News
Mon Sept 27 1920.

SOUSA PLAYS TO CROWDED HOUSE

"The March King's" Band Gives Delightful Program on Eve of 28th Anniversary.

On the eve of the 28th anniversary of Sousa's Band, as an organization John Philip Sousa with his 70 musicians played before a crowded house at the Collingwood, Saturday evening, to the great delight of the hundreds who were fortunate enough to secure seats. It was the same Sousa of the before-the-war days and the program was typical of his style of music.

Incidentally, he let no one forget that he is still "The March King," for the encores included five of his famous marches while one of the numbers was his most recent composition, the "Comrades of the Legion" march, dedicated to the American Legion. The other marches played were the "Stars and Stripes Forever," Sousa's best and most famous one which he himself considers the richest in melody and best in orchestration, "El Capitan," "Sabre and Spurs," "Who's Who in Navy Blue," and "U. S. Field Artillery." The opening number was a rhapsody "The American Indian," such a composition as always is found somewhere in every Sousa program. Another number was a trio of Sousa's recent productions, "The Flashing Eyes of Andalusia," "Drifting to Loveland," and "The Children's Ball," the last being the catchiest and offering opportunity for the greatest variety of instrumental combinations.

The most classical rendition was of Tchaikowsky's "Andante Cantabile" from String Quartet, Op. 11, while "A Study in Rhythms," another recent Sousa effort, noted on the program as a manipulation of a group of classics and including Handel's Largo, Swanee River and the sextette from Lucia, was a most amazing combination of effects yet marked by some excellent solo work on flute and cornet. The final number was "Dance of the Comedians," from Smetana's "The Bartered Bride."

In this concert, Sousa presented several soloists of excellence, especially Mr. John Dolan, cornet virtuoso and Miss Winifred Bainbrick, harpist. Mr. Dolan played as a solo the familiar "Carnival of Venice," favorite of every prominent cornetist for years. He did it well, especially the triple-tonguing and for encore played "Maria Mari," using the mute effectively. His bearing and appearance are unusual, and are in marked contrast to those of Herbert L. Clarke, his predecessor, and the unexcelled artist on the cornet, who had a wonderful presence. But Mr. Dolan is nevertheless a worthy successor as he showed Saturday night. Any soloist who plays with Sousa must have much technique and his soloists this year have that in abundance. Miss Bainbrick, harpist, Miss Florence Hardeman, violinist, Mr. George J. Carey, xylophone, and Mr. Ellis McDiarmid, flutist, demonstrated their ability in various numbers while Miss Mary Baker, soprano, who is one of the Sousa veterans, sang well. Miss Baker's number was Millard's "Waiting," while for an encore she gave "Carry Me Back to Old Virginia."

Lieurance's "By the Waters of Minnetonka," to the sole accompaniment of Miss Bainbrick. Miss Hardeman played "Two Movements from Concerto in F Sharp Minor," by Vieuxtemps, and for encore with only Miss Bainbrick's accompaniment she played Drdla's "Souvenir." Mr. Carey played one of his own compositions, "The March Wind," and then gave specialty numbers of "Annie Laurie," "Dardanella," and "Believe Me if All Those Endeavoring Young Champs." When he began the last number, he started again with the "Annie Laurie" refrain but quickly shifted while Sousa smiled.

Sousa used his inseparable devices for features Saturday evening as of yore. Whenever opportunity offered there was the muted brass for unusual effects, a discovery credited to "The March King." Then he paraded his four piccolo players to the front of the stage when playing "The Stars and Stripes Forever," and later eight cornets and seven trombones joined them in blaring out this famous quickstep. As a special feature he gave "Swanee," with every imaginable variation and ended the program with the Star Spangled Banner.

The band played in concert in Kingston, Saturday afternoon, and left for New York after the concert here. Sousa and his band celebrated their 28th anniversary in the Hippodrome, Sunday evening, the feature being the final encore, which was the "Stars and Stripes Forever" with 14 fellow musicians playing grand pianos in the finale.

Milwaukee Journal
Wed Oct 27 1920.

Sousa Asserts Good Food Makes Him Talk

Two hundred and fifty members of the Rotary club attended the luncheon Tuesday noon in the Athletic club to hear the address of John Philip Sousa, whose band will appear in the Auditorium Oct. 29, 30, 31. Miss Resista, appearing at the Majestic, also entertained.

"I am not going to talk about American music," said Mr. Sousa, who arrived somewhat breathless after being whizzed over from Madison in record time by Joseph C. Grieb.

"American music is in a very healthy and flourishing condition," he added. "It'll take care of itself. I know, for I'm one of its representatives."

The march king vowed that he never had a speech ready, and that whether he made a good one depended entirely upon what he had to eat.

"If I am well fed, and treated splendidly, I scintillate with extreme brilliancy," he averred, with a seriousness belied only by a glint of a twinkle in his eye. "If the dinner is not up to the par, I've really nothing to say. I grow dumb and oyster-like. Words fail. A silence like that of the fishes comes upon me."

Judging from the fund of anecdotes, incidents and experiences from which he drew generously, keeping his audience in a state of laughter, the famous leader must have enjoyed his luncheon.

Milwaukee Wisconsin News
Sat Oct 30-1920

Sousa's Band Gives Concert for Aged, Blind and Orphans

Sousa and his band entertained the children of Milwaukee orphanage, the aged, the blind, sisters of Catholic orders and 200 wounded service men at a special concert this afternoon at the Auditorium under the auspices of the Knights of Columbus.

More than 1,200 guests attended, including 100 aged men and women from the Protestant Home for the Aged, 40 children from the Milwaukee Orphan asylum, 120 from St. Rose's home, 175 from St. Annilians, 30 blind persons from the Hebrew Association for the Blind, 40 children from the Holy Angels' academy and 60 sisters from the Order of Notre Dame. The wounded service men came from St. Mary's hospital and Resthaven.

Sousa and his band open their series of five concerts tonight at the Auditorium with matinee Saturday and Sunday. "Fighting Bob" Evans Post will give a dinner for Sousa at Toy's restaurant tonight.

Saturday's matinee will be open to school children for half the regular rates. Exchange tickets may be secured from the Community Service office, 603 Merrill building.

Enthusiasm Greets Sousa and His Men at Opening Concert

Audience Cheers Old Favorites Added to New Numbers on Band's Program; Soloists Get Warm Reception

BY RICHARD S. DAVIS

John Philip Sousa and his band, who have a place of their own in the affections of Americans, gave the first of five concerts in the Auditorium Friday night. The audience was disappointingly small in numbers but strong in approval and everyone, including the director, enjoyed himself.

Whether or not Sousa possesses some quality of leadership other band masters do not have, there is no denying the fact that his band is unique. The musicians appear to be so thoroughly drilled that they could toot their way through any number of pieces without reference to scores or casting a glance at their nonchalant director. It's a well balanced array and surprisingly moderate. When Sousa asks for noise he gets it, but he is not continually under the necessity of fighting to keep the enthusiastic musicians from blowing themselves into exhaustion.

Old Favorites Cheered

Folks who enjoy band concerts are like baseball fans—they admire what is known as "inside stuff," but what they like best is hitting the ball. Friday night, for example, they approved of the andante cantabile movement from Tchaikowsky's String quartet, but it took Stars and Stripes Forever to get them really warmed up. The band played a half dozen or so of old favorites and in every case the opening strains were greeted with applause.

The program included several of Sousa's new compositions, among them a suite, Camera Studies, A Study in Rhythms, and Comrades of the Legion. They are in the typical Sousa style, full of melody and imagination and with marked rhythms. The third of the Camera suite, The Children's Ball, was especially well liked, as it has not a little humor in addition to other good points.

Xylophone Solos Encored

George J. Carey, xylophonist, one of the three soloists, made a decided hit. He played a rather difficult piece, The March Wind, of which, we take it, he is the author, and was twice called back for more. One of his offerings was the popular song, Dardanella, in which he had the accompaniment of the band. It took the house and the trap drummer by storm.

Miss Mary Baker, who owns a pretty soprano voice, sang Sousa's The Crystal Lute to the satisfaction of everyone. Her voice is not big, but it has range and is well handled.

The third soloist was Miss Florence Hardeman, violinist, who played the first movement from Vieuxtemps' concerto in F sharp minor. The young woman has ability and an exceedingly likable personality. She was, of course, called on for encores.

The band plays Saturday afternoon and night and Sunday afternoon and night.

NEW LAURELS ARE WON BY SOUSA AND BAND

Noted Leader Pleases Large Audience With His Program.

BY CATHERINE PANNILL MEAD.

When the one and only John Philip Sousa comes forth from the wings of any stage in the world, his audience greets him rapturously, and then settles back in blissful anticipation of what it knows is going to be an evening of riotous rhythm, tantalizing melody, by the thoroughly blended, beautiful choirs of the best concert band in the musical constellation of star attractions. All of which things came to pass on Friday night at the Auditorium, where Sousa and his band opened an engagement of five concerts, to end Sunday night.

The famous director is a unique figure in the musical world, and is probably one of the few persons, who, having consistently and literally turned his back on the world for thirty years, has thereby achieved popularity as lasting as it is enthusiastic. His knowledge of the psychology of his audiences is as great as his musical genius, and he plays upon them with quite as much success as he does the men of his organization, who know every significant wrinkle in the white gloves that are almost as famous as the wearer.

The Sousa programs are notable for their novelty, their swinging, swaying rhythms, and their excellent musical feeling, and if there is any lack of literature for band interpretation, it is not a matter of moment to this greatest of bandmen, for he writes his own with the same facility that he interprets the works of others. There never have been, and I doubt if there ever will be such marches as those written by John Philip Sousa, who conducts them in his own inimitable manner, better than anyone else.

Friday night's program was a typical one, each number of which was greeted with thunderous applause, and was responded to in the entertainingly business like way in which the whole concert is conducted. The novelties were nearly all new; Orem's "The American Indian," a very excellent rhapsody, opened the program, and was splendidly suited to the band's ensemble; there were any number of the sharply marked rhythms which distinguish the various Indian themes, the whole being consistently constructed into a good piece of work, which of course brought a big demand for the first encore, after which the program was doubled and trebled by the extra numbers.

John Dolan displayed a prima donna like command of the possibilities in his cornet, and was loudly applauded. Miss Mary Baker, the soprano of the organization, sang a charming waltz song by Sousa, "The Crystal Lute," and was compelled to add two others. She has a sweet clear voice of much flexibility. George J. Carey was also a star performer, his xylophone solos being of exceptional merit.

There was a delightful rendition by the band of Tchaikowsky's "Andante Cantabile," from String quartet, Op. 11, which showed the splendid possibilities in such a wood wind section as the band boasts.

Another soloist who distinguished herself was Miss Florence Hardman, a violinist of distinction. Her tone is full and clear, her interpretation musically and her technique brilliant and competent. She played the first movement of Vieuxtemps' F sharp minor concerto, and several encores splendidly.

The program concluded with some "Dale Dan ces of Yorkshire," by Wood, which were most interesting, and then Lieut. Commander Sousa gave us the "Star Spangled Banner" as his band alone plays it.

There will be two concerts on Saturday and two on Sunday.

Great Bandmaster Who Will Give Concert at Grand Opera House Monday



JOHN PHILIP SOUSA.

LOCAL MUSICIANS' TRIBUTE TO SOUSA

Every Theater Orchestra Will Honor March King By Playing His Tunes Monday.

By Mique O'Brien.

When Lieutenant John P. Sousa comes to town for two concerts at the Grand Monday he may have time to venture into at least one of the other theatres that have been built or rebuilt since last he visited Terre Haute—the Hippodrome, the Liberty, the Orpheum or the American for instance.

And if he should happen into one of these theatres any time during business hours—that is the business hours of the hardworking attaches of the theatre, but the recreation hours of the folks who pay tribute at the box office—he is very apt to hear one of his own tunes.

For every musician in Terre Haute—that is every one employed at a local theatre—will honor the daddy of all American musicians on Monday. Every theatre in Terre Haute, in West Terre Haute and in the outlying districts will have at least one Sousa number on its musical program. This unusual tribute seems to be the outcome of a concerted movement to do honor to the musician who has honored his profession.

Peter J. Breinig, of the Liberty, has made an entirely new arrangement of one of Sousa's early marches, "The Stars and Stripes Forever," and other local orchestra leaders will dig up their Sousa orchestrations of other days to give us the Washington Post march and others of the march king's famous compositions. Terre Haute musicians are not alone in honoring Sousa this season.

The 28th anniversary of the organization of Sousa's band was recently celebrated at the New York Hippodrome and everybody of any consequence in the musical world was present upon that occasion together with aces in every walk of life.

A feature of the evening was the appearance of a number of contemporary composers introduced upon the stage by DeWolf Hopper, the actor itan." Raymond Hubbell, Jerome Kern, Irving Berlin, Ivan Caryll, Victor Jacobi, Rudolph Friml, Silvio Hein, A. Baldwin Sloan, Louis A. Hirsch and Earl Carroll were in the group and each at a separate piano played "Semper Fidelis," with Sousa's band. Walter Damrosch, for the musicians' club of New York, presented a great wreath of laurel to Lieut. Sousa. The lambs clubs presented a floral emblem. There were presentations from the veterans of foreign wars, the Elks, the New York Athletic club and other organizations. Among the box holders and delegations prominent were Mayor Hyland, the Republican club, General Robert Alexander, U. S. A., Mme. Galli Curci, Major Gen. Bullard, U. S. A., John Ringling, Ina Claire, Governor Smith, Judge Edward J. McGoldrick, Franklin D. Roosevelt, Admiral Glennon, U. S. N., Raymond Hitchcock and the Indian Princess Watahwasso, three new Sousa compositions played for the first time in New York were the musical features.

John Philip Sousa's Twenty-Eighth Anniversary.

"Friar that I am," said the celebrated Dominican preacher, Father Burke, in one of his sermons, "dance music does set my heels itching."

In the same way the march music of John Philip Sousa often has sent, and will send again, a military thrill through the least belligerent at home and abroad.

"Wonderful! Wonderful!" exclaimed an American as a regiment of veteran French infantry went by at a review in the Champ de Mars in Paris to an inspiring air. "I wonder whose march it is." His friend, a Parisian, replied:—"I understand it was written by a Yankee of the name of Sousa."

While illustrators, press agents, contractors, architects, obscure authors and purchasing agents were sent to war or to office desks, with spurs on the heels and the rank of captain or colonel, the astute authorities at Washington thought that they had done their duty to the man who had written "The Washington Post" and "The Stars and Stripes Forever" by despatching him to the training station of the Great Lakes, with the job of full lieutenant in the U. S. N. R. F., to teach the band that afterward thrilled Fifth avenue.

According to precedent? Perhaps so! But that was a time when from the head of the administration down officialdom was knocking the stuffing out of all the accepted rules and regulations.

Besides, the man who received such niggardly recognition from his own government had been formally honored by foreign nations for what he had done as a composer and musical director.

The celebration of the twenty-eighth anniversary of the Sousa Band on Sunday night at the Hippodrome was a tribute to Lieutenant Commander Sousa—as he is at last—on the part of the public, the stage and his personal friends, who showed that he deserved all that was coming to him.

Springfield Ill.
Illinois State
Register
Mon Sept 27 1920

SOUSA'S BAND 28 YEARS OLD

MANY NOTABLES PAY TRIBUTE TO MUSICIAN DURING PERFORMANCE IN NEW YORK

New York, Sept. 27.—Celebrities from the stage, the musical, the business and the political worlds paid tribute to Lieutenant Commander John Philip Sousa and his band, Sunday evening on the occasion of the twenty-eighth anniversary of the organization of the band.

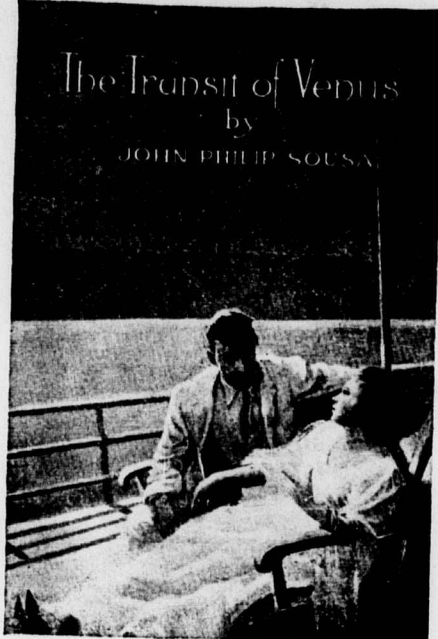
The fete took place during a performance at the Hippodrome. A number of felicitous speeches were made by the notables present. DeWolf Hopper, creator of E. Captain, introduced a number of celebrities to the vast audience.

Jerome Kern, Irving Berlin, Ivan Caryll, Victor Jacobi, Rudolph Friml, Silvio Hein, and Baldwin Sloan, Louis A. Hirsch and Earl Carroll, were in the group and each at a separate piano played Semper Fidelis with Sousa's band. Walter Damrosch, for the musicians' club of New York, presented a great wreath of laurel to Lieutenant Sousa. The Lamb's club presented a heroic floral guerdon. Geraldine Farrar hailed the chief from a box and there were presentations from the veterans of foreign wars, the Elks, the New York Athletic club and other organizations. Among the box holders and delegations prominent were Mayor Hyland, the Republican club, Gen. Robert Alexander, U. S. A., Mme. Galli Curci, Major Gen. Bullard, U. S. A., John Ringling, Ina Claire, Governor Smith, Judge Ward J. McGoldrick, Franklin D. Roosevelt, Admiral Glennon, U. S. N., Raymond Hitchcock and the Indian Princess Watahwasso.

Three new Sousa compositions played for the first time in New York, were the musical features.



Philadelphia
Record
Wed Sept 29 1920



Latest Success of John Philip Sousa

"THE TRANSIT OF VENUS"
A novel published by Small-Maynard & Co., Boston.
"The humor of the narrative is persistent and contains some surprises which the reader will enjoy."—*Rochester Herald*.
"There are some delicious pages devoted to analyzing the reasons why some marriages are failures. Sousa introduces a really patentable improvement on the ancient devices of rescuing somebody from deadly peril and thus inciting a wedding."—*Pittsburg Express*.
"Mr. Sousa reveals, as he writes along, unsuspected qualities of humor, and whimsicality. 'The Transit of Venus' offers indeed a curious and pleasantly informal hour in the company of a great bandmaster's lightly straying thoughts."—*New York World*.
"Metaphorically, the 'Transit of Venus' describes the sweep across the hearts of the 'Alimony Club' members during a voyage which they set upon to avoid women for a stated period."—*Springfield Republican*.
"The 'Transit of Venus,' which, for real wit and shrewd observation, offers much of interest to its readers as well as carrying a romance of a somewhat unusual nature. Summing up the book, as a whole, affords the reader a measure of satisfaction and agreeable reminiscences as he turns and completes the last page, not alone because of its having furnished an interesting tale for a few hours of reading, but also because of the manner in which the author has given his readers something to think about."—*Springfield Union*.



This is how John Philip Sousa looks to Foster Ware and Ivan Opfer, the cartoonists of the New York Evening Post. They say of him that "among two-footed animals, John Philip Sousa is best known as the man who made walking to music popular. In this he was a pioneer. Others who came after him undertook to popularize dining to music, sprinting to music, skidding to music, and even hop-stepping and jumping to music, all with some degree of success, but whenever there was any walking to be done, particularly by large bodies of men, it was Sousa's stuff that got the call."

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SEP 30 1920

MUSICAL COURIER

REVIEWS AND NEW MUSIC

BOOKS

SMALL, MAYNARD & COMPANY, BOSTON

"The Transit of Venus," by John Philip Sousa

Lieutenant Sousa, bandmaster, composer of world famous marches, comic operas, also sportsman, as well as author of "The Fifth String," "Pipetown Sandy" and "Through the Year with Sousa," seems to find additional time to pursue literary paths. The genial composer-bandmaster-dead-sure-shot has surely been mingling with the Alimony Club, to judge by this novel, which has to do with six men, five of them payers of alimony, and a girl.

Young Stoneman is the son of a New York millionaire who pays devoted attention to a young woman whose "heavenly endowed" voice causes the separation of the father from the family that her gifts may be cultivated in Europe. Says the observing Sousa: "It is difficult to realize why father and mother should live apart in the middle age of their existence so that their daughter may make a success as a singer. Father butchered to make a prima-donnic star, hermitized in the complexities of solitaire—an offering on the Altar of Art!" This girl was deep chested and ample of hip, excellent qualifications for a singer or swimmer. Stoneman gives a grand party in her honor, and Dad Stoneman arrives next day, is horrified at the size of the bill, \$7,080, and refuses to pay it. Argument ensues between them, in which the father convinces the son that the only way to avoid the mistakes brought about by matrimony is not to marry. . . . Stoneman says: "My father, when he vocalizes 'The Battle of Bunker Hill,' emits a rhythmic procession of squawks that would make a peacock die of envy." This young spender gives up his doing nothing life and attends to "biz," until in four years he has as many millions, and is "arrested" by Father Nature, who commands him to cease work, so he secures passage on his former yacht, the Southern Cross, now being fitted out for an astronomical expedition, to observe the transit of Venus. The author makes observations of his own regarding a home, saying the husband assumes the entire cast of keeping it on the map, although it may be shared by an obnoxious mother-in-law, an asthmatic aunt, a garrulous sister-in-law, a trombone-playing son, a piano-thumping daughter, to say nothing of an hysterical and nagging wife. At an inn, however, one may lose his love for pure melody by hearing the man at the next table "vocalizing" his consommé. The clubs all have their raison-d'être; the "Double Bass Violin Club" is subject to such sallies as "See de man wid de dog house." So that five men, all alimonists, got up a club, with this motto: "Woman, Nature's blunder. She could be heaven, but elects to be hell." They go to sea, with Barstairs, a member of the club, "who, if he had been wounded, would probably have trailed more sawdust than blood." They all pretend to hate women, and are horrified when the captain tells them there is a woman on board, something strictly forbidden in the articles of shipping. This woman is the captain's niece, who has smuggled herself aboard to take the place of a relative who died suddenly, and who was to have been the astronomical scientist. It is voted, however, that she may remain until their arrival on the other side, when a man is to be engaged. The captain assures the five alimonists that she is a quiet, well behaved woman, engrossed in her studies and work, and she is duly introduced. . . . There stood a girl, not over twenty-two, beautiful in the poise of her head, the set of her shoulders, in the chestnut glint of her hair and the quiet gray of her eyes, in the loveliness of her complexion, her nose, her mouth, slender figure, dainty hands and feet . . . the six men stood popeyed. Silence at the dinner. . . . Tales of women's faults are heard. Miranda, the young woman, mentions the ear-piercing quack-quack of the female decoy calling down from the air the food hunting duck, contrasting it with the almost inaudible quick-quick of the drake. (Observations showing Sousa the duck hunter!) The various men duly fall in love with Miranda, beg her company for walks on the deck, . . . all but Stoneman, who keeps shy. He observes: "You fellows make me tired; you rant and roar about a woman, but I'll bet every kiss you ever got you had to steal or buy." The men tell her of their experiences. One of the alimonists says his wife was, as her lawyer explained at the trial, "inefficiently equipped to perceive the various odoriferous effluvia." Coming home at 4 a. m., his wife told him he smelled like a brewery, which vastly insulted him. "Charge me with the odors of the distillery, if it

pleases, or the bouquet of the wine press, but withdraw the brewery." She withdrew nothing, and there was divorce. One of the men told of his great-grandfather's fighting in the "Battle of Brandywine," whereupon the lady retorted he probably did so because the name attracted him. Soon the captain reports he has engaged a male scientist by wireless, whereupon there is general rebellion among the men. They remind him that this expedition was to be absolutely American, that no European should handle the scientific end, and raise such a howl, and such a purse, as makes possible the cancellation of the new arrangement. At this stage of affairs Miss Miranda's daily diary is informing. . . . He is a shrewd man, and like men of fifty, combines the emotions of youth with the experience of age. . . . One of the men tells her "women are like Kentucky whis-skies: some are better than others, but all are good." One of the men proposed to her, but she will have none of him. Soon they are in the land of the Southern Cross, and young Stoneman is alone on deck when she faces him. They talk of all manner of things. "Even song writers know the value of mother. Love and mother are perennial subjects; the publishers with an eye on the commercial side do all they can to boost love and boost mother." "An atheist; he invites a starving man to leave his dinner, and come out and starve with him." Soon they reach the equator, have a grand party to celebrate the event; hilarity prevails, and Miranda as Amphitrite won all hearts. There was gift-giving, and Cape Town was reached. Curly, one of the six, talks with our heroine. "How one remembers one's first kiss; it might be the poorest kiss one ever received, but you remember it, because it was the first." They all go out to hunt the sea elephant, and an accident causes Stoneman to fall within ten feet of a monster. Barstairs fires at the animal, and Miranda stands almost paralyzed. The shot enrages the monster, who got after and wounded Stoneman, when Miranda manages to end the beast with a rifle shot. She takes care of the wounded Stoneman. Various conversations ensue. Miranda says: "We are much like the preacher who sent his hat around the congregation for contributions, and when it came back empty he offered a prayer of thanksgiving for its safe return." They sail along, having duly observed the transit, take on coal. Stoneman recovers, and they arrive at Cairo, where they hear "Aida." Nancy Burroughs, Stoneman's girl at the beginning of this tale, turns out to be the Aida. They ask if she sings the following day, when she replies, "No, that is my day off. I have days off just like any other hired girl." She tells of her life. . . . A would be sneak thief almost gets the valuable negatives, with pictures of the transit of Venus, from Miranda's room, but Stoneman arrests him. Now what happens? Here is Miranda, the beautiful, the savior of his life, and Nancy, the opera singer, about to appear at the Metropolitan Opera House. Which does Stoneman marry? Get Sousa's book, so full of clever incidents, up to date in language of the modern sort, and find out! F. W. R.

MUSIC

THE ARTHUR P. SCHMIDT CO., BOSTON AND NEW YORK

"The Rock of Liberty," a Pilgrim Ode, by Rossetter G. Cole

Of many patriotic works recently emanating from the publisher of this country, this cantata is one of the very best, for the poem by Abbie Farwell Brown, is noble, and the music altogether fit. It does not attempt to portray the vicissitudes of the Pilgrims in 1620 set sail for America's bleak shores; in this respect it generis, for other works with the same motive give every history connected with these folks . . . excepting their narrowness, their spying on comrades, their regulating lives, their amazing-sized families, of a dozen or two the early deaths of these mothers, etc., all of which record. It is said it took two to three mothers pilgrim family. The Cole-Brown work has these: Prayer of the Pilgrims, Struggle, Psalm of Praise, The Alarm, The Union, and Doxology. The first three are long, and is planned for mixed voices and bass solos. "Prayer of the Pilgrims" is in which the instrumental part is very important in the minor key, which is in fact general. The bass solos following are vigorous in melody later. "O Pilgrims in a Cantic, with an original figure in the 'Frozen Wave' is for three-part goes without stop into "No Sinner Our Courage Quail" for male voices in unison. It comes at the close. "Psalm of Praise" male voices in unison, in a simple fashion. The tenor solo the Captain singing: "We who have Shall we not Pray God Guard our A solo for manner temple one"

Washington Star

The Old Wallach School.

To the Editor of The Star:
"Wallach School (old building) was built in 1863 and 1864, Cluss & Kammerhuber, architects. It was opened as a school in September, 1864. W. W. McCathran, superintendent and teacher of male grammar school; Miss Jane Moss, teacher of intermediate school, and Misses Ramsey, Morphy and Bird, teachers of the three secondary schools. These were all male schools. On the fall of Richmond the building was illuminated with candles at night (each boy bringing six), as it was also on Lee's surrender. As the funeral of Gen. Rawlins, Secretary of War, passed, on its way to the Congressional cemetery, the pupils were assembled in front and sang "Deep and Serene Be Thy Slumbers," etc., while I and a boy named Alec Edgar tolled the bell. The only survivors of that time that I know of are John Higgins of East Capitol street and John Melliss of Maryland avenue and John Sousa, whom everybody knows. I might add that I delivered a Star route after school at that time. GEORGE W. PIERCE.

Boy, Page Mr. Sousa

Sir—I would like to ask your sign editor, Mr. John Philip Sousa, what he makes of this sign on a store on Second street below Girard avenue:
"Murphy's Pantaphiladetheka."
I have asked 7563 persons and nobody knows. WIN.

NEWS FROM
NEW YORK HIPPODROME
MANAGEMENT
CHARLES DILLINGHAM

Features of John Philip Sousa's
28th Anniversary Concert
Hippodrome, Sunday Night, September 26th.

Lower Box A: Republican Club
B: Musician's Club of New York (Walter Damrosch)
C: General Robert Alexander
D: Elks Club
F: Geraldine Farrar
FF: DeWolf Hopper

Balcony Box A: Mayor Hylan
B: Mme. Galli-Curci
C: Maj. General Bullard
D: Ina Claire
E: John Ringling
F: Governor Smith (Judge Edward J. McGoldrick)
G: Franklin D. Roosevelt
H: Admiral Glennon
J: Raymond Hitchcock
K: Mrs. Sousa

Composers who will appear on the stage: Introduced by
R.H. Burnside: Gustav Kerker, Raymond Hubbell, Jerome Kern,
Irving Berlin, Ivan Caryll, Victor Jacobi, Rudolph Friml, Silvio
Hein, A. Baldwin Sloan, Louis A. Hirsch and Paul Tietzens

PRESENTATIONS: Laurel wreath presented by the Musicians' Club of
New York, by Walter Damrosch, president.

Floral wreath presented on behalf of the Lambs by
Geraldine Farrar, introduced by De Wolf Hopper.

Other presentations by the Elks, New York Ath.
Club, Veterans of Foreign Wars and members of Sousa's
Band.

DATA: First concert of Sousa's Band was at Plainfield,
N.J., September 26th, 1892. This anniversary marks
the longest period in the history of music that one
musical organization has been conducted and contro-
lled by one individual.

Three new Sousa compositions prepared especially
for this occasion, and played for the first time.

How "March King" Made U. S. Keep Step 40 Years

This is a little "close up" story of "The March King," gained in a pleasant conversation with him in his dressing room at the Park theater the other evening.

Despite his name, (which is of Portuguese origin,) John Philip Sousa is an out and out American. His musical compositions began to attract attention in the early eventies and his fame got its biggest boost in "The Gladiator," which was "Number 16 in the green book" to many a brass band in those days. Prior to that, however, was "Resumption," written when specie was resumed in 1878, and "Flirtation," a catchy number, in 1880.

Gladiator First Big Hit

About the time of "The Gladiator" came "National Fencibles," another big hit, which was played by minstrel bands. (The latter of this story followed Gorman Bros. minstrel band all over town one day to hear the tune repeated.)

"Semper Fidelis" made its appearance in 1886. This is the tune that the "Devel Dogs" voted a favorite during the World war. "Picador," "Crusader," "Loyal Legion" and "Thunderer" were written about 1887. These were all popular with brass bands and orchestras, and nearly every boy of the street could whistle them.

Sousa's fame and popularity took another big jump in the production, in 1888, of "Washington Post" and "High School Cadets."

The Two-Step Tune

"Washington Post," it will be recalled, was the tune that put the "two step" in motion. "Occidental" another stirring march, was written about this time. "Washington Post," takes its name from the newspaper of that name, and the march was written in connection with a special event. This inspired the Washington high school cadets, to ask Sousa for a special march, and the composer also honored that organization. A number of lesser hits came after this time, and then, in 1892, Sousa wrote the delightful "Beau Ideal," which is still a great favorite. "Belle of Chicago" also struck public fancy about the same time.

Story of Liberty Bell

While in Chicago during the World's Fair, Sousa wrote one of his best marches. He was casting about for a name for it, when, in a letter from his home in Philadelphia, he heard that his boy had taken part in a Liberty bell parade. During a performance of America, in a theater that night, the big drop curtain came down, showing a great Liberty bell, and that capped the climax. The new march was called "Liberty Bell," and who is

there who can't whistle it from beginning to end?

"Manhattan Beach" was written in 1894, "King Cotton" in 1895, "El Capitan" in 1896, and in that same year, came "The Stars and Stripes." "Stars and Stripes" is Sousa's pet. He loves it because audiences everywhere love it, and because the march, more than any other, has been closely associated with his name. It is by this tune that imitators of Sousa on the vaudeville stage used to show Sousa's style of directing, but that was before Sousa shaved off his whiskers and left the imitators baffled and helpless.

Other Favorites

"Bride Elect" and "The Charlatan" were composed in 1897 and "Hands Across the Sea" in 1898. Incidental to the Paris exposition in 1900, Sousa wrote "Hail to the Spirit of Liberty." The popular productions since that time are too well known to enumerate.

While Sousa is most often referred to as "the march king," his compositions in other fields have been equally noteworthy. In sporting circles the great composer and director is known as one of the best wing shots in the land. He is also a witty conversationalist, a most congenial associate, and a man of affairs in many ways. The Sousa marches number over a hundred.

1920 Summer Season 1920



Lieut. Commander
JOHN PHILIP SOUSA
and his Band

Executive

John Philip Sousa, *Conductor*
Harry Askin, *Manager*
William Schneider, *Treasurer*
A. J. Garing, *Contractor A. F. of M.*

Soloists

Miss Marjorie Moody, *Soprano*
Miss Mary Baker, *Soprano*
Miss Leonora Ferrari, *Soprano*
Miss Bettie Gray, *Contralto*
Miss Florence Hardeman, *Violinist*
Miss Winifred Bambrick, *Harpist*

SOUSA CREATES A SENSATION WITH "SWANEE"

At Carnegie Hall recently John Philip Sousa, America's favorite bandmaster, inaugurated his twenty-eighth season, although the real birthday party of the band will take place at New York Hippodrome on September 26.

The popularity of this organization is still growing and the band is booked to the limit for the ensuing season for the most extensive tour of its career.

At an inaugural recital recently, the band's full quota of seventy musicians with its ten distinguished soloists put in two good hours of rehearsal. Marjorie Moody, soprano; Winifred Bambrick, harpist; John Dolan, cornet virtuoso, and George J. Carey, xylophonist, the new stars of the organization, tried out some of their new solo features, and Lieutenant Sousa led his band through its first playing of his new humoresque "Swanee," the most mirth-provoking comedy-medley of the many that have helped to make Sousa's Band concerts famous.

"Swanee" has become dear to the heart of the American public. It is certainly one of the most remarkable one-steps ever published and that "Swanee" is today bigger than ever is attested by the fact that Sousa, who feels the pulse of the entire music loving public, has arranged to feature this number during his entire tour.



LT. JOHN P. SOUSA

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PERSONNEL

Oboes

Paul Gerhardt
Burton Hoxie
George Abeel

Bassoons

Abraham Reines
E. H. Taylor
M. Reines

Flutes

Ellis McDiarmid (Soloist)
Geo. F. Ford
Lee H. Davis
Jose Costa

Piccolo

Lee Davis (Soloist)

Clarinets

Jos. Norrito (Soloist)
James G. Borrelli, (Asst. Soloist)
Wm. J. Robinson
Robert S. Willaman
Leopold Steinert
Einar Frigga
Albert Schroeck
Fred G. Brandt
John Carney
Stephen L. Carroll
Henry Seyfried
Wm. Scheuler
James Shepard
M. Vinciguerra
Ernest Harper
A. Dortenzio

Alto Clarinet

Fred B. Prohaska

Bass Clarinet

Arthur C. Davis

Saxophones

Jack Gurewicz (Soloist)
J. William Kerns
Stanley Marshall
L. E. Weir
Chas. F. A. Schwartz
Chas. Weber, Jr.

Cornets

John Dolan (Soloist)
Richard Stross (Assistant Soloist)
Arthur Danner
Edwin Newcomb
C. J. Russell
Sam Drucker

Trumpets

Charles O. Koppitz
Howard Rowell

Horns

R. Cras
Rei Christopher
Wm. Pierce
G. R. Byrne

Trombones

Charles Gusikoff (Soloist)
John Schuler (Soloist)
Manuel Yingling (Soloist)
Jay Sims

Bass Trombone

Hyrum Lammers

Euphoniums

Lenord Diana
M. Loffini

Sousaphones

John Kuhn
Walter Goble

Tubas

George Hookham
Charles Mack

Harp

Miss Winifred Bambrick (Soloist)

Xylophone and Tympani

George J. Carey (Soloist)

Percussion

Howard Goulden
Louis Mehling
August Helmecke

Librarian

C. J. Russell

Copyist

James G. Borrelli

Band Manager

Jay Sims

Master of Transportation

Henry Seyfried

Mail Man

Chas. Weber, Jr.

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LT. JOHN P. SOUSA

Oakland Tribune
Sunday Sept 9 1920.



"BAY REGION IDEAL PLACE TO LIVE IN"

According to W. L. Webber, manager of the local Don Lee Cadillac institution, "California is the great-

YOU MOTORISTS WITH SPORTING BLOOD IN YOUR veins—aren't you mighty glad you live about the San Francisco bay? You should be. You are favored, as Ket's visionary "bull's eye" shows, with a chance for fishing and hunting of every description right close to home. You are not compelled to travel for hours to reach an objective rich in its game, instead, within easy riding distance where you can choose any sport you wish and get your limits.

GAME BIRDS ARE SPLENDID PETS

Keen Pleasure May Be Derived
From the Antics of Water-
fowl, Says A. A. Allen.

YOUNG ARE EASILY TAMED

Game birds, long the quest of the hunter, make excellent pets, according to A. A. Allen, assistant professor of ornithology at Cornell University, who, in a recent issue of the American Forestry Magazine, points out how long association with the birds makes the hunter lose the desire to kill and creates in him a strong desire to cultivate their friendship, says the New York Times.

"Year after year the same man goes

back to the same place and perhaps hunts the same birds," writes Prof. Allen, "and each year his experience grows richer, though he often brings back less game. His first years in the woods were spent entirely in the quest to kill and he learned but little except how poorly he could shoot. But as the years have gone by and his respect for wild life has increased, he has often allowed a wise old grouse to rise without firing and may even follow the same bird for hours at a time from the mere enjoyment of watching it and studying its various moods and ways of meeting or avoiding his approach. And finally he has begun to long for their company at other times than during the few hours in which he is hunting them. If he has a few acres of land about his home, he likes to make it the home of game birds, and if he is fortunate enough to have a stream or a pond, he longs to see it dotted with his favorite water-fowl.

"Long association with them has made them seem like children to him, and he enjoys their every mood. It is now not only their quest that fascinates him, but their activities

throughout the year. He loves to sit on his porch and hear the grouse drumming in the copse near by; he enjoys watching the gorgeous cock pheasant strut across his lawn or the dainty bob-white lead her brood of youngsters through his garden. The whistle of the duck's wings as they circle over his pond is music to his ears, and he never tires of watching their courting performances as they float about on its surface. Even if his grounds are limited to a city yard, he may yet enjoy the presence of a pair of dainty teal or of the elegant wood ducks.

"During the past few years it has been the writers good fortune to be able to surround himself with a variety of game birds and, though his grounds are limited to about four acres of rough land, a large part of which is occupied by the house and garden, he is able to enjoy the wild life of the woods and the marshes from his windows. On a little pond made by damming a small stream, seven species of wild ducks float about unconcernedly or occasionally disport themselves diving or showing

off their plumage to the more demure females.

"A pair of mallards busy themselves along the shore with a brood of 12 youngsters; a pair of wood ducks go in and out of a nesting box built for them above the water, and a pair of green-winged teal are nosing about a far corner of the enclosure as though they would like to start housekeeping of their own, and one never tires of watching the canvasbacks and redheads and scaup ducks diving for the grain in deep water.

"There is a low cliff at one side of the pond, where the phoebes nest, with a stone wall along the top where one can sit and look down into the water and follow the movements of the ducks as they nose along the bottom. Their wings are held close against their sides while their great paddle-like feet churn up the water behind them and their bodies seem coated with a silver plating of air bubbles. Not the least of the pleasure which one derives from these waterfowl pets is the tameness which they develop. They swim toward any one approaching the pond and follow him around, and some will even eat from his hand. Of course the majority have the feathers of one wing clipped so that they cannot fly, though in the late summer, when they have renewed their quills, they often rise from the pond and circle over the trees.

"Indeed it has always been our custom to let them fly until the approach of the hunting season makes it advisable to curtail their freedom for their own sakes as well as for ours. Last fall, however, one little green-winged teal was not clipped until after the hunting season had been in full swing for over a month. Each morning and evening it rose from the pond and circled over the house, directing its flight toward Cayuga Lake or the Inlet Valley, abounding with hunters.

Each time we held our breath until we again saw its dark form silhouetted against the sky, and watched it arch its wings and drop like a leaf over the adjacent trees down once more to the little pond which it recognized as its home.

"There is a snow goose that stands like a marble statue at one side of the pond until the drake mallard notices his proximity to the duck mallard. The mallard has a pugnacious disposition and lowering his head he starts toward the goose of whose timidity he has already learned. The goose has longer legs than the mallard and can run faster, but the mallard can help himself along by flapping his wings. A comical race ensues, the goose with his head thrown back and his chest up, strides up the bank with his wings held close to his body. A few feet behind him with his head lowered close to the ground and desperately fanning the air comes the mallard.

"Across the yard they go and up the hill through the vineyard where the mallard finds himself handicapped and ceases pursuit to stand guard on the path and not allow the goose to return. The snow goose is a gentle bird compared with the Canada goose and makes a better pet, for when the Canada goose begin to nest the old gander is almost dangerous to have around so fierce does he become.

"One needs to arm himself with a club when he approaches them to hold the gander off or he may suffer from numerous bruises inflicted from the bony knobs that are borne on the birds' wings.

"The writer was once taken off his guard while feeding these strenuous pets and felt the effects of a severe drubbing for a week after. They are interesting birds, however, especially when they are nesting, for the gander is a most devoted mate. All day long he stands guard by the nest while the goose incubates, accompanying her once or twice a day to the pond to eat or drink. For five weeks he is thus attentive until the eggs hatch, and then he is even more proud and more pugnacious in the defense of the youngsters.

"No matter how versed one is in the ways of the water fowl, he is constantly being surprised when he lives with them year in and year out. He learns new thing about their habits and calls that he did not know existed. The changes in plumage that are so difficult to study in nature without the killing of a great many birds open up like a book to read as he passes the pond each day. "The courting performances that one can observe in nature only at a great distance take place within a few feet of his eyes, and the varied calls that are ordinarily confusing explain themselves in a very simple way.

"If one is not blessed with a pond upon which he can keep water fowl, he can still have an inclosure and keep a few upland game birds. Pheasants are easy to raise on a

small scale, and one can obtain the eggs gratis from the conservation commissions of many states if he will promise to liberate the birds when they are grown. It is even more interesting to watch the young game birds develop than it is have the old birds about.

"A book like that written by H. K. Job on the propagation of wild birds will give one the principles involved and a little experience is all that is necessary to start one in a modest way into the business of game farming or at least the raising of a few pheasants for his own pleasure. The ring-necked pheasant is the one most commonly and easily raised and is always the one best to begin with, because the stock is the least expensive. If one wishes still more showy birds, however, the golden, the silver, the Lady Amherst and the Reeve pheasants are nearly as easily managed.

"Pheasants are, however, nearly always wild, untamable birds and their young are very much like them, lacking entirely the friendly, confiding natures of our native bob-whites and grouse. The most lovable of all the young birds with which I have ever had any experience are those of the ruffed grouse. They seem absolutely devoid of fear from the time they are hatched and seem to enjoy being handled, for they cuddle into one's hand in a most trusting manner.

"As they grow older they seem to crave human companionship and like nothing better than to climb all over one. One young bird that I raised to maturity demanded human attention, and, if I neglected to play with him when bringing food, he would fly at me as though enraged and tug at my trousers leg until I gave him the attention he wished. Our native grouse and quail are much more difficult to raise in captivity than are the pheasants, and one should not plan to experiment with them until after he has learned the rules with pheasants. When he is prepared to do so, however, he has a wonderful storehouse before him with which to enrich his life and make more dear to him than ever the days spent in the woods and fields in search of game."

56 Milwaukee Leader
Sat Oct 30 1920

Terre Haute
Tribune
Tue Oct 18 1920

Peoria Star
Sat Oct 23 1920

Kenosha Wis
Evening News
Wed Oct 27 1920

SOUSA CONCERTS

Sousa's band electrified a big audience at the Auditorium last night playing new and old creations of the conductor composer as only a Sousa band knows how.

Sousa knows what his audiences want and he lets them have it. He is all there when it comes to clock-like precision, military dash, and a little sentimentality is not overlooked for the purpose of effective contrast. Not the least of his musical qualities is a sense of humor in the broader meaning of the term. Among his new compositions, "A Study in Rhythms" demonstrated this feature most conclusively. He seemed to have had as much fun in juggling the various classics that make up this composition as had the audience in following its presentation. John Dolan, cornet soloist, was given a splendid reception with his rendition of Perkins' "Scintilla" and he had to respond with an encore. Miss Mary Baker, soprano, displayed a pleasing voice in her singing of Sousa's "The Crystal Lute," and she, too, was called for encores.

The solo feature of the second part of the program was Florence Hardeman's highly finished rendition of Vieuxtemps' first movement from the F sharp Minor Concerto. So far as applause is concerned, George J. Carey, xylophone soloist, fared equally as well as Miss Hardeman. Dale Dances of Yorkshire by Wood concluded the program.

The Sousa band will appear in two concerts Sunday at the Auditorium. The following are the programs:

Sunday Matinee.
Prelude, Choral and Fugue.....Each
Cornet solo, The Pyramid.....Liberati
John Dolan.
Suite, People who Live in Glass Houses
.....Sousa
(a) The Champagne.....Sousa
(b) The Rhine Wines.....Sousa
(c) The Whiskies: Scotch, Irish and
Kentucky.....Sousa
(d) The Cordials.....Sousa
Soprano solo, Aria Le Depuis.....Charpentier
Miss Mary Baker.
Characteristic dances (new).....Saenger
A Mixture, Showing Off Before Company
.....Sousa
(a) Humoresque, Swanee.....Gershwin
(b) March, Comrades of the Legion
(new).....Sousa
Violin solo, Polonaise in d Major.....Sousa
.....Wienlawski
Miss Florence Hardeman.
The French Military from Algerienne
Suite.....St. Saens
Sunday Night.
Overture, Maximilian Robespierre, or
Last Days of the Reign of Terror.....Litolf
Cornet solo, Southern Airs.....Chambers
John Dolan.
Suite, Last Days of Pompeii.....Sousa
Soprano solo, Villanelle.....Del Acqua
Miss Mary Baker.
Her Majesty at Westminster, from the
King's Court.....Sousa
Dance of the Hours (La Gloconde).....Sousa
.....Ponchielli
Xylophone solo, Raymond.....Thomas
George J. Carey.
(b) March, Bullets and Bayonets.....Sousa
.....Sousa
Violin solo, Zapateado.....Sarasate
Miss Florence Hardeman.
Grand Entrée, The Triumph of the
Boyards.....Halvorsen

The Theater

By Mique O'Brien.

Sousa, the wonder man of the musical world, has come and gone, but the memory of the concert he gave at the Grand opera house in Terre Haute on the night of October 18, 1920, when he had that other grand old man, Bourke Cockran, for "opposition," a few blocks away, will always be cherished by music lovers who were present.

And truly it was a wonderful audience, not only as to size and quality, and not only was every seat on every floor filled, including the boxes and the gallery, but many gladly stood up through the entertainment, but in the loudly expressed appreciation of said audience.

Lieutenant Sousa—his military title—still lieutenant commander in the navy, which is equivalent to a captaincy in the army, is much the same as to contour and grace of movement as when Terre Haute last saw him a dozen years ago. We miss the Van-Lyke beard, of course, and we wonder how Walter Jones and the rest of the march king's imitators would "make up" in giving impersonations of the new Sousa, his whiskers being always the big point of resemblance between John P. and his counterfeit presentment as we ran across it in vaudeville and musical comedy.

Sousa's control over his musicians, of whom there are about seventy-five, and every one of them a soloist, is as perfect as ever. Of soloists named on the program there are several, but the unnamed soloists, Wheelock, the big Carlisle-educated Indian, who manipulates the biggest bass fiddle ever used in public, or the player of the Sousa-xylophone, who produces a tone so soft it won't reproduce in the phonograph—these are the fellows who really made Sousa's band what it has been and what it is today.

The programs for the matinee and night contained nearly all of the Sousa gems and some of those that were not on the program, such as "The Stars and Stripes Forever," were rendered as encores. Sousa, always inclined to be generous with an enthusiastic audience, saw to it that we heard last night every number that was on the program at the New York Hippodrome on the night he celebrated his twenty-eighth anniversary as a touring musician. "The Tales of a Traveler," "The Swanee," "Camera Studies," and some lighter numbers were sandwiched between the familiar Sousa marches, such as "Semper Fidelis," "Comrades of the Legion" and "Who's Who in Navy Blue."

Miss Mary Baker, the lovely prima donna of the Sousa outfit, completely won both audiences when in response to encores she gave us "Carry Me Back to Old Virginia" in such a way as make the Virginian feel like hopping a train for home forthwith.

Miss Florence Hardeman, an attractive and gifted violinist, John Dolan, a cornetist who is destined to make a star in the musical world, Ellis McHardin, in selections on the flute, and George Carey, whose manipulation of the xylophone stamped him a bit of a wizard himself, were other soloists to win high favor.

It was one big musical night.

Sousa Given Ovation.

A house filled to its limit, gave Lieut. Commander John Philip Sousa and his world-famed band an ovation at the Majestic theater last night. There is something in the sway and swing and rhythm of the March King's compositions that gets into the blood, that stirs and warms and thrills, that make the pulse beat faster like a flag unfurled. They are alive with the spirit of the Republic and the magic of Sousa is a call to arms. The part that John Philip Sousa played in the recent war has won love and admiration for the man. He gave of his genius and his music breathes the irresistible might of America in battle array—the might that stemmed the German tide of invasion, that saved Paris and reared a world to wonder, that hurled the flower of the Kaiser's troops, crumpled and beaten, back upon themselves, shattered the Hindenburg line and saved the world. Such music conjures up visions—makes men think.

Sousa's versatility was marked in the suite "Camera Studies." The first number was oriental in treatment, the second a summer day's idyll, and the third a vivacious, sparkling piece. The famous "Stars and Stripes Forever" as well as other of Sousa's best known compositions were used as encores, as were several popular songs.

John Dolan, solo cornetist, played with ease and finish, and was obliged to respond to two encores. Miss Mary Baker, soprano, singing with harp and flute accompaniment, displayed a voice of clear timbre. Xylophone solos by George J. Carey revealed him as a skilled payer. In her violin numbers Miss Florence Hardeman gave one of the most pleasing performances of the evening. Miss Hardeman produces a full, clear tone of emotional quality and rare beauty.

SOUSA'S MELODIES CAPTIVATE CROWD

March King and His Band
Please Large Audience
with Concert.

PLAY OLD FAVORITES

Sousa "came, played and conquered" again in Kenosha on Tuesday evening when leading his famous band he entertained an audience of more than a thousand people at the Coliseum, just as he has several times past during the twenty-eight years of existence of his wonderful band. The musicians presented an evening of varied musical numbers with the features, of course, being the stirring, thrilling marches which have been composed by John Philip Sousa, the "March King" and have made him famous all over the world.

The program was identically the one which the Sousa band presented at the New York Hippodrome recently at the concert which celebrated the twenty-eighth anniversary of the organization of the band.

Have Familiar Swing.

The marches and all of the numbers presented by the band had the action and swing for which Sousa has been famous in instilling into his band. The audience marched with the Marines as the band played "Semper Fidelis," rode with the troopers as they heard the strains of "Sabre and Spurs" and were thrilled with patriotism as the musicians drifted into Sousa's masterpiece "The Stars and Stripes Forever." Of especial interest was the playing of "Comrades of the Legion" a new march composed by the March King and dedicated to the American Legion. It has the touch of the master seen in his earlier and more familiar compositions.

John Dolan, the cornetist, won special favor with the audience with his presentation of "Scintilla," followed by the "Fairies Lullaby." The xylophone solos by George J. Carey were also very well rendered and well received, the artist generously answering several encores.

Soloists Are Artists.

Both Miss Mary Baker, the soloist, and Miss Florence Hardeman, the violin soloist, were artists and pleased the audience with their offerings. Miss Baker had a wonderful range as shown in her presentation of "The Crystal Lute" and she likewise captivated her audience with the melody "Carry Me Back to Ole Virginny" as an encore. Miss Hardeman had both good technique and a winning personality and won great applause for her numbers on the program.

One of the most interesting features of the triumphant concert was the playing of Miss Winifred Rambrick, the remarkable young harpist, who came from Canada last year and who under the direction of the March King has won a foremost place among the harpists of this country.

The program for the evening, without any mention of the encores played, was as follows:

PROGRAM

Rhapsody, "The American Indian".....Orem
(On themes recorded and suggested by Thurlow Lieurance)
Cornet Solo, "Scintilla".....Perkins
John Dolan.
Suite, "Camera Studies".....Sousa
(a) The Teasing Eyes of Andalusia
(b) "Drifting to Loveland"
(c) "The Children's Ball."
Vocal Solo, "The Crystal Lute".....Sousa
Miss Mary Baker.
(a) Her Majesty at Westminster, from "The King's Court".....Sousa
(b) March, "Semper Fidelis".....Sousa

INTERVAL

"A Study in Rhythms".....Sousa
(Being a manipulation of a group of classics)
(a) Xylophone Solo, The March Wind
(b) March, "Comrades of the Legion"
Violin Solo, First Movement from F Sharp Minor Concerto.....Vieuxtemps
Miss Florence Hardeman
"Dale Dances of Yorkshire".....Wood
(Traditional and newly arranged)
National Anthem.

Sousa's Bright Whirl of Melody Exhilarates Receptive Audience

(By GERALD H. CARSON)

Sousa's band filled the Auditorium last night with the joyous trumpeting of its twenty-eighth anniversary under the leadership of John Phillip Sousa, whose celebration began three weeks ago in the New York hippodrome, and has since covered New York state, Pennsylvania, Maryland, Ohio and Indiana.

The concert was a striking demonstration of the smoothness and sureness which an organization may attain when it has become welded together by long association and the leadership of a thorough drillmaster and musician. Mr. Sousa played number after number with scarcely an instant's pause giving an impression of swiftness quite like that of hungry American League umpire calling strikes in the last half of the tenth inning. The speed of performance, the apparent confidence of the men, the firm helmsmanship of the conductor, the bright, tuneful music, all produced an effect of exhilaration in the audience which made it quite oblivious to the occasional musical chestnuts among the encores and willing and ready to applaud with enthusiasm.

Veteran Leader Enjoys Marches

When the band played the famous Sousa marches the veteran leader wore a smile comparable to that of the celebrated chautauqua lecturer (I can't

recall his name) delivering "Acres of Diamonds" for the 5000th time.

The soloists were Mr. John Dolan, whose cornet solo "Scintilla" living up to its name presented a riot of bravura virtuosity *ad libitum*. It was a coruscant performance. Miss Mary Baker, soprano, sang artistically and sympathetically. She wore black hair and a green dress. The first part of the program ended with Sousa's spirited version of "Illinois Loyalty."

Xylophone Lifts "Dardanella."

Mr. George Carey played the xylophone with energy and distinction, and a whimsicality very like that of a March zephyr flirting with feminine drapery. I fear his infectious "Dardanella" may have a demoralizing effect upon dancers this week end. Miss Florence Hardeman, a violinist, played the first movement of Vieuxtemps F sharp minor concerto in the most approved junior Orpheum circuit manner—only better.

The program closed with the "Dale Dances of Yorkshire," a splendid whirl of melody, blaring brasses, screaming woodwinds, clashing cymbals, throbbing drums, snapping, rattling, tinkling, honking traps. Estimating the capacity of the Auditorium at 2300 persons, there were 2301 feet tapping. I tapped both.

Champaign Ill
Daily Illini
Fri Oct 22 1920

Green Bay Press
Press Gazette
Tues Nov 2 1920

THIRTEEN ENCORES FOR ELEVEN ORIGINAL NUMBERS PROOF THAT SOUSA'S BAND IS APPRECIATED

Like old wine, Sousa's band improves with age. That the organization is the greatest band organization in concert work in the United States today was demonstrated last night when it appeared in concert at the armory. Each number on the program was played with an amount of polish and excellence that, it seemed, could not be increased. The wind, the reed, the percussion and the string instruments were woven in a marvelous fabric of sound. Applause followed every number. Sousa himself received an ovation. The opening bars of each number brought tremendous applause from the audience. The soloists were forced to give encores repeatedly. Thirteen encores were given although the original program contained but eleven numbers.

A new composition by Orem, "The American Indian" opened the program. The rhapsody, which was written on themes recorded and suggested by Lieurance, was given with perfect manipulation of all of the instruments included in the band of 70 pieces. Every musician followed closely every direction of Sousa. The tone and emotion of the music was modified instantly a direction was given. Although it seemed that every number on the program was a favorite of the audience, the opening number seemed to receive the most applause.

They Liked "El Capitan."

As an encore, the organization gave Sousa's own "El Capitan" one of the most popular of his score of marches. The opening bars of the march were drowned by a thunder of applause that greeted the announcement that the march would be played.

"Scintilla" by Perkins, a composition written to display the possibilities of a cornet when played by an artist, followed. John Dolan, cornet soloist, played the composition in a masterful manner. His performance was received with applause that shook the roof of the auditorium. As an encore he played "The Fairies' Lullaby," an imaginative composition that further displayed his complete mastery of his instrument.

"The Teasing Eyes of Andalusia," Sousa, the first of a group of compositions called "Camera Studies," proved that the great bandmaster excels as a composer as well as a director. The first movement of the composition breathed with the color, the fire and the languorous passion of Spain. Through the second movement a melody of exceptional beauty was woven. The third movement repeated the thread of the first. "Drifting to Loveland" and "The Children's Ball" were the remaining numbers of the group. The first was written around a dreamy melody that floated throughout the composition. The latter was a sprightly composition, teeming with life and light-heartedness.

Another Sousa Masterpiece.

"Sabre and Spurs," one of Sousa's compositions that has been a favorite

with his audiences for years, was given as an encore. The audience was unable to sit still and, carried along on the swing of the composition, the audience tapped its feet and nodded its head in time with the music. At the conclusion of the number, the applause was deafening.

Miss Mary Baker, soprano was forced to give two encores after her excellent rendition of Sousa's composition, "The Crystal Lute." Miss Baker possesses a voice of exceptional beauty and the pleasure it gave the audience was increased tremendously by the fact that she sang with perfect ease. "The Crystal Lute" brought out strongly the unusual ringing qualities of her voice. The notes that well up from her bosom coincided almost flawlessly with the notes of the flute in the band. As encores, Miss Baker gave "Carry Me Back to Old Virginia" and "By The Waters of Minnetonka," Lieurance.

"Andante Cantabile," Tchaikowsky, "Semper Fidelis" Sousa and "Who's Who in The Navy Blue," Sousa, concluded the first part of the program. Both of the marches were greeted with tremendous applause. The famous Russian composer's "Andante Cantabile" was played with perfection. "A Study in Rhythms," a manipulation of a group of the classics arranged by Sousa, contained snatches of everything from the Hungarian Rhapsodies and the Spanish Dances to Swaunee. As an encore Sousa praised "Swanee" the one step of the day, to a place among concert pieces.

George J. Carey, xylophone soloist, followed with the "March Wind" one of his own compositions, and played "Dardanella" and "Annie Laurie" as encores. The entire band played "Stars and Stripes Forever" as an encore after the rendition of "Comrades of the Legion," one of Sousa's newest marches.

Applaud Old March

"Stars and Stripes Forever" received applause that nearly tore the roof from the auditorium. The applause that greeted the announcement that this most popular of all Sousa's marches would be played tried to drown out half of the march.

Miss Florence Hardeman, a young violinist who has completely mastered her instrument, gave the first movement from Vieuxtemps' "F Sharp Minor Concerto" in a manner which displayed to its full extent her mastery of Violin technique. Dvorak's "Souvenir" and Vieuxtemps' "St Patrick's Day" were used as encores.

"Dale Dances of Yorkshire," Wood, and the "Star Spangled Banner" were the closing numbers on the program, which will go down as the greatest musical event in the past decades—that is, since Sousa's last appearance here ten years ago. The entire program was identical with the one that the organization played at the opening of its twenty-eighth tour of the United States given in the New York Hippodrome on Sunday, Sept. 26, 1920.

ANYTHING FROM A FRYING PAN TO A PIANO CONSTITUTES ORCHESTRA FOR JAZZ, SAYS THE GREAT SOUSA

The walls of musicians and the conservative critics to the effect that jazz music will demoralize the composers and generally ruin American music are all in vain. At least, that is the opinion of Lieutenant Commander John Philip Sousa expressed this noon in an interview on the subject. The famous bandmaster and composer pooh-poohed the idea and branded it as impossible. "Will American music be ruined by jazz? Never!", says he.

"American composers are steadily advancing. That is, of course, the more serious composers. Jazz will have tend to undermine the foundations of serious composition and I do not think that it will have any detrimental effect whatsoever.

Jazz music is a revelation of the character of the American people, the conductor is inclined to believe. He is of the opinion that it could not flourish in any other country as it has in the United States. "Jazz is comedy. Comedy is found only where there is sunlight and there is sunlight everywhere in America," he says. "American people are a composite of those of

every other nation of the world. Each nation has a distinct individuality. Russians are gloomy. That is because their surroundings are gloomy. They would never have invented jazz for they haven't the sense of burlesque, of comedy that the American people have.

"The American people are the greatest lovers of burlesque in the world. Burlesque, that is jazz. The musician—if you do not object to the title—in a jazz orchestra who makes the biggest display of funny antics is almost invariably the leader. I have heard a hundred different jazz bands and it was always the one who made the biggest display of comedy who was the leader. It is this comedy touch that has made jazz so popular with the American people.

"Music, like every other art, moves in cycles. There was the period when the minuet held full sway. There was a period when the gavotte was the rage. The waltz won the hearts of the world for a time. The tango, the polka, the schottische have all been popular for periods varying in length.

Now it is jazz. But jazz, like every one of the others, is bound to pass.

"There is nothing alarming in jazz. It will pass in time. Only those compositions that have real musical value can live. American music is advancing despite the walls of the few who are not broad-minded enough to see that jazz cannot remain indefinitely. Something else will take its place, but

no one cannot say when it will die. But die it is bound to."

Jazz is defined by the famous composer as a hit-and-miss mingling of instruments with the added comedy touch employed by the musician while he is playing his instrument. This comedy touch, the word walls, the chuckling noises, the crash and bang of jazz coupled with the arm-flopping, the eye-rolling and the shoulder-shivering of the musicians is what stamps jazz as unique, he says.

Formerly there were set standards of grouping of instruments that constituted an orchestra. There was the violin, the piano, the clarinet, the flute, the cello and the other instruments that were often included. Now anything from a frying pan to a piano may be included in an orchestra with the utmost propriety.

"There is no need to rise up in arms against jazz. The wilder it gets, the closer it approaches its doom. It will wear itself out eventually," says Sousa. "As for the deterioration of American music just because jazz is having its fling, that is all tommyrot. Some day jazz will be an unknown quantity and your jazz-hounds of today will give place to your something-else-hounds of tomorrow. That is the law so what's the use of fretting. Jazz will die a natural death."

Kenosha Evening News - Oct 26-1920

Great March King and His Band Plays at Coliseum This Evening



John Philip Sousa.

The popularity of Sousa and his band seems unabated, judging from estimation. Yet such has been the great interest that is being manifested in the appearance of this famous organization which will play to

year, and to grow steadily in their estimation. Yet such has been the unique experience of Lieut. John Philip Sousa. The public has never become weary of his programs or his music. The March King will present

Telegraph
Eau Claire Wis
Wed Nov 3 1920

ELKS ENTERTAIN SOUSA'S BAND

250 ATTEND BANQUET IN ELKS' HALL; SING SOUSA'S OWN COMPOSITION

Singing of Sousa's "In Flanders Fields" by the Elks' Glee Club at the banquet given in honor of Sousa's band last evening was an unique tribute. The music was arranged for male voices by Professor Edwin Howard.

Two hundred members of the Elks' lodge with some fifty members of the band sat down to an excellent dinner at 6 o'clock in the club room.

Turns Over Keys of Cellars.
Henry Droege, toastmaster, introduced Mayor Barron, who formally presented the guests with the keys of the city. Frank Farr, the next speaker, was introduced by Chairman Droege as one who would turn over the keys of the cellars of Eau Claire. Mr. Farr's speech was a very good vein. Nick Wilson, who introduced the program with singing

SOLSA'S BAND STILL REIGNS

OFFERINGS GREETED BY PRO-
LONGED APPLAUSE.

HOUSE PACKED IN EVENING

Old Bandmaster Has a Splendid Or-
ganization and Gets Results from
It—Pulls Musical Joke that Is
Delightfully Subtle.

(By O. A. Morse.)

The perennial attractiveness of the re-
doubtable John Philip Sousa and his ag-
gregation of instrumentalists was demon-
strated yesterday at the two concerts
given at the Auditorium, the matinee au-
dience being a good one, and the evening
reaching standing room only. The ap-
plause that followed every number was
prolonged and vociferous, but not too pro-
longed, for the obliging leader was al-
ways ready with his encore, and, lest
the audience should mistake "Darda-
nella" for "Annie Laurie," each one was
properly labeled.

After granting all due credit to the
many great artists who have ravaged
America in the last century, it is doubt-
less a fact that Sousa has given more
genuine pleasure to the masses of Ameri-
can people since the beginning of his car-
eer as a band leader than any other
musician who has appeared on the con-
cert platform in any capacity. And since
the prime object of music is to give
pleasure, then he should have due credit
for the accomplishment of this no small
mission.

Brass band music is elemental; hence it
appeals to every one. While the so-
called highbrow musician may affect a
slight sneer at the enjoyment derived by
the less cultured, he still finds his feet
going, his pulses beating, and his risib-
ilities functioning in time to the ebb and
flow of the rhythm and the sweep of the
melodies that emanate from the instru-
ments of wood and brass and the beat
of the drums in the hands, and mouths,
of such skillful performers as those who
compose "Sousa's Band."

So let the ambition to convert the
world to the worship of classical music
be forgot for the nonce, and let us all
be musical children once more and settle
down to enjoy ourselves.

Marches Have Persuasive Swing.

Sousa's band without Sousa's music
would be "Hamlet" without Hamlet. So
one of the primary things we expect is a
plentiful interpolation of the marches
that have made him famous. And they
come, not always one at a time, but in
bunches, each one with a certain similar-
ity, and yet every one with a distinctive
melody and swing that well nigh sets the
house moving.

The first effort of the evening concert
was a serious one, almost too serious, a
rhapsody on American Indian themes
suggested by Thurlow Lieurance, a mu-
sician who has spent much time and ef-
fort in the collection of Indian music. The
composer, Preston Ware Orem, is evi-
dently a scholarly person, but his effort
will not likely become popular, though
it is a clever conception, and the instru-
mentation is decidedly unique. The
suite, "Camera Studies," consisted of
three numbers by Sousa, of which the
first and last were very interesting. "The
Teasing Eyes of Andalusia" in character-
istic Spanish rhythm was particularly
pleasing, and the "Children's Ball," pos-
sibly inspired by Pierre's "March of the
Leaden Soldiers," was very clever. The
only really classical number by the band
was the Tchaikowsky "Andante Cantabile,"
from the string quartet. This is
one of the most lovely conceptions of the
great Russian composer, and the instru-
mentation, which we judge is by Sousa,
was exceedingly successful.

"A Study in Rhythms," being a manip-
ulation of certain classical excerpts, in
which Handel's "Largo," "The Suwanee
River," Dvorak's "Humoresque," "The
Lucia Sextet" and the "Finale" from
Liszt's "Second Rhapsody" were mixed
into a musical melange, the whole being
a subtle musical joke, opened the second
part of the program. The portion where
the sextet is turned into a duet by two
bassoons was rather too subtle a joke
for most of the audience. One was re-
minded of the two monks in D'Indy's
"Wallenstein" or of Prof. Dryasdust in
a certain symphonic poem of Richard
Strauss. The closing number by the band
was the "Dale Dances of Yorkshire," by
Wood.

Soloists' Offerings Enjoyable.

The soloists were Miss Mary Baker, so-
prano, who gave "The Crystal Lute," by
Sousa, and as encore numbers "Carry Me
Back to Old Virginia" and "By the
Waters of Minnetonka." Her voice was
of excellent quality and her work thor-
oughly pleasing, though a little more dis-
tinct enunciation would be an improve-
ment, especially in a hall where the
acoustics are none too good. Miss Flor-
ence Hardeman played with good mu-
sicianship the first movement from a vio-
lin concerto of Vieuxtemps, and as an
encore Drdia's "Serenade." John Dolan
gave a cornet solo, "Scintilla," in which
the "Carnival of Venice" appeared at
times, and George Carey's xylophone
solo was very enjoyable.

The custom which Sousa follows of hav-
ing the names of encores announced is a
good one. He follows his printed pro-
gram strictly, without undue waits, and
the audience always knows what is go-
ing on. Nothing is more vexatious than
to have an artist switch numbers with-
out announcement, and give encores that
are unfamiliar without letting the title be
known. If musicians would take more
pains to let the public be informed re-
garding the numbers they play or song
it would help greatly in the general ap-
preciation.

To one who has heard Sousa's band at
intervals for at least twenty-five years
it is still a pleasure to listen to it. They
have always been close to the hearts of
the people, and many a person, the writer
included, has been true to their music.

Sousa, the 'One and Only,' Scores Another Triumph

BY ALBERT MORGAN.

Yesterday afternoon and evening
the most famous band in the country,
with its equally famous conductor—in
other words, Sousa and his band—ap-
peared in two performances at the
Auditorium, before enthusiastic audi-
ences, the house for the evening per-
formance being sold out entirely.

The name of Sousa is familiar to
all, and has been for many years;
and though the famous conductor has
now reached his 60th year, the old-
time vim and snap are just as evi-
dent as they were 20 years ago. The
old band lives up to its reputation
and fulfills the saying that there is
but one Sousa and one Sousa's band.

Programs Excellently Balanced.

The programs of both matinee and
evening were excellently balanced.
There were numbers for the display
of the different tone-colors and also
numbers which by their infectious

rhythm would carry any audience
along with them.

At the afternoon performance per-
haps the most interesting selection
was the opening of the second part,
"A Mixture," by Sousa himself, in
which the idea of a Hadyn symphony
was reversed, the players coming in
singly or in groups, instead of as in
the symphony, leaving gradually.

Old tunes were introduced, and the
educational value of the selection was
enhanced by the opportunity to hear
the distinctive tone of the various
groups of instruments.

Another excellent number was the
"Kaffir on the Karoo," also by Sousa,
in which there were much color and
well contrasted effects; and the fi-
nal selection of the program, Massen-
net's "Szabadi," was splendid.

Evening Numbers Fascinating.

In the evening there were three
(Continued on Page 2, Column 4.)

most fascinating numbers, the open-
ing selection "The American Indian,"
by Orem; the Andante from Tchaik-
owsky's string quartet and a very
original "Dale of Dances of York-
shire," by Wood. Of the three, the
Andante was especially beautiful. It
was played with fine, pure tone by all,
and was especially enjoyed by the
audience.

The other two numbers were of a
much different type, the first being
barbaric in its color, with the folk
dance predominating in the "Dale
Dances." The three selections, how-
ever, showed splendidly the artistic
effects possible to such an organiza-
tion as this.

A lighter note was struck in the
Study of Rhythms by the conductor,
in which new color was given by in-
genious changes of rhythm, this num-
ber again using familiar airs as the
foundation of the piece.

Sousa's Marches as Encores.

Whilst but few of Mr. Sousa's
marches were included in the pro-
gram, the audience had the pleasure
of hearing them as encores, and they
went just as big as ever; "El Capitan,"
"Sabres and Spurs," "Field Ar-
tillery," "The Stars and Stripes For-
ever," all went to justify Sousa's
title of "March King."

Much variety was afforded by the
excellent soloists, Miss Mary Baker,
soprano, who scored a big success in
"Carry Me Back to Old Virginia;"
Miss Florence Hardeman, violinist,
who showed exceptional ability in
her numbers; with Diarmed, Dolan
and Carey as flute, cornet and Xylo-
phone soloists.

Sousa Is Satisfied with Life; Envy Not a Soul

John Philip Sousa is satisfied with
life. This expression came from the
lips of the renowned band director
Monday following his arrival in the
city with his organization of 67
artists who gave a concert at the Au-
ditorium Monday afternoon and eve-
ning.

"I am the most fortunate man on
earth," he said. "There is no office
or gift the government or people
could give me that I would exchange
for my present place. I've never en-
vied anyone."

Mr. Sousa is well pleased with the
result of the election.

"I have been a republican all my
life," he said, "and shall continue to
be one as long as the republican party
favors a high protective tariff. Every-
thing depends on the protection of the
farmers and laborers, and the pro-
tective tariff is the only thing that
can provide the necessary protection.
I can't understand how anyone who
has been overseas can be a free
trader."

Started On Violin.

Mr. Sousa was born in Washington,
D. C., on November 6, 1854. He is 66
years old now, having passed his 66th
birthday Saturday. "I came from an
unmusical family," he said. "There is
no heredity in music and art. When
I was about 7 years old a great Span-
ish organist came to Washington and
started a conservatory. He induced
my father to let me take lessons from
him. My father, thinking this would
at least keep me off the streets, con-
sented. I stayed at this conservatory
until I was 11 years old. By that time
I was already playing professional
violin music."

"My mother was very unmusical.
My father could scrape a little on the
cello but you couldn't call it really
musical. In people that follow music,
70 per cent. are mechanics. Then

there are 15 per cent. who have more
or less adaptability, a little knack.
The next 9 per cent. have some talent.
But only a very, very small per-
centage have any real genius.

Played In Ford's.

"After my 11th birthday I played
professional music. At the age of 16
I taught music and also began play-
ing in Ford's theater, at Washington.
Milton Nobles was the great actor of
that day and it was for his plays that
I played. At this time I played the
"first" violin. During the stay at the
Ford's theater, the conductor became
sick and I took charge. After that
Mr. Noble asked me to follow him in
his tour around the country."

Mr. Sousa has been to Europe five
times and around the world once. Of
all the musical instruments he thinks
the violin is undoubtedly the queen
of them all. "My best composition
is the 'Stars and Stripes Forever,'"
he said. "It seems to appeal to the
people of all nations. Some 'jack-
assical' conductors claim a prefer-
ence for some musical instruments,
but a real conductor has no prefer-
ence."

Plays "Traumerei."

"Jazz music depends entirely upon
the antics of the players," said Mr.
Sousa. "I have noticed that every
good jazz orchestra is very careful
to attain good rhythm—the kind that
will appeal to the dancers."

"The Traumerei is one of the few
German pieces I allow to be played
since the war," said Mr. Sousa.
"This piece made a most profound
impression on me and I have played
it a number of times since the war."

From here Sousa will go south and
in two weeks complete this year's
tours. He has been on the road
since July. In two weeks he expects
to be on his hunting preserve in
South Carolina.

Sioux City
Journal
Mon Nov 8-1920

Sousa and Band Today.

Lieutenant Commander Sousa and his
band will appear at the Auditorium this
afternoon and tonight, when the famous
organization now at the peak of its
twenty-eighth season of mounting suc-
cess will be heard with an ensemble of
instrumentalists and a staff of soloists
which, according to the march king
himself, constitute the finest assemblage
of united artists that he has ever di-
rected in one band.

The present touring season of but
twelve weeks, one of the briefest in the

eventful history of Sousa's band, every-
where has been marked by record
breaking audiences and a degree of en-
thusiasm which almost daily brings
gratified surprise to the happy hero of a
thousand concert triumphs.

This season the famous band is made
up almost wholly of young, highly
trained, eagerly ambitious American
musicians, a personnel of unusual intel-
ligence and enthusiasm to which the vet-
eran bandmaster attributes a great
measure of the signal success which at-
tends every performance. Thus Sousa's
band of 1920-21 is "hand picked," and of
a quality that would not have been pos-
sible in this country in the early days
of the organization, or even before the
war.

A striking and growing feature of this
season's successive triumphs is the staff
of vocal and instrumental soloists which
appear at the different concerts of
Sousa's band.

' Comes Armed For Sioux City Clay Pigeons; Inquires About Our Elevated Railroad

It
try
So
rial

Among the "glorious" feelings that should be included that of the great world, shortly after one of the world's greatest composers, John Philip Sousa, is not a man who has to have his breakfast before he can smile. The "march king" smiles all the time, and yesterday morning before breakfast he was beaming in a way that made even a drizzly day look bright.

Sousa has come to Sioux City with more than one object in mind; he put his gun in the bottom of his trunk before he left New York, but not with the intention of going gunning for anyone on his arrival here. Fifteen years ago when he was in Sioux City he did some trap shooting with members of the Soo Gun club.

"Someone told me before I left New York," he said, "that the Soo Gun club expected me to shoot with them again this time and so I just brought my gun along. I'm an awfully poor shot now, though; haven't had a gun in my hands for a year."

Our Elevated Amused Him.

The great bandmaster recalled the first time he was in Sioux City and how he had been interviewed by a newspaper reporter then. "I believe it was in 1891," he said, "and I was interviewed by a Sioux City reporter, proud of his town and all that—and that's all right, of course—and he asked me how the town impressed me and what I thought of your elevated railroad. I replied that I thought Sioux City a fine, hustling frontier city and that next to New York, it had the finest elevated in the country."

With that Sousa chuckled heartily for he knew that we knew that Sioux City's elevated was the only other one in the United States at that time. He inquired yesterday if the old structure were still standing.

The simplicity of great men became a subject of the before-breakfast conversation, and Sousa pointed to his friend, Warren G. Harding, president-elect, as an example of one who will never grow away from his friends, the common people. Sousa had luncheon with Harding in Marion, about five weeks ago and remarked to him: "If I were not such a busy man, I would write a funeral march for the league of nations."

A Close Friend of Harding.

Upon Harding's nomination, Sousa sent him a telegram that the nominee replied pleased him more than any he received. It read: "Bless your musical soul. May the god of harmony be yours forever." Harding and Sousa, by the way, received degrees at the same time from Pennsylvania college and have been close friends for years and years. Harding once confided to Sousa that when a boy, he played in the village band. When Sousa learned that Harding was elected to the presidency, he wired him: "Apollo and his band, Orpheus and his band, and Sousa and his band are playing, 'America First' and 'The Stars and Stripes Forever.'"

Sousa is thoroughly an American. He was born in Washington, D. C., and his mother's room, he said, overlooked the capitol building. "Why, my dear," he declared, "I drank in lacteal fluid and

patriotism at the same time. An uncle of mine, Martin de Sousa, was one of the first men to visit this country. He was a Portuguese and captain general of Brazil and stopped off here in 1530." Then Sousa recounted briefly, but with a quick assurance, some of his historical points in Portuguese exploration. "My ancestors," he said, "did a lot of traveling around the world and perhaps that's why I take so to water."

From an Unmusical Family.

But whether or not a desire to travel around the world may be hereditary, Sousa declared that a musical bent was

not hereditary, and that he, himself, came of an absolutely unmusical family. "There is no such thing as heredity in music," he declared. "I came of an unmusical family and no kidlet ever had less music about him than I had. But it would be a cruel god, wouldn't it, who would select one family and bestow the gift of music upon it alone? For musical talent to be inherited is extremely exceptional. The Bachs and the Strausses are about the only examples. Mendelssohn was the only one of his family who turned to music."

"The musician has the most pleasant profession. We can solace people in their

sorrows and add to their happiness. Now I may meet a doctor on the street and he may tell me that he meant to give his patient salts, but hit on bichloride of mercury instead and the funeral will be tomorrow. In my profession, no such results are liable. I may strike a discord, and the man in the audience may say 'Hell,' but that is about all than he can do, isn't it?"

England is making many demands for Sousa to return there, but he considers it hardly wise under present conditions of travel in Europe. The heavy taxation there is also very hard, he said, on the theater going public.



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Wed Nov 3 1920

St Paul
Pioneer Press
Thur Nov 4 1920

St Paul
Daily News
Thur Nov 4 1920

FUNERAL MARCH FOR LEAGUE, SOUSA WISH

Band Master Enthusiastic Over Harding Election; Wires Senator Congratulations

If John Philip Sousa could spare the time he would write a funeral march for the League of Nations.

He said so himself at The Saint Paul today. Which explains away any mystery as to who received the March King's vote yesterday. Sousa arrived this morning. He will appear at the Auditorium in concert with his band tonight.

"You know, I would like to dedicate a funeral march to the League of Nations," he told a reporter. "I must send Harding my good wishes." This is what he wired the senator:

"Bless your musical soul, and may the god of harmony be with you ever." Signed, Sousa.

Says Harding Is Musical.

"Harding is musical," he told the reporter. "The senator and I were friends while at college together, and I remember his musical bent." Both Sousa and Harding attended Pennsylvania university, the senator taking his degree in law, and the March King majoring in music. Just three weeks ago yesterday Sousa and Senator Harding breakfasted together in Marion. "I expressed my views on the League of Nations, and like Mr. Wilson and Mr. Cox—Mr. Harding and I were in full accord." But he good enough not to ask me what I really think of the league," he added significantly.

Then a bandsman interrupted. It was R. G. Willaman, a clarinetist, who is touring the country with Sousa. "Mr. Willaman is a St. Paul man," Sousa said with a show of pride. And Mr. Willaman admitted the fact as proudly. He is the brother of J. J. Willaman, a professor in the division of agricultural biochemistry, in the University of Minnesota. The concert given at the Auditorium this afternoon by Lieutenant Commander Sousa and his band will be followed by one this evening.

The complete program for tonight follows:

- Rhapsody—"The American Indian" (new)
(On Themes Recorded and Suggested by Thurlow Lieurance.)
Cornet Solo—"Scintilla" Perkins
Suite—"Camera Studies" (new) Sousa
(a) "The Teasing Eyes of Andalusia."
(b) "Drifting to Loveland."
(c) "The Children's Ball."
Vocal Solo—"The Crystal Lute" Sousa
Miss Mary Baker.
(a) "Her Majesty at Westminster"—
From "The King's Court" Sousa
(b) March—"Semper Fidelis" Sousa
(c) "A Study in Rhythm" (new) Sousa
(Being a Manipulation of a Group of Classics.)
(a) Xylophone Solo—"The March Wind" Carey
George J. Carey.
(b) March—"Comrades of the Legion" (new) Sousa
Violin Solo—First Movement From A-sharp Minor Concerto Vieuxtemps
Miss Florence Hardeman.
Dale Dances of Yorkshire Wood
(Traditional and Newly Arranged.)
National Anthem.

MUSIC

Sousa Concert.

It was particularly clever of John Philip Sousa to elect to be a genius as a composer of band music. For it is a type whose appeal is broad and enduring. Artists in other branches enjoy a vogue, their audience tires of them and they are dismissed. But Sousa has had an enviable popularity for twenty-eight years, and if one can trust the indications of his present triumphal tour he will continue to enjoy this popularity for another twenty-eight.

No other type of music has quite the command over the emotions of an audience which the compositions of Sousa show. The swing of it plays upon a rather fundamental instinct for rhythm. The martial spirit never fails to stir listeners. Even the small group at the matinee concert yesterday at the Auditorium showed unusual enthusiasm and frequently continued to applaud after the following number had been started.

The band exhibited the accustomed dash and vigor. The vitality which finds expression in the Sousa marches is more vividly demonstrated in the personality of the conductor. Directing with that remarkable freedom of movement which has always been characteristic, he made briskly through his program, never pausing between numbers and offering numerous encores from the old favorites among his marches.

Much of the program was exceedingly interesting, but it had its wearisome moments. The new suite called "Tales of a Traveler," introducing scenes in South Africa, Australia and Washington, was picturesque and suggestive. But the wails of the baby, the ringing of the alarm clock and the numberless other effects introduced into the Gershwin arrangement of "Swanee," grew tiresome long before the business was through.

Though it is programed as a "humoresque," the fun seemed most obscure. Much better were the startling effects of war and cannon in the "Outpost" march. Sousa's number called "Showing Off Before Company," in which nearly every instrument including the tamborine gives a solo and which mixes in a strange chow-chow of everything from "Drink To Me Only With Thine Eyes" with "Dardanella" was entertaining. The xylophone and the saxophone, as one would expect, were the favorites of the audience.

Sousa brings with him some excellent assisting soloists. Miss Mary Baker delighted the audience with her singing of "Carry Me Back to Old Virginny," and returned to sing "Seeing Nelly Home." Miss Florence Hardman is a most interesting violinist. She offered some very vivid pyrotechnics in her performance in the Wieniawski, "Polonaise Brilliant in D." She played "Traumerei" with delicate sympathy. The purity and clarity of tone were unimpeachable.

Outstanding features of the evening program were the suite "Camera Studies," "A Study in Rhythms," Miss Baker's performance of "The Crystal Lute," all by Sousa, and the first movement from the "F Sharp Minor" concerto for violin played by Miss Hardman. JAMES GRAY.

MUSIC

BREATHES there the man so high-brow, so lowbrow, so old, or so tired that his soul cannot respond delightedly, excitedly to a concert by Sousa's band?

If there is—then Chopin's Funeral March is his national anthem.

This truly beloved band, with its truly beloved composer-conductor, gave two concerts at the Auditorium Wednesday, the evening program bringing out a capacity audience.

Nor was the crowd disappointed. It had its chance to gasp over the matchless "Stars and Stripes Forever," the intensely exciting "Semper Fidelis," the snappy and delightful "United States Field Artillery," and some of the old ones, like "El Capitan" and "Manhattan Beach."

Those who insist on analyzing the music offered them must have been satisfied with the remarkable quality of each individual instrument, no less than with the superb ensemble; must have rejoiced in the exquisite balance maintained in the constituency of the band, no less than in its interpretations; must have reveled in the beauty, color and elasticity of its tone.

And let nobody imagine for a moment that the popularity of Lieutenant Commander John Philip Sousa is exclusively a matter of sentiment and adroit advertising. It takes extraordinary musicianship to compose and score such marches as his, and it takes not only musical ability but executive force, magnetism, and an acute sense of effect to present such perfect specimens of workmanship and good musical form as are his concerts.

One thing for which the public should offer him its grateful thanks is the manner in which he puts through all the numbers and encores without the silly delay caused by the usual journeys to and from the wings, and smiling and bowing. All concert performers could learn a lesson from the efficiency and effectiveness of his way of doing things. He also gives an inspiring demonstration of the fact that a program can be presented with stimulating speed, and yet not give the impression of haste. Never is there a slovenly note, never a wasted moment, never a loose end.

One of the most popular numbers on both programs was a medley, "Swanee," by Gershwin, and individual honors for various solo performances go to John Dolan, one of the most remarkable cornetists ever heard in St. Paul; to Ellis McDiarmid, a clever flute virtuoso; to George J. Carey, who made his xylophone solos immensely popular with the audience; and to the agile person who juggled with tambourines and drumsticks in the most delightful manner.

More formally featured were Florence Hardeman, a young violinist of striking attainments; Winifred Bambrick, whose harp passages and obligati were a very important part of several numbers, and Mary Baker, a soprano, whose voice is pleasing in certain songs, but who needs sound study in tone and production and English diction, among other things.

One wonders, incidentally, how Lieutenant Commander Sousa feels about those concert patrons who, having risen, presumably as a mark of respect to "The Star-Spangled Banner," proceed to spoil its impressive effect by bustling about, putting on wraps and even starting home! To use the vernacular, that's a pretty rotten way to do—pretty rotten!

—FRANCES C. BOARDMAN.

the March
is the world's
guest of Du-
being given a rousing
former friends and ad-

Sousa was guest of honor at a luncheon this noon given by members of the Rotary, Lions and Kiwanis clubs at the Spalding hotel. Many prominent Duluthians were present. Among the interesting features of the program was music by the Morgan Park boys' band, led by Louis H. Christie, who played in Sousa's band for nine years. The boys played an excellent program and a special honor was paid the march king by a quartet of boys who rendered "Let the Rest of the World Go By," arranged by Mr. Christie for this occasion.

Conducted to Armory.

After the luncheon Mr. Christie and his band conducted Sousa and his band to the New Armory, where thousands of children had gathered to see and hear the greatest American band leader. Mrs. Stephen H. Jones, who is sponsoring the Sousa engagement, had arranged one of the finest spectacles that even Sousa had ever seen. Fixing the price of tickets at a nominal cost, she arranged for the school children of Duluth, Superior, Two Harbors, Virginia, Ely and other towns to attend. Fully 1,000 extra seats had been placed in the Armory for the children and cheers and wild enthusiasm reigned among the youngsters when they saw the March King and his band of seventy-five artists. To hear Sousa and his band had been in their dreams for weeks. Supt. R. A. Kent of the Duluth public schools, J. R. Batchelor, city recreational director; Mrs. Jones and others were on hand to care for the children and under the capable direction of Mr. Batchelor, the children sang "America" and "The Star Spangled Banner." These songs were sung as a tribute to Sousa and his 100 per cent Americanism.

One of the features arranged for the afternoon was the presentation of a huge birthday cake to Sousa by children of the St. James orphanage and the Children's Home. The cake, which is considered to be the largest ever made, was prepared by Mr. and Mrs. Victor Huot. Sousa is today celebrating his sixty-sixth birthday and the twentieth anniversary of the organization of his band.

This evening Duluth will be honored by the March King, for he has selected "Taps," a composition of Prof. A. F. M. Custance, as a feature of the program. This selection will be sung by Mrs. Baker and played during the afternoon and evening. This is the greatest honor ever paid to a Duluth composer, and it has been the most cherished wish of Mr. Custance to have Sousa render his composition. "Taps" is known as one of the most beautiful compositions before the public today. Mr. Custance is the leader of St. Paul's Episcopal choir, the Imperial Shrine Girls and the Ionic Glee club.

The Normanna male chorus, directed by Jens Flaaten, will celebrate its twenty-ninth anniversary by attending in a body at the evening concert.

Another feature of civic pride to Duluth will be the attendance of the Marshall-Wellis Singing society under the leadership of Miss Myrtle Hobbs. The singers will attend in a body dressed in Marshall-Wellis colors.

Other musical societies to attend will be the Duluth Choral society, the Imperial Shrine Girls, the St. Paul's choir, and the Ionic chorus, the Normal School Glee club, the Superior Normal School Glee club under Miss Curtis.

Harry Askins, who has been manager for Sousa and his band for many years, is in Duluth, and is lending his assistance in making the concerts a success. Despite the high rates of transportation, Mr. Askins has arranged for a concert at Hibbing as a special favor to range people although the entertainment may have to be given at a loss.

Duluth News Tribune
Fri Nov 5 1920

Sousa Day Tomorrow



JOHN PHILLIP SOUSA.

He will Celebrate His Birthday With Two Concerts in Duluth Tomorrow.

Duluth News Tribune
Fri Nov 5 1920

DULUTH TO FETE SOUSA ON ANNIVERSARY OF BIRTH

The American Legion band will greet John Phillip Sousa and his 80 musicians when they arrive in the city tomorrow morning. The entire procession will then parade to the new Armory at Thirteenth avenue East and Superior street.

Honoring the band leader's sixty-sixth birthday tomorrow, the Kiwanis, Rotary and Lions' clubs will jointly receive him as their guest at a dinner preceding the night concert. Sousa will make his first appearance in the afternoon when he will play before the school children of the city.

SOUSA HAS BIG DAY IN DULUTH

The visit of Lieut. John Phillip Sousa to Duluth last Saturday will long be remembered by the March King. Not only was he royally received at his

afternoon and evening concerts at the Armory but many other courtesies were bestowed upon him. The proceedings of the whole day were of much gratification to Mrs. Stephen H. Jones, who arranged the program of welcome and sponsored the two concerts. The greeting given by various men's clubs during the day and the work of the Morgan Park band were inter-

esting features and the thousands of children who attended the afternoon concert gave a splendid testimonial to the band leader.

The celebration of Sousa's sixty-sixth birthday was the occasion for a great testimonial in the evening when a great anchor of yellow chrysanthemums, emblematic of Sousa's service in the navy, was presented to him on

behalf of the members of the band. Charles S. Mitchell made the presentation speech with many nicely turned compliments. Mayor T. W. Hugo made a short speech of introduction.

Virtually all the singing and musical societies of Duluth and others from out of town attended the concert in the evening. The program, which included many of the famous Sousa numbers, follows:

- Rhapsody, "The American Indian" (new) Orem
(On themes recorded and suggested by Mr. Thurlow Lieurance.)
Cornet solo, "The Carnival of Venice" Arban
John Dolan.
Suite, "Camera Studies" (new) ... Sousa
(a) "The Teasing Eyes of Audalusia."
(b) "Drifting to Loveland."
(c) "The Children's Ball."
Vocal solo, "The Crystal Lute" ... Sousa
Miss Mary Baker.
Andante Cantabile from String Quartet, Op. 11 Tschalkowsky
"A Study in Rhythms" (new) ... Sousa
(Being a manipulation of a group of classics.)
(a) Xylophone solo, "The March Wind" Carey
George J. Carey.
(b) March, "Comrades of the Legion" (new) Sousa
Violin solo, "First Movement from F Minor Concerto" Vieuxtemps
Miss Florence Hardeman.
(a) Dale Dances of Yorkshire ... Wood
(Traditional and newly arranged.)
(b) "Taps" ... Arthur F. M. Custance
Miss Mary Baker.

SOUSA PLAYS RANGE MARCH

"Democracy Forever" Composition of Former Buhl Band Leader Is Rendered.

John Phillip Sousa paid a range composer a signal honor when he played one of Charles Fremling's marches at the concert given in the armory, yesterday afternoon.

The selection "Democracy Forever" was played as the last selection on the program and it was announced just before its rendition. The march made a hit with the great and leader and the audience who applauded generously.

Mr. Fremling is without a doubt one of the best band leaders in the state. His march today is being played by the majority of state bands and its popularity has spread to other states. Fremling was formerly leader of the Buhl band and the Duluth Concert band and also played with the famous Duluth Third regiment band. He is now instructing music in the Buhl and Kinney high schools. His high school orchestra at Buhl ranks second to none in the entire state and plans are being made for a state trip.

After the rendition of the selection yesterday, Director Sousa personally congratulated Professor Fremling and stated he hoped to play more of the marches in the future. The honor is one of the greatest that has come to a range band director.

62 Omaha World Herald
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SOUSA IS SATISFIED WITH HIS NICHE IN LIFE

Paces Depot Platform Here
While Awaiting Train for
Lincoln.

CONCERT HERE TODAY

John Philip Sousa braved the icy winds which caused others to scurry for shelter yesterday afternoon, and paced briskly up and down the Union station platform, waiting for a train which was to take him and his organization to Lincoln for a concert last night.

"I may be 66 years old," declared the march king, "but I'm still good in all kinds of weather. If people would forget worry and jealousy they'd all have better health."

"Fact is, I never envied any man, and no gift that the people could give me or any office the government might offer me would tempt me to leave my present position in life."

Mr. Sousa expressed keen delight at the opportunity to play for Omaha children at the Auditorium in the afternoon, and displayed a marked interest in the growth of Omaha and the middle west.

"What do I think of jazz music?" The great band leader paused for a moment. "Well, it depends. If you notice good jazz orchestras contrive to play with a rhythm that pleases the dancers. The kind of jazz music that is really unbearable is that which is played without even the proper rhythm."

Mr. Sousa here gave a few words of encouragement to the younger American musicians by declaring that musical talent is seldom inherited. "There wasn't a musically inclined person in my family," said Sousa. "My father consented to let me study the violin only because he thought it would keep me off the street. I still consider the violin the instrument of all instruments."

Sousa talked freely with members of his band and with his staff of soloists. There apparently was a bond of mutual friendship between them.

MUSICAL.

The first appearance of John Philip Sousa, now lieutenant commander, and his band in Omaha in many years was the occasion for a veritable Sousa triumph. An afternoon and evening concert were given at the Auditorium on Wednesday, the former being largely attended by school children, some 6,000 being present, and in the evening the building was well filled with Sousa admirers, who were more than pleased and enthusiastic to see this inimitable conductor and hear his superb band.

Mr. Sousa understands well the art of program making and his serious numbers such as "The North-ern," a rhapsody by Hosmer, and "The American Indian," another rhapsody by Orem, presenting music of a very interesting type, were immediately followed by some of Sousa's popular marches, which drew many encores.

Sousa's two suites, "Tales of a Traveler" and "Camera Studies," proved quite worthy of his efforts and greatly pleased his listeners. The flute solos by Ellis McDairmid, cornet solos by John Dolan, xylophone solos and various comic numbers presented on the two programs proved extremely successful, showing Mr. Sousa's power to not only hold the attention of, but also please his audiences, as in the past.

Miss Mark Baker, soprano, gave pleasing variety to the program. Her voice is especially beautiful and clear in the upper register and she was heard distinctly even from the rear, in the delicate vocal work in the "Crystal Lute," by Sousa, which was followed by two encores.

Miss Florence Hardman, violinist, received a great share of the evening's applause for her excellent interpretation of the first movement from the F sharp minor Concerto by Vieuxtemps, also responding to encores.

A. M. BORGLUM.

Happiness Secret Of Good Health, Sousa Declares

Noted Bandmaster, Passing
Through Omaha on Way to
Lincoln, Expresses Pleas-
ure at Filling Date.

Expressing a keen delight at the opportunity of playing for the Omaha school children in the Auditorium this afternoon, and displaying a marked interest in the rapid development of Omaha and the middle west, John Philip Sousa, composer and renowned bandmaster, paced the Union station platform yesterday afternoon, utterly ignoring the cold blasts which sent other passengers scurrying into the station.

"I seldom worry," exclaimed Sousa suddenly. "That's why I'm able to stay out here despite my age and not get pneumonia. Happiness is the secret of good health and I am as happy as any man in the world. There is no office or gift the government or the people could give me that I would exchange for my present place. I've never envied anyone, hence my good health."

The great Sousa conversed with members of his band and his staff of soloists during their brief stay here yesterday. There was apparently a bond of mutual friendship between the march king and his associates.

"Politics?" exclaimed Sousa. "Well, I'd rather talk about music, but if you want to know, I've been a republican all my life and shall continue to be one as long as the republican party favors high protective tariff. Everything depends on the protection of the farmers and the laborers, and the protective tariff is the only thing that can provide the necessary protection."

Does Not Condemn Jazz.

Sousa does not condemn jazz music.

"Jazz music depends entirely on the antics of the players," he said. "I have noticed that every good jazz orchestra is very careful to attain good rhythm—the kind that will appeal to the dancers."

The march king blasted the oft-told story that he had acquired his name by accident when landing in this country, by declaring he was born in Washington, D. C., not more than a block from the capitol building.

He began his musical career by studying the violin, he said, at the age of 7.

"My family was not musical and I don't believe heredity has anything to do with one's musical ability. It would be a cruel god that would not bestow musical talent on one member of a family, wouldn't it?"

Will Stay in United States.

Although admitting there were many demands for his appearance in Europe, Sousa said he would not go abroad for some time. He and his organization boarded a train for Lincoln half an hour after arriving here from the east. They gave a concert there last night and will return to Omaha today for an afternoon and an evening concert.

During their brief stay here yesterday members of the band told Omahans of the close friendship between Sousa and President-elect Harding. They had received degrees from the same school, and Sousa was Mr. Harding's guest while in Marion, O., two weeks before election, and sent his friend the following telegram when he was elected:

"Apollo and his band, Orpheus and his band, and Sousa and his band are playing 'America First' and the 'Stars and Stripes Forever!'"

Triumph Scored By Sousa's Band In Concert Here

"March King" Compositions
Win Hearty Applause From
Packed House—Encores
Exceed Selections.

Omahans' regard for Sousa and his band was displayed Wednesday evening at the Municipal auditorium when the audience filled the building and cheered the "March King" to the echo.

The tired business man was there in vast numbers, enjoying the program and the innumerable encores to the fullest. In fact, there were more extras than there were scheduled selections, for each of the latter brought two or more encores. These were usually favorite Sousa marches, and frequently the first few measures were drowned in the applause which accorded recognition of the piece.

Sousa is the same gentlemanly, polished band leader he has proved to be in past visits, and his band is a large and carefully selected body of players, including a splendid choir of brasses, woodwinds of excellent quality and drummers of versatility.

The clarinets and woodwinds found many opportunities in the new "Suite," "Camera Studies," composed by Mr. Sousa, consisting of two graceful and one humorous number, and in a musically interpreted arrangement of the "Andante Cantabile" from the string quartet by Tchaikowsky.

Marches Inspire Enthusiasm.

The brasses naturally had star parts in the irresistible marches of the famous leader, and the new march, "Comrades of the Legion," "Whose Who in Navy Blue," "Field Artillery," and many others of the extras inspired the listeners to rousing enthusiasm.

The Rhapsody, "The American Indian," by Orem, built upon themes recorded and suggested by Thurlow Lieurance, and the "Dale Dances of Yorkshire," both had much distinctive characters.

Miss Mary Baker, the possessor of the powerful voice of lovely quality, presented two attractive solos, and Miss Florence Hardman won two encores with her brilliant and fiery interpretation of the showy first movement from the F sharp minor Concerto by Vieuxtemps.

Cornetist Wins Applause.

Mr. John Dolan, cornetist, is a master of all the difficult feats possible on his instrument, and the accuracy of tone, fluency of running passages, and careful phrasing he achieved mark him as one of the greatest in his line. His solo was musically presented, and an encore added.

Mr. George J. Carey, xylophone player, dazzled with his proficiency in a composition of his own, and "Dardanella," played as an encore.

The climax of the evening came with the playing of the "Stars and Stripes Forever," when the flutes, cornets and trombones marched to the front of the stage for the inspiring melody and red, white and blue lights suddenly burst into view on the ceiling of the Auditorium.

It was the Sousa of Sousa's marches, whom the people came to hear, and it was the interpretation of these by the composer and his band which gave the greatest satisfaction.

Omaha Daily
News

Thurs Nov 11-1920.

CAPACITY CROWDS GREET SOUSA BAND WEDNESDAY

Capacity crowds greeted Lieutenant Commander John Sousa's band in its two concerts at the auditorium Wednesday.

In the afternoon 6,000 school children were guests.

Oldtime favorites received more applause than classical themes.

Miss Mary Baker, soprano, Miss Florence Hardman, violinist; John Dolan, cornetist and George J. Carey, xylophone, rendered special numbers.

Nebraska State Journal
Wed Nov 10 - 1920

MARCH KING IN LINCOLN

SOUSA AND HIS BAND ARE HEARD
AT THE AUDITORIUM.

Large and Appreciative Audience
Listens for Two Hours to the
Fine Program.

A great audience greeted John Philip Sousa and his band Tuesday evening at the auditorium and applauded enthusiastically each number of a program which lasted, with encores, for two hours and a quarter. This was Sousa's first visit to Lincoln since his war service at the Great Lakes naval camp, where he trained hundreds of bands for the navy and thereby was finally brevetted lieutenant commander of the United States navy.

The audience was appreciative of everything, but it was the inimitable rhythm of Sousa's marches that made the strongest appeal, just as was done in past years when this greatest of band masters visited the city. Half of the regular numbers and nearly all the encores were compositions of Sousa. The well known "Stars and Stripes" was left till towards the end, and was waited for patiently. "Sabre and Spurs," "Who's Who in Navy Blue," and "U. S. Artillery," were some of his newer marches played as encores. His suite "Camera Studies," of the regular numbers, had charmingly original themes and alluring treatment. The first number of the suite, "The Passing Eyes of Andalusia," was bewitching.

Recognition was given to two Lincoln musicians: Thurlow Lieurance and E. J. Walt. The rhapsody, "The American Indian," by Orem, on themes recorded and suggested by Mr. Lieurance, formed the opening number. The work was most effectively arranged for band. The strange harmonies and weird themes of the Indian formed an impressive opening for the concert. Mr. Walt's song was utilized as an encore for the soprano, Miss Mary Baker, a sweet-toned singer whose simplicity of manner and lack of affectations made her pleasant to look upon and to hear. Miss Baker granted two other encores to her one number: "Carry Me Back to Old Virginia," and "By the Waters of Minnetonka," by Mr. Lieurance.

The other soloists were Miss Florence Hardeman, violinist; John Dolan, cornetist, and George J. Carey, xylophonist. Each was good in his own way, and shared in the applause and encores, but it was the "March King," who had attracted the crowd and they were best satisfied when he was directing his own compositions. The cornetist added "Fairies Lullaby" after the solo, "Scintilla," a piece which brought forth some extraordinary technique. "Annie Laurie," and "Dardanella" were played by Mr. Carey as a double encore to his xylophone number. The violinist, Miss Hardeman, also gave a double encore, "Souvenir," by Drla and "Witches' Dance."

The band number which opened the second part of the program, entitled "A Study in Rhythms," by Sousa, proved to be an exceedingly clever medley of such well known pieces as Handel's "Largo," "Swanee River," Dvorak's "Humoresque" and the "Lucia" sextet, interwoven in most attractive style. The audience all stood for the national anthem which closed the program.

The regular numbers were as follows: Rhapsody, "The American Indian," (new), Orem; on themes recorded and suggested by Thurlow Lieurance.

Cornet solo, "Scintilla," Perkins; John Dolan. Suite, "Camera Studies," (new), Sousa: (a) "The Teasing Eyes of Andalusia," (b) "Drifting to Loveland," (c) "The Children's Ball."

Vocal solo, "The Crystal Lute," Sousa; Miss Mary Baker. Andante Cantabile from string quartet, Op. 110, Tchaikowsky.

Interval. "A Study in Rhythms," (new), Sousa. (Being a manipulation of a group of classics): (a) Xylophone solo, "The Wind," George J. Carey; (b) March, "Comrades of the Legion," (new), Sousa.

Violin solo "First Movement From F minor concerto, Vieuxtemps, Miss Florence Hardeman. Dale Dance, of Yorkshire, Wood, (tradi-

SNAPPY SOUSA AIRS FIRE CELEBRANTS

March King Puts Pep in
Armistice Day Here.

Armistice day, which showed little evidence of being different from the other 365 days of this year until 8:15 o'clock last night, was given a whirlwind finish by John Philip Sousa and his band at the Coliseum last night.

The instant Sousa began his distinctive style of directing "El Capitán" and "The Stars and Stripes Forever" the 6,500 persons present knew the real spirit of Armistice day. Hundreds of feet pounded on the floor in obedience to the rhythm of Sousa's marches, and the day was complete.

Play New Compositions.

The March King had an especial offering last night in several new marches; a study in rhythms, an Indian rhapsody, and a little suite of "Camera Studies."

The rhapsody consisted of variations of American Indian theme recorded by Thurlow Lieurance and orchestrated by Orem. It was decidedly original and entertaining.

The "Camera Studies" were three in number—"The Teasing Eyes of Andalusia," with an Oriental motif; "Drifting to Loveland," a typical ballad, and "The Children's Ball," a musical interpretation or tone picture in which Sousa demonstrated his originality of expression.

"The Study in Rhythms" was a manipulation of several classics, with frequent changes of tempo. It was especially well received by the audience. George J. Carey led the band with his xylophone in a composition of his own, "The March Wind," and several encores were demanded.

"Comrades of the Legion."

"Comrades of the Legion," a new march, made an instantaneous hit. The regular numbers were interspersed with old favorites such as "Semper Fidelis," "Sabre and Spurs," and "U. S. Field Artillery."

Miss Florence Hardeman played a violin solo, the first movement from Vieuxtemps, F sharp, minor concerto, and proved herself an accomplished musician. She gave "Souvenir," by Drla, as an encore. Doctor Holmes of Drake university addressed the audience during the intermission on "Americanization." He was introduced by Volney Dietz, commander of Argonne post.

The day was celebrated at Ames university by a parade of the entire cadet corps, former service and legion men, about 1,000 men in all. Matt Tinley, former colonel in the Rainbow division, reviewed the troops. Later he addressed a gathering of 3,000 students in the gymnasium, and urged all former service men to "keep their heads and not get excited over present issues, such as the bonus."

Sousa's band played in Ames gymnasium in the afternoon. Yesterday was swine feeders' day at Ames. About 300 farmers from the surrounding country were present. Experimental work was demonstrated. Armistice day was a college holiday.

TWO DES MOINES BOYS WITH SOUSA'S BAND HERE TODAY

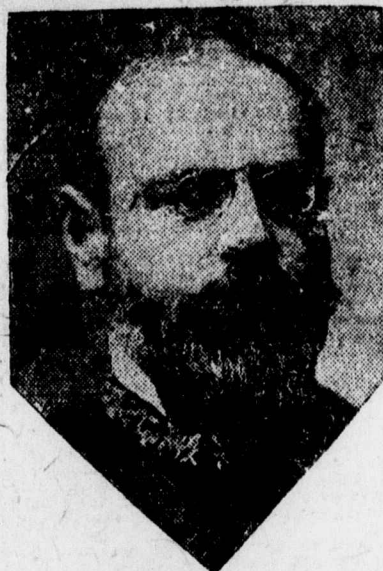
Two former Des Moines boys are members of Sousa's famous band which appears in concert at the Coliseum tonight under the auspices of Argonne post of the American Legion. They are Arthur C. and Lee H. Davis, sons of John M. Davis, who was for many years in the office of the secretary of state.

Both were born and raised on Capital hill. Arthur plays the bass clarinet and Lee, the piccolo. The former is conductor of the Illinois band in Chicago and both are prominent in musical circles of that city. Both were members of the once famous Iowa State band and went to the Columbian exposition in 1893 with that organization.

Professor Arthur Holmes of Drake university will deliver an address at the concert and Casper Schenk will introduce Sousa to the audience. Arthur Hamilton, a veteran of the world war, will be presented with a distinguished service medal.

The concert begins at 8 o'clock.

John Philip Sousa Is Trap Enthusiast



JOHN PHILIP SOUSA

John Philip Sousa is "the march king."

But that doesn't satisfy him. He aspires to be "the king of trapshooters."

The famous bandmaster, who will appear at the Coliseum Armistice night under the auspices of Argonne Post, American Legion, is a sports enthusiast. Des Moines trapshooters will remember that upon his last visit to Des Moines, Lieut. Sousa spent much of his time at the Des Moines Gun club, smashing the clay pigeons with "Kip" Elbert and other local crack shots.

As he will be in Des Moines only one evening this trip, it will be impossible for him to get out with his gun.

For some time, Mr. Sousa has been president of the Trapshooters' league. Many trophies won in shooting tournaments may be seen in his summer home at Manhasset Bay, L. I. He has shot as high as 10,000 clay pigeons in a season, averaging some years, around 90 per cent.

Sousa's Band Thrills Great Audience Here

BY HELEN KEEFNER FAIRALL.
A riot of enthusiasm greeted John Philip Sousa and his famous band at the Coliseum Armistice night. The enthusiasm continued to rise during the whole program.

No more fitting name has been bestowed on a musician than the name given by America to him—that of "March King," for that is what Sousa is. Nothing like him has been in the annals of music and probably nothing ever will be.

Rhythm poured from the ensemble of brass and reed instruments for the period of almost three hours as it would from a single instrument. Perfect unison combined to make the evening an artistic pleasure.

THE SOLOISTS.

Mr. Sousa realized the possibility of too much band music and introduced a few solo artists including a soprano, Miss Mary Baker; a violinist, Miss Florence Hardeman; a cornetist, John Dolan, and a marvel of dexterity on the xylophone, George Carey.

The band accompaniments to Miss Baker's songs were delightful, the cornets, trombones and flutes uniting to give an organlike accompaniment to "Carry Me Back to Old Virginia." An excellent harpist, Miss Winifred Bambrick, gave the realistic touch to "By the Waters of Minnetonka."

All of the encores for the evening were chosen from Mr. Sousa's own compositions, and this was something else which pleased the audience. Among them were "Who's Who in Navy Blue," "Sabre and Spurs," "Comrades of the Legion" and "Semper Fidelis."

The concert which was under the auspices of Argonne post of the American Legion was an inspiring celebration of Armistice day.

SOUSA IS SATISFIED

One contented man has been found. John Philip Sousa in an interview with the Sioux City Tribune declares himself to be satisfied with life, also declaring that he envies no one. The great band leader says, "I am the most fortunate man on earth. There is no office or gift, the government or people could give me that I would exchange for my present place. I have never envied anyone." He said he was pleased with the result of the election because he has always been a republican. His assertion that he is contented puts him in a class by himself and it must be remembered that he travels with sixty-seven musicians. This means that he has a nervous group around him and makes his assertion that he is contented more significant. Sousa is a musician but neither his father nor mother were musicians. He is a lieutenant-commander on the retired list of the navy.

CONCERT GOOD

Sousa's Band Plays to Large
Audience at Coliseum

By Bruce Cole

Before an audience which filled the main floor and both balconies at the Coliseum Thursday night, John Philip Sousa, "The March King," with his 72-piece band and four soloists, appeared under the auspices of the American Legion, in a concert which brought to a close Des Moines' second anniversary of the signing of the Armistice.

His program, which was the one he originally played at the New York Hippodrome, varied from the soothing melodies of Tchaikowsky's "Andante Cantabile" to the rousing strains of his famous "Stars and Stripes Forever."

"A Study in Rhythms," one of his own compositions, seemed to be the number which the audience appreciated most.

His latest march, "Comrades of the Legion," while lacking somewhat in the vigorous swing and pulsating melody of some of his previous marches, still has enough of the great composer's style to be recognized as his.

The soloists, Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; John Dolan, cornetist, and George J. Carey, xylophonist, were all well-received and repeatedly encored.

Sousa was very generous with his encores, playing after each number one or more of his familiar marches in his characteristic and inimitable style.

The only regrettable feature of the evening was the low temperature of the Coliseum which detracted from the audience's enjoyment of the program and forced many to leave before the close.

64 Iowa City
Press-Telegram
Fri Nov 12 - 1920

SOUSA BAND HERE FRIDAY

Under the auspices and direction of the Cuban Government, Lieut. Commander John Philip Sousa's Band with its full complement of instrumentalists and soloists, will play a season of six weeks in Havana and other important cities of the Young Republic of the Caribbean Sea in 1921. This engagement, one of the first and most significant musical gestures which the Cubans have made towards the fostering United States, is regarded in the musical world as a token and proof of the gradual but marked Latin-American understanding and admiration for the best of American music. There is no more musically inclined race of people in the world than these Latin-Americans, and not even their own Iberian-Spanish ancestors were more deeply schooled or more intensely susceptible to the charms of music than are the emotional, warm-hearted and poetic people of this Isle of great bands of their own. Don't forget that—wonderful bands have won a renown all their own and in various parts of the Anglo-Saxon world.

And the Cuban season of Sousa's Band is to be followed by a season of four weeks in the City of Mexico, the heart and home of ancient and modern, traditional and written Spanish and Mexican Music in this continent. These two epoch-making concert seasons in adjacent Republics will mark John Philip Sousa's first visit to Latin-America, and already they are topics of interested comment in the Cuban and Mexican cities of the itinerary. The fame of Sousa's Band has gone before the Great Bandmaster and his men, and their visit to America's neighbors to the Southward will go far towards cementing new ties of understanding and admiration, perhaps, at least, a sort of musical Monroe Doctrine, that will cause Uncle Sam's Citizens to stand closer together in the fine arts of this hemisphere.

Sousa's famous band will give a matinee concert tomorrow afternoon at 2 o'clock, at the university gymnasium.

South Bend News Times
Sun Nov 14 - 1920

Sousa's Band Scores Hit in Local Concert

Sousa's marches played by Sousa's band provide a most rare musical treat. The program played by the "March King" at the Coliseum Saturday night, included several of his latest compositions and the ever inimitable Sousa Marches. Sousa is indeed king of his band and the brasses and woodwinds are his humble slaves marching the straight and narrow path of euphony under his baton.

The program opened with a rhapsody "The American Indian" by Orem and the fullness of instrumentation and richness of tone, characteristic of his band, were at once apparent. This recent composition met with favor.

John Dolan had the audience looking at one another, with wonderment at his marvellous technique and ease of execution during his cornet solo "Scintilla" by Perkins. He is indeed a master of this difficult instrument and has excellent musical judgment, as shown in his flowing encore, "The Fairy Lullaby."

The new "Camera Studies" by Sousa were full of Sousa characteristics and all the energetic rhythm, life and swing of the Sousa language found expression in the group.

Sousa's waltz song, "The Crystal Flute," as sung by Marie Baker is a most enjoyable number but she nearly spoiled her effects by ending on a shrill high note. She has a pretty voice and redeemed herself in her encore "Carry Me Back to Old Virginny."

The march, "Semper Fidelis," by

Sousa ended the fifth group and the first half of the program with marked appreciation by the audience.

"A Study in Rhythms" by Sousa, is fittingly named. "Swaunee," "Humoreske" and the "Sextette from Lucia" were conglomerated in almost every conceivable combination of instruments.

George Carey played his own xylophone solo, "The March-Wind" with amazing speed and accuracy. The number is sufficiently light and tuneful to be very pleasing. His encore "Annie Laurie" was played with four hammers without band accompaniment.

Too much praise cannot be given Florence Hardeman, violinist, who proved herself possessed of a round full tone and fine technique. After playing the first movement of the Vieuxtemps "Concerto," in which harmonics and double-steps were enjoyably true, she responded with the ever popular Drdla "Souvenir."

The applause that greeted Sousa's marches "El Capitan," "Sabre and Spurs" and "U. S. Field Artillery," grew tumultuous during "The Stars and Stripes Forever." One does not have to be a musician to guess what Sousa desires in the way of expression when watching him direct. His every movement was done most gracefully and could not help but induce a like quality in the band's playing. South Bend liked Sousa and it is hoped that the "March King" will not neglect South Bend on his next tour. D. J. P.

Erie City Times
Mon Nov 1 - 1920

SOUSA'S MANAGER PRAISES ERIE ON ACADEMY SCHOOL

"Erie can be justly proud of its new high school. The auditorium is one of the finest I have found in the United States."

Such was the statement made Saturday by Harry Askin, manager of Sousa's band, after a visit to Academy High school, where he went to investigate seating capacity for the concert to be given by the famous band Tuesday evening, November 16.

"Upon my arrival in Erie I made inquiries about a suitable hall. At first I thought I would have to give up in despair. Finally, however, I was directed to the school board office where I learned of the Academy auditorium. None of the other places that could be obtained were large enough but when Mr. Scobell showed me the assembly room at the new school I had seen sufficient. It seats about 1600 and is modern in every respect. And they tell me that only a small number of your people know what accommodations are to be found at the new high school."

After arranging for the auditorium Mr. Askin conferred with Prof. J. C. Diehl, who is to supervise the sale of tickets for the big concert. He said: "No man in the world of music has had so extensively advertised a personality as Lieut. John Philip Sousa. He and his music have become famous in every part of the globe, and he has long since become an American Institution. It is no exaggeration to say that he is known as the greatest bandman in history, and his band is recognized as the leading body of instrumentalists in the world. Sousa and his band have done, and 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. There will be several of these numbers produced when Sousa and his band are here on November 16th at the Academy."

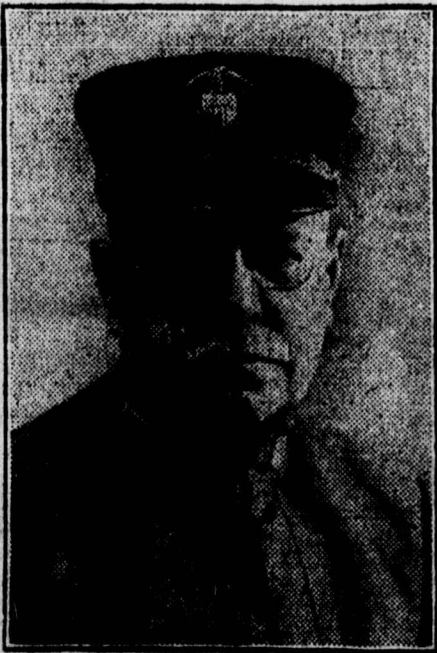
Ames Tribune

Thurs Nov 11 - 1920

SOUSA BELIEVES ENVIRONMENT IS BIGGEST FACTOR

"I HAVE often asked," said Lieut. John Philip Sousa, here today with his band for the first of the Artists' Series at the college, "from which of my parents I inherited such musical talent as I may have. Frankly, I don't believe that heredity in this line has anything to do with shaping my life work, but, on the other hand I am convinced that environment has. My mother was not a musician, but my father played a trombone in the marine band at 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."

JOHN PHILIP SOUSA, "March King" in Ames today with his world famed band to appear in armistice day concert at Iowa State college. He is an expert trap shooter and has won many trophies.



Minneapolis Tribune
Fri Nov 5 1920

Minneapolis Tribune
Fri Nov 5 1920

Hibbing Minn, Daily News
Sat Nov 6 - 1920

Sousa's Band.

Sousa's band has been for so many years before the public that it has come to be regarded almost as a national institution. There is no evidence that the popularity of this fine organization is on the wane; if anything, it has a stronger hold than ever.

Two concerts were given by the band at the Auditorium yesterday afternoon and evening and both programs were replete with the stirring compositions with which the name of this great band master is coupled. Both in the manner of running off a program and in the performance of the pieces there was manifested the same crisp, alert, dashing, prompt and energetic spirit. Sousa wastes no time and there is always, nowadays, a strict economy of motion. He marches on the stage punctual to a minute, bows and with a single swing of his baton, off they go. He can sense from the response whether or not an encore is wanted and wastes no time about the matter, counting the number of recalls he is likely to receive. He plays an encore and if he finds that the audience would like another he gives it to them and in this way, in addition to the selections on the program, more than a score of old favorites were played to the great delight of everybody who heard them.

It is possible that Sousa's fecundity of expression has been partially exhausted, for in the new marches there are occasional flashes that have set the feet of hundreds of thousands of Americans twinkling to their inspiring rhythm for nearly 30 years. No one objects to these reminiscences so long as they are played with such exultant energy, nor are the touches of realism served up as accompaniments to the most warlike of the marches at all out of place. The efficient use of an automatic revolver, an imitation machine gun, or more effective still, the explosion of a good sized bomb in the "U. S. Field Artillery" march, or "Saber and Spurs" heightens their force materially and of course the percussion instruments have a regular gala time of it.

There is quite a good deal of description in the Sousa Suite "Tales of a Traveler," consisting of three numbers: "The Kaffir on the Karoo," "The Land of the Golden Fleece" and "Grand Promenade at the White House." While there are many stirring march effects in this selection there is a rather successful attempt at serious poetic interpretation.

As usual, Sousa has the assistance of some very capable soloists. Ellis McDiarmid displayed a great deal of skill in his flute solo "Pranks of Pan" and for the encore of this piece four piccolo players twitted their way through a quartet for these instruments, entitled "Piccolo Pic."

Miss Mary Baker, a soprano with a good natured voice, sang songs at both performances, including a number of old time melodies like "The Quiltin' Party" and "Carry Me Back to Old Virginny." Florence Harde- man played violin solos with skill and good taste. John Dolan is a dashing cornetist and George J. Carey won the approbation of the evening audience by his ability as a performer on the xylophone.

—JAMES DAVIES.

Lieutenant Commander John Philip Sousa, in his style as inimitable and unique as Kreisler, gave two concerts yesterday with one of the most lavish equipments of artistic talent that ever a military band organization presented. The Auditorium again reverberated with the music of his marches, which represent to the world more strikingly than any other art achievement could the American spirit of the epoch in humor, pep and efficiency. The programs were big in themselves with every sort of popular music, including lovely singing by Mary Baker, soprano, delightful violin numbers by Florence Harde- man and a long line of band soloists and en- semblists. The audiences made these programs doubled in length by extra numbers readily given. In it all the Sousa marches stood forth as the nucleus. The playing of the "Stars and Stripes" became the climax, a historic achievement in patriotic music. And there were also the wellknown "El Capitan" and several new ones with many a warlike effect, "Saber and Spurs," "The Outpost" and "U. S. Field Ar- tillery March."

The most novel and entertaining thing was "Showing Off Before Company," done in the afternoon and a concert all in itself. It was a reversion of the Haydn "Farewell Symphony" idea. Here the personnel of the band gradually came on in solos, duets, trios, quartets and sextets, each unit convincingly proving its expert qualifications, the leader completing the number. In this giant medley occurred such things as "Drink to Me" in quartet for French horns, "Down Deep in the Cellar" in euphonium quartet with the contra bass horn in the solo, "Dardanella" on the xylophone of George J. Carey, and de- lightful strains on the harp of Winfried Bambrick. Neither was a buffoonery for two bassoons nor the irresistible exotics of a saxophone sextet missing. The clarion solo by John Dolan, the eminent cornetist, was, no doubt, one of the finest technical achievements of all.

HIBBING HONORS AND ENJOYS JOHN PHILLIP SOUSA AND FAMOUS BAND

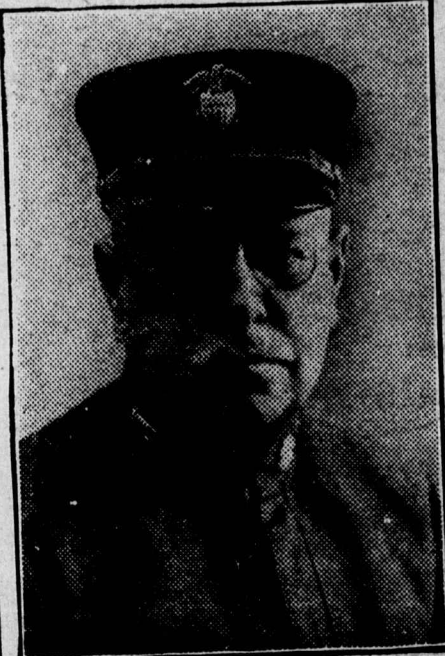
(By Marc)

Hibbing honored and enjoyed John Phillip Sousa, lieutenant commander of the United States Navy Reserve Force, and his wonderful band yester- day and last night. Honored him as the greatest band music composer and director of all time, and enjoyed him through the stirring numbers of his splendid program of band concert numbers.

The armory was filled to capacity with an audience that was thoroughly enthusiastic, and everyone went away completely satisfied. It was another clear demonstration of the contention that Hibbing people, always accus- tomed to the best in everything else that goes to mark a metropolitan com- munity of the first order, wants, and will support, the best in music or other fine arts.

That Mr. Sousa is all that the

(Continued on Back Page)



HIBBING HONORS AND ENJOYS JOHN PHILLIP SOUSA AND NOTED BAND

(Continued from Page One)

world's greatest music critics have ac- claimed him, all in the audience last night unanimously agreed. That he has assembled a band of artists thor- oughly capable of producing the re- sults he seeks, was likewise agreed. Whether it be the fairy notes of a deli- cate selection, the heavy crescendos of a stirring overture, the technical execution of a "heavy" classical num- ber or the rollicking strains of a pres- ent-day "jazz" number, the results obtained by Mr. Sousa and his band were of the same degree of perfection.

No better proof that the audience was satisfied could have been offered than the enthusiastic applause given each number and the encores, with which Mr. Sousa and his band mem- bers were exceptionally generous.

Both personally and in his public appearance, Mr. Sousa is unassuming. Where other directors and artists of great genius toss their arms and go through much assumed "temper- ment," he obtains his wonderful re- sults with "just ordinary" movements.

In an interview before the concert, Mr. Sousa said he had thoroughly en- joyed his visit to Hibbing. He said: "It is my first visit to iron mines,

and it has been very interesting. I have seen coal, copper, silver, gold and diamond mines, but had never visited an iron mine before coming here. These great holes in the ground and the novel situation of moving the greater part of a city to reach more ore, have interested me a great deal."

When told that Hibbing people paid more for the maintenance of a good band that gave free public concerts regularly than many cities of larger size, he said, "I think it is quite the case that the smaller communities en- joy good music and are more critical than the larger cities."

Hibbing people hope to welcome Mr. Sousa upon a return engagement, when the promised new auditorium, that will hold the crowd that will turn out to greet him, is finished, and there are better hotel accommodations for his men.

Mrs. Stephen Jones, of Duluth, and John J. Kuyk, of this city, under whose auspices this star attraction was brought to the people of Hibbing and other range cities, were thor- oughly pleased with the patronage given last night. So well were they pleased, that Mrs. Jones announced that they would bring to the range four more big attractions during the coming winter. These will be known as the International Celebrity Series.

Read The Hibbing Daily News.

Lincoln News
Daily Star
Wed Nov 10 1920

SOUSA DELIGHTS A GREAT AUDIENCE

Famous Bandmaster and His
Organization Give Program
at the Auditorium.

Soloists Enthusiastically Re-
ceived—Program a Note-
worthy One.

America's premier bandmaster, John Philip Sousa, and his famous organization recruited from the best talent in the world, delighted an audience of 2,000 people at the Lincoln auditorium, Tuesday evening, with a program that equaled any they have ever given in this city during the twenty-eight seasons since Sousa's band first began making its tours of the country.

Minus his pointed beard of olden time, but with the newly acquired naval title of "lieutenant commander" to make up for it, Sousa showed all his accustomed grace and versatility as a director. Every instrument in the band performed its work in unison with all the others, and the solo artists were given ovations which attested the merits of their respective contributions.

There are no dull moments in a Sousa concert. Encores followed the main numbers without delay and the director does not permit any loafing on the job. But everything is good natured, and those furnishing the entertainment seem to enjoy it as much as the people who have nothing to do but listen.

New American Legion March.

Among several new compositions of Sousa's which were given, the one which most interested the crowd was his "Comrades of the Legion" march which is this year's addition to the long list that had its beginning some thirty years ago. It was unanimously voted worthy of a place in the Sousa hall of fame, along with its several dozen predecessors.

The only disappointing feature of the program was that the band could not begin with the "High School Cadets" and go right through the whole catalogue of marches, including such old favorites as "Washington Post," "Liberty Bell," "Manhattan Beach," and "Hands Across the Sea." But it handed out "Stars and Stripes Forever," "El Capitan," "Sabre and Spurs," and two or three others, with all the characteristic Sousa swing.

A new rhapsody by Orem, "The American Indian," was the opening selection. It seemed to open up new possibilities for ambitious American composers.

John Dolan as solo cornetist proved himself to be just a little better than anybody else who has visited these parts. His tones were perfect and he was able to jump back and forth between high and low registers with as much ease as a boy would whistle "Marching Through Georgia." Anyone who has ever tried it knows how difficult this is to the ordinary bandsman.

Local Composer Honored.

A tribute was paid to E. J. Walt of Lincoln by the inclusion of his popular vocal composition, "Lassie o' Mine," in a group of ditties sung by Miss Mary Baker, soprano. Her principal number was one of Sousa's own ballads, "The Crystal Lute." She was recalled three times.

Miss Florence Hardemann, violinist, executed three very pleasing selections, with the grace of a thoroughly equipped artist. In the "First movement from F Sharp Minor concerto," by Vieuxtemps, she was accompanied by the band; in "Sous-nir" (Drda), by the harp; and she rendered her own accompaniment on the violin when playing "The Witches' Dance" (Kuezo).

Complete mastery of the xylophone was displayed by George J. Carey, who first gave "The March Wind" with band accompaniment, followed by "Annie Laurie" and another selection. He wound up by using two hammers with each hand, giving somewhat the effect of a steam callopie in action.

One of the finest things on the program was a flute obligato set into "A Study in Rhythms," by Sousa, which centered around the old "Suwanee River" air.

A battery of four piccolos—count 'em, four—was revealed when the players marched to the front of the stage for the final strain of "Stars and Stripes Forever." Most bands think they are well fixed if they have one or two of these instruments, but Sousa never does things by halves.

The program ended with "Star Spangled Banner," the band standing with the audience.

Iowa City
Sat Nov 13-1920.

SOUSA SHINES KING OF STARS MARCH WONDER

Iowa City is proud of its attitude anent Lieut. Commander John Philip Sousa, the world's greatest bandmaster and composer—artist, author, and scholar.

Yesterday afternoon what is said to have been the largest single audience that after attended a high-priced musical entertainment in Iowa City turned out to hear Sousa and his Band at the Men's Gymnasium. It is said that the aggregate attendance at this one concert nearly exceeds that at both concerts given last year by this organization; it is certain that the management had to add new rows of seats which had not been planned for.

A Distinguished Organization.

Sousa brought to Iowa City this time his whole band of seventy players, selected from among the best the country has to offer. Never has a more distinguished aggregation performed on the local stage; and those who have heard this particular organization elsewhere, even in foreign countries, do not hesitate to say that never has the band played better, at home or abroad. There are those who believe that the best which a band can do is to provide a noisy, vulgar entertainment; these good people should compare the richness and variety of tone, the manifold expressive contrasts, and the perfect discipline in ensemble of Sousa's Band with the lack of these qualities in some full orchestras of undeserved reputation.

Four soloists assisted the band yesterday: Miss Mary Baker, soprano, the possessor of a highly unusual voice of exceptional range and flexibility; Miss Florence Hardeman, violinist, a very young artist of phenomenal gifts; Mr. John Dolan, cornetist, another young and gifted artist; and Mrs. George J. Carey, who seemed to be able to perform feats with a xylophone such as might daunt the bravest. All of these artists received encores of the heartiest sort, and responded with characteristic generosity.

Points of Climax.

Among the band numbers, there were several points of climax, in as many different varieties of music. Preston Ware Orem's "Indian Rhapsody" is an effective and highly colored manipulation of some genuine Indian melodies, well orchestrated and dramatically developed. "The Teasing Eyes of Andalusia," the first movement of the march-king's "Camera" suite, is a clever and melodious handling of the seductive rhythms of Spain. The "Dale Dances

of Yorkshire" are authentic folk dances of Old England, and are especially effective in the present arrangement. Tschalkowsky's famous "Andante Cantabile" for strings, added to the program after the copy had gone to press, gave an opportunity for the remarkable reed-section of the band to display its powers in the matter of smooth, expressive, and string-like tone. At the opposite end of the emotional scale, the witty "Study in Rhythms" of Sousa himself demonstrated the means of turning Handel's "Largo" into a waltz, as well as the aspect of several other familiar favorites in new and unsuspected garb.

Sousa is Real King.

But the real attraction of a Sousa concert is to hear Sousa's own marches led by Sousa himself. As usual, Sousa reserved these masterpieces of their kind for encores, and as usual he was generous to respond with them. When all is said and done, there have never been such marches in the world before, and it will be a long time before there are any more to compete with them. To hear them played under Sousa's electrically vital leadership is an experience not only not to be missed, but to be repeated as long as opportunity offers. There were many people from a distance at yesterday's concert, and it was no uncommon thing to hear one man boast that he had travelled fifty miles to hear the band, only to be countered by his companion's tale of driving across country in a downpour twenty years back to hear the same leader with players who were not the same in person, but the same in spirit imparted to them by their magnetic leader.

To sum up, Sousa is nationally an asset and locally an event; it is to be hoped that in these parts he is to be an annual event. In any case, the Homecomers and the community alike left the Gymnasium yesterday firm in the conviction that patrons in the future for this remarkable organization and its wonderful leader will not be lacking at Iowa City.

A Grateful Community.

In turn, the music-loving public of Iowa City and the university, and in contiguous towns, which sent delegations hither, will express great and abiding gratitude to Dr. and Mrs. Philip G. Clapp for their splendid activities in securing this recurrent treat in 1920.

Davenport
Sat Nov 13-1920.

SOUSA PROVES 'REGULAR GUY; KIWANIS GUEST

John Philip Sousa is a regular fellow. There is nothing "upstage" about the great composer, bandmaster and national idol. Last night he proved it in Davenport in a dozen different ways.

When Sousa stepped from the train at the Rock Island station at 6 p. m., he was met by the glad hand committee of the Davenport Kiwanis club, composed of Otto Hill, Frank Elliott and Martin Smith. Mr. Sousa, Miss Mary Baker and Miss Florence Hardeman, his soloists, were taken in an automobile to the Blackhawk hotel where there was an informal dinner for them.

The bandmaster was delighted with the treatment accorded him. "You've got a regular bunch of fellows here," he said. "And Davenport is a dandy town to play in."

Mr. Sousa told of the present tour his band is making. At Omaha they played to 16,000 people including a children's matinee at the auditorium. All schoolchildren were let off for the afternoon and the great hall was packed. At Iowa City another great reception awaited the band. The tour has been one continual march of triumph and Mr. Sousa showed his appreciation.

Davenport
Sat Nov 13-1920.

SOUSA

John Philip Sousa is seventy-five per cent of his concerts. The band is the rest of it. Mr. Sousa, a keen business man whose purpose is to mingle art and profit, accomplishes this difficult task by exploiting his own personality plus setting the feet of his audiences moving. In this manner he remains America's foremost popular bandmaster. One is not so certain that he is not more than a bandmaster. He has become a sort of national institution, a fetish in a manner of speaking, who has gripped the fancy of America, young and old, rich and poor, artistic and untutored. They like Sousa's way of making one step along. The so-called music lover (no one seems to know exactly what this is) listens to Sousa and while he may frown at the novelties and the light airs, keeps his feet tapping and his body swinging and leaves the auditorium whistling. Incidentally, Mr. Sousa gathers in the fugitive shekels and all is well. Incidentally furthermore, he has divested himself of the set of facial hirsute appendages which adorned him for years and which still decorate the title pages of his compositions.

The program was extremely light at the Coliseum last night and was performed before a capacity audience, some 2,000 persons, we are told, attending. There were high musical spots in the sequence of numbers and there were very popular compositions. Orem's rhapsody, "The American Indian," was played as an opening number. Mr. John Dolan, a cornet virtuoso, compares in a favorable light with other cornet players of the Sousa tradition. Mr. Dolan has a smooth, not to say velvety, tone and surmounts the task of execution with a precision which comes only from great talent coupled with years of assiduous practice and study. His "Scintilla," by Perkins, last night, was very well liked. Miss Mary Baker, a soprano, sang "The Crystal Lute," a song by Mr. Sousa, and the following number was Tschalkowsky's "Andante Cantabile." As a rousing conclusion to the first part, the band played "Semper Fidelis," the march of the marines. True to his promise, Mr. Sousa play "Showing Off Before Company," an instrumental novelty and played his new march, "Comrades of the Legion." Miss Florence Hardeman, a violinist, whose work will be followed with interest, played the first movement from Vieuxtemps' F sharp minor concerto and for an encore played the "Witch Dance," a trifle in which the use of harmonics and octaves colored a grotesque theme. Other program numbers were from Mr. Sousa's copious original repertoire.

Mr. Sousa and his band appeal to whatever the audience is likely to be tickled over at the moment. The United States marine band here some weeks ago plays whatever Mr. Santelmann thinks is music and his judgment is good. So far as personnel is concerned, both bands contain excellent instrumentalists, Mr. Sousa's being somewhat more populous than the marine band which was cut down for the road tour. As to tone quality, there is little to choose between but when training, and the consequent precision and ensemble is considered, the marine band moves far into the van. That organization is as nearly perfect as an American band has even been. Again, consider that the marine band is a subsidized institution in control of the government and that Mr. Sousa's organization is en route as a business venture. Mr. Sousa's mind must be largely on his audience. Mr. Santelmann's is wholly on his band. Both are great bandmasters and both are great bands, although there is a variance in their programs. "The marine band knows little of novelties and cares nothing for trickery, music being the aim. Mr. Sousa is capable of giving music, but tricks out the programs. Santelmann says, 'Here is music; listen to it.' Sousa says, 'What do you like? I'll play it if it kills me.'"

SOUSA'S BAND SCORES HIT IN CONCERT HERE

**Premier March King Given
Ovation by Vast
Audience.**

John Philip Sousa, the world's greatest bandmaster, and his famous band have come and gone but the memory of the two hours of wonderful harmony which they provided will linger long in the hearts of those who made up the vast audience at the Coliseum Friday night.

A riot of enthusiasm greeted the appearance of Mr. Sousa and the enthusiasm continued to rise during the whole program until it reached a climax as the familiar

strains of "Stars and Stripes Forever" were ended. The applause that greeted this best beloved of march classics amounted to an ovation.

No more fitting name has been bestowed on a musician than the name given by America to John Philip Sousa, that of "March King." In all the annals of music there never has been another like him and there probably never will be.

Rhythm poured from the ensemble of brass and reed instruments for a period of two hours as it would from a single instrument. Perfect unison of all the parts and a rare understanding between musicians and master made the evening an artistic pleasure. Combined with the artistry of the program was a military precision and dispatch that distinguished this famous aggregation of musicians from any other musical organization. The numbers were presented with a snap and verve that were a delight.

Anniversary Program.

The program given in Davenport was the same as that presented recently at the New York Hippo-

drome on the occasion of the 28th anniversary of the band. Almost all the encores of which there was a goodly number, yet not enough to satisfy the enthusiastic audience, were selected from Mr. Sousa's own compositions. They included "El Captain," "Sabre and Spurs," "Semper Fidelis," "Comrades of the Legion," "U. S. Field Artillery," and "The Stars and Stripes Forever."

During the interval between the first and last half of the program a novelty was introduced in the manner in which the various groups of instruments regained their places on the stage. Commencing with the cornets, the players of each variety of instrument lined up at the front of the stage and offered some particular brand of entertainment that was entirely their own. Trombones, flutes, oboes, clarinets, bassoons, trumpets, French horns, tuba, and saxophones all contributed. The saxophones demonstrated how jazz music sounds when it is played by real artists, when they teased the audience with excerpts from "Oh By Jingo," "How Dry I am," "Oh," and several other popular songs. "Dardanella," by the entire band, almost upset the equilibrium of those who are not accustomed to remaining in their chairs when its enticing strains are heard.

The Soloists.

Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; John Dolan, cornetist, and George Carey, a marvel of dexterity on the xylophone, added pleasing variety to the program. Miss Baker's songs were delightful. Her beautiful soprano voice seemed particularly fitted for all her numbers which included "The Crystal Lute," a Sousa composition; "Carry Me Back to Old Virginny," and "By the Waters of Minnetonka," the latter by Lieutenant Commander Sousa. The band accompaniments to her numbers formed a perfect background for her voice, the cornets, trombones, and flutes uniting to give an organ-like effect. An excellent harpist, Miss Winifred Bambrick, gave the realistic touch to her last number.

Miss Hardeman, the violinist, proved to be an artist. Her selection, "First Movement from F-sharp Minor Concerto," Vieuxtemps, and the encores, "Souvenir," by Drdla, and "Witches' Dance," by Kuezo, held the audience breathless until the last note died away. Mr. Dolan, cornetist, delighted with a brilliant number, "Scintilla," and as an encore gave "The Fairies' Lullaby."

"The Star Spangled Banner," which marked the conclusion of the concert, took on added beauty by the perfect rendition which it was given.

The beauty of the Coliseum, which Davenporters take for granted, provided a setting which added much to the enjoyment of the entertainment. The soft glow of the shaded lights and the harmonious decorations combined to produce an adequate background for one of the finest musical programs ever presented in Davenport.

SOUSA GIVEN BIG OVATION IN CITY

Elkhartans Pay Tribute to Famous Director as They Listen to His Band.

Some 900 Elkhart people will count the period from 2:45 to 4:45 last Saturday as one of the most pleasant braces of hours in their experience. They heard the famous John Philip Sousa band—directed by the March King himself—in one of the most exquisite band programs ever presented before a popular audience.

As for Lieutenant Commander Sousa's emotions during the entertainment, he could not have regarded the demonstration on the part of the delighted patrons as anything short of a great personal ovation. There were evidences of his appreciation of the fact—not by word of mouth, or through unusual nod or gesture—but by the gracious willingness with which he responded to encores and, what was even more significant, the frequent relaxation of a countenance usually immobile with tense earnestness. And when, near the end of the concert, a theatre attache carried to the stage and stopped somewhat short of his objective and set on the floor a basket containing a cluster of mammoth colorful chrysanthemums, and a bandman removed the card and passed it to the director as he remained seated during the performance of a soloist, a modest smile passed over his face as he read the card and placed it in his pocket. Theatre as erstwhile impersonators of Sousa have tried to represent him, the great bandmaster's bearing in the hour of his Elkhart triumph revealed the very antithesis of such a temperament.

ELKHART-MADE INSTRUMENTS

There was a pleasing significance, too, in the afternoon's performance to every loyal Elkhartan. The remarkable harmonies that the Sousa organization of nearly 75 musicians, under the baton of the celebrated director, were able to produce were achieved through the use of Elkhart-made instruments—most of them the product of C. G. Conn, Ltd.

The program was the same as given on the occasion of the notable performance in New York recently in celebration of the 28th anniversary of the Sousa band's organization, an event that in fact was made a great testimonial to Lieutenant Sousa by distinguished publicists, military leaders and men and women high in musical art and other professional attainment. It gave glimpses, or more, of practically every phase of the realm of music. The scheduled band renditions ranged from jazz de luxe and folk dances to the Sousa "Camera Studies" suite, to Orem's "American Indian" rhapsody, to Sousa's "Study in Rhythms" introducing many of the most delightful classics, and to the wonderfully impressive andante movement in Tchaikowsky's symphony "Spring." One of the most thrilling offerings was the Sousa "Semper Fidelis" march (the favorite of the "Devil Dogs") and band encores included "El Captain," "Sabre and Spurs," "Who's Who in Navy Blue," "Stars and Stripes Forever," all Sousa compositions, and "Biddy" and "Swanee."

SOLOIST PAR EXCELLENCE

The solo performances were of excellence in keeping with the general high standard of the entire program. John Dolan, cornetist, pleased immensely with Perkins' "Scintilla," giving a remarkable display of skill with his his favorite instrument by carrying two airs at the same time, and encores with a beautiful composition, "The Fairies' Lullaby." Miss Mary Baker, possessing a soprano voice of delightful clarity and confidence, was heard first in Sousa's "The Crystal Lute" and in response to enthusiastic applause sang with impressive sympathy the ever-popular "Carry Me Back to Old Virginny," closing her part of the entertainment by an effective rendition of "By the Waters of Minnetonka."

George Carey's xylophone rendition of his own composition, "The March-

Wind," evoked a storm of applause, and after he had responded with a splendid interpretation of "Annie Laurie" added zest to the afternoon's pleasure by playing "Dardanella," the popular fox trot.

Miss Florence Hardeman, violinist, was heard with great pleasure. Her initial performance was an exquisite rendition of Vieuxtemps' "First Movement from E Minor Concerto." For encores she played Kuezo's "Witches' Dance," and Drdla's "Souvenir."

ACCOMPANIMENTS DELIGHTFUL

A notable feature of the band's work was the playing of the accompaniments for the solos. Orchestral effects and the sonorous beauty of the pipe organ were produced when required, with faultless realism. The accompaniments were so skillfully executed and so artistically submerged the listener was hardly conscious of the fact that this feature of the performance was contributing so largely to the success of the selection being

The 27 years that have elapsed since Sousa first brought his band to Elkhart, have seen his coal black Van Dyke tinge with grey and disappear; have seen the dapper, nervously quick human dynamo take on weight but lose not a whit of the straight-backed virility, and have seen him add to his fame year by year. The Elkhartans who assembled in the Bucklen theater last Saturday seemed anxious to pay a tribute of gratitude to the famous bandmaster for his part in the development of America's musical prestige at home and abroad, and, incidentally, for the notable part he, a man somewhat beyond the 60th milestone, had played in the nation's military activities during the world war. The tribute was to Sousa the bandmaster, the composer, the patriotically militant musician.

Lieutenant Sousa was 66 years old a week ago last Saturday, having been born November 6, 1854—in Washington, D. C. He was a teacher of music at 15, and a band conductor at 17. He first toured as a member of Jacques Offenbach's orchestra when that leader visited America, the youthful Sousa playing first violin. He became director of the Marine band in 1880, and under his leadership the organization, already locally celebrated, became famous throughout the nation, immensely popular "Sousa marches" meanwhile having a vogue greater than any band compositions ever before launched for public favor. In 1892 Director Sousa left the Marine band to form his own organization, which has carried its own fame—and incidentally Elkhart's as a band-instrument-making center—to many foreign climes. Lieutenant Sousa's compositions include not only his famous marches but orchestral suites, Te Deums, songs, waltzes and such light operas as "El Captain," "The Bride-Elect," and "The Charlatan."

Following the Elkhart concert the band proceeded to South Bend, where it entertained a large crowd in the Coliseum in the evening. However, the cold weather proved costly to the management, for before Saturday afternoon at least \$2,000 worth of tickets had been returned by patrons who feared the big structure could not be safely warmed.

A significant fact was the preponderance of men in the Elkhart audience. Every phonograph record salesman will tell you that it's the men who buy band music.

"MARCH KING" AND HIS BAND GUESTS AT CONN FACTORY

Lieutenant-Commander John Philip Sousa, the "march king," and his famous band arrived in Elkhart from Davenport, Iowa, at 10:45 o'clock this forenoon. At 2:30 this afternoon they began their matinee concert at the Bucklen theater in the presence of an enthusiastic near-capacity audience. Tonight the band will appear in the Coliseum at South Bend.

During their stay in the city the band was the guest of C. G. Conn, Ltd. A fine chicken dinner was served the band members in the cafeteria of the Conn factory. Mr. and Mrs. Sousa and the three women members of his organization were luncheon guests of C. D. Greenleaf, president of C. G. Conn, Ltd., and Mrs. Greenleaf at their home on Greenleaf boulevard.

Following the concert at the Bucklen this afternoon Mr. and Mrs. Greenleaf took Mr. and Mrs. Sousa and his women artists to South Bend in their auto.

The Sousa organization this year numbers 75 artists, all Americans. They have been received by large and enthusiastic audiences everywhere.

Mon Nov 15 1920

Times Mon Nov 15 1920

Mon Nov 15 1920

Wed Nov 17 1920

English's—Sousa's Band.
Lovers of good band music and admirers of that gallant bandmaster and composer of the best marches of our time, Lieutenant Commander John Philip Sousa, filled English's last night. It was a typical Sousa program with arrangements from the classics set between those encores made up of Sousa's best-known compositions and containing a variety of solo numbers.

This organization which, carries a body of about seventy musicians, has an unusually large choir of woodwinds which relieves the brasses of that undue preponderance so generally characteristic of bands and which made the more serious numbers more interesting than bands can usually make them. These woodwinds as well as the balance and richness of the other instruments make for greater tonal color. In addition to which the band exhibited the snap, precision and smoothness of a military organization.

Among the numbers last night in which exceptional tonal qualities were noticeable were an American rhapsody by Orem, built on themes by Thurlow Lieurance; Sousa's own "Camera Studies," a suite of three pieces; the andante cantabile from the Tschalkowsky quartet; a "Study in Rhythms," bringing in the sextet from "Lucia," "Swanee River" and the second Hungarian rhapsody of Liszt, and other airs neatly turned into various rhymes, and a concluding arrangement of "Dale Dances of Yorkshire."

The solos included a vocal number, "The Crystal Lute" (Sousa) by Miss Mary Baker; a cornet solo, "Scintilla," by John Dolan; a xylophone number, "The March Wind," by George W. Carey, and the first movement from the Viextemp Concerto in F sharp minor, played by Miss Florence Hardeman, a talented violinist. Each of these musicians displayed well-developed accomplishments in his own line and each pleased the audience with the lavish additional encores.

Last night Sousa struck the right note between the extremes of popular and academic music. He scrupled not to introduce a touch of saxophone jazz into the strains of "Lucia"—very good and well behaved jazz it was—and he gave some excellent straight readings of the same themes that he afterward played audacious tricks with. Incidentally he played "The Stars and Stripes Forever" to the delight of everybody. If he had not, Indianapolis would not have been a safe place for him to revisit. B. T.

English's Packed for Appearance of Sousa and Band

Old Numbers Please Best—Soloist Win Much Commendation.

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It was the old numbers such as "Sabre and Spurs," "U. S. Field Artillery" and others of Sousa's own compositions which the audience appreciated the most, although his latest composition, "Comrades of the Legion," brought a demonstration of approval which resulted in the playing of "Stars and Stripes Forever" as an encore.

One of the heaviest numbers was "A Study in Rhythms," which is a manipulation of a group of classical numbers and was fully appreciated. In this number Sousa showed his ability to handle his musicians.

Another feature of the concert was the solo numbers, which introduced Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; John Dolan, cornetist, and George J. Carter, xylophone player. The greatest individual impression was made by Miss Baker while singing "Take Me Back to Old Virginia," and Mrs. Carter was an easy winner with his xylophone numbers.

Sousa is not a spectacular conductor. He is essentially a master striving a complete and pleasing effect, whether it be one of his own stirring compositions or a difficult number of Tschalkowsky.

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The numbers listed included a rhapsody, "The American Indian," by Orem, built on themes suggested by Thurlow Lieurance; Sousa's own suite, "Camera Studies"; the andante and cantabile from Tschalkowsky's quartet; a "Study in Rhythms," which opened with Handel's "Largo" and introduced the sextet from "Lucia," "Swanee River" and a Liszt rhapsody with now and then a hint of jazz, and "Dale Dances of Yorkshire" as the finale.

The soloists were Miss Mary Baker, soprano, who pleased so well with her singing of "The Crystal Lute" (Sousa), that she added two encores, "By the Waters of Minnetonka" and "Carry Me Back to Old Virginia"; Miss Florence Hardeman, a talented violinist, whose playing of the first movement of the Viextemp's F sharp minor concerto also brought two encores, "Souvenir" (Drdla), played with harp accompaniment, and a "Witches' Dance," played without accompaniment; John Dolan, cornetist, who exhibited extraordinary skill in "Scintilla," by Perkins, and an encore, "The Fairy's Lullaby," and George J. Carter, who gave a xylophone solo, "The March Wind," which was also encored.

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Judging from the applause given the lieutenant commander and his famous bandmen, his efforts were the source of much pleasure to the many who heard the concert.

The auditorium was packed to overflowing and all aisles and passages were filled.

Miss Mary Baker, soprano, was applauded after each number and her encores ran to three. When Miss Baker sang "Carry Me Back to Old Virginia" it seemed as if the aged darkey himself was hobbling about the auditorium stage and moaning for his native state. So intense was the feeling of the presence of the spirit of the old fellow that a hush fell over the entire audience following the fading away of the last notes.

John F. Knoll, of Harborcreek, one time member of Sousa's band and who toured the continent with Sousa was present to greet the lieutenant commander on his return for the third time to Erie.

All of the numbers were rendered with that touch of feeling always identified with the famous band.

Seen after the concert Mr. Sousa, wearing the rosette of the legion of honor and three other medals won in his tours of foreign countries, expressed himself as highly pleased with his reception in Erie.

"I am grateful to the many people who have paid me and my band the honor of being here tonight," the bandmaster said. "I am always pleased to return to Erie. This is my third visit. I think the progress of Erie in musical as well as other lines is wonderful."

Asked if he considered the mechanical music of today a hindrance or a help to the advancement of music, Mr. Sousa said, "At one time I did consider mechanical music a hindrance to the advancement of music. I wrote an article to that effect and when I read it to Justice Davis of the supreme court of New York, he told me that I was wrong. I studied the matter over for the next year and I finally arrived at the conclusion that the judge was right and I now believe that both the phonograph and the player piano are stepping stones towards the artistic in music."

Niagara Falls

Gazette

Tue Nov 16 1920

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Sousa's Band Greeted Here Today By One of the Largest Audiences Ever Assembled In The City

Sousa's famous band arrived in the city this morning on a special train from Buffalo arriving here at 12:15. The train was stopped at the corner of Hickory street and Fourth Avenue and the bandmen and soloists alighted there making their way quickly to the business section. The concert given in Warren is a matinee affair and is being attended by the largest crowd that ever assembled at any musical attraction ever brought to the city. Every seat in the theater is sold and standing room only was disposed of long before the doors were opened.

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CORRECTION



THE FOLLOWING PAGE (S)
HAVE BEEN REFILMED TO
INSURE LEGIBILITY.

Mon Nov 15 1920

Times Mon Nov 15 1920

Mon Nov 15 1920

Wed Nov 17 1920

English's—Sousa's Band.

Lovers of good band music and admirers of that gallant bandmaster and composer of the best marches of our time, Lieutenant Commander John Philip Sousa, filled English's last night. It was a typical Sousa program with arrangements from the classics set between those encores made up of Sousa's best-known compositions and containing a variety of solo numbers.

This organization which, carries a body of about seventy musicians, has an unusually large choir of woodwinds which relieves the brasses of that undue preponderance so generally characteristic of bands and which made the more serious numbers more interesting than bands can usually make them. These woodwinds as well as the balance and richness of the other instruments make for greater tonal color. In addition to which the band exhibited the snap, precision and smoothness of a military organization.

Among the numbers last night in which exceptional tonal qualities were noticeable were an American rhapsody by Orem, built on themes by Thurlow Lieurance; Sousa's own "Camera Studies," a suite of three pieces; the andante cantabile from the Tchaikovsky quartet; a "Study in Rhythms," bringing in the sextet from "Lucia," "Swanee River" and the second Hungarian rhapsody of Liszt, and other airs neatly turned into various rhymes, and a concluding arrangement of "Dale Dances of Yorkshire."

The solos included a vocal number, "The Crystal Lute" (Sousa) by Miss Mary Baker; a cornet solo, "Scintilla," by John Dolan; a xylophone number, "The March Wind," by George W. Carey, and the first movement from the Viextemp Concerto in F sharp minor, played by Miss Florence Hardeman, a talented violinist. Each of these musicians displayed well-developed accomplishments in his own line and each pleased the audience with the lavish additional encores.

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Warren Pa Evening Mirror
Thurs Nov 18 1920

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Sayre Pa
Sat Nov 13 1920

Warren pa
ing time
Thurs Nov 18-1920.

SOUSA'S BAND AT LIBRARY

**World-Renowned Leader
and His Famous Organi-
zation of Musicians Plays
Before Largest Crowd
That Ever Attended Like
Performance in This
City; Many Are Turned
Away.**

IS ENTERTAINED BY ROTARIANS

Never before has there been such a clamor for admission to an entertainment in Warren, as that which greeted Lt. Commander John Philip Sousa, and his famous band, at Library theatre this afternoon. Long before time for the concert to begin standing room was at a premium and disappointed music lovers unable to gain admittance, were leaving the building.

The band arrived in the special car, over the New York Central railroad about eleven o'clock, a large delegation of citizens being at the depot to welcome them. Between their arrival and until shortly before time for the curtain to go up the world-renowned bandmaster was the guest of Warren Rotarians. At the time of going to press the program is being rendered to the extreme delight of the large audience.

Last evening the band played in Buffalo, the largest auditorium in the city being filled to overflowing for the event. Tonight it will play in Shea's Opera House, in Jamestown, and many who were unable to hear it here will make the trip in the hopes of being able to get a seat. The morning trains from the east and west, and down river, brought many to Warren who came here for the express purpose of attending the concert.

Lieut. Commander John Philip Sousa, was the guest of honor at the regular weekly luncheon of the Warren Rotary club held at noon today at the Conewango club. Commander Sousa is a member of the Rotary club and he makes it a point to attend the Rotary luncheons at every opportunity and the members of the Warren club were indeed fortunate that his concert in Warren was given on the same day as the Rotary luncheon.

Following the luncheon Commander Sousa made a short address and as he is a pastmaster of the art of story telling he kept his audience in an uproar from the time he started to speak until he again took his seat. He has a wonderful personality and it can be plainly seen why he has gained such a high place in the hearts of the American people. He is a real man and one with whom it is a real pleasure to talk. Practically every member of the Rotary club was present at today's luncheon and all were delighted with America's greatest band leader and composer.

Buffalo Courier
Thurs Nov 18-1920.

UNIQUE NUMBERS PLAYED BY SOUSA

**Fascinating Marches Draw
Repeated Encores.**

Lieut. John Philip Sousa and his wonderful military band appeared at the Broadway auditorium last evening before a large and typical Sousa audience, in which young and old, from all stations in life met on one common ground and applauded the famous march king to the echo.

There were some delightful new Sousa numbers including a "Camera Suite" with three vastly different moods expressed, the most enchanting melody being "The Teasing Eyes of Andalusia," with a fascinating Spanish flavor and the most delectable rhythmic effects. A novelty entitled "A Study in Rhythms," another new composition of Sousa's, and termed "a manipulation of a group of classics" commenced with Handel's Largo, and included many familiar favorites of varying time and measure.

A brand new march, "Comrades of the Legion," had all the old time "pep" and stirring measures of "Stars and Stripes Forever" and other beloved marches.

Lieut. Sousa conducted with the same suavity, elegance and persuasive manner which evoked a ready and unvarying response from his musicians.

One of the artistic offerings was the Andante Cantabile, from a string quartette by Tchaikowski, which received fitting appreciation.

Lieut. Sousa was accorded such applause after every number that with his usual generosity he gave extras galore to the delight of the younger set who beat time in joyous unison.

Four fine soloists were heard: Miss Baker, a young soprano of charming appearance and a lyric voice of sweetness and cultivation, sang "The Crystal Lute" by Sousa and was recalled for two encores, "My Old Kentucky Home" and "By the Waters of Minnetonka" revealing her versatility.

Miss Florence Hardeman, a violinist of fine attainments and admirable schooling, played the first movement from the Concerto in F sharp minor by Vieuxtemps with such musicianship that she was recalled for two extras, playing Souvenir and Witches Dance, in which her technical proficiency was brilliantly displayed.

John Dolan, cornetist, and George J. Carey, xylophone artist, both won flat-flattering receptions and played extras. The concert closed with the band playing the National Anthem.

Buffalo News
Thurs Nov 18-1920.

Sousa's Concert Well Received

After an absence of several years, John Philip Sousa brought his band back to Buffalo for a concert last evening in the Broadway auditorium. Although the famous and favorite band leader has grown a trifle less energetic in action, and has cut out some of the fascinating gesticulations with which he was formerly wont to embellish his directing, his baton has lost none of its significance, and his band none of its pep. Sousa is a leader whose remarkable cleverness in scoring appeals to the musicians and whose splendid command of rhythm reaches every hearer. Such life, such stirring pulsations is in the playing of his men, that it carries every one irresistibly with it. It is this quality, above all others, which has made Sousa a peer of band leaders, and which was felt with all its force in last night's concert. It was especially apparent in the new Sousa suite, Camera Studies, which comprised The Teasing Eyes of Andalusia, with its Spanish Rhythms and click of castanets; Drifting to Loveland, with its alluring swing and the merry Children's Ball. A Study in Rhythms, also a new Sousa composition, was interesting in its treatment of familiar melodies, among them Handel's Largo, taken first in its correct meter and tempo, then as a swaying waltz movement.

Other band numbers were The American Indian, Orem's rhapsody on genuine Indian themes; Dale Dances of Yorkshire, Wood and the andante from Tchaikowsky's string quartette, opus 11, which lends itself well to band arrangement. Of course, the invariable encores and double encores were in demand, and the Sousa marches won an ovation, as always.

Excellent soloists have been a feature of the Sousa organization, and those of this season are no exception to the rule. First among them stands Mary Baker, soprano, who was heard in a Sousa song, The Crystal Lute, and in two encores, Carry Me Back To Old Virginny, and by the Waters of Minnetonka, Lieurance. It is a lovely voice, that of Miss Baker, of honeyed sweetness and full, round, unforced tone. Even if she had less ability in the manipulation of this fine organ, it would still be a genuine pleasure to hear her sing, but she adds to the charm of her voice by her skill in its use. Lieutenant Sousa gave her a very discreet accompaniment, and her songs were among the most enjoyable number of the evening.

Miss Florence Hardeman, violinist, is another excellent artist, who has been heard in Buffalo before. She again proved her technical and interpretative powers. An expert performer on the xylophone is George J. Carey, who won a well deserved recall for his skillful playing. John Dolan, cornetist, was a fourth soloist who added to the pleasure of the programme. A large and enthusiastic audience attended the concert.

An innovation which the Sousa management would do well to drop, was forcing many people to buy special programmes, as those printed for gratuitous distribution did not seem to be available for the majority of the audience. M. M. H.

Buffalo News 69
Thurs Nov 18-1920.

Music

The enormous audience which turned out to hear Lieutenant Commander John Philip Sousa and his band in the Broadway auditorium last evening, gave evidence beyond doubt that the popularity of this "March King," of at least two generations, remains undiminished. There was not a dull moment from beginning to end of the program which moved with stimulating speed and spirit, and which was generously lengthened by encores, double and triple.

The organization holds some valuable material among its members and over all, Sousa holds complete sway. In last night's performance there was gratifying smoothness and vitality to the tone quality of both woodwinds and brasses and the general ensemble was of a character to stir the pulses.

The first part of the program offered a rhapsodie, "The American Indian," by Orem, Sousa's new characteristic "Camera Studies," and the more seriously musical "Andante Cantabile," from the Tchaikowsky string quartet, opus 11. The second half included a Spousa novelty, "A Study in Rhythms," which introduced standard themes in dignified jazz form. In this number were heard Handel's "Largo" as a synopated waltz, "Old Folks at Home," all dressed up in pretentious harmonies and decorated with new rhythmic figures, Dvorak's "Humoresque," the "Sextette," from Lucia, also ragged a bit, and portions of a Liszt rhapsodie. The Sousa marches made the usual hit, the "Stars and Stripes Forever," holding its accustomed place as favorite. The new march, "Comrades of the Legion," was officially programmed and "Who's Who in the Navy," "Sabres and Spurs," and "United States Field Artillery," were given as extras.

Several soloists added considerably to the interest of the program. Joseph Dolan gave excellent account of himself in his cornet playing, and Mary Baker, soprano, revealed beautiful vocal quality and freedom of tone production in three numbers. George Carey amazed his hearers by his fleetness on the xylophone, and Florence Hardeman, violinist, played with technical proficiency and ease which won admiration and applause.

"Dale Dances of Yorkshire," was given a fine performance by the band and the "Star Spangled Banner," which followed, provided an appropriate close. E. D.

SOUSA'S BAND GIVES CONCERT

March King and His Famous Band
Played to Capacity House at
Shea's Last Night.

ENCORES WERE NUMEROUS

This Is the Twenty-eighth Annual
Tour and the Band of Sixty-five
Members Is the Largest Sousa
Ever Brought to This
City.

For the second time within a few weeks Shea's Opera House last night gave Jamestown an evening of unusually enjoyable music. Sousa, the march king, with his famous band, played to a capacity house that demanded encores until the programme was more than doubled in length. This is Sousa's 28th annual tour and his band last night was the largest he has ever brought here, 63 playing members, in addition to the soloists, constituting the organization.

As a concert band Sousa has an organization that is probably without an equal on this side of the Atlantic. It is distinctive from so many aspects that one finds difficulty in particularizing the matchless tonal effects of its splendid instrumentation. However, the exquisite balance between the wood-winds and the brass, the rich sonority of the horns and the flexibility with which the band responds to the director's baton surpassed the effects which have ever before been heard from this organization.

As a whole the programme was not of striking musical interest. There was much of Sousa the composer but without Sousa any programme by this band would perhaps be like the cocktail, neither gone nor forgotten, without its proverbial cherry. The encores included many Sousa marches, and the old favorites were played as they were never heard before. Of his own compositions, "The Children's Ball," was unusual and indeed a picture study. His "Study in Rhythms" ran the gamut from the Handel Largo through the Suwanee River and a Liszt Rhapsody played in every tempo through jig time, ragtime and jazz. It was at least a novelty. The band did nothing finer than its accompaniment to Miss Baker's encore, Carry Me Back to Old Virginny, the combination of wood-winds, French horns and harp, with finally muted English horns being of surpassing beauty.

The success of the soloists was second only to that of the band, but lack of space forbids special mention. They were Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; John Dolan, cornetist; George J. Carey, xylophone.

SOUSA IS GUEST OF ROTARY CLUB

Noted Bandmaster and Composer
Responded to Welcome With
Short Talk of Experiences.

HOME AT CORYDON IS BURNED

North Warren Patient Died on
Trolley Car Returning From En-
tertainment—Annual Dinners
of Two Warren Churches
Called Off.

Special to The Morning Post.

WARREN, Nov. 18.—Warren's Rotary Club today had for its dinner guest John Phillips Sousa, the noted bandmaster and composer, whose band delighted an audience that taxed the capacity of Library Theater this afternoon. Mr. Sousa arrived in Warren with his band shortly after 12 o'clock from Buffalo and he was greeted at the train by a number of the members of the Rotary Club. At the Conewango Club house where luncheon was served, following the luncheon, President C. W. Moffat of the club extended a welcome to the distinguished guest and he replied in a short but most interesting talk giving some of his experiences while touring with his organization.

Bradford pa
Era

Sat Nov 20-1920.

AFTERNOON OF HARMONY BY SOUSA AND HIS BAND

DELIGHTFUL PERFORMANCE AT
HIGH SCHOOL AUDITORIUM—
VARIED MUSICAL PROGRAM BY
HIGH CLASS ARTISTS.

Stalwart and impressive as when aforetime he took part in the slaughter of clay pigeons on the Bradford Gun club range, Lieut. Commander John Philip Sousa yesterday afternoon led his musical battalion to an impressive victory at the High School Auditorium, all hearts being made captive by the compelling harmony of the occasion.

Recognized as the "March King" Sousa's programs are somewhat dominated by the militant note and measured tread, but the true artistic temperament of the famous bandmaster is readily discerned in his ability to popularize the classics and to give a classic touch to popular airs.

The most impressive number by the ensemble was "A Study in Rhythms" by Sousa which ran the gamut of harmonious sound from the lilting note of the flute and tinkle of the harp to the thunderous crash of brass and drums and brought the audience to an almost breathless climax.

The solo numbers were uniformly good. John Dolan did all that seemed humanly possible with the cornet, and Miss Mary Baker sang with feeling and fine fervor. Miss Florence Hardeman poured her soul into her violin and drew it forth in a flow of passionate harmony that won the most flattering demonstration of the afternoon. Her bowing was perfect and she interpreted with much feeling. George J. Carey enhanced the popular side of the program with expertly executed xylophone numbers.

Encores were frequent and generous.

SOUSA AND HIS FAMOUS BAND IN GREAT CONCERT

Lieutenant Commander John Philip Sousa and his famous band delighted a great audience at the Palace theatre last night, presenting in a manner which aroused intense enthusiasm a program, including several of the stirring Sousa marches. The band, led by Sousa himself, was all that it was claimed to be in the advance notices and fully as good as, if not better than, the Sousa's band of 20 years ago. Under the magic baton of the march king, the bandmen played selection after selection which took the house by storm, and if all of the demands for encores had been granted the program would be going on yet. There is something of a stirring and martial nature in the very sound of the name "Sousa," and added years instead of diminishing his powers as a band-master, have only served to increase them. The program presented on this occasion was of the sort to meet with the approval of the average American audience and the manner in which it was received demonstrated beyond the shadow of a doubt that Sousa has lost none of his old-time popularity.

As a concert band Sousa has an organization that is probably without an equal on this side of the Atlantic. It is distinctive from so many aspects that one finds difficulty in particularizing the matchless tonal effects of its splendid instrumentation. However, the exquisite balance between the wood-winds and the brass, the rich sonority of the horns and the flexibility with which the band responds to the director's baton surpassed the effects which have ever before been heard from this organization.

The encores included many Sousa marches and the old favorites were played as they were never heard before. The opening strains of Sousa's "Stars and Stripes Forever," were greeted by an outburst of applause. Of his own compositions, "The Children's Ball," was unusual and indeed a picture study. His "Study in Rhythms" ran the gamut from the Handel Largo through the Suwanee River and a Liszt Rhapsody played in every tempo through jig time, ragtime and jazz. The band did nothing finer than its accompaniment to Miss Baker's encore, Carry Me Back to Old Virginny, the combination of wood-winds, French horns and harp, with finally muted English horns being of surpassing beauty.

The solo numbers were uniformly good. John Dolan did all that seemed humanly possible with the cornet, and Miss Mary Baker sang with feeling and the fine fervor. Miss Florence Hardeman poured her soul into her

violin and drew it forth in a flow of passionate harmony that won the most flattering demonstration of the evening. Her bowing was perfect and she interpreted with much feeling. George J. Carey enhanced the popular side of the program with expertly executed xylophone numbers.

Encores were frequent and generous.

SOUSA'S BAND AND SOLOISTS PLEASE OLEAN

Lieut.-Commander John Philip Sousa and his famous band, with the added attraction of a number of soloists of ability pleased a large audience in the Palace theatre last evening. The program included a large number of Sousa compositions including some of the old stirring marches like "El Capitan."

The soloists were Miss Mary Baker, a soprano of marked ability with a voice of splendid range and tone; Miss Florence Hardman, violinist, a finished artist; John Dolan, cornettist, who has a remarkable mastery of his instrument, and George J. Carey, xylophonist extraordinary. Miss Winifred Bambrick, harpist, was heard to advantage in her accompaniment of the singer. Miss Baker's singing of "Take Me Back To Ole Virginny" as an encore was especially effective. As an encore Miss Hardman played Wieniawski's "Souvenir de Moskwa" with a skill and effect that made the audience enthusiastic.

Sousa's new march "Comrades of the Legion" heard in Olean for the first time was well received.

Evening Ey Reader
Mon Nov 22-1920.

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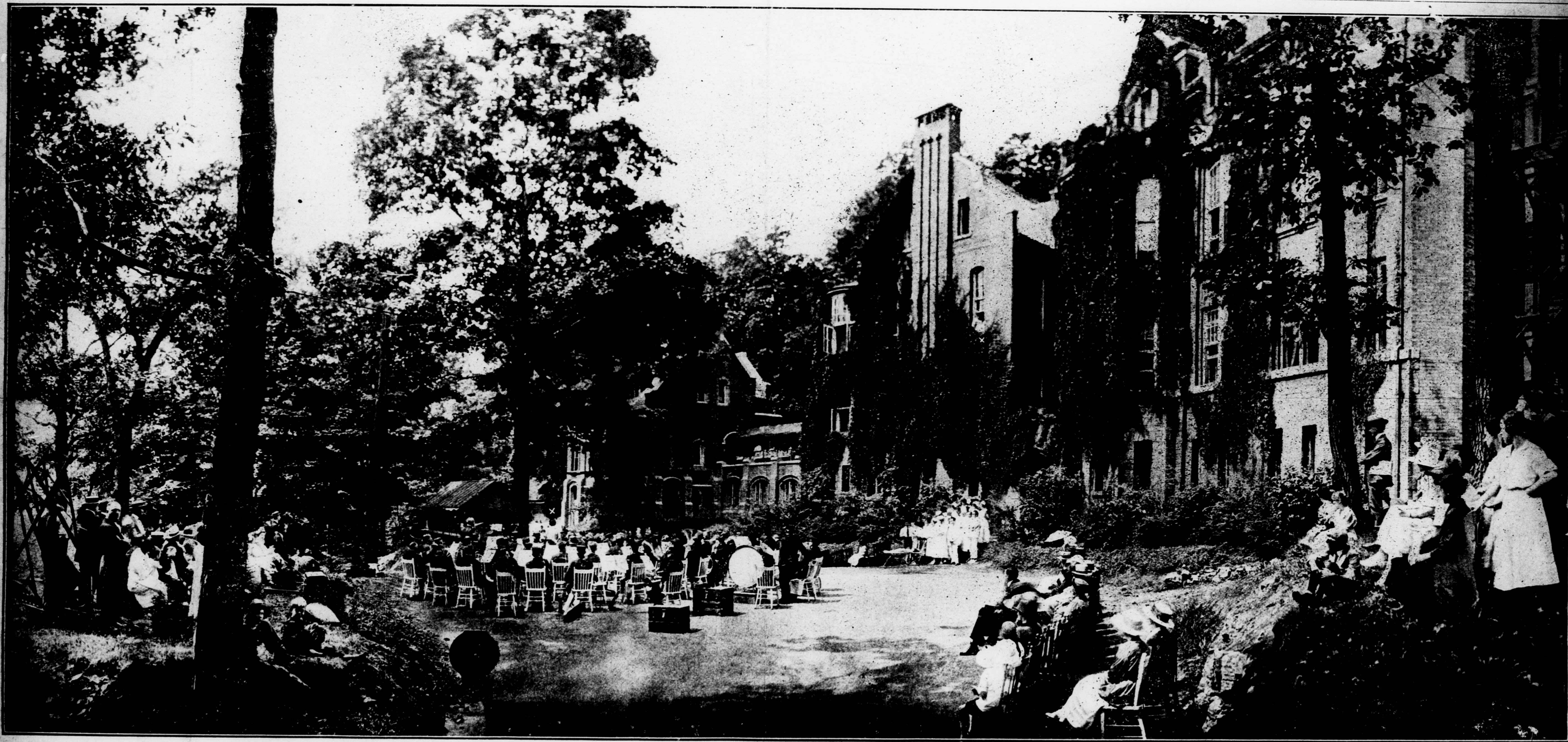
SOUSA'S BAND PLEASES HERE

**Famous Bandmaster and Crack
Organization Generous With En-
cores at Saturday's Concert**

Lieutenant Commander John Philip Sousa and his famous band delighted a capacity audience at the Corn- ing Opera House Saturday afternoon, presenting in a manner which aroused intense enthusiasm a program, in- cluding several of the stirring Sousa marches. The band, led by Sousa himself, was all that it was claimed to be in the advance notices and fully as good as, if not better than, the Sousa's band of 20 years ago. Under the magic baton of the march king, the bandmen played selections after selection which took the house by storm, and if all of the demands for encores had been granted the pro- gram would be going on yet. There is something of a stirring and martial nature in the very sound of the name "Sousa", and added years instead of diminishing his powers as a band- master, have only served to increase them. The program presented on this occasion was of the sort to meet with the approval of the average American audience and the manner in which it was received demonstrated beyond the shadow of a doubt that Sousa has lost none of his old-time popularity.

There were old sentimental tunes with the emotional appeal. The well- known Sousa marches, and some of the new ones, called forth noisy dem- onstrations of approval. There was the usual cornet solo well-done, as might be expected by John Dolan. Mr. Carey entertained on the xylo- phone. There were two new con- tributions from Mr. Sousa's pen. The first, Camera Studies, helped to enter- tain with its sparkling Spanish touch- es, its sensuous middle movement, and the hurly-burly of its Children's Ball. The second, A Study in Rhythms tended to perplex by keeping the au- dience guessing as to what was tune and what was rhythm.

The band is a great organization. There can be no criticism of its in- dividual and collective merit. Its play- ing is what one might expect. Its dis- cipline and spirit are admirable.



A MEMORABLE DAY FOR THE KIDDIES.—The delight and appreciation of the little patients in the Children's Memorial Hospital knew no bounds when Lieut.-Commander John Philip Sousa and his renowned band gave a concert for them on the hospital terrace. The famous bandmaster arranged a splendid programme, which included vocal solos by Miss Margery Moody and a cornet solo by Cornetist Dolan. The Standard photograph shows Miss Moody singing to the children, who were removed from the wards for the occasion and placed on the lawn. The little girl seen with the nurse in the hospital window could not be taken out but she enjoyed the concert from her point of vantage. Dr. Derome, on behalf of the hospital tendered thanks to Mr. Sousa after the concert and a tiny crippled girl, carried on a stretcher, also expressed her gratitude to the master musician.

—Photo by Chandler.

UNE JOURNÉE MEMORABLE POUR LES ENFANTS.—La joie et l'appréciation des patients de la "Children's Memorial Hospital" ne connurent pas de bornes lorsque le Lieut.-Commandant John Philip Sousa, et sa fanfare de renom, exécutèrent un concert, pour eux, sur la terrasse de l'hôpital. Le chef de musique renommé prépara un programme splendide, comprenant un solo vocal par Melle Margery Moody et un solo de cornet par le cornettiste Dolan. La photographie du "Standard" montre Melle Moody chantant pour les enfants, qui avaient été amenés sur la pelouse pour l'occasion. La petite que l'on voit avec la garde à l'une des fenêtres de l'hôpital ne pouvait pas sortir, mais elle jouit du concert de cet endroit avantageux. Après le concert, le Dr. Dérome remercia M. Sousa, au nom de l'hôpital, et une toute petite fille infirme, portée sur un brancard, exprima aussi sa gratitude au maître musicien.

Season 1921-22-

Beginning Nov. 21, 1921.

W. Y. Herald
Nov 21

Musical Leader
Chicago Nov 2

From
TIMES,
Brooklyn, N. Y.
NOV 18 1921

**Sousa and His Band
Coming on Nov. 24**

Just about a year ago, when John Philip Sousa and his famous band last visited Minneapolis, I wrote a review of the concert which, while highly laudatory as regards the marches, expressed sundry doubts as to the musical significance of, for instance, accompanying a soprano rendering of "Carry Me Back to Old Virginia" with three trombones. I am reasonably hardened to abusive correspondence, but a letter that reached me from an irate reader of The Daily News after that particular review appeared sticks firmly in my memory. The point of it was that no "half-baked critic" had any right to criticize unfavorably a man who had made himself dear to every true American.

I have pondered much on that matter, and admit myself grievously in error. It is true that Sousa does strange things at his concerts, but if he chooses to play "Nearer My God to Thee" as a piccolo solo, that is his concern, not mine. The point is that, when most of the present generation of musical critics were cutting their first teeth, Sousa discovered what the American people as a whole really like, and he has been giving it to them ever since. He has done this so well, and he has contributed such valuable service to his country in two wars (not to mention the fact that his father facilitated the Union victory in the Civil War by playing the trombone against the Southern army) that he has come about as near winning complete immunity from criticism as a musician can do.

Sousa has one of the finest bands in the world, and he can write and play marches superbly, and if the alleged musical high-brows (like myself) don't altogether enjoy some or the other things he does, it is up to them either to stay away or to keep their mouths shut. But they had much better not stay away; they ought to go, and above all take their children, in order that the youngest generation may not grow up to reproach its parents with never having provided the chance to hear Sousa's band.

After all, Sousa has provided music, and some of it exceedingly good music, too, for more Americans than any other living man. Those who have heard this band before will go to one or other of his concerts at the Auditorium on Thursday, Nov. 24, or else will stay away, entirely on the basis of their own tastes. Those who have never heard him emphatically ought to go. Sousa is a part of the great American tradition, and in most respects a fine and admirable part, and a chance to hear him and his band is a thing to make the most of.

Notes Dances

BEE,
Omaha, Neb.

Lieut. Com. John Philip Sousa and his band, numbering nearly 100, have done and 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. There will be several of these numbers produced when Sousa and his band are in Omaha on November 27, for afternoon and evening concerts in the Municipal auditorium.

May Robson in "It Pays To Smile" will be presented at the Brandeis theater for one week starting November 20, matinee Thursday and Saturday.

SOUSA RESUMES TOUR.
Fully recovered from shock sustained when thrown from his horse a month ago in Philadelphia, John Philip Sousa and his band resumed their tour in Canton, Ohio, giving a concert to dedicate the William McKinley Memorial High School. Mr. Sousa sustained no serious injuries in the accident, but physicians ordered a month's rest.

Morning Telegraph
New York

SOUSA RESUMES TOUR.
March King and Band Dedicate McKinley High School at Canton, O.
(Special Dispatch to The Morning Telegraph.)
CANTON, Ohio, Nov. 22.—Lieutenant Commander John Philip Sousa, in complete health and fine spirits after his horseback accident, resumed his concert tour here by dedicating the new McKinley Memorial High School with a band concert and informal reception. The March King was in great spirits and directed his band of 100 musicians with all his old-time vigor and grace. From here the famous bandmaster leads his men on the longest transcontinental tour he has yet attempted, the itinerary including the principal cities of the Middle and Western States, Canada, the Maritime Provinces, Cuba and Mexico.

From
Bulletin
San Francisco, Cal.

**SOUSA'S BAND
TO PLAY IN S. F.**

Included in the list of coming musical attractions booked by Manager Frank W. Healy, who recently completed a successful season of the Scotti Grand Opera Company in San Francisco, is Sousa and his band of 100 musicians, not including soloists, who will make six appearances on December 25, 26 and 27 at the Civic Auditorium.
On March 19 and 26 Leopold Godowsky, famous pianist, is scheduled for two recitals at the Scottish Rite Auditorium. John McCormack, the famous tenor, will be heard in concert at the Auditorium Sunday, April 9, and Fritz Kreisler, the great violinist, the same place April 16.

PRESS
Pittsburgh, Pa.

John Philip Sousa, the march king, was thrown from a horse the other day. That isn't the sort of thrown the average king wants.—Cleveland News.

ESTABLISHED 1901
From
Gambler
Nashville, Tenn.

Today's Birthdays.

Frank W. Mondell of Wyoming, Republican floor leader of the United States house of representatives, born in St. Louis 61 years ago today.
John Philip Sousa, famous bandmaster and composer, born in Washington, D. C. 47 years ago today.
Lord Chamberlain, traveler, writer and actor, born in London, England, 65 years ago today.

**WHAT VAUDEVILLE HAS
DONE FOR MUSIC**

Sousa and Damrosch Speak Out

Mr. Sousa, "The March King" and the foremost living bandmaster, pays special tribute to a patriotic musical enterprise of the Keith organization. To Mr. Albee he telegraphed:

"Sincerest congratulations on the 'Third of a Century' celebration. It was my very great pleasure to both address and conduct that notable organization known as Keith's Boys' Band. If the genius of B. F. Keith had done nothing more than to organize and maintain these boys, gathered wherever musical talent could be found, his name would remain forever bright in the annals of musical history."
(Signed) "JOHN PHILIP SOUSA."

From Walter Damrosch came the following:
"Heartiest congratulations on your anniversary. You have made a success appealing to the decent instincts of the American people and you have given hearty and innocent entertainment to millions."
(Signed) "WALTER DAMROSCH."

Musical Courier
Nov 17

SOUSA TO RESUME TOUR

Lieut. Commander John Philip Sousa, at the head of the largest and most distinguished band ever assembled for a transcontinental tour, will resume his interrupted bookings with a gala concert at Canton, Ohio, on November 21. A fractious saddle horse put the irrepressible Sousa "out of commission" for a time, and now, entirely recovered, and with his band of nearly one hundred primed after incessant rehearsals, Sousa resumes his transcontinental tour with all of the keen interest, wonderful vitality and delight in music that distinguish him.

From
Call
Paterson, N. J.
NOV 16 1921

Doubted If She Could Make It.
"At a recent gathering of musicians Lieut. John Philip Sousa told the following story:
"We musicians have one thing, we give solace or joy to those who listen," he said. "Sometimes, possibly, we take ourselves too seriously. I recall giving some concerts in St. Louis some years ago, and every morning I went down to my breakfast at the hotel I saw a woman scrubbing the steps and working away very hard. Finally, thinking that possibly a concert would be very enlightening and elevating for her, I stopped her on the stairs one morning and said, 'By the way, would you like to go to a concert tomorrow night?' thinking, of course, she knew me. However, she did not know me. She looked up at me and said: 'Is that your only night off?'"—Musical Courier.

RECORD
Philadelphia, Pa.

SOUSA TO RESUME TOUR

Lieutenant Commander John Philip Sousa, at the head of the largest and most distinguished band ever assembled for a transcontinental tour, will resume his interrupted bookings with a concert at Canton, O., on November 21. A fractious saddle horse put the irrepressible Sousa "out of commission" at Willow Grove, but he is now entirely recovered and with his band of nearly 100 he will resume his tour.

FROM
Times Star
Cincinnati, Ohio
NOV 6 - 1921

John Philip Sousa has recovered sufficiently from his recent accidental fall from a horse to resume his band tour. He will open at Canton, Ohio, on November 21. Arrangements will be made for a Cincinnati performance on the following date of the month.